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Editor's Note

The Investigator is an international refereed multidisciplinary journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research (ACSR)*. Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self assuring means to you for your further accomplishments.

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**The Sea Within: Trauma and Recovery in Ibsen's *The Lady from the Sea*
and O'Neill's *Anna Christie***

Abstract: The Sea has mesmerized, enticed, and challenged humanity throughout its history. Endowed with human qualities, the vast and powerful seascape has inspired the greatest amount of interest among writers as a spatial signifier for a whole world of shifting identities, mobilities and connections. Endowed with human qualities, the sea has been portrayed as indifferent, hostile, welcoming, and fickle. As a archetypal symbol, the sea denotes purification and redemption, death and rebirth. Literatures of the sea are works that have ocean, sea, large river or expansive lake as critical to the story. Oceanic discourse is a typical channel for sublime emotions. The focus of this paper is to analyze 'the sea within'- unresolved emotions of characters with their intense longing for the open sea forming the backdrop of the story. Placing two rarely staged plays—Henrik Ibsen's *The Lady from the Sea* and Eugene O'Neill's epic Pulitzer Prize-winning play *Anna Christie* within the corpus of the sublime is illuminating because it reveals the gamut of meanings carried by the profusion of sea/oceanic imagery.

This paper is an attempt to explore the trauma suffered by the female protagonist—Ellida Wangal and Anna Christie in the two plays taken up for study—Henrik Ibsen's *The Lady from the Sea* and Eugene O'Neill's *Anna Christie* and how the Sea plays a pivotal role in their recovery from past traumatic events. "I suffer, therefore I am" is Slavoj Zizek's rephrasing of Descartes of *cogito ergo sum* to illustrate the suffering body. All human thoughts attribute a crucial role to pain because it seems to mark the interface between mind and body, or more broadly the mind and the world. The relation between pain and theatre emerged as a significant issue at the very beginning of European literary history because of its theatrical malleability. Drama has the ability to convey the experiences of traumatized peoples virtually and viscerally to its audience members in ways other genres cannot. Indeed, Plato regards the theatre with considerable suspicion because of its power to transform and to communicate pain. Despite the ready connection between trauma and drama, those who study trauma in and through literature have paid little attention to works for the stage. However in the last decade pain and the trauma associated with it have become major preoccupation of cultural and literary studies.

Literary texts that highlight traumatic situations actively involve audiences by foregrounding the concept of intellectual and emotional complicity attached to trauma. Surprisingly, the word "trauma" was not applied to mental phenomena until the end of the nineteenth century. In discussing Freud's *Beyond the pleasure principle*, Caruth (1996: 2) refers to the original meaning of the word trauma, namely wound. She describes trauma as a double wound that could not be assimilated into the

conscious when it happened and haunts the survivor afterwards. Repression and suppression may bring temporary comfort but carry their own destructive costs. As a result, readers encounter traumatized individuals who struggle with anxiety and an awareness of their mortality, and who feel detached and isolated from the larger group. Caruth's theory of trauma, then, offers a productive counter-model to Aristotelian theory of tragedy by drawing our attention to the ways in which drama's staging of traumatic events might resist straightforward mimesis and closure and might make demands of its audience emotional response beyond the satisfaction of self-purgation.

The experience of a play is first and foremost, by its very nature, communal. Beyond the potential for catharsis the ancient Greeks ascribed to drama, a play is meant to be a collective experience. The fact that plays continue to be performed—are meant to be performed again—reinforces the repetitiveness of trauma and the fact that if healing is to occur, it must be communally sanctioned. Drama has greater potential to involve viewers, to engage them physically, cognitively, and emotionally, and it is this potential for communal involvement that mirrors contemporary thinking about trauma. The focus of plays is not just on the visible, physical wound, but also the emotional and mental effects of trauma, and to a specific loss or event. Modern dramatists stress the role of the individual and make concerted efforts to engage average citizens by asserting the plight of all peoples— how trauma can affect all peoples—rather than just the nobility. There is more of a focus on the disenfranchised, on those on the fringes. Reliving trauma involves being between boundaries and entering the contact zones of memory and culture (Bennett 8), and surviving trauma means recognizing the power relations between the individual and society, manifested through the latter's various cultural institutions.

In trauma narratives metaphor are used not just to describe the indescribable and unrepresentable in a literary text, but also to describe the traumatic experience, the memory of trauma and the healing process of trauma. Traumatic memories are the unassimilated scraps of overwhelming experiences which need to be transformed into narrative language. Traumatic experience affects both the encoding and recall of the memories associated with them resulting in emotional numbing. As such, these experiences cannot be stored as explicit or narrative memory and will be encoded implicitly in the emotional brain and in the body, to remind and warn the victim when similar danger should threaten again (Wilkinson, 2005:487). Traumatic events are also accompanied by other powerful emotions, such as sadness and loss, betrayal, humiliation and anger (Brewin, 2003:30).

The focus of this paper is to analyze 'the sea within'- unresolved emotions of characters with their intense longing for the open sea forming the backdrop of the story. Oceanic discourses or Literature of the sea is a typical channel for sublime emotions. Placing two rarely staged plays—Henrik Ibsen's *The Lady from the Sea* and Eugene O'Neill's epic Pulitzer Prize-winning play *Anna Christie* within the corpus of the sublime is illuminating because it reveals the gamut of meanings carried by the profusion of sea/oceanic imagery. The sea has mesmerized, enticed, and challenged humanity throughout its history. Endowed with human qualities, the vast and powerful seascape has inspired the greatest amount of interest among writers as a spatial signifier for a whole world of shifting identities, mobilities and connections.

Endowed with human qualities, the sea has been portrayed as indifferent, hostile, welcoming, and fickle. As an archetypal symbol, the sea denotes purification and redemption, death and rebirth.

The Lady from the Sea (1888) a play by the Norwegian playwright Henrik Ibsen focuses on the human psyche. Ibsen, like Freud, recognised that self-realisation is fundamental to psychological well-being. And he also observed that it was especially challenging for the women of his time, for whom the opportunities for self-realisation were limited while the obligations of duty were enormous – which is why he placed women at the heart of so many of his greatest plays.

Andrew Marvell in *The Garden* attributes the human mind as incorporating “a sea within”. Ellida Wangel, the heroine of the play is the second wife of a district physician Dr. Wangel and the step-mother of his two daughters: Bolette and Hilda. This “lady from the sea”, is one of Ibsen's most complex creations. Mercurial, distracted and restless, she yearns for a broader horizon, for the furthest reaches of freedom, for an experience that is both liberating and dangerously self-destructive. Semiotically, discursively, the hysteric has always been a fallen woman. Ellida Wangel as a fallen woman, clearly displays the symptomatology of hysteria. Since ancient physicians named the ‘disease’ for the female womb (*hysterion*), the hysterical woman has been guilty, not only of sexual aberrations that undermine her proper role in family and culture, but also of symptoms whose etiology could not be explained. Physician from Galen blame female biology for the sheer diversity of symptoms of hysteria. As Michel Foucault succinctly puts it: “The woman’s body [as constructed in medical discourse] encloses a perpetually possibility of hysteria” (18). Even today, the only point of agreement among physicians is the identity between hysteria and female duplicity- a duplicity grounded in the body and in cultural discourse. According to popular view, cases of ‘so called’ hysteria had ‘come to be associated with the idea of female disorder of a disreputable type and which no woman of self-respecting character would be subjected to. This opinion combines two inseparable but distinct constructions of hysteria: the sexual, animal nature of the disease and the moral weakness of the woman who gave into it. It was believed that the life of the hysteric is nothing but one perpetual falsehood. The discourses of psychoanalysis and the late nineteenth century problem plays share a similar emphasis on newness and on the theatrical production of truth. According to Freud, hysteria is always “translated’. Both he and Josef Breuer labelled their innovative treatment of hysterics as the ‘Cathartic method’ in which hysterical patients verbalizes the scene of original trauma, thus eliminating or purging the debilitating symptoms.

In the psychoanalytic studies, a woman with a past is an object of discovery. For Ibsen the conventionalized fallen woman becomes more than automatic sinners. Her social position, her desires, her confusion, most of all her secret sexual past, were a problem, *the* problem or enigma that has to be solved. Like Freud’s case histories, the new realism of Ibsen progresses by going backward, revealing the psychobiology of nervous women. Through confessions and self-exploration, woven into dialogue and action, an etiology emerges. The events of the past, filtered through memory and desire, form part of the ‘motive-complex’ of Ellida Wangel; in their (self) discovery lies the play’s claim to truth (Diamond 18). Trauma is translated into (somatically converted) symptoms.

A woman with a past, Ellida knows that she is ill. Despite her passionate nature, Ellida chose financial and social security by marrying Wangel without loving him. Though she is symbolically linked with references of the sea, such as “mermaid” and “the lady from the sea” she is far beyond from the experience of the sea. Ellida Wangel has a secret. When a mysterious stranger arrives, Ellida's fears and desires come to the surface. She must decide once and for all where she belongs—should she embrace her connections on land or succumb to the siren song of the sea?

Ellida loves her husband but she can't shake off the memories of another man to whom she promised herself. She has married the widower Dr. Wangel, since she thought that her marriage with the seaman was only a madness that needs to be forgotten. She later confesses to Dr. Wangel about her marriage with the seaman and says, “Oh, I soon came to my senses, of course. I saw how mad and meaningless the whole thing had been” (157). Dr. Wangel who does not know about her past life feels that she is sick and affected, because she misses her sea life. He isolates her within his household, allowing her no responsibility and separates her from his daughters. But this only aggravates her sense of isolation and loneliness.

Ellida is introduced to the readers as a ‘half-dead mermaid’. The choral figure in the play Ballested speaks of his project for painting a mermaid who is half-dead. When Lyngstrand asks him why she is half dead, Ballested replies, “she’s wandered in from the sea, and can’t find her way back. So here she lies, dying in the brakish waters of the fjord”(TLFS 128). With her wet hair streaming over her shoulders, she is greeted by her husband, “Well, here she is, our Lady from the Sea”(136). As the name signifies Ellida belongs half to the sea and half to the land and she is a woman placed between two opposing men. Dr. Wangel representing the land and the strange seaman - the sea. That the sea which fascinates Ellida is a destructive force is repeatedly emphasized in the play, particularly in the character of the stranger, who crystallizes this malevolence. The stranger mirrors Ellida in his isolation. Brought up in a distant part of the Arctic Circle, he became a sailor early in life and he lives the nomadic life of the seaman.

Being the daughter of a lighthouse-keeper, Ellida's natural energy finds itself directed to the sea, which seems by its restless, continually changing appearance to mirror her own instability and separation from the permanent, unalterable social forces on land. Her natural vitality has been perverted into a compulsive longing for the sea. Consequently she finds herself threatened by the madness that affected her mother (II, 56). Ellida suffers from a mysterious depression that begins when her baby died. She no longer has sexual relations with her husband, and is experiencing an emotional and mental anguish he is unable to cure with his medications. He therefore decides on the extreme remedy of moving her to the sea since he knows of her affinity with the sea. But his solution frightens Ellida , who tells her husband the story of her relation with the sailor to convince him that a return to the sea will expose her to the source of her misery.

The mysterious sailor, who roamed the seas of the world, wooed the lighthouse keeper’s daughter with his wondrous description of the sea and its creatures. He was the sea god and she his Nereid. He the merman and she the mermaid. Announcing that they would marry themselves to the sea, he flung their joined rings into the sea

and left her asking her to wait for his return. Reflecting on her experience, Ellida soon saw “how mad and meaningless it had all been”. She wrote to him to end it but he did not reply and she believed him dead. But she heard about him again during her pregnancy three years ago and she felt her baby son who lived only for a few months had eyes that changed with the colour of the sea, just like those of the sailor. During the pregnancy she has a serious nervous breakdown and becomes fearful of her past. Ellida’s sexual alienation from her husband results from an irrational fear that the seaman “possessed” Wangel’s body to father her child. Ellida also has an uncanny idea that her dead child had the stranger’s eyes and that Dr. Wangel was the embodiment of the stranger. She obsessively confuses the two men in her mind. Beauvoir asserts that women who are unhappy in their marriage and who feel misunderstood, bored or depressed will dream of another man who will come and rescue them. (Beauvoir, 1953: 526) Thus, this is also the case of Ellida who is very depressed and dreams about the stranger. Ellida’s inner crisis is increased as she somehow feels that her former lover is coming back. It is interesting to notice that this event makes her think about the past, about the sea which in her opinion is connected to happiness. Ellida claims: “I believe that if men had only accustomed themselves from the first to live their life on the sea- or even in the sea- we should by this time have been far more perfect than we are, both better and happier” (Ibsen, 1919: 254)

According to Özdemir, “the sea is an archetypal symbol of the unknown and the unconscious”. (Özdemir, 2002: 43) The restless Ellida confesses to her husband that the temptation she has for the stranger makes her very much attracted to him on the one hand, but on the other hand, it arouses an overwhelming fear that is very much connected to nervosa. Ellida says: “Oh, there are times, you may be sure, when I feel as though there would be safety and peace in clinging to you, and in trying to defy all the powers that frighten and fascinate me. But I cannot do it”! (Ibsen, 1919: 319) This feeling of agitation that Ellida has is explained by Beauvoir who states that woman without any profession “experiences more passionately, more movingly the reality in which she is submerged than does the individual absorbed in an ambition or a profession; she has the leisure and the inclination to abandon herself to her emotions, to study her sensations and unravel their meaning” (Beauvoir, 1953: 593). Ellida has no occupation or ambition and therefore, they have time to think about their problems, misfortunes and lives. And indeed the return of the mysterious lover makes Ellida extremely attracted to him and at the same time hypnotically terrified by the look in the stranger’s eyes. Ellida tells the stranger: (Puts her hands before her eyes) “Do not look at me like that”. (Ibsen, 1919: 261) As a matter of fact, the image of the eyes endowed with a supernatural power represents Ellida’s real obsession. Ellida’s depression and inner crisis is so serious that she cannot remember the way Dr. Wangel looks like when he is not near her. But on the contrary, concerning her formal lover, she remembered that he had a scarf-pin with a large bluish-white pearl. Ellida remember it with a very precise detail: “That pearl is like a dead fish’s eyes. And it seems to glare at me”. (Ibsen, 1919: 240).

The enigmatic and self-confident stranger has come back to take Ellida with him on her own free will. Garton asserts that the stranger’s return represents a sort of anticlimax and that he is a merman, the sea itself (Garton, 1994: 273). The stranger’s return makes her meditate about her life, her marriage and she realises that that she is not happy with Dr. Wangel. She no longer has any sexual relationship with her

husband and experiences a mental and emotional anguish. Ellida affirms: "I see that the life we took lead with each other – is really no marriage at all". (Ibsen, 1919:302) Therefore, she feels the need to cancel the bargain, the marriage and be free to choose her life companion. Ellida asks her husband: "Give me back my full freedom". (...) "Yes, I choose I must – freely choose either course. I must be free to let him go alone –or to go with him" (Ibsen, 1919: 305)

The stranger is identified with the sea, with the unknown, with the destructive passion and sexuality. Endowed with hypnotic eyes that provoke Ellida an irrational fear, the mysterious sailor called the stranger represents the calling of the sea and the aspiration to the unknown.. Later when he actually comes to fetch her she feels, "Oh, this man tempts me and draws me into the unknown! All the power of the sea is gathered in this man" (205). The intimacy between the stranger and Ellida is due to their common love for the sea. Ellida has been brought by the seaside and the stranger spoke to her in a language more intimate than Dr. Wangel. When Wangel asks her what they both have talked all the time, she replies, "Mostly about the sea. ... Storms and calms. Dark nights at sea. And the sea on sunny days-" (155), and also about whales, dolphins, seals, gulls, eagles and sea-birds. Then she says, "when we talked about these things, I had a feeling that these sea-beasts and sea-birds were somehow of the same blood as he. ... I felt almost as if I were one of them too" (155-156). The stranger, a sailor who has a powerful psychological hold over Ellida. Ellida is not suffering from nerves as her husband believes, she is in the grip of the madness of sexual and emotional obsession. She lives in an imaginary world of her fantasies about the stranger man. Ellida Wangel, the Lady from the Sea has been mentally unfaithful toward her husband. Ellida proves this by saying that Wangel may be able to keep her here, but he will never be able to captivate her mind, thought, longing and desire of her soul toward the stranger man. She even states that she was created so that she can be one with the stranger and the sea.

Ibsen makes it clear through the conflict in the mind of Ellida that peace or happiness in marriage cannot be found through compromise. Ellida has married Dr. Wangel for a compromise. Ellida, proves to be a symbol of one of Ibsen's powerful and independent women when she tells her husband that, "you can keep me here! You have the means and power to do it. And you intend to do it. But my mind, all my thoughts, all the longings and desires of my soul-you cannot bind these! They will rush and press out into the unknown that I was created for, and that you have kept from me." (186). Ellida looks at the whole affair from a different point of view. She says to Wangel, "I didn't come to your home of my own free will" (187). She has been compelled to accept him due to poverty and mean work, such a marriage is not a real marriage. She says, "I see that the life we two are living together is not really a marriage. ... My first...that could have been a real marriage" (187-188). Therefore Ellida's cry to Wangel is to set her free: "I beg you, I pray you, Wangel - give me my freedom. Give me my full freedom again. That's all that matters now" (188).

Wangel is not ready to set her free. Even though a medical practitioner, Dr Wangel could not diagnose what was ailing Ellida. The stranger has a different attitude towards freedom. He tells Dr. Wangel, "If Ellida wants to come with me, she must come of her own free will" (171). Her awakening into freedom and her realization of bondage can be well seen in her confession to Dr. Wangel. She asks him to give her

freedom to make a choice. Dr. Wangel is shocked to hear a word as 'Choice'. By questioning Ellida and diagnosing her mind, Wangel learns that Ellida needs the freedom of choice. He understands the reason for her ailment. Fearing that keeping Ellida by force will drive her into madness, Wangel abruptly releases her from their contract. It is a miracle cure; she says that it changes everything as the stranger who has come home from the sea, and who returns to it again was like a dead man to her. Ellida is no longer attracted to him. Wangel is astonished at this transformation and tells her, "I am beginning to understand you little by little. You think and conceive in pictures. Your longing and aching for the sea, your attraction towards this strange man, these were the expressions of an awakening and growing desire for freedom – nothing else." (207). He understands that her aberrant emotions are not so unusual, because his feelings for her seem quite like her feelings towards the stranger. Ellida is able to say goodbye to the stranger with a free mind, heart and soul. "Your will has no power over me any longer. For me you are a dead man washed up by the sea, whom the sea will soon claim again for her own. I no longer fear you. I no longer want you" (207).

Freedom combined with responsibility changes Ellida. The sea is associated with freedom, unknown distances, constant movement, openness of mind and adventure. Wangel after listening to the story understands the reason for Ellida's sickness. Seeing that Ellida did not want to move to Skioldvik as he suggested, and that he could no longer cure her, Dr. Wangel decides to set her free realising that she belongs to the sea folk. Consequently, Ellida's crisis and neurosis is cured at the end of the play.

The second play taken up for study is *Anna Christie*, Eugene O'Neill Pulitzer winning play is about a prostitute and her attempts to turn her life around. A four-act drama *Anna Christie* was among the first of the author's plays to explore characters searching for their own identities. As a young girl, Anna was raped by her own cousin. This traumatic event has a long lasting impact on her life as an adult. Rape as an idea, a myth, a statistic, a threat, is completely divorced from rape as a reality – as an experience lived through. Once attached to a body, an individual, rape becomes unthinkable, and therefore unspeakable. How can the indescribable be made comprehensible? Before an experience is located within a narrative, it is diffuse, and threatens to both fracture and saturate the self. To speak or write about a traumatic experience is to change the meaning of the experience itself. Placing the experience within a person's life narrative is a way of integrating it within the self. Rape by its very nature is intentionally designed to produce psychological trauma. It is form of organised social violence. Not all rape survivors show their emotions outwardly. Some may appear calm and unaffected by the assault. Survivors in this stage seem to have resumed their normal lifestyle. However, they simultaneously suffer profound internal turmoil, which may manifest in a variety of ways as the survivor copes with the long-term trauma of a rape, some rape survivors become hyper-sexual or promiscuous following sexual attacks, sometimes as a way to reassert a measure of control over their sexual relations. Whether or not they were injured during a sexual assault, rape survivors exhibit higher rates of poor health in the months and years after an assault. More commonly, assaults are committed by someone the victim knows and trusts.

Studies show that large numbers of prostitutes were sexually abused during their childhood. It is the fact of the sexual abuse, more than anything else, that seems to underlay how and why some of them become prostitutes. In "Censoring Sapho: Regulating the Fallen Woman and the Prostitute on the New York Stage," Katie N. Johnson states that in American society at the turn of the century there was a fascination with women's sexuality, especially that of women who were dubbed "fallen." There is a peculiar shift from nineteenth-century theater, in which women's virtue is celebrated, to turn of the twentieth-century drama, where the fallen woman or the prostitute takes center stage....Significantly, all these plays about prostitution were written by men. (168). K. Johnson's work illustrates the prevalence of the theme of prostitution in theatre, let alone the work of Eugene O'Neill. In "Anna Christie": the Repentant Courtesan, Made Respectable," Anna is fuelled by an independent (read: feminist) spirit: Anna's monologue is indeed an important moment in the landscape of representing prostitution in American drama, showing a strong woman who is her "own boss," as she herself puts it.

From the start, O'Neill was interested in the inner drama of his characters more than their physical or social world, and he evoked psychological states through powerful metaphorical settings. Set largely on a barge moored off Provincetown, New England, *Anna Christie* deals with a number of tough topics for early twentieth-century audiences, including rape, prostitution, domestic violence and alcoholism. Anna Christopherson, or Anna Christie, is not a typical, innocent heroine. Raised on a Minnesota farm by her cousins, with her father having left her as a child to return to sea, Anna has been left to fend for herself for much of her life, and has a strength, resilience and energy that belie her young age. We learn in the first Act of the play that Anna's experiences on her cousins' farm have included being worked 'to death like a dog', and also being sexually abused by her cousin Paul when she was sixteen. This has led her to escape from the farm, and eventually to become a prostitute in St Paul. Anna has been left with a profound mistrust and anger toward men as a result of these experiences. When we meet her at the beginning of the play, she has travelled for days to visit her estranged father, to try and escape her past life. Anna neglect and abandoned by her father and having suffered all kinds of exploitation in her childhood is rather a caustic, embittered and sickly young woman with a checkered past. Yet the vulnerability beneath the hardened exterior is clearly visible, just as you can see the beauty behind the garish makeup. Anna is projected as a independent, though exhausted, rough-edged woman. Freshly released from a medical prison, she enters a waterfront saloon where she meets Marthy, her father's mistress-A perfect setting for two fallen women to meet and discuss their lives. Unlike other previous prostitute figures on stage, Anna rather than expressing love for or dependence on, men, as was common for the repentant courtesan prototype, instead reveals her bitter hatred for them: "It was all men's fault---the whole business... It was men on the farm ordering and beating me—and giving me the wrong start. Then when I was a nurse, it was men again hanging around, bothering me, trying to see what they get. And now it's men all the time, Gawd, I hate 'em all."(13).

Believing herself unworthy of happiness, Anna reveals secrets from her past that test both her father's and Matt's, love. Anna's father Chris Christopherson has never been a father to her and has not seen her since she was a small child. Therefore she lacks of affection and feels lonely. She lacks affection because she never felt the love from her

parents and her relatives. She is also lonely. She has nobody to share her problems with. She wants to search for happiness Anna Christie finds that the sea can give her the happiness which she never got. "I'd rather have one drop of ocean than all the farms in the world! Honest!" (Act 2).

Taken onto her father's boat, Anna feels increasingly liberated and free of her past, and in Mat Burke, she finds a man who offers her the chance of a new start. This possibility seems to be taken from her when Chris and Mat find out about her past, pushing her endurance to the limit. As a former prostitute, Anna is in some ways typical of the 'fallen woman' genre of female characters, attempting to find redemption through 'pure' love.

Anna's plight is clear from the start, she describes feeling trapped inland: 'I never could stand being caged up nowhere'. Later in Act 3, she repeats this: 'I was caged in, I tell you – just like in jail – taking care of other people's kids.' However, her options to live an independent life are very limited and even though, early on, she claims to have found liberty through joining a whorehouse, we soon learn it was not a happy time for her.

Anna who was beholden to her cousin, then her boss as a nurse girl, then men in general when she took up 'the oldest profession in the world', next to her father and finally to Matt, in marriage: 'It was men on the farm ordering and beating me – and giving me the wrong start. Then when I was a nurse, it was men again hanging around, bothering me, trying to see what they could get.' Anna is angered when he suddenly assumes the position of a domineering father. The division between the sexes becomes most apparent in the Act Three when the two men literally fight over Anna as if she were an object. This possession goes even further when Matt Burke proclaims: 'She'll do what I say! You've had your hold on her long enough...', and 'She's taking my orders from this out, not yours.' as though she were a slave. Anna retorts: 'Gawd, you'd think I was a piece of furniture! ... I'll do what I please, and no man, I don't give a hoot who he is, can tell me what to do! I ain't asking either of you for a living. I can make it myself – one way or other. I'm my own boss" (43). The severe lack of equality between the two sexes of the world of the play is in the sailors' hypocrisy. As Anna puts it, regarding her work in the house: 'You been doing the same thing all your life, picking up a new girl in every port. How're you any better than I was?' (45). But the same rules do not apply to women in this world, morally or practically. Once a woman engages in prostitution, she is permanently labeled a prostitute and becomes unable to escape from the lifestyle. Men face no similar stigma; they may purchase the services of as many prostitutes as they please and never suffer the consequences of their actions. Even the diseases spread by men who purchase sex was blamed on the women who contracted the diseases, (Lucas 3), rather than on the men who created the conditions for the spread of disease.

The criminalization of female prostitutes further ignores the conditions that drive them to prostitution. Women like Anne Christie, who suffer from rape, often felt that they were ruined for other men, and found answers to their severe depression and psychological traumas by becoming prostitutes. If they could never be good enough to have a husband, then they had to deal with the realities of housing, feeding, and clothing themselves. Given the role of women during the Progressive era, this left

abused women with little opportunity for employment outside of prostitution, where men further victimize them. Having been a prostitute also means that society expects that reform from this lifestyle is impossible (Lucas, 2). If a woman can never be reformed from prostitution, then she is condemned to forever be a prostitute; her past can never slip into the past tense.

Mat Burke loathes prostitutes because of their immoral qualities as the fallen women. Not only are they having sex and declaring love for every man they meet (making them liars and abusers of their own bodies), but, "They're looking to steal the money from you only," (O'Neill, 28). Sexual deviation, therefore, became the basis for female decadence (Lucas, 2). Anna reveals that she was not a nurse, but a prostitute, who left Minnesota in hopes of recuperating from a recent brothel raid. Despite her confession of actions that took place in the past, Mat had a hard time dealing with the truth. Mat rejects her, unable to break free of the social stigma of prostitution. He drank himself into a stupor, fought his way (literally) into denial, and pled with Anne to tell him that none of her past was true (O'Neill, 53). But Mat Burke is so deeply in love with Anna Christie that he is willing to overlook that she was a prostitute. Anna Christie's love for Mat is an opportunity for her to be reborn, to leave the pain of rape behind. Many used her body but she surrenders her heart to Mat alone. So when Anna Christie confesses her past to Mat, she is rebuked, shunned, and scorned. This is a natural response of a man who believes that prostitutes are "fallen women" as Ann M. Lucas correctly identifies in her article, "Race, Class, Gender and Deviancy: The Criminalization of Prostitution" (2). At the end of the play we believe Anna and Burke will marry and attempt to find happiness with one another.

Anna yearns for the sea as a liberator, a place where their land-locked troubles can be washed away. Moving on to her father's coal barge, Anna finds the sea purifying, as if, she says, she's just taken a bath. In the play, the sea is almost a fourth central character, constantly referred to by the characters and a driving force behind the narrative of the play. For hardened sailor Chris Christopherson, the sea is 'dat ole devil', a symbol of uncertainty and an unknown future, a menacing force which has swallowed up countless members of his family, and from which he endeavours to protect his daughter, but is also a force from which he cannot escape; he is pulled back to the sea almost against his will, and has a great affection and passion for the ocean, while simultaneously blaming it for all his past misfortunes.

For Anna, though, the sea promises a chance for freedom and redemption, an opportunity to wash away the horrors and despair of her past on her cousins' farm. O'Neill describes her transformation as she emerges at the beginning of Act Two, aboard Chris's coal barge, the Simeon Winthrop: 'She looks healthy, transformed, the natural colour has come back to her face.' (Act II). The redemptive power of the sea is clear here, as our protagonist shifts from the worn out creature seen in Act One to finding a new lease of life aboard the barge. Anna's delight at being out on the water is only matched by Chris's cynicism, as he harshly tempers her enthusiasm for seafaring with warnings about the dangers of a maritime life. Chris's personification of the sea extends the notion that it is the ocean itself that decides the fate of the play's characters, an idea which is further developed when Mat Burke emerges almost from the water itself. He seems to embody the conflicting attitudes to the sea of the Christophersons. Anna sees in Burke the potential to leave her past behind,

while for Chris, he represents the insecurity and unreliable nature that he has been trying to protect Anna from. Even as the play concludes, the continuing presence of the ocean in the lives of all three central characters sounds a note of uncertainty, as voiced by Chris in the final lines of the play: 'Fog, fog, fog, all bloody time. You can't see where you was going, no. Only dat ole daval, sea – she knows!. Chris conveniently uses the sea as an excuse for his abandonment of Anna, claiming that it continually lured him away from her.

Anna, however, regards the sea in a completely different light. She is able to discover a new sense of self through her contact with the sea and through a loving relationship.. After a short time living on the barge with her father, the sun and fresh air out on the water restores her health. The sea also rejuvenates her spiritually, as she notes, when she claims that it has cleansed her of her old life. The sea also brings Mat to Anna. The sea has brought them together and Mat sees that as his destiny. "I'm telling you there's the will of God in it that brought me safe through the storm and fog to the wan spot in the world where you was!". She explains that the sea and Mat's love have cleansed her of her past. When Mat abandons her, she considers going back to her former life as a prostitute, but she cannot return to prostitution.

The play explores the tensions that can arise between family members as a result of feelings of abandonment and guilt. The sea becomes almost a character in the play as it affects the lives of Chris, Anna, and Mat. Chris claims that the sea is an "ole daval" that controls the lives of men. Travis Bogard, in his *Contour in Time: The Plays of Eugene O'Neill*, praises O'Neill's characterization of Mat, whom he calls "a true citizen of the sea."

Anna and Mat have known only abusive sexual relationships during their formative years, so they have serious handicaps to overcome. Seduced by her own cousin on the farm in Minnesota and driven to prostitution, Anna has been exploited by men since her tender years. Mat has known only the cheap waterfront prostitutes that prey on sailors. Both are contemptuous of and defensive toward the opposite sex; both inhabit limiting conventions of gender and project one stereotype after another on each other. Mat's perception of Anna ranges over the gamut of his imagination from angel to hooker to "fine decent girl" whose shoe-soles he is not fit to kiss and back to whore again. Finally he surrenders to her as woman and, with her help, reconciles his role as husband to his vocation as sailor. Anna's reaction to Mat moves from resentment at his intrusion on her idyll, to repulsion at his masculine presence, to contempt for his egotism, to repugnance at his crude advances, to perplexity at his early passion and candor, to amusement at his boyish boasting, to admiration and love, to anger at his possessiveness and ultimately surrender to him and to her destiny as a sailor's wife.

In symbols and archetypal images, the sea represents the unconscious. In Ibsen's *The Lady from the Sea*, Ellida Wangel is on the verge of going crazy and shows symptoms of incipient madness or hysteria. Consequently she undergoes a torment of grief, depression, melancholia and alienation. Ellida is a captive to her own mental illusions and is wracked with mental fantasies regarding a former lover, the Stranger. Ellida also becomes obsessed with the world of the Stranger- the sea. In O' Neill's play, *Anna Christie*, Anna too suffers from depression, anger and alienation as a victim of rape who is then forced to become a prostitute. In both the plays, the female

protagonist are referred to as 'Mermaids' and show their affinity with the sea. In fact, both Ellida and Anna yearn for the sea. The sea plays a pivotal role in their healing from traumatic events.. Cleansing the spirit and rebirth through the sea is found in *Anna Christie* as in *The Lady from the Sea*; the sea is a life-giver is all that matters resulting in the transmutation of the heroines into new selves. But while Ellida decides to abstain from her seaman, Anna decides to marry hers. In both plays one another uncanny aspect is the fact is that both the male characters are endowed with the potency of the ocean: the Stranger is, as Wangen puts it, "like the sea" (282) and Mat is a true "citizen of the sea", whose nature is defined by his instinctive belief in the power and vitality he shares with the sea.

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**River as the Unique Manifestation of Universal Consciousness in
Herman Hesse's *Siddhartha***

Abstract: In an age when humanity prefers to taste life through the windows of theories, rules, vows, resolutions and conclusions, some literary artists, maverick mystics, sages and seers do touch lives directly and try to build anew on new foundations. To them the world is inspired and pervaded by an intelligent, invisible conscious force. One such writer is Herman Hesse - a German novelist and poet, whose *Siddhartha* deals with an individual's search for spiritual fulfillment through mysticism. *Siddhartha* (1922) reflects Hesse's interest in Eastern spiritualism, Indian culture and Buddhist philosophy. It is the story of a seeker who moves away from the weapons of logic and becomes a hollow flute in the hands of a river that looms large as a manifestation of universal consciousness echoing forth its divine notes through his fleshly frame. It is the story that establishes an affinity between the elements particularly, the vibrational impact of the elements on the human soul.

Existence always culminates to help seekers and mystics to commune with the whole. It also helps them in dropping out of the wheel of life and death, as it is ever willing to help one, in his/her journey towards the fountain head of wisdom. Humans who are bracketed into a civilized world strive to seek truth in the scenic sublime and the wilderness which are no more untrammelled realms. Yet they are capable of aiding humanity in finding their truer selves.

According to Martin Heidegger, "To 'be' is not just to exist, but to 'show up' or be disclosed, which requires human consciousness as the space, or 'clearing' (*Lichtung*), in and through which it is disclosed: 'At bottom, the ordinary is not ordinary; it is extraordinary'" (qtd. in Garrard 31). The highest flowering of human consciousness had always been possible to those who have discerned the healthy traditions founded in the idea of universal consciousness and the basic oneness of existence. The manifest and the finite serve as means for the unfurling of the unmanifest and the infinite. Any quest has to seek the "known" to arrive at the "unknown."

This paper attempts to show the perception and understanding of the eponymous seeker in Herman Hesse's *Siddhartha*, who takes recourse to a river for direction and exposition of the methods involved in seeking the truth. Scientists claim that water has memory and in this novel water becomes a liquid computer emitting the cosmic sound and revealing sparks of cosmic energy. It helps Siddhartha to turn inward by shedding external sensory identifications. It becomes a specific vibration of electrical energy, to be accessed by intuitive wisdom. The full spectrum of material manifestations appear before him through the river and it helps him to move away from cosmic delusion and individual illusion. The importance of the river as the manifestation of the divine consciousness and of how it helps Siddhartha, to get rid of the superfluous and live the essential, by connecting himself with existence, is explored. Also the inevitable surfacing of the ecosophy embedded in the Indian tradition that runs like a green thread throughout the novel is not bypassed.

Hesse has glorified the state of Siddhartha standing alone, open and receptive without lessons and teachers, to the message and rhythm of the scenic sublime. Just by being with the river everything within him falls into a divine pattern. What he could not learn from the Buddha, the samanas, and Kamala he learns by just watching the river in its various moods. To this ordinary samana, passing the river, living near the river and observing the river, become a deep meditation and a rapport.

The Biblical Abraham is said to have led his people into wilderness to found a nation, and Moses is said to have led the people of Israel through wilderness to the Promised Land. It is in the wilderness that Jesus is tempted by Satan and again it is in the wilderness that he goes to pray. Buddha gets his enlightenment under a Bodhi tree. Ayya Vaikundar gets his Oceanic experience in the depths of the ocean where he sees the milky abode of Narayan, and comes back to the land as an *avatar*. These are great minds who have fine-tuned the core of their being with the one all pervading spirit. With Buddha, it is a kind of earth bonding that enables him to enter into pure consciousness. With Jesus, it is the water of the river Jordan that becomes the symbol of his initial spiritual resurrection.

Today humanity is moving on wheels and wires. They have lost their supple willingness to listen to the divine voice in their own hearts and their detachment from the Holy source has landed them in misery. Symbolic life has been substituted for real life and perceptual reality for fundamental reality. Hesse's Siddhartha moves from symbolic life into real life, develops a deeper understanding of creation and the diversity and unity of life, and quenches his eternal thirst from the river Ganges. As per Bate's view this becomes a valuable "meditation on how human culture can only function through links and reciprocal relations with nature" (qtd. in. Rigby 158). The river teaches Siddhartha to be united with everything, to find peace, to speak the holy word *Om*¹ and to discern the great unity in diversity that is woven from the strands of unique Indian thought. Recently, NASA has captured a specific vibration in the sun's coronal loops which is supposed to be similar to the very sound *om*, and which is also supposed to be the sound of the universe. The narration of Hesse beautifully portrays how Siddhartha had strayed far from his true self, and of how he suffers from the thoughts of his decayed self. Later he falls into a deep sleep that is suggestive of his metaphorical death – the termination of his sensuous life through which he becomes centered and regains his connection with the inner voice. Existence recognizes his peregrination fragmented and alienated, yet, haunted by the vision of oceanic oneness, he arrives at the oceanic surge of being.

Though Hesse has pictured the river as a tool, a path, an approach and a symbol he has made it a living presence rather than an enframing device. His vision embodies eco-centric goals and ideals like harmony, diversity, egalitarianism and equanimity. Hesse also displays a rare knowledge of the universal consciousness that speaks through and echoes forth its notes through the flute of every created being. As he puts forth: "The purpose and the essential properties were not hidden somewhere behind the things, they were in them, in everything" (39). All his previous experiences had made him realize the futility of thought, "But never he had found this Self because he had wanted to capture it in the net of thought" (47). He decides to read the book of the world letter by letter, then to study the book of his own being, without scorning

the letters and symbols or discarding them as deceptions, coincidences or worthless pursuits.

Given its legitimate due, the river is very much alive and active in affecting the destiny of Siddhartha. More than Vasudeva could teach him, he is taught by the river for, "Incessantly he learned from it. Most of all he learned from it to listen, to pay close attention with a quiet heart, with a waiting, opened soul, without passion, without a wish, without judgment without an opinion" (116). "It acts as a presence that begins to suggest that human history is implicated in natural history" (qtd. in Rigby 160). It figures here as an enriching terrain, sustaining the true seeker physically and spiritually. It makes things easier, simpler and clearer for Siddhartha in times of crises. Consciously or unconsciously, every serious work of art lends itself to an eco critical probing as culture cannot be separated from nature. To Cheryll Glotfelty, "Literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system in which energy; matter and ideas interact." (Ecocriticism Reader xix) J. Baird Callicott, the environmental Philosopher claims: The typical traditional American Indian attitude was to regard all features of the environment as enspirited. These entities possessed a consciousness, reason, and volition, no less intense and complete than human beings. (qtd. in Garrard 121)

Without any conscious effort Herman Hesse speaks of the earth and explores the divide between nature and consciousness. This leads to a kind of unification and transformation. As the novel progresses, the river slowly becomes a place of God's self revelation. Siddhartha is able to find his God-self within the total cosmic wholeness. After a meandering search through intellectual, mind dependent methods, and the enjoyment of all carnal pleasures of the world he attains *Nirvāna*² through *Samsāra*³. The river is instrumental in leading him to this state of pure consciousness. The eponymous Siddhartha is grateful to Vasudeva the ferryman, who is able to show him the path of Paths. To quote Vasudeva, "The River has taught me to listen from it. You will learn it as well. It knows everything, the river, everything can be learned from it see, you've already learned this from the water too that it is good to strive downwards to sink to seek depth" (115). The patient listening of the unlettered Vasudeva touches a responsive chord in his heart and to his friend Govinda he tells, "teachings are no good for me, they have no harshness, no softness, no colour, no edges, no smell, no taste, they have nothing but words" (158). According to him *Samsāra*, *Nirvāna*, salvation and virtue are mere empty words. He resists meaningless words that have little reference to or affinity with life, and seeks a wisdom that is holistic, harmoniously integrated and authentic. With regard to the inadequacy of words, Paulo Coelho says, "The trouble with words is that they give us the illusory sense that we are making ourselves understood as well as understanding what others are saying. However, when we turn round and come face to face with our destiny, we discover that words are not enough" (*Aleph* 208).

Siddhartha moves from words, to the river and discerns its silent message with the help of the illiterate Vasudeva. Its water balances evenly all his vital energies. Here on this ferry boat for instance a man has for many years simply believed in the river, nothing else. He had noticed that the river spoke to him, he learned from it, it educated and taught him, the river seemed to be a God to him, for many years he did

not know that every wind, every cloud, every bird, every beetle was just as divine and knows just as much and can teach just as much as the worshipped river. But when this holy man went into the forests, he knew everything, knew more than you and me, without teachers, without books, only because he had believed in the river. (158)

An answer to the increasing environmental, moral, and cultural degradation of the modern times can be had from the all inclusive paradigm and an integrated planetary vision of earth held by the ancient, contemporary and modern sage poets of India. It is this great truth that gets converted into an art emotion by Hesse in his *Siddhartha*. His God is not gendered, dominant, and watchful, but is all pervasive. In an age that is weighed down by weakness and excesses of our own cultures, the literary voice of Hesse comes as an antidote to the ailing humanity. With a strong sense of responsibility for biosphere, Hesse has delineated nature with its intrinsic value intact. A strong green thread is seen winding its way through out the novel.

Siddhartha, the handsome son of the Brahman the young falcon, grew up together with his friend Govinda the Brahman's son, in the shade of the house, in the sunshine of the river bank near the boats, in the shade of the sal-wood forest, in the shade of the fig trees. The sun tanned his right shoulder by the banks of the river when bathing, performing the sacred ablutions, the sacred offerings. (3)

At the very beginning of the novel, one finds the young Siddhartha feeling, "*Atman* in the depths of his being, indestructible, one with the universe" (3). One of the premises posited by Scott Slovic states: "There is a world beyond our words. Even those of us who live deeply cerebral and urban lives – lives mostly oblivious of the more-than-human world – depend absolutely upon the physical world for our mere survival. And this world beyond our species possesses its own intrinsic right to exist" (Shukla and Dwivedi 24).

The unlettered ferryman Vasudeva leads a happy and peaceful life, most of the time communicating with the river. He is enriched, ennobled and empowered by the river spirit and remains richly alive and awake to the world around him. Later, it is the same river that heals Siddhartha, defines his moral praxis and establishes his spiritual identity. Slowly blossomed, slowly ripened in Siddhartha the realization, the knowledge, what wisdom actually was, what the goal of his long search was. It was nothing but a readiness of the soul, an ability a secret art, to think every moment, while living his life, the thought of oneness, to be able to feel and inhale the oneness. (142)

Taken aback by Vasudeva's saintliness, and his ecologically enlightened sensibilities, Siddhartha decides to listen to the river that has once transformed and renewed him after his abortive attempt on self annihilation. It is by the side of this river under a coconut tree that he comes to his senses with the holy word *om* on his lips and from then on the river assumes a sacred significance.

Siddhartha is one who is able to feel the organic web pulsating in his veins, and is able to look beyond the human realm. Hesse has used the Indian spiritual culture that offers fertile material for the development of a water ethos. In Hindu spirituality

sacred rivers, forests, mountains and animals are revered and cared for, thus advocating ecological sanity and equity.

When Siddhartha lends a listening ear to the river it does not fail him. It gives him an awareness of the larger, ancient rhythms around him, of the seasons and the long struggles that have shaped him and also reminds him of the vivid experience of being connected to everything else. As he is forced to listen to its murmur, he finds it singing in many voices. It reveals the image of his lonely father mourning for him, his own lonely image longing for his son who has distanced himself from him, and also the image of his son, greedily rushing along the burning course of his young wishes. Finally the three images melt and merge, and to his surprise he also sees the images of Kamala and Govinda, and other images merging with each other. Through the doors of the river, divineness unfolds before him. Through total surrender, Siddhartha realizes the entire existence as a river – with the riverness pulsating in his veins. Diversions and multiplicities synthesize to form an integrated whole:

Siddhartha saw it hurrying, the river, which consisted of him and his loved ones and of all people he had ever seen, all of these waves and waters were hurrying, suffering, towards goals, many goals, the waterfall, the lake, the rapids, the sea, and all goals were reached and every goal was followed by a new one, and the water turned into vapour and rose to the sky, turned into a source, a stream, a river, headed forward once again flowed on once again. (122)

Ramakrishna says, “Just as water congeals into ice, the Ocean of reality can be frozen into a provisional form by the devotee’s needs, but it is still the same substance” (Easwaran 156). Through Vasudeva, Siddhartha also learns the art of listening in silence to the river that is suffering and searching with hundreds and thousands of voices. To Cheryl Glotfelty the assumption underlying ecological literary theory reminds her of Barry Commoner’s first law of ecology that says, “Everything is connected to everything else”(qtd. in Shukla and Dwivedi 68). It is only after a meandering search that Siddhartha is able to see this interconnectedness. He then arrives at the understanding that all voices, all goals, all yearnings, all sufferings, and all pleasures, both good and evil together constitute the whole world. Thus his environment is physical, emotional spiritual and ecological. Just as one experiences serenity, while in a beach, mountain, a desert or a cascade, Siddhartha experiences perfect mental equipoise while gazing at the river that keeps imparting profound truths. Though existing in different frequencies of vibration, it passes through him in the same space, without ever interacting directly.

All these rivers and planes are connected in essence with everything else in nature and the imperceptible bonds slowly open before him. His desires dissolve once for all in the river, before joining the great sea. The Bhagavad Gita says, “Contentment is his who, like the ocean, calmly absorbs into himself all the rivers of desire. One (on the contrary), whose desires trickle outward (as if from a pond) is soon drained (of energy)” (The Gita ch. 2.70.). Kahlil Gibran in one of his parables called “The River,” that figures in *The Wanderer*, crystallizes the message of unity where the river becomes a symbol of impermanence, renewal, compassion and a source of luminosity and rapture. In this parable, the confluence of the river into the sea symbolizes the unification of individuality into the Absolute, the self returning to its

source. The river also stands as a symbol for the course of human life. It extends an invitation to the two wandering streams to join its course in its journey towards the great sea. In Gibran's words:

At that moment the river spoke with a loud voice and said: "come in, come in, we are going to the sea. Come in, come in, speak no more. Be with me now, we are going to the sea. Come in, come in, for in me you shall forget your wanderings, sad or gay. Come in, come in. And you and I will forget all our ways when we reach the heart of our mother the sea. (*Greatest Works* bk. 2. 89) It's an invitation by the river to join the Absolute where differences dissolve, and boundaries burst. T.S. Eliot, in his "Ash Wednesday," also sees the river in a similar

vein:

Sister, mother
And spirit of the river, spirit of the sea
Suffer me not to be separated
And let my cry come unto thee. (qtd. in Bushrui 344)

Also in *Four Quartets* he writes, "The river is within us, the sea is all about us" (344). In Paulo Coelho's novel *By the River Piedra I Sat Down and Wept*, Pilar the protagonist says: "...so that when I finish telling myself the story, I can toss it into the Piedra. That's what the woman who has given me shelter told me to do. Only then – in the words of one of the saints – will the water extinguish what the flames have written" (2). Siddhartha, through his communion with the holy vibration of the river, expands his consciousness to join the ocean of cosmic consciousness. Beyond the thought process that cognizes only the changing phenomena; he sees the underlying divine noumena. David Bohm, late professor of Physics at the University of London, speaks of an unbroken wholeness in flowing movement which is consistent with the spiritual wisdom. Science has discarded the concept of pluralism and has accepted field or space as a one and single entity which is the basis of the appearance of the multifarious world.

Thus to all great writers the river becomes a place where they first sense the unity of being. Mystics go a step further, for, to them "the sea," "the river," "the ocean," "cloud," "rain," and "mist" have become key symbols and the sea represents the great spirit or greater self. The river teaches Siddhartha the interdependence of every living thing and non-living thing and the sacredness of life. Its basic message is a sacred spiritual ecology and it instructs him to preserve the cosmic balance. Its clear waters reflect the world's wisdom, its traditions and scriptures and help him to discover and earn his true place in the universe. Further, it seems to tell him about the endless divine ecology that erases the duality in his thinking. In his reply to Govinda's question on knowledge and faith he states: "But most of all, I have learned here from this river and from my predecessor, the ferryman Vasudeva. He was a very simple person, Vasudeva, he was no thinker, but he knew what is necessary just as well as Gotama, he was a perfect man, a saint" (153).

Thus the river seems to possess some extra ordinary attributes that stimulate feelings of power, mystery, awe, transcendence, peace and healing. Hesse has made use of the river as a powerful presence facilitating humanity to reevaluate its concepts of the

Divine in such a way that unwanted dualities and dichotomies between the supernatural and the natural get dissolved. Srimad Bhagavad Gita states, “The tranquil sage who has conquered the (lower, egoic) self abides ever in the Supreme self. He views with equanimity all the dualities, cold and heat, pleasure and pain, praise and blame” (63: ch. 4).

Spenser in *Prothalamion*, Margaret Lawrence in *Diviners*, Gita Mehta in ‘*A River Sutra*, T.S.Eliot in *The Wasteland*, M.T.Vasudevan Nair in *Naalukettu*, Arundhati Roy in *God of Small Things*, Paulo Coelho in *The Fifth Mountain, By the River Piedra I Sat Down and Wept* and *Aleph*, Mark Twain in *Huckleberry Finn* and Wole Soyinka in *The Swamp Dwellers* have successfully and powerfully fore-grounded the river setting in which the human drama unfolds. Their descriptions and significations may vary but ultimately these rivers, The Thames, The Ontonbee, The Narmada, The Bharatapuzha, The Meenachal, The Cherith, The Baikal Lake, The Mississippi and the Piedra have all been immortalized. All these works may not come under the rubric of eco literature but definitely they carry some eco thought and a divine stamp. Hesse moves a step further into the spiritual perspective, and the underlying message is that there is no salvation for humanity that does not live in tune with existence. The novel celebrates the quality of life as against the ‘Standard of living’ and also extols the virtues of smallness and slowness in an age of magnificence and speed. It conforms with Arnold Naess’ ecosophy which speaks of self-realization for all beings. Naess believes that humans naturally have the following capacity:

We have the capacity to connect with a much larger sense of self, transcending ego, by extending our sense of identification beyond the usual narrow focus on to wider sphere of relationships. It is not difficult for us to identify with other living beings. We can actually practice or cultivate this capacity. One way is to practice extending our care and affection. (qtd. in Sumathy 90)

In the words of Siddhartha “To thoroughly understand the world, to explain it, to despise it, may be the thing great thinkers do. But I’m only interested in being able to love the world, not to despise it, not to hate it and me, to be able to look upon it and me and all beings with love and admiration and great respect” (132). The bio-centric equality expressed by Siddhartha reminds one of Nietzsche’s Prophet who calls for a return to earth, “Let your gift giving love and your knowledge serve the meaning of the Earth... Do not let them fly away from earthly things and beat their wings against eternal walls” (qtd. in Garrard 90).

Hesse has succeeded in bringing about reconciliation between the material and the spiritual, the worldly and the timeless, and like Indian aesthetes, views life in synchronicity. He has assimilated the quintessence of Indian Culture in terms of morals and ethics, and has ushered in equanimity and peace. His Siddhartha has crossed the boundaries of language and has reached the threshold of the unsayable. As T.R.S. Sharma observes, “The unsayable refers to our inner experiences, to insights visions, epiphanies which do not translate easily, often not at all, within the norms laid down by grammar or logic” (Dasan 22). The river leads him beyond words and he tells Govinda, “Knowledge can be conveyed, but not wisdom. It cannot be found, it can be lived, it is possible to be carried by it, miracles can be performed with it, but it cannot be expressed in words and taught” (128). Life can never be fitted into

logic. The kind of depth and dimension of water which preserves energy and memory in a certain way can be discerned only by one who is established or centred. Towards the end of the novel, Govinda bids farewell to Siddhartha and plants a kiss on his quiet face. In it he sees the scene of all manifestations, all transformations, and all existence. His smile seems to be of oneness above the flowing forms, a smile of simultaneousness above the thousand births and deaths. It is the same thousand fold smile of Gotama the Buddha, quiet, delicate, impenetrable, benevolent and wise. Even though no words transpire between them, Govinda dissolves in his inner most self just by looking at the face of Siddhartha. Siddhartha creates a wave around him and Govinda is attracted to him like a magnet.

Hesse's portrayal of the unique manifestation of the universal consciousness seems to reverberate the Saiva metaphysics that posits the conception of a totality, a wholeness, and the absoluteness, and lays down a hierarchy of stages to attain or experience this totality. Siddhartha the Brahmin, the Samana pleasure monger, the man of property dies, to his *sthūla sarīra* (gross body) in order to find the self that had lurked beneath these identities and the river plays a crucial role in completing his life's journey. It is the river that lifts him from the death throes of his decayed self, and aids him in his metaphorical death. Through his story telling Hesse has proved that art is another path for the same goal of experiencing, if not permanently attaining the absolute freedom of universal and unmediated consciousness. As for Siddhartha, it is a lived experience of liberation reached through an arduous journey of mystic dimensions. Sri Sri Paramahansa Yogananda says, "Life came initially from energy, then from nebulae, then from water: All seeds of life are irrevocably connected with water. Physical life cannot exist without it. One, who bathes everyday and meditates immediately thereafter, will feel the power of 'baptism' by water. To bathe with the consciousness of purification in a holy river or lake, or other natural waters surrounded by God's scenic grandeur, is a vibrantly uplifting experience" (vol 1, 106).

Hesse also draws attention to the sacredness of water as an "Elixir of Life." It is a potent symbol in most religions and it is a gift from God to be revered and glorified. It forms almost seventy two percent of the human body and today it is assuming considerable environmental, economic, political and spiritual and mystical significance. In such a scenario, this novel comes as an invitation to readers to view water with a new enlightened spiritual outlook, ecological eyes, awe and wonder, and to view its astonishingly complex forms and moods as snow, ice, frost, dew, rain, water, cascade, rapids, cloud, mist, fog, steam. It also becomes a gateway to the eternal. Siddhartha learns that he is God unmanifested and through his efforts, brings it to the plane of manifestation.

In Biblical history, the river Jordan is the backdrop for several miracles – the first taking place when the Jordan near Jericho is crossed by the Israelites under Joshua's leadership (Joshua 3. 14-17). The Jordan is also crossed by Elijah and Elisha on dry ground (2 Kings, 2. 8, 14). Two miracles are performed by Elijah at the Jordan – healing of Naaman by having him bathe in its waters and making the axe head of one of the "children of the prophets" float by throwing a piece of wood into the water (2 Kings 5.14, 6.6). In The New Testament Jesus gets baptized by John the Baptist at river Jordan (Matt. 3.13; Mark 1.9, Luke 3.21, 4.1). It is here that John the Baptist

bears testimony to Jesus as the Son of God and Lamb of God (John 1. 29-36). Because of the baptism of Jesus, water from the Jordan is used for the christening of heirs and princes in several Christian royal houses and it has also become a symbol of fertility and spiritual awakening. To Christians, water has assumed divine significance and its sacredness has turned intense after the baptism of Jesus. It is in such holy places that the cosmic and historical time intersects, and the distinction between the transcendent and the mundane is blurred, giving one a glimpse of the pure consciousness, truth and bliss.

Today, there is substantial scientific evidence to show that a thought, an emotion, or a touch can alter the molecular structure of water and greatly change the way it behaves within the human system. Yogananda in his *The Second Coming of Christ*, states that creation is the desire of God who “entertained a desireless desire to enjoy His bliss through many and the cosmos and its beings were born” (vol 1, 8). Further, this universe is seen as a vibrational dream motion picture of God’s thoughts on the screen of time and space and human consciousness.

God himself delights in bio-diversity and this eco-centric vision is beautifully expressed in the following verse from the genesis. “Let the waters bring forth swarms of living creatures, and let birds fly above the earth across the dome of the sky.” So God created the sea monsters and every living creature that moves, of every kind, with which the waters swarm, and every winged bird of every kind and God saw that it is good. He then blessed them saying “Be fruitful and multiply and fill the waters in the seas and let birds multiply on the Earth...He then makes the wild animals of the earth of every kind, and the cattle of every kind and everything that creeps upon the ground, and sees only goodness in all His creations” (Gen. 1.20-22,25). These are profound truths symbolically said in the scripture.

Hesse’s eco consciousness is intricately interwoven into the fabric of the novel and the sub text of his writing about the natural world enriches one’s personal life and revivifies the sensory awareness of what it means to be alive to the cosmic wisdom that is more than a human creation. What we see around us is the play of a hidden immanent intelligence. His utterances herald a new harmoniously ordered cosmos emerging out of chaos, a cosmos that is not wedded to technocratic and managerial solutions, but, where unity and oneness reign supreme, and where one recognizes the intrinsic worth of the non-human world. Also, Hesse hints at how the universal consciousness helps one in his spiritual search and growth. Siddhartha acquires the art of looking into himself, in the context of the relationships and experiences available to him, and the range and reach of his spiritual life is as vast as life itself. Purified and perfected in his totality by the river, Siddhartha turns out to be the most beautiful manifestation of the divinity. To quote Govinda, “this smile of the mask, this smile of oneness above the flowing forms, this smile of simultaneousness above the thousand births and deaths, this smile of Siddhartha was precisely the same, was precisely of the same kind as the quiet, delicate, impenetrable, perhaps benevolent, perhaps mocking, wise, thousand-fold smile of Gotama, the Buddha, as he had seen it himself with great respect a hundred times” (163).

Hesse hints at how, the one, with a spiritual inclination is led by universal intelligence towards the realization of the truth and of how nature, particularly, water has a pivotal

role to play in shaping one's own inner calling. Further, this novel *Siddhartha* would also lend itself to an eco holistic study and also eco literature researchers will have much to explore, expose and rediscover from this little literary piece capable of having a purgative and redemptive effect on humanity. A deeper analysis could help one reflect on the tantalizing secrets embedded in the text and the ramifications it holds for progeny!

Siddhartha's water wisdom can lift the veils of illusion and help one move in native purity towards the divine. He is one who has understood how the intelligent Holy Spirit, or the creative *om* vibration has transformed itself into matter and has seen the reflection of God in water. Finding God beyond the vibrational realm, he also helps Govinda, to dissolve in his innermost self. To quote Mikhail Naimy, "Except you be buried to duality of life and death you shall not rise to singleness of Being" (131).

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End Notes

Om – also '*Aum*' – the primordial sound of cosmic harmony. It is a cosmic sound that is in and out. It is the sound of one's being, when the body and mind are dropped. For Christians and Jews it is Amen, and for Mohammedans it is Ameen. Zoroastrians and Parsis call it ahura mazda. It is a silent sound.

Nirvana : Hindu term for liberation - consciousness achieved by meditation.

Samsara : Sanskrit term for "running around" describing the cycle of life and death and rebirth through which we all pass, according to the Hindu thought.

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**“Diving into the Wreck” as Emergence:
An Analysis of *Wide Sargasso Sea***

Abstract: The paper titled “Diving into the Wreck” as Emergence: An Analysis of *Wide Sargasso Sea* is an attempt to fuse the concept of diving into the wreck suggested by Adrienne Rich in her poem titled the same with the emergence of Bertha Mason as a narrative persona in *Wide Sargasso Sea*. The poem delineates the attempt of the poetic persona to reclaim the submerged discourses of the past. Apparently a poem on cruising, diving and salvaging from the wreck, it also connotes an affirmation of the woman’s self. This process is carried into another master text *Jane Eyre* from whose wreck emerges the story of Bertha Mason reclaiming the voice of the Other, the postcolonial woman, lost in the vast sea that divides the cultures. The paper also attempts to portray the symbolism inherent in the title and also to problematize the notion of Sea as a major metaphor as discussed in the poem “Diving into the Wreck” and the texts *Jane Eyre* and *Wide Sargasso Sea*.

Adrienne Rich’s poem “Diving into the Wreck” is a quest poem that searches for the hidden treasures in the sea, the source of all discourses of life. Sea is the symbol of the immense, the eternal and the infinite. In this vast infinity the discourses of women are lost, submerged with no hope of an emergence unless some purposeful search is undertaken by souls still yearning for alternate voices, sure of salvaging from the wreck the knowledge that “the sea is another story”, and that “the sea is not a question of power” (Rich 41-42). The search is one of reclaiming the lost voices, the presences hitherto suppressed in the labyrinthian depths of the ocean with its blue green immensity. It is indeed a subterranean search that can be interpreted as an initiation into a subaltern discourse, immersed under the weight of the dominant, canonic premises. The ladder is a tool through which the new woman writer enters into the world of endless stories that beckon with promises of wonder and mystery, but which have been unjustly suppressed. Rich affirms that she came to explore the wreck armed with words as maps, as indicators of the direction of lost discourses and to salvage whatever wisdom is left of the woman saga.

We are, I am, you are by cowardice or courage/the one who find our way
back to this scene/carrying a knife, a camera
a book of myths/in which
our names do not appear.

The knife is one for dissecting the hidden subtexts of the tales of domination that have been sung for time immemorial obliterating alternate voices and rendering the marginalized invisible. To highlight the invisible and to capture and record the moment of emergence the woman writer should be armed not only with the dissection tool but with what would capture the moment of reclamation and render it perennial for posterity. The book of myths must also be there which should be ransacked and rewritten reviving the stories willfully submerged. The diving into the wreck is a w/reckless devise designed to unearth the subaltern voices.

Such a device is undertaken by the Caribbean writer Jean Rhys into the sea of the canonic text ie Charlotte Bronte's *Jane Eyre* armed with the knife, camera and the Book of Myths with the motive of subjecting dominant discourses to interrogation and challenge. *Wide Sargasso Sea* by Jean Rhys is a twentieth century exposition of the gaps in the narrative of the nineteenth century text, *Jane Eyre* where Bertha Mason, the former wife of Rochester is replanted as Antoinette Cosway and allowed to narrate how she ended up in the attic of Rochester's colonial mansion Thornfield Hall. In the intertext, Bertha Mason has a story of her own as Antoinette Cosway, the Creole heiress who is given a West Indian locale and a credible past in *Wide Sargasso Sea*. This text challenges the assumptions and inherent notions of Charlotte Bronte's text which celebrates Rochester's story along with Jane. This text exposes the double colonization encoded in the character Bertha in *Jane Eyre* both as a woman and as a Creole. Hence *Wide Sargasso Sea* is the celebration of double decolonization as well, both in its feminist and postcolonial content. Rochester's duplicity and patriarchal predilections put him in jeopardy and the supposed integrity of Charlotte Bronte is also exposed to reveal a duality and politics in her treatment of the women characters in *Jane Eyre*. Jane's triumph in the world of male domination is at the cost of jeopardizing the discourse of the Creole wife of Rochester. Hence it questions the ethos of patriarchy and colonialism along with the particular dichotomy of values exhibited by the nineteenth century women writers themselves known as practitioners of the woman's point of view. It also reiterates the fact that there are feminisms in which the implications of liberation, freedom and self for the white colonial woman is different from the locations of marginality inhabited by the black, colonized woman or the Creole woman who are held in the locations of Otherness.

Jane Eyre is a text that celebrates colonial modernity, exploring the intricate connection between colonial dominance and capitalism, closely linked to the possession and maintenance of assets in the colonies. The hero of *Jane Eyre*, Rochester exemplifies the impact of colonialism. He thrives on his alliance with the colonized native and dallies with the riches conferred through marriage. The voice of Jane is the voice of the liberal humanist/feminist thriving on education and consequent liberation and also emergence of modernity and resultant cultural awakening in Europe. The empire of Jane and Rochester is built on the woes and throes of the natives of the colonies.

Jean Rhys as a woman writer makes a daring attempt to unearth the subdued and suppressed discourse of the subaltern Creole in *Wide Sargasso Sea*. It is the saga of Antoinette Cosway, the voiceless, nameless, faceless beastlike figure lurking in the dark recesses of the colonial mansion of Thornfield Hall, wreaking havoc and wrecking the power narrative celebrating the colonial saga at various occasions when she makes her eerie presence in the master text. Jean Rhys' novel writes back to the canonical conforming protagonist Jane by going beyond the location assigned to Bertha Mason, by liberating her from the attic of Thornfield Hall and by deconstructing not only the literary structure but also the structures of patriarchy which have imprisoned her. In *Jane Eyre*, Bertha Mason had been inhabiting the third stor(e)y attic reserved for discarded materials. But *Wide Sargasso Sea* is the subaltern revival of this marginalized figure into a position of a habitation and a name

as Antoinette Cosway, the narrator of the text, being conferred subjecthood and agency relocating her in the first stor(e)y of the narrative.

The sea serves as a dominant metaphor of temporal and spatial divide in *WSS*. It evokes multiple associations. It is effectively used throughout the text conveying the feeling of safety and succour for Antoinette while the loss of it is associated with her imprisonment and insecurity. She feels secure in the presence of the sea. She says “And the barrier of the sea. I am safe. I am safe from strangers” (29). In her cardboard house in England she hopes that the “sea would come in” (237) delivering her from the manacles of hate and domination. The sea is an agent of transformation in Antoinette’s life as she feels that “when I woke it was a different sea. Colder. It was that night, I think, that we changed course and lost our way to England” (237). The image of the sea dominates right from the title where it stands for the wide expanse of cultural and gender divide which may appear initially inviting, but may conceal currents of unforeseen magnitude. The sea that engulfs her in colonial England is the sea of alienation and exile that denies her identity and subjecthood.

The sea in the title literally means a part of Atlantic Ocean where a particular sea weed named Sargassum obstructs the free flow of water and the unhindered movement of the ships, creating a black hole like effect in the ocean. The title indicates the dubious and vulnerable stance of the protagonist caught in her conflicting racial and gender animosity. It also symbolizes the breach of communication and the cold relations that characterize the colonial/ colonized interface. Ideological fissures and the denial of the Other it implies have been powerfully problematized in *WSS*. It subjects colonial and patriarchal ideology to interrogation and critique by investing the peripheral figure into locations of centrality.

As the questing narrative persona of Rich’s poem, Jean Rhys armed with the knife and torch make a historical search into the sea of discourses. The knife dissects and thus deconstructs the dominant notions of racial and gender stereotypes and skillfully and subtly salvages the lost cries of the marginal exploring from the other side and exposes what lies hidden and submerged. The torch illumines and highlights the persona imprisoned and kept in the dark and liberates the marginal from its subterranean location to one of enlightenment and empowerment literally setting fire to colonial mansions. The Torch is thus one of reclamation and of destruction. The colonial sea is converted into a post colonial/feminist sea of emergent voices and presences in which the book of decayed myths are wrecked to give rise to the ones that are salvaged. From the Wrecked myths will emerge new discourses. By wrecking the myth of Brontean narrative of Jane Eyre Antoinette Cosway emerges out of the fathomless depths of Bertha Mason, casting the colonial and patriarchal perspectives to ruin and decadence. This is the New Book of myths salvaged by ‘diving into the wreck’.

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**The Sea in Jayantha Mahapatra's Poems:
Invoking "a Blue Cultural Studies"**

Abstract: Hailing from the eastern coast of Oriya, "a child of the sun and sea," Jayanth Mahapatra's is a significant poetic voice in Indian literatures. Writing in English as well as in Oriya, Mahapatra's poetry is highly personal, allusive, ironic and even confidential. Whether it is a serious engagement with social issues, or intense musings on the nature of human existence vis-à-vis Nature, or depiction of socio-cultural deterioration of the present generation, Mahapatra stays close to the rich cultural repertoire of Odisha, which is constantly invoked through powerful metaphors and images in his poems. The paper aims at examining whether the maritime world created in his poems yields various cultural meanings and whether the sea's ancient meanings (as Mahapatra tries to connect the past with the present) have shifted in the modern period.

According to Mahapatra, a poet is not an isolated being, and his imagination is a logical or historical relationship between the self and the world. Hence the study of poetry involves a study of the poet's ethnic background and tradition along with an awareness of the timeframe within which he exists. Zinia Mitra, in "Jayantha Mahapatra—the Indigenous Articulation of Concern," traces influences on Mahapatra to Robert Bly and the American poets of the late 60s and 70s in using the landscape as a means of expressing his subjective feelings. The method of Romantic poets to begin with a projection on an image of an external object and then turn to a reflection of the self was given a new twist by these American poets.

Robert Bly is said to have discovered in his poems, the spirit of the American prairie landscape. According to Bly, "poets ought to continue his inward journey in which they penetrate much deeper than the ego and thus grow aware of the multiple beings that live within. This type of poetic consciousness seeks to integrate self, others, and the cultural and physical worlds, that is sometimes called, incorporative consciousness. Zinia Mitra is of the opinion that Mahapatra's poetry reflects this kind of poetic consciousness. Hence, "subdued anxieties, fears, desires and hopes along with landscape, myth and history surface in his poetry" (292). To substantiate further, she points to the position Mahapatra takes like Ezekiel on how integrated a poet should be with his background: "Where I live today and lived almost all my life, I know there is much suffering that erupts out of many causes, mainly economic and social—and such suffering becomes my secret ground, turns into the risk of secret quality of my poems. (Mahapatra, 149. Qtd in Mitra). A poet's identity cannot be just his personal upbringing. His response to landscape, his consciousness of culture and tradition of the ethnic group with which he identifies himself makes up his inimitable identity (Judith Wright, qtd.in Mitra). As Mahapatra expresses in *Somewhere, My Man*:

A man does not mean anything.
But the place.
Sitting on the riverbank throwing pebbles
into the muddy current,
a man becomes the place.

Thus the incorporative consciousness is crucial to the making of Mahapatra as the poet of Orissa. Commenting on the strong sense of Oriyan sensibility, in Mahapatra's poetry, K.A. Panikar writes, "An examination of the recurring images in his poems reveals that he is Oriya to the core. The sun of the eastern coast of India shines through his poems. The eastern sea sends its morning wind through them. He, a child of the sun and sea, delights in invoking the God of fire and the God of water." Sea is an integral part of Orissa and Oriyan culture, and for a writer of Mahapatra's sensibility, sea is a living character, a subject which pervades all understandings of life. Many of his poems, which bear the unmistakable stamp of Orissa, with titles such as—"Dawn at Puri," "Main Temple Street Puri," "Bhubaneswar," "Konarka," "Orissa," "Dhaulagiri," "In an Orissa Village"—also bring to our mind the prominent presence of sea.

The sea is crucial to the "cosmology of Mahapatra's vision" of Orissa; it was there at the beginning, it is there in the present and will be there in the future. It is a living witness to "the experience of the multitudes of generations and silently participates in the creative and destructive cycles of time" (Meena Alexander). In "Dawn at Puri" the poet ruminates on the beach premises of Puri. The beach that contains the famous Jagannath temple attracting millions of devotees also represents the sordid reality of death and poverty. The endless cawing of the crows catches the speaker's attention at the outset. He then notices a skull on the beach where bodies are regularly cremated. "A skull on the holy sands/ tilts its empty country towards hunger," bring out the paradox that the sea and its holy sands contain—the sacred temple has been unable to fill the hollowness of life; the spiritual stagnation stares at the pseudo-existence of the pilgrimage status of Puri (Orissa). The widows waiting to take their last breath on the shores of the holy temple point to the vacuum in the socio-cultural world of Orissa as well as India. They are compared to the sea creatures caught in a net, having nothing more to lose after their capture. They just embrace the sea of life with its ironies and contrasts, with their loss of individuality, their timid presence designed by society, rendering them into a "mass of crouched faces." At the break of the dawn, as the poet gazes at the single funeral pyre burning, he is reminded of his mother's last wish—to be cremated on the sacred sea shore of Puri. The poet realizes that fulfilling one's mother's last wish is more important than the obligatory norms of religions and custom. As the symbol of dawn is equated with realization, the sea provides the necessary, physical and spiritual ambience with its shifting sands matching the shifting thoughts of the poet.

Orissa is blessed with a long coast line measuring around 482kms with many beautiful beaches as well as inland water in the form of ancient rivers like Daya, Mahanadi, mighty waterfalls, and forest-clad blue hills of Eastern Ghats with rich wild life. The rich natural landscape, which is the gift of the sea, has enabled Orissa to possess a glorious heritage that is celebrated in Mahapatra's poems. Orissa, adorned by the sea, is a land of legends and stands as a symbol of Ancient Indian

Architectural beauty—its temples, stone plates, rock-cut caves, and forts hold many secrets to tell the history. Mahapatra takes readers into the many realms of history, to selected points of time where he can stand and look at present time and its human world. As he says, “These poems are just attempts of mine to hold a handful of earth of my face and let it speak. . . Perhaps this signifies a return of my roots so that they can reveal who I am.” He explores his relationship with his land, its stones, rivers myths, which are significantly shaped and altered by the presence of the sea. His exploration into history is driven by his quest for identity.

In “The Captive Air of Chandipur-on-Sea,” Mahapatra brings together the ancient legend of the land with present reality. He remembers the ancient fisherman who went on trading in the sea to faraway places like Java, Malaya, Sumatra, Singhala, etc. The fishermen’s wives, as per the tradition jostle at the beach on the day of Karthika Purnima to bid good bye and wish for the trade. The speaker connects the past and the present realities of the fishermen of the land. Standing on the beach and feeling captivated by the sea air of Chandipur, the speaker sadly thinks that now the tide is just a shadow of the old, “proud watercourse” and “is just a ridicule of the dead”:

And what is it now that scatters the tide
In the shadow of this proud watercourse?
The ridicule of the dead?
Sussurant sails still whisper
legends on the horizon: who are you,
occupant of the silent sigh of the conch?

The glory of maritime history and a tourist spot during the British period is now just a seashore with few people inhabiting the ground with “a torn breath.” The speaker finds in the present that “the song that reaches our ears is just our own,” which highlights the disconnect in the life of the modern man. The speaker sees a sense of pessimism and negativism everywhere, which once again compels him to reflect on the existential dilemma of the present generation. The sea in this poem evokes a sense of nostalgia, helplessness, desolation and loss, as the poet misses the ancient maritime worlds and their smells (“paralysed through the centuries). What remain now are the only cries of fishermen, which “come drifting through the spray, music of what the world had lost.” The same nostalgic historiography about the ancient world of sea is expressed in his award winning poem, “Relationship.” In this poem too, the speaker recalls the sea trade and his ancestors exploring his relationship with the native land. The sailing ships of those maritime ancestors vanished in the black bay without a trace, but live only in the sound of the waves from Chilika to Chandipur. Many brave Oriya fishermen sailed the uncharted sea for the trade and disappeared in their attempt to earn their daily bread and wealth for the land. But that maritime history is a mere historical record now. Now only few tourists are visible here and at Chilika Lake to watch the migrant birds coming from the far land of Siberia. However, by recalling this lost world, the speaker forms a strong bond with his land, which renders meaning to his present, distraught world. In poems that deal with social aspects of the present time, where love and sex are related to poverty, Mahapatra uses sea in all its myriad aspects. In one of his famous poems, “Hunger,” he tackles one of the ancient problems that has plagued India, poverty and prostitution through a fisherman

and his daughter. About the autobiographical element in the poem, Mahapatra has written in his *Doors of Paper: Essays and Memoirs*: “The poem is based on a true incident; it could easily have happened to me on the poverty-ridden sands of Gopalpur-on-sea. Often have I imagined myself walking those sands, my solitude and my inherent sexuality working on me, to face the girl inside the dimly-lit, palm-frond shack. The landscape of Gopalpur chose me, and my poem to face perhaps my inner self, to see my own debasement, to realise my utter helplessness against the stubborn starvation light of my country.” Mahapatra’s submission and introspection connects the personal debasement and helplessness with the country’s larger world of hunger, sexual exploitation of women and poverty. The poem has two structures of images; hunger emanating from the flesh and hunger emanating from poverty. What makes the poem impressive is the way these images are blended against the backdrop of the sea that has witnessed the ancient glory as well as the modern cynicism and pessimism. Through the fisherman, the girl and the traveller in the poem, Mahapatra renders a powerful indictment of modern Orissa and India. The vivid images build the poverty-stricken coastal land, which gets reflected in the three characters.

The fisherman, the father who pimps his daughter, is careless in his offer of the girl: “as though his words sanctified the purpose with which he faced himself.” The sarcasm reflects the utter hopelessness in the life of the fisherman and his daughter that words like sanctity are meaningless. The fisherman “carelessly, trailing his nets and his nerves,” “his body clawed at the froth his old nets had only dragged up from the seas” contrast against the “sprawling sands.” The sea trade which had brought wealth and happiness is no more, what remains is abject poverty, which does not deter the tourist searching for sexual gratification. It implicitly points to the place of the audience as the reader is a voyeur like the tourist. The soot image points to the dark predicament of the father pimping his daughter, but it is a condemnation of the society which has given rise to such a condition, not the father. The reader in this poem is made to participate in the drama of the flesh trade, so that the shame of the plight of the father falls on the reader who is a member of the callous society. The fisherman, his daughter, froth emitting sea become metaphors for the contemporary social and moral degradation.

Thus, Mahapatra’s poems capture the shifting semantics of the maritime world from the ancient sea route which brought glory to the environmental hazards of industrialization that has polluted the sea, which can only send the froth to the nets of the fishermen. The poverty, desolation and hunger that surround the coastal area provide a stark contrast to the tourist-besotted, the still-remnants of the old Orissa. Poems of Mahapatra show his concern for the heritage as well a present record of history before the reader to allow him/her to derive their own view points.

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Water in Indian Mythology

Abstract: This paper examines the ecological underpinnings and implications of religion both in principle and in practice. It also addresses a gendered aspect of study in religion which has implications for contemporary environmental ethics and public policy concerns as water forms not only relations and connectedness of physical space but of cultural and spiritual spaces as well where femininity forms an integral part. From the Rigveda, the Bhagavadgita and the Ramayana, to Gandhian ideals and contemporary issues from forests in the epics to the sacred rivers- Yamuna, Ganga and Narmada –Indian mythical traditions and ecology offers a wealth of perspectives on the ways in which religious traditions and ecological issues are enmeshed. I would like to discuss both the personal and collective dimensions of ecology and femininity in mythology with special focus on water.

In the struggle to sustain earth's environment as viable for future generations, environmental studies have so far left unexplored the role of religions. But human ecology is deeply conditioned by our beliefs about nature and destiny. Religious views and practices mould our attitude towards and relations with material life and help us to reformulate our ways and reorient ourselves towards the sources and resources of life.

India is the birthplace of many religious sects as well as the world's largest environment movements. In India the environmental movement differs significantly from its counterparts in North America and Europe. It advocates a "dharmic administrative model" that integrates traditional values with secularism and attempts to create a modern, ecologically responsive world. According to Patrick Peritone, the Gandhian ethos provide the environmental movement with an ethical method of struggle. Water pollution continue to be huge problem in India today. The term India in its original sense, as refers to the collective beliefs and practices of those people who live in the other side of the Indus river. Within Indian religious system can be found from many gods and goddesses to many competing belief systems and from atheistic materialism to profoundly deistic devotion; various system of prayer and meditation; and countless groupings and subgroupings of deities and of people.

The Indian views on ecological issues can be influential in such far-flung places as Guyana, Trinidad, Britain, the US, eastern Africa, the Middle East and Canada because of the diaspora. The various ecological teachings of India, have been learned and discussed by the Greeks, the Chinese, the Persian, the Arabs, the Europeans and the Americans over the course of twenty three hundred years. At the beginning of the

Judeo-Christian story of creation, the spirit of god is described as “stirring above waters” and later god creates “a firmament in the midst of the waters to divide the water(Genesis 1:1-6). In Christianity baptism links the concept of water of life with purification, in which water symbolises the cleansing of the original sin.

The Koran cites the words “we have created everything living from water. When Prophet Mohammed was asked what was the most praiseworthy deed, he answered ...to give water to drink...” while Bible refers to the water of life, and the Koran is filled with references to the value of water and its abundance in paradise. The lotus stream of Buddha (bodhisattva) rises up from the waters of the soul, in the same way the spirit illuminates by knowledge, and frees itself from passive existence. Gouthama Dharmasutra says: “one must not splash water with his feet nor enter water when one is full of dirt; one must not discharge into water, excreta, urine, spit and semen”. Purity and pollution are also central to Zoroastrian belief. Pollution is considered evil, whereas clean water is sacred. It is forbidden to spit, urinate or wash one's hands in river for fear of blemishing the water's sacredness. “Miracle” or healing waters have been discovered throughout the world and have been responsible for thousands of otherwise unexplainable healings. According to Greek mythology deities or gods like Aegeon, Amphitrite, Triton etc. had powers to control the elements of water and presided over all the fresh and salt water of the earth. They are associated with seas, storms, waves, currents, sea creatures, lake, springs, rivers, fountains, marshes and ground waters.

In Hindu mythology the living force of nature encapsulated in many and all natural manifestations of water, fire, air, sky, and earth which are collectively known as panchabhutas. They are the building blocks of reality cited in Sankhya philosophy that pervades Indian discourse about the natural world. Mary Mac Gee studies the Dharma sastra and Arthasastraliterature in the light of nature protection noting that forests, rivers and other natural resources were to be protected by the king. The role of nature in Sanskrit literary traditions can be discussed with special reference to the story of Shakuntala for Kalidasa too rivers as well as other water resources possess a conscious individuality as animals, humans and gods. Sindhu the river flowing in to the Chambalis equated with Kali in Meghduta. This Sindhu is not any particular river, but stands for all rivers, and this mythic sacredness of rivers is an integral part of the spiritual, mental, physical ecosystems which build up those lands.

Ramayana, the epic text is renowned for its sophisticated botanical details and discussions of forests, groves and rivulets. Many classical literary sources underscore the sacredness of rivers- the Yamuna, the Ganges and the Narmada which serve as the abode of thousands of tribal people. The constant stream of Ganga's water from the interplated locks of hair of Lord Shiva's head indicates the purity and pre-eminence of water. Water as a life sustaining, life preserving and life purifying element, the importance of the purity of drinking water, the cleanliness of river water and the protection of forests and mountains are discussed in the Ayurvedic texts. The Puranic

story of Lord Krishna's encounter with Kaliya for polluting the water of the river Yamuna by emitting poison, reminds one the chemical and fertilizer companies responsible for the pollution of rivers and lakes.

Civilizations historically developed on river banks. It is at these centres that trade and commerce developed and connected to the world with the ideas of philosophy, religion and science. The rivers and the confluence became places of pilgrimage in ancient cultures. Ceremonies of initiation and death were still performed at these places because of their life giving and life fulfilling properties. In India there is a symbolic harmony between religious and environmental worldviews. We feel a kind of reverence for the Ganga and its water and believe it to be holy, that let alone a bath, even a sip, a touch or sight of it washes away sin. We cannot however ascribe the same virtue to water drawn from the Ganga in to a canal which, in our eyes does not possess the same virtue.

Water is fundamental to all systems of thoughts and in Indian pilgrimage traditions, it plays a central role in defining the aspects of the very existence of the individual. Usually the focus of a pilgrimage is a particular water source or river bank. Water is an intrinsic part of most spiritual beliefs. Its uses and symbolism in religion are many and varied; its spiritual and healing properties are seen in rites and rituals; and its representations are as numerous as they are diverse. These different religions and cultural aspects of water reflects in the vast array of civilizations that have made water the central element in their practice. The holy book of the Hindus, the Vedas, explain that all the inhabitants of the earth emerged from the primordial sea. In the Vedas water is seen as the most maternal.

Amita Bhaviskar has noted the marked contradiction between the experience of ecological deterioration and people's beliefs and nature. While respect for nature is profound and permeates all aspects of life, it does not result in the generation of anything akin to conservationist ethic. Contrasted with the changing natural and social world is the apparent constancy of religious beliefs centred on the natural and supernatural. For tribes the natural and the supernatural are sometimes indistinguishable. Seas, rivers and fountains are imbued with spiritual power and actively intervene in people's lives. Kuntala Lahiri Dutt has opined that

The deep ecological concept of the sacred is antithetical to the modern scientific technological worldview. Respect and recognition for our interrelatedness with all the living and non-living world is essential. Symbolic consciousness is as important for sustainable use of water as technological knowledge and regulations.

Water as the sacred source of life is an ecological and cultural truth for many people around the world. Springs, waterholes and wells have long been sacred sites connected by pilgrimage routes. As the society changed technologically, the value of water has changed from free source of life for all to an industry that can be owned

and sold. Water is a substance recycling in tangible forms of liquid, ice, and vapour through intangible dimensions of time, space and spirit. The knowledge of water as a sacred resource was present in the eco-cultural lore of the indigenous ancestors. But in modern industrialised society water becomes a noun and loses its power as an active verb. Its verbal nature, its voice and rhythm have lost in the modern mechanised hem. Deep ecologists in both western and indigenous intellectual traditions urge us to reconsider our relationship to land, water, environment as one of interdependence and reciprocity since our survival depends on a continued supply of fresh water, which is becoming increasingly scarce and costly.

In Indo-European creation mythology the rainbow symbolizes the covenant between god and humanity to end the destructive great flood and promise to provide life-giving rain. It is time to transform the ancient covenants with a reciprocal commitment from human beings to the natural world so that our knowledge, science and technology will no longer be used to consume and pollute but to preserve the freshwater of this planet as a free ecological necessity for all. Rivers are always present in the collective consciousness of India; they are not only symbols but physical manifestations of concepts that have held a central position within the cultural corpus of religious and community lives and such are capable of conveying profound meanings.

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**Concept of Dharma Projected as Aram in the Form of Righteousness in
the Two Immortal Classics *The Proverbs* and *Tirukkural***

Abstract: This paper mainly focused on the concept of 'dharma' projected as 'Aram' in the form of righteousness in the two immortal classics *The Proverbs* and *Tirukkural*. It is designed with the ideological frame work of Tiruvalluvar and Jesus Christ. This paper mainly depends on the idea of faithfulness, modesty and truthfulness which every man should possess to exist in this world.

'Dharma is a Sanskrit word. The Tamil word 'Aram' encompasses almost all the meanings which 'Dharma' denotes. The English equivalent of the word 'Aram' is righteousness or virtue. According to Tamil tradition, people become perfect only if they follow faithfully the principles of 'Aram'. It is Tiruvalluvar's ethical idea that society as a whole should come under the prospective umbrella of 'Aram'. The principle of justice with reference to the life of the people as a whole results in the ideal perfection in human relationship. Whenever we could find such perfect relationships existing, there prevails justice. When it is interpreted with reference to human relationship, it is called righteousness. In fact, righteousness is one of the essential moral virtues of human life.

Modesty, uprightness, consideration for others and deliberation are some of the most essential virtues coming under righteousness. The cultivation of this virtue brings happiness to human life to the fullest. This is the common message of *Tirukkural* and the *Proverbs* under the topic 'Righteousness'. It may be said that the modern ethical theories uphold the importance of virtue, truth, goodness, honesty etc., in such a way that without their practice, man could be equal only to animals. For it is the recognition of those virtues and their practices that make the life of humanity meaningful and higher, compared to the lower life of animals. Surprisingly enough, the same idea is found but with better expression and eloquence in *Tirukkural* and the *Proverbs*.

The book of proverbs abounds in sayings which have the sound of truisms, sayings with innumerable variations and shades of colouring that wickedness is evil, hateful to God and to man and that righteousness is a blessing not only to the righteous themselves, but also to all with whom they are connected. The *Proverbs* is a guide for daily life and it is devoted to the promotion of uprightness and purity. It was said of Socrates that he brought philosophy down from heaven to earth. It was he who turned man from their speculations on the origin of the universe to their duties as individuals and members of the commonwealth. A somewhat similar remark might be made about this branch of wisdom literature. Its brief concern is with the sane and prudent ordering of daily life.

Righteousness may bring persecution but it brings blessedness that neither poverty nor opposition can destroy. Tiruvalluvar gives codes of conduct which are to be strictly observed in order to live uprightly Dr.T. Sivasankaran observes:

“Tiruvalluvar is not for the use of foul means to achieve great ends” (P 47).

It does not matter at all even if a man is extremely poor so long as he is noble and virtuous. It is a part of human psyche to get at side tracks whenever it is possible. In order to prevent such a digression from the noble aim of life, Tiruvalluvar, through his moral doctrines, tries to lead man in the path of righteousness. On account of this point, a commentator says:“Valluvar’s approach to moral doctrines is marked by a good knowledge of human psychology and an innate desire to help imperfect man with useful practical hints (P X1)

But many, go after wealth at the expertise of righteousness. Wealth is not to be sought for its own sake, since it brings with it many evils, induces a false sense of security and often damages the character of its possessors. But there are many other observations about wealth from both the proverbs and Tirukkural. It is often advised to acquire wealth only by means of uprightness. Tirukkural says “Righteousness leadeth onto heaven and it bringeth wealth also; then what is there that is more profitable than Righteousness” (Tirukkural 31). He stresses the point that the acquisition of wealth and righteousness must go hand in hand. The sage of the ancient Tamils and the wisdom writers of ancient Israel are concerned about the way in which wealth is acquired. They do not ask first how much money a man possesses, but how he got it. A person who has accumulated his wealth by unfair means can hardly expect a blessing from them. The Proverbs puts it like this:

“Treasures gained by wickedness do not profit,
But righteousness delivers from death” (Proverbs 10:52)
Wealth that is hastily or easily acquired can never have lasting value.
“Wealth hastily gotten will dwindle, but he who
Gathers little by little will increase it” (13:11)
On the other hand, Tiruvalluvar points out,
Behold the substance that is acquired by means
That are not evil: righteousness floweth there
from and happiness also” (Tirukkural 175)

Warnings are heard today against quick easy money that is gathered not by hard work or slow saving, but by scheming and manipulating a market. Such money comes quickly and goes quickly. On the upswing of the market, millionaires are created overnight, but the day comes when they lose everything. “A man with an evil eye hastens after riches and does not consider that poverty will come upon him” (Proverbs 28:22). Since the writers of the Proverbs and Tirukkural place a strong emphasis upon diligence and industry, they naturally from upon the attempt to gain wealth by questionable means and by the exploitation of other people. Both the monumental works demand trust upon right conduct and moral uprightness. Of money, it has been said, “You cannot take it with you”. A graphic picture of the transitoriness of wealth is presented by both the writers. In the Proverbs, it is said:

“Do not toil enough to acquire wealth; be wise enough to desist. When your eyes light upon it, it is gone; for suddenly it takes to itself wings, flying like an eagle toward heaven” (23:4,5)

A similar specimen from Tirukkural throws light on the same aspect.

“The crowd that assembleth to witness a village show that is the symbol of great riches flowing on a man: and the dispersal of the same crowd is the type of its passing away” (T 332)

No man can sit back and be sure that he has his wealth forever. Therefore, man are urged to be diligent and watchful in maintaining what they have. A little carelessness in administration and an overconfident assumption that wealth can never be taken away will suddenly lead a man to find himself in penury. Men are urged not to put their trust in their wealth. Money can buy some things, but it is not the object of ultimate trust. “He who trusts in his riches will wither, but the righteous will flourish like a green leaf” (Proverbs 11:28). Wealth has some ill effects upon its possessors. In commenting on Jesus Christ’s distrust of wealth, John C. Bennett points out that it is no aberration to be explained away, but an evidence of wisdom. Even more than the writer of the Proverbs, Jesus Christ sees the ill effects that wealth may produce on its possessors. According to Bennett, wealth

“does create an artificial sense of Self-importance which injures both religious humility and right relations with others it creates a barrier to fellowship. It causes one to have a stake in the ‘Status Quo’ which binds one to the need of change and makes one’s mind a nest of relationalizations in the defense of one’s own privilege” (John 44)

Tirukkural records that the wealth acquired by foul means appears to thrive but it is doomed forever. This confirms the idea of enjoying the wealth which comes through righteousness and hard work. The same point is equally stressed in the book of proverbs. “The wage of the righteous leads to life, the gain of the wicked to sin” (P 10:16). Both the books plead every individual to pursue righteousness by all means. Tiruvalluvar has not only realized human weaknesses and the possible failures but also indicated how virtues should be pursued rather boldly. The Tamil sage advises men to be “unwearied in service in the cause of righteousness and pursue its spirit wherever it guides” (T33). The righteous man falls only to rise again. Whatever may be his pitfalls, man has to pursue only righteousness. Through this type of advice, the proverbs and Tirukkural highlight the truth that the so-called freedom of the individual could be claimed fully only when the individual pursues righteousness. Thus, in the pursuit of righteousness, man is not only free to seek the good but is also enabled to realize the best. The modern terminologies like ‘self-realization’ or ‘God realization’ could quite fittingly be attributed to righteousness and its practices as envisaged by Tiruvalluvar, for, at the outset, while upholding the importance of righteousness as the sustaining principle of human life he has distinguished the soul

Vuiv from the body – Vutal. It is the soul Vuir that has to be realized through the practice of moral virtues. Thus, god could also be realised.

Tiruvalluvar expects everyone in the world to walk upright. In different sections of the book, he lays down codes of conduct for householders, for ascetics, for kings, ministers and others of society. While doing so, he recognizes that the duties and obligations of different people to themselves and to society are different and brings about a harmonious blending of different sections in order to improve the social and the spiritual fabric of life. This type of social order, according to Tiruvalluvar, could be achieved only by acting upon the moral codes which are responsible for the righteous acts. It is not very easy to give a comprehensive idea about righteous actions as portrayed in the proverbs and Tirukkural. Both the works extol the simple virtues of love, hospitality, gratitude and so on. Both the works provide ample illustrious maxims stressing what to speak and what not to speak, how to deal with neighbours and to deal with one's own kith and kin. Faithfulness has been demanded of everyman who exists in this world.

'Faithfulness' is an essential element urgently needed today as it was when the Proverbs and Tirukkural were written. In ancient times, when a man took a message to a distant place, everything depended upon his trust-worthiness. There was little possibility of checking on his veracity immediately. He must be an ambassador whose integrity must be self-evident. Tiruvalluvar discusses how an ambassador must be faithful to his own superiors. Purity of action is greatly demanded of him. Tiruvalluvar says "Loyalty to his prince is indispensable to the envoy" (Tirukkural 682). The Proverbs calls attention to the person who makes a fine pretension of kindness, but whose actions belie his profession. "Many a man proclaims his own loyalty but a faithful man who can find" (Proverbs 20:6). Faithfulness is a question of actual ethical practice and a kind of refined reticence strengthens this virtue. He is at his best when he is needed. Not everyone has the good fortune to succeed in what he does very few achieve heights of recognition for what they accomplish. In this context, a quotation by Charles Kingsley throws light on the subject: "We are surely not sent into the world to get credit and reputations, but to speak; to do such acts as are given us to do; not heading much, nor expecting to know whether they have effected anything or nothing. Therefore, friends, be of good courage" (Reckitt 82) Our loose and complicated life with its anonymity and dubious relationship is unethical. It calls for a strong moral resolve to honour integrity. To those who remain true in obscure responsibilities, there is the word of Jesus:

"He, who is faithful in a very little is faithful also in much" (Luke 16 : 10)

A righteous person is expected to speak words that are appropriate to season. Resorting to the use of good words helps him attain the light of life. Tiruvalluvar stresses the point that the speech of the righteous man must be full of tenderness and free from dissimulation because the speech that is sweet is more desirable than a generous gift. Righteousness will dwell in the heart of a man who also resorts to sweet words. For such a man, honour and riches would rush towards his abode instead of poverty and sorrow. The expected qualities of a righteous man are modesty and truthfulness in his words. Words are very important for a man because evil words are the result of evil thoughts filled in his heart. Jesus Christ said, "Out of the abundance of the heart the mouth speaks" (Matthew 12:34). Sweet words are the

result of a man of a good heart. Such a man will speak words that are appropriate to the context. Tirukkural confidently says that words that are sweet and spoken at fitting occasion will increase righteousness and wean away sinfulness.

The virtue of a person lies in the fact that he counts only the good aspects in the nature of people. Therefore counting the weaknesses of others and speaking ill of them are to be considered vicious. Exposing human weaknesses and also speaking ill of them are nothing but acts of meanness. Such acts expose the meanness of a sweet tongued slanderer. It does not stop with revealing the meanness of the slanderer. It acquires publicity as well. That is why Tamil sage warns :

“Beware of slandering , lest your faults should be exposed to the scorn of the world” (Tirukkural 191) Thereby it is made crystal clear that in speaking ill of others, one benefits, including the unfortunate slanderer. Therefore, if there is any outcome of it, as certainly there is, it is only harmful in its nature. The words of a whisperer, which to him, are delicious morsels, may be a method of compensating for his own sense of inadequacy. Truly speaking, individual is perfect; Some individuals are guilty of the kinds of sin that have greater social disapproval than others. If one is looking for the failures and weaknesses of other men, he will perhaps have no difficulty in finding them. One proverb commends silence while conversing about the weakness of others. “He who goes about as a talebearer reveals secrets, but he who is trustworthy in spirit keeps a thing hidden” (Proverbs 11:13). Taking pleasure in talking about the weaknesses and failures of others is not constructive. Little good is accomplished this way.

To conclude, it may be said that the sages of the two texts The proverbs and Tirukkural remain true friends to all human beings, irrespective of their abilities to realize and recognize spiritual values. There are many aspects in which the two sages go hand in hand. In the areas of discipline, courage, mercy, gratitude and so on, the the proverbs and Tirukkural insist on similar ideas. The ultimate aim of the sages is to say that righteousness has to be practiced in thought, word and deed, because the practice of virtue brings in its wake worldly wealth and acquisition of knowledge. A learned man is supposed to possess ‘indestructible wealth’ which cannot be stolen away and it has organic growth at all levels. In a nutshell, The proverbs and Tirukkural predominantly present moral values of life. The authority with which the two ancient sages speak is that authority with which the two ancient sages speak is that of the moral intelligence of genuinely righteous and religious men. Both insist on the power of righteousness in life.

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**A Woman's Saga of Redemption:
A Reflection of Sea in Francine River's Redeeming Love**

Abstract: Time is more complex near the sea than in any other place, for in addition to the circling of the sun and the turning of the seasons, the waves beat out the passage of time on the rocks and the tides rise and fall as a great clepsydra. The sea has always been a powerful prop in human culture for centuries, as people experience the sea in contradictory ways: as powerful but serene, beautiful but dangerous. This paper deals with Francine Rivers' novel, *Redeeming Love*, which is a loving and fulfilling journey that starts from the dust of despair, that which continues through unparalleled ways of love and faith. The novel, a retelling of the Book of Hosea of the Old Testament, is an interconnection of religion, history as well as literature. The presence of the sea is a way of directly confronting Divine Presence in the human world.

Francine Sandra Rivers is an American author of fiction with Christian themes. Falling into the genre of historical romance novels, Rivers' *Redeeming Love* is a literary masterpiece that embodies the indescribable Divine Love. Coming across the Biblical Book of Hosea, Rivers felt compelled to describe the similarity of human waywardness and spiritual disillusionment that she could mirror in both the ancient and modern eras. Thus, the book is an interconnection of history, religion and literature.

History accounts for a time in the Kingdom of Israel, where the people enjoyed unprecedented prosperity during the reign of King Jeroboam II. As wealth poured incessantly into the nation's treasury, Israel, God's own 'beloved', became like a 'harlot' wooed by Canaanite idolatry, drunkenness, religious prostitution and human sacrifice. Similarly, a glance through the pages of American history reveal the record of waves of fortune-seekers, the '49ers', who gushed into California to prospect the "golden mountains". Framed as the 1850 Gold Rush Period of California, it was an atmosphere of extreme excitement and greed. The 'gold prospered' nation witnessed, too, the birth of slavery, prostitution and spiritual rootlessness.

As is often the case, whether in history or contemporary, with prosperity comes moral and spiritual degeneration. Secularism and materialism captures the hearts of the people and sin runs rampant. Through this paper, I intend to analyse the cruelty of physical existence of a 'tattered' woman caught in the sea profanity with close reference to the imagery of sea.

Redeeming Love: A Replica of the Book of Hosea

The Biblical book of Hosea portrays a society where dishonesty and corruption become endemic. A whole nation is in imminent danger of God's judgement. The rebellious populace is depicted through Hosea's unfaithful wife, Gomer. Despite being the wife of a prophet of God, she runs behind wanton lust and idolatry. The first biblical writer to use the imagery of marriage, Hosea illustrates God's undying

love for humanity. His solemn warnings to the sinful, self-indulged people contained a note of hope; asking the people to repent and renew their covenant with God.

Francine Rivers has modelled the same in the *Redeeming Love*. It portrays a six year old Sarah, the product of Stafford's adulterous affair with her mother, Mae. A silent witness to her parents' quarrels, Sarah is quick to grasp that she is an 'unwanted' child, the cause of their tragic separation. Her abandoned, helpless mother is soon forced to propel herself to 'white slavery'. In addition to her woes, Sarah is again met with tragedy when her mother soon perishes, leaving her at the mercy of the carnal world. Cruelly marred by the brawling events in her life, Angel expects nothing from men but betrayal. Her burning hatred for men reaches a point when she is chased by the honest love and devotion of a man named Michael Hosea. A man who seeks Divine intervention in everything, Michael marries Angel and begins to love her unconditionally. Though she runs away from their life, he brings her back each time with a growing ardour of love and patience. Eventually, despite her resistance, her frozen heart begins to thaw, leading to her final cleansing and redemption.

The Sea: An Image of a Perturbed Soul

There suffered a great sex imbalance and lack of women during the Gold Rush period in California. The scarcity of women in the 'female starved' land, led to the creation of unusual opportunities for women in saloons, gambling halls, dance halls, peep shows and brothels. Many became mistresses to high rolling customers paving way for prostitution to rise as a profession. This is exactly the setting Rivers create in her novel. The sea port and the dockyard, teeming with humanity and ship debris, is a chaotic scene of drunken gamblers, miners and prostitutes.

For Sarah, her profession is a dirty and degrading experience, which she endures with a stone cold heart. Her emotionless state of existence fastens her to growing avid carnality of men. Being the highest bidding prostitute in the city, Angel undergoes abortion and painful treatments that make her barren both physically and mentally. The sea seems to be the sole entity that remains constant throughout her life. At every point, the vast sea never failed to astound her. Lost in the perils and temptations of the city, it often seemed that the rules for survival in the sea were necessary to apply in the city as well.

Wonderfully evocative and indicating a chance to transform oneself, the sea is a figure that outlines the boundaries of human transgression. It functions symbolically as a place that reflects a 'lacerated' woman's woes. Sarah's journey of life indicates that the sea was something that constantly regenerated her and brought her close to the essence of being human. Her voyage through the abyss (*The Palace*, the brothel she worked at) in her life, mirrors the sea that coaxes her to cling on and reach her destination of redemption.

Symbolic representation of Sea: Four Phases of Angel's life

Morbid Childhood Intuition

Constricted to the house nestled in the countryside, Sarah had absolutely no idea about the outside world. She is aghast when her mother asks her to accompany Cleo, the nurse, to the seashore. Despite her plea to stay back, Mae, admonishes her to buckle up and 'see something of the world'. Sarah is promised a happy seaside holiday where she can sit on the sand and listen to the waves. She can build sandcastles and

find sea shells and relish the feeling of sea foam tickling her toes. Unlike other children who greet the sea with whoops of joy and laughter, Sarah is at odds with the whole expedition to the sea. Despite the happy picture painted by her mother, Sarah is frightened and reluctant to go with Cleo. All she wants is to spend the day with her parents. Here Sarah is filled with a morbid intuition about the sea. Her terror amounts when she first hears the waves crashing on the rocks. For her, it is the most fearsome sound she has ever heard. Thus, the sea stands as a mysterious place in Sarah's life, a foreboding shadow of a great obstacle which Sarah has to either overcome or get dragged into.

Birth of Angel

When Sarah was seven years old, her mama had managed to settle in a shack near the docks of New York. By this time, she had grown to love the sea, its salty smell and the cargo laden ships. Sarah loved the sounds of the sea water lapping at her feet and the seagulls overhead. Lack of financial assistance forced Mae to entertain the rough men at the docks and the sailors who came from around the world. Sarah was too young to understand the vile men who visited them, who said she was pretty and pinched her cheeks. Shunned by the society, Sarah faced taunts from all around and was finally tossed into indescribable clutches of lewdness and slavery.

This is the point in her life where she had grown to understand that the sea serves not only as an image for crowds of people, but for forces stronger than a mere man. The sea had witnessed her childhood and also the great trench that she had fallen into. On the path of becoming the highest bidding prostitute of the Sacramento city, the 'sweet, innocent Sarah' was dead and a 'cold hearted Angel' was born. As young woman, Angel's heart, reverberating with mental agony and pain, is nothing more than cold and defiant. Nothing seems to break her anymore. A puppet in the hands of her owners, she sinks farther and farther into the great abyss of her wrenching life.

Defiance and Purification

For Angel, the course of recovery commences as Michael Hosea rescues her from the brothel and takes her as his lawfully wedded wife. He tends to her deeply etched wounds and nurses her back to normalcy. But his patient love and tenderness does nothing but, evoke in her the feelings of unworthiness and fear. She escapes from her husband's overwhelming care and runs back to the sin-filled city. What meets her sight, is a city where morality had begun to sink in. The clogged seashore has been cleared and there is little or no sign of the former degradation. The sea seems to tell her to 'immediately get out of here'. Standing before the crashing waves, Angel is unable to suppress the feeling that she could start afresh. Though it seemed impossible, Angel staggers at the possibility of renewing herself. Hope nags and nibbles at her insides. Both her defiance to change and process of purification happens as the sea proceeds to instill in her, the possibility of a new beginning.

Final Transformation and Redemption

Michael Hosea's unwavering faith in his wife Angel thaws her frozen heart and softens it. She is no longer terrified of her husband's pursuing love and the intervention of the Divine Mercy. Her senses are filled with Divine light and her body cleansed off from every speck of 'filth'. For Sarah, Michael is like the sea, sometimes storm-cast with waves crashing against a cliff wall; other times he is like the steady,

lapping surf and always like the tide washing her shore, reshaping her coastline. With her new-found hope and courage, the new Sarah walks down to the docks and around the city to talk to the young girls trapped into prostitution. As a monument of her life and final healing, she raises the 'House of Magdalena' to transform the lives of dozens of young, broken women. She becomes a blithe witness to several of them marrying well and become leading citizens.

Connecting history, religion and literature

T.S. Eliot, through his literary collage, 'The Waste Land', paints the secularized world in need of spiritual redemption. He accounts the decay of human psyche and emphasizes the importance of the imagery of water as a sign of recovery. Likewise the Book of Hosea and Redeeming Love, throws light on the transformation of a heart, with the symbolism of the great sea- a great silent teacher and spiritual fertility. The love of the Almighty and His creation change Angel who is a hurt and wounded shadow to a humble, giving, loving servant Sarah, rendering her as a woman of grace and mercy.

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**The Tossing Waves or the Life-giving Waters:
A Study of Biblical Sea References**

Abstract: Images and references of various water bodies including seas appear throughout the Bible, both in the Old Testament and the New Testament. These metaphorical references are however discrete and varied. The first book in the Bible, *Genesis* begins with a mention of the primeval state of existence in which waters were not separated. It is on the second day of creation, God separated the water which is described to be simultaneously the substance of both the heaven and the seas. This act of separation can be seen as reinstated in the last book of the Bible, *Revelation*, wherein on the sight of the descending New Jerusalem, it is mentioned that 'the sea was no more'. This absence of sea represents freedom from passions and evil temptations which could break up the communion of saints. This paper attempts to explore and analyze various depictions of sea in the different books of the Bible.

Over the course of world history, the rise and fall of a number of civilizations are associated with one of the most precious natural resources: water. Ancient river cultures such as the Mesopotamian, the Egyptian, the Indus Valley and the Yellow river civilization arose around water bodies as people depended on reliable sources of water for agricultural and human needs. As many have prophesized, there is little doubt that, if at all a third world war occurs it will be fought for water.

There has been a wide variety of inevitable water references in historical and literary texts around the world, because of the closeness of man's life with water bodies. Such references to water in all different senses, both literal and metaphorical are aplenty in the greatest 'collection of books' (from the Greek root word *biblia*), the Bible. The water and sea references appear throughout the Bible, from the first book of the Old Testament, *Genesis* to the last book of the New Testament, *Revelation*. This paper attempts to explore and analyse various depictions of sea in the different books of the Bible. It also proposes to seek the ecclesiastical explanations for the distinct views of sea as an aggressive and hostile force and also as a life-giving force. This study makes use of the Ignatius Bible Edition for its references, although with an understanding that 'the biblical tradition grew by various additions and supplementations' (Rogerson 22) and different translations across the world have considerable differences in them.

Definition of Sea

Apart from the popularly recognised meaning of *sea* as 'the expanse of salt water that covers most of the earth's surface and surrounds its land masses' ("Sea", def. 1), the term *sea* has been variously used to refer to large waves in water, large lakes and also metaphorically to anything which has the vast expanse or quantity as that of sea. The focus of the present study is primarily on sea as referring to various historical water bodies in the Bible and also a few of its major metaphorical representations.

In the Beginning

Genesis opens up with a description of the state of the earth 'in the beginning'. Here, sea is mentioned as 'deep' or 'waters' which antedates God's acts of creation in six days. In the beginning God created the heavens and the earth. The earth was without form, and void, and darkness was upon the face of the deep; and the Spirit of God was moving over the face of the waters. (1:1, 2) This is a primeval state of existence in which waters were not separated. It is on the second day of creation, God separated the water which is described to be simultaneously the substance of both the heaven and the seas. And God said, "Let there be a firmament in the midst of the waters, and let it separate the waters from the waters. And God made the firmament, and separated the waters which were under the firmament from the waters which were above the firmament. And it was so. . . . And God called the dry land Earth; and the gathering together of the waters called the Seas: and God saw that it was good. (1:6-10) According to biblical scholarship (Rogerson 36), the purpose of the accounts ("word account: God said . . ." and "deed account: God made . . .") in the first chapter of *Genesis* is to illustrate "creation as order" and "to explain the position of human race" and other creations within this order. These scholars emphasise how the sea and the land are respectively assigned each role to differentiate order and chaos (Yamashiro 51). Thus, creation is portrayed "as the act of disciplining and shaping matter rather than of generating matter itself" (Sobecki 34).

Historical Seas

The major 'seas' mentioned in the Bible are the Mediterranean or the Great Sea, the Red Sea, the Salt or Dead Sea, Sea of Galilee, Sea of Jazer, Sea of Joppa and the Sea of Adria. All these are historical water bodies which exist even today and each of these exhibit the specific characteristics as mentioned in the scripture of the Christians. The Mediterranean is a sea linked to the Atlantic Ocean and is almost entirely enclosed by land. It was primarily known as the Great Sea in the Hebrew Bible (Num. 34: 6-7; Josh. 1:4, 9:1, 15:47; Ezek. 47: 10, 15, 20). In these references the Great Sea is mentioned as the western boundary of the Promised Land. This is the name used by Geoffrey Chaucer in the 'General Prologue' of *the Canterbury Tales* to refer to this sea. It is referred to by different terms as 'the Hinder Sea' (Zech. 14:8) due to its location on the west coast of Greater Syria or the Holy Land, and therefore behind a person facing the east, sometimes translated as 'Western Sea', (Deut. 11:24; Joel 2:20); 'the uttermost sea' (Deut. 11:24) and 'the utmost sea' (Deut. 34:2).

The Red Sea is a seawater bay of the Indian Ocean, positioned between the continents of Africa and Asia. The name of the sea may signify the seasonal blooms of the red-coloured *Trichodesmium erythraeum* (a genus of bacteria) near the water's surface. The earliest biblical reference of the Red Sea is in the *Book of Exodus*, where Israelites cross the sea under the leadership of Moses.

But God led the people round by the way of the wilderness toward the Red sea. And the sons of Israel went up out of the land of Egypt equipped for battle. (Exod. 13:18) Then Moses stretched out his hand over the sea; and the Lord drove the sea back by a strong east wind all night, and made the sea dry land, and the waters were divided. And the sons of Israel went into the midst of the sea on dry ground, the waters being a wall to them on their right hand and on their left. (Exod. 14: 21, 22) According to *Catechism of the Catholic Church*, the allegorical meaning of the crossing of the Red Sea, in the light of Christ crucified and risen, is "Christ's victory and also a Christian

baptism” (CCC 117). The significance of baptism is a state of salvation achieved through Christ. Sea of Jazer refers to a lake, which now exists in the form of some ponds in the high valley in which the Ammonite city of Jazer lies, the ruins of which are called Sar. The following is a reference to the Sea of Jazer during the description of the destruction of Moab in the book of *Jeremiah*. More than for Jazer I weep for you, O vine of Sibmah! Your branches passed over the sea, reached as far as Jazer . . . (48:32).

The Sea of Galilee, also Kinneret, Lake of Gennesaret, or Lake Tiberias is a large freshwater lake in Israel. Hebrew word for sea is ‘yam’ which has an unused root meaning, ‘to roar’. The Sea of Galilee often has storms that raise the surf (breaking waves) to a noisy pitch. This is probably the reason why, by tradition, actual lakes such as Sea of Galilee and the Dead Sea are called as seas. All Old and New Testament writers use the term "sea" with the exception of Luke who calls it "the Lake of Gennesaret" (Luke 5:1). The modern Hebrew name, Kinneret, comes from the Old Testament “sea of Kinneret” in Numbers 34:11 and Joshua 13:27.

In the New Testament the term "sea of Galilee" is used in the gospel of Matthew (4:18; 15:29) the gospel of Mark (1:16; 7:31) and in the gospel of John (6:1) as "the sea of Galilee, which is the sea of Tiberias". It is believed that much of the ministry of Jesus occurred on the shores of Lake Galilee. The gospels of Mark (1:14–20), Matthew (4:18–22), and Luke (5:1–11) describe how Jesus recruited four of his apostles from the shores of Lake Galilee: the fishermen Simon and his brother Andrew and the brothers John and James. One of Jesus' famous teaching episodes, the Sermon on the Mount, is supposed to have been given on a hill overlooking the lake. Many of his miracles are also said to have occurred here including his walking on water, calming the storm, the disciples and the boatload of fish, and his feeding five thousand people.

The Dead Sea is a salt lake bordered by Jordan to the east and Israel and Palestine to the west. This inland body of water is appropriately named because its high mineral content allows nothing to live in its waters. The city of Jericho is situated towards the northwest the Dead Sea. Before the destruction of the cities of Sodom and Gomorra (Gen. 18), the Dead Sea was a valley full of natural tar pits (where a subterranean material bitumen leaks to the surface), which was called the valley of Siddim (Gen. 14:10). In *Ezekiel*, there is a specific prophecy that the sea will ". . . be healed and made fresh" (47:8-9), becoming a normal lake capable of supporting marine life. A similar prophecy is stated in Zechariah 14:8, which says that "Living waters will go out from Jerusalem, half of them to the eastern sea [likely the Dead Sea] and half of them to the western sea [the Mediterranean]. . ."

Metaphorical and General Sea References

Apart from the references to the historical seas in the Bible, the word *sea* is used in general and metaphorical senses to denote the enormousness and unfathomable nature of the idea or object discussed. Sea is called as “the deep” in different parts of the Bible. The book of *Job* states: “He makes the deep to boil like a pot; he makes the sea like a pot of ointment.” (41:31). Psalms makes a reference to the great reach of God’s acts: “They saw the deeds of the Lord, his wondrous works in the deep” (107: 24). In St. Paul’s second epistle to the Corinthians, he mentions about the sufferings he had

to face as an apostle of Christ by referring to the depths of the sea: “Thrice was I beaten with rods, once was I stoned, thrice I suffered shipwreck, a night and a day I have been in the deep” (2 Cor. 11:25). There are critics who argue that the representation of seas in the Bible is “overwhelmingly negative” along with a few references to “the life-giving power of the sea” (Sobecki 35). *Isaiah* and *Jeremiah* attribute sea with the characteristics of roaring/ hostile armies: And in that day they shall roar against them like the roaring of the sea: and if one look to the land, behold darkness and sorrow, and the light is darkened in the heavens thereof. (Isa. 5:30)

They shall lay hold on bow and spear; they are cruel, and have no mercy; their voice roars like the sea; and they ride on horses, set in array as men for war against you, O daughter of Zion. (Jer. 6:23) And there shall be signs in the sun, and in the moon, and in the stars; and on the earth distress of nations, with perplexity; the sea and the waves roaring (Luke 21:25) Wild waves of the sea, casting up the foam of their own shame; wandering stars for whom the deepest darkness has been reserved for ever. (Jude 1:13) Sea is used as a symbol of passions and sins in the Bible. It is also attributed the symbolic character of a barrier or something that is dangerous. The following verses from the Old Testament and New Testament demonstrate this: All these were joined forces in the valley of Siddim, (that is the salt sea). (Gen 14: 3) He will again have compassion on us; he will tread our iniquities underfoot. You will cast all our sins into the depths of the sea. (Mic. 7: 19) In journeys often, in perils of waters, in perils of robbers, in perils by my own countrymen, in perils by the heathen, in perils in the city, in perils in the wilderness, in perils in the sea, in perils among false brothers; (2 Cor. 11: 26) And the sea gave up the dead which were in it; and death and hell delivered up the dead which were in them: and they were judged every man according to their works. (Rev. 20: 13) The sea image with its unsteady and tossing waves is used in different books of the Bible to illustrate the power of the God prevailing over the mighty powers in the universe: Fear you not me? said the Lord: will you not tremble at my presence, which have placed the sand for the bound of the sea by a perpetual decree, that it cannot pass it: and though the waves thereof toss themselves, yet can they not prevail; though they roar, yet can they not pass over it? (Jer. 5:22) Mightier than the thunders of many waters, mightier than the waves of the sea, the Lord on high is mighty! (Ps. 93:4) *James* makes a reference to the tossing waves of the sea to describe the doubting people: “But let him ask in faith, nothing wavering. For he that wavers is like a wave of the sea driven with the wind and tossed.” (1:6)

References to the life-giving power of the water and the sea as a creation controlled by God are also copious in the Bible. The first chapter of *Genesis* mentions the life produced from water: “And God said, ‘Let the waters bring forth swarms of living creatures, and let birds fly above the earth across the firmament of the heavens.’” (1: 20). The controlling power of God over the seas is mentioned in the following verses: The sea is his, for he made it, for his hands formed the dry land. (Ps. 95: 5) He made the storm be still, and the waves of the sea were hushed. (Ps.107: 29) Who builds his upper chambers in the heavens, and founds his vault upon the earth; who calls for the waters of the sea and pours them out upon the surface of the earth— the LORD is his name. (Amos 9: 6) And they went and woke him, saying, ‘Save us, Lord; we are perishing.’ And he said to them, ‘Why are you afraid, O men of little faith?’ Then he rose and rebuked the winds and the sea; and there was a great calm. And the men

marvelled saying, ‘What sort of man is this, that even winds and sea obey him?’ (Matt. 8: 25-27)

And in the fourth watch of the night Jesus went to them, walking on the sea. (Matt. 14: 25)

‘The Sea was No More’

The act of separation in *Genesis* can be seen as reinstated in the last book of the Bible, *Revelation*, wherein on the sight of the descending New Jerusalem, it is mentioned that “Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away; and the sea was no more” (Rev. 21: 1). This absence of sea represents freedom from passions and evil temptations which could break up the communion of saints. All of creation is renewed and the Bride of Christ – the Church, the New Jerusalem – is presented (*The Didache Bible* 1712, 13).

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**A Study of Identity: Exploration of J.M. Synge's *Riders to the Sea*
Joseph Conrad's *The Secret Sharer* and Amitav Ghosh's *The Hungry Tide***

Abstract: The Sea has played the role of the nurturer, the divider and the destroyer in the lives of many refugees who tried to find their promised land. The narratives of those who live at the Indo-Bangladesh border bears testimony to this paradoxical role played by the sea. The rivers that trace their journey through West Bengal and move to Bangladesh deposit the silt of their struggle, memories and sorrow in the "char" or the "bhattir desh" (the silt covered land of Bangladesh). My work is a retelling of Amitav Ghosh's *The Hungry Tide*, tracing the fluidity and plurality of national identity of the immigrants and refugees that ultimately lead to a complete annihilation of the notion of the Nation in legal identities. They live as outcasts in a land they claim as their home or as outsiders in the land supposed to be their home. The shadows of borderlines are so imprinted in our psyche that we can't let go and they can't be accommodated in it. What then becomes of the national citizens at the hands of the Nation?

The sea is a re-enforcing power, a malevolent God. It is anominously magnanimous all engulfing Sea that is often opined as the primary protagonist of J.M. Synge's famous *Riders to the Sea*. Joseph Conrad's *The Secret Sharer* however portrays a very different motif through the use of the symbol: Sea. His "sea" is not just a water body on which the ship of life sails to acquire purpose and anchor. It is the sea of introspective self-conscious that creates illusions and clears disillusionment. It is a world that uncovers and covers simultaneously all the truths and the lies. The protagonist is lost in his connection with his "double" and his identity is as fluid as the currents and the winds that keep the ship afloat.

The study deals with these three different texts from three different literatures: Indian, Irish and English to arrive at the definition of "Identity" that the writers bring to the fore and yet leave undefined. The plurality and the fluidity of human identity in the Cosmopolitan world is a truth well developed through the literatures dealing with the Sea. It ultimately leads to the denouement that 'Identity' is individualistic, and that the markers of the identity are never the sea without, mapped by geo-political cartographers but the sea within fathomed by the self. The quest for the 'Identity' which has always plagued man had always held the answer in the drowning in the sea within.

This paper intends to arrive at the self-identity through a study of these texts. In the contemporary times when wars and riots are fought on identity politics and when violence is rampant, the notion of true identity devoid of the superficial markers of religion, gender, caste, creed, nationality ought to be reinforced into the human psyche to bring forth the realisation that the first identity of every human is that of a creation struggling to survive. It has to fight the war alone and do its bit so that it can redeem itself and in the process bring forth the salvation of its entire species: Humanity survives through the self-identification of Humans.

Joseph Conrad's *The Secret Sharer* is a work that deals with the various psychological influences of the time. It is as tricky as the refraction of thoughts through the various layers of the mind and even then one can't be sure as to whether all possible meanings have been adequately and appropriately fathomed. His use of the "sea" is therefore multi-layered. The "sea" stands for the subconscious segment of the psyche, as well as the womb of a woman. It is, also, the unconscious or the unknown segment of the mind and a metaphor for Life, a vast expanse of experience and mistakes that are governed by choices based on instinct and moral.

The Ship isn't a mere vessel, she is the Captain's mate, the only secure anchor of his life. Leggatt who comes out of the "sea" and has been referred to as the captain's doppelgänger— "my double" has been used multiple times; is someone whose existence is both mysterious and dubious. Conrad has used Leggatt and the Captain at "sea" to bring out not just his understanding of the social identity of humans but also to question religious, moral and legal identities that determine the usual normal life on land. While one can obviously say that the rules on Land and at Sea are very different, yet it is difficult to let go of the constricting codes of judgement. At "sea" one has to do whatever is necessary to survive and therefore the murder committed by Leggatt is a totally different act not triggered by an evil mind but by the need to save the crew on board a ship. He redefined the notion of the "criminal" in many of his works like *Lord Jim* and *The Secret Sharer*; quite like Dostoevsky does in his works such as *Crime and Punishment*. Religion and Law always seem to feature in these texts that try to relocate the crime and the criminal. The protagonists are like Camus' 'outsider' always under the Kafka-ian 'trial'. Leggatt is not one who is bothered by the crime, the Captain is. The Captain is always on the edge, petrified of being caught in the act of sheltering a fugitive. Everything seems to agitate him. His "self" is therefore an effective foil to Leggatt's. They together therefore construct Conrad's study of identity through the "self" and the "other"— What goes to make up the organised self is the organisation of the attitudes which are common to the group...Consciousness, as frequently used, simply has reference to the field of experience, but self-consciousness refers to the ability to call out in ourselves a set of definite responses which belong to the others of the group. Consciousness and self-consciousness are not at the same level. A man alone has, fortunately and unfortunately, access to his own toothache, but that is not what we mean by self-consciousness. (Mead, George Herbert. *Identities* 39-40)

Many have opined that Leggatt and the Captain together form two fragments of the same psyche. They seem similar and yet their actions distinguish them. The Captain is constantly thinking, worrying and trying to save Leggatt. While the fugitive is calm and composed. The Captain's crew and the other captain add another dimension to this Identity struggle when they represent an order that does not reason. This order does not see shaded of grey. So together, they make up the three aspects of the human mind, as Sigmund Freud saw it — "Id", "Ego" and "Super-ego". They define the identity of people through varying degrees of prominence in various permutations and combinations. Yet, the author does not end with a sure decision as to which of the three should take control. Leggatt is lost in the sea that he rose from, the Captain is ambivalent about the existence of the ambiguous fugitive, and the rest of his crew and others who are trying to locate the fugitive are lost in their pursuit. After all, can every aspect of religion, moral and legal identity be truly fathomed in life? How far

do we cross one in trying to live up to another? This process of trying to live up to one aspect of an identity creates a rupture so huge that the natural plurality of human identity is lost and man becomes a machine. The other Captain, the crew, Leggatt's father who is the member of a parish; they have all stopped thinking and they only obey the codes set by the social institutions of religion, morality and law.

J. M. Synge's *Riders to the Sea* is another study of sociological identity. Based on the Inishmaan island of the Aran islands of Ireland, it is a study of the cultural identity of a world yet to be touched by industrialisation and consumerism as opposed to the general social identity of the people in the 'modern world'. The act of identifying a dead man through whatever is "left" of his clothes is what the play begins. The sea, therefore, is re-established as a power that can alter the image and destroy constructs held by the people. It is both benevolent and malevolent, a nurturer and a destroyer, of man and the notions of identity that construct his social being. Those who have read Synge's *The Aran Islands* know that the people there revered the Sea. They never learnt to swim, they never saved someone who fell into the sea, allowing them to drown and they knew that they had to go to the sea for fishing and to sail out for trade, since nothing could be grown on the barren rocky surface of the islands. In this context the drama attains a note of poignant struggle based on identities. Maurya the mother who has lost her entire family to the sea tries to go against the social norm. She tries to keep her last surviving son, Bartley from sailing to Connemara to trade the horses. But she fails only to transcend from being Maurya: the bereaved mother, to being Maurya: the enlightened prophet —"They're all gone now, and there isn't anything more the sea can do to me..." (*Riders to the Sea* 43) "No man at all can be living forever, and we must be satisfied." (*Riders to the Sea* 45) Her failure isn't a re-affirmation of the social code but the re-formation of the social construct that builds the identity of the people of the Aran Islands. Her last statement seems to ring with the prophetic understanding of life and destiny and therefore an understanding of the self-identity quite like Oedipus, in Sophocles' *Oedipus Rex* who says no man can be called happy till safely dead.

Amitav Ghosh's *Hungry Tide* is a work reflecting on identity issues closer to India. Based on the morichjapi incident, it brings to the fore questions of identity that often confounds the reader. Each of his characters are a rebel in their own identity-spheres. A fact quite aptly explained through the metaphor of crossing over a waterbody. Piya could not understand why the tiger was being spiked to death, nor could she possibly fathom why on the other side of the river, when men were killed by tigers, no one tried to save them. The crossing over lies in the shrines of Bon Bibi and Shah Jongoli—where Hindu rituals and Quranic verses merge to form the prayer. The point where Kusum becomes the *jhor* (storm, here she is the embodiment of a revolution) that changes an era or when Fakir, Piya and the tiger take refuge side by side caught up in a cyclone (the sheer impossibility of the two worlds clashing, and yet it is possible only because they were out on the water when the cyclone hits. The water therefore becomes the embodiment of the fluidity of lived identities). The author shows that each of these markers of identity are fluid. Kanai with all his knowledge cannot help Piya with her search on the dolphins, which Fakir can. Two people who do not communicate at all can understand each other perfectly well, like Fakir and Piya. The fight for the land is what the morichjapi incident is about and is in itself a struggle for identity, and the violent and off-the-record suppression of the struggle

was another aspect of the identity politics. The refugees were allowed to move east and settle on an unmarked land and then asked to evacuate stating ecological reasons. When they refused to shift, there was brutal violence and killing to ensure that the area was devoid of humans. The Nation that helped them by creating refugee camps, that told them to relocate, never allowed them to become integrated, they were always refugees trying to secure a ground to live. They were refugees and therefore they could be asked to take refuge anywhere. This aspect of identity politics that keeps reminding one of the foreignness of a person is evident when Kanai remarks on seeing Priya that despite her origin of descent there was nothing Indian about her. She was, to him, and probably to most others, a “foreigner” who did not know their language. But the flip side of the problem lies in the understanding that the ‘Indian’ origin in a foreign land does add to the notion of the outsider there. So no matter where Priya is, whether in America or in India or anywhere else, she is always the outsider or the foreigner.

The ecological balance that triggered and tinted the massacres of morichjapi, is the same one that brings Piya to study cetology, which Fakir depends on for his livelihood and which makes tigers killers on one side of the river and victims on the other. The diasporic identity of Piya, the middle class Bourgeois identity of Kanai, and the illiterate fisherman Fakir all come together in the novel to rise above their predominant identity markers. They transcend themselves to become something universal. Fakir dies trying to shelter Piya from the cyclone while Piya pays tribute to his memory by choosing to stay behind and work there. Kanai is humbled by the understanding of his uncle’s life.

All the three texts try to break the usual identity norms that the characters are expected to comply with. Conrad’s Captain is expected to give up the fugitive, not understand his situation and help him escape. Synge’s Maurya is expected to behave like an Aran mother and not like one from the big world. Ghosh’s Piya should have been a foreigner concerned only about her research or Fakir a fisherman controlled by the economy of his trade. But none of the primary protagonists comply with the standard expected social code.

“Identity-based political movements have fought throughout the world against oppressions based on race, gender, sexuality, ethnicity, religion, culture, nationality, disability, age, and other forms of socially recognized identity.... All humanitarians would agree that the world would be a better place without the class or caste categories of distinction, in which individual futures would not be constrained from birth by rigid conceptions of a person’s social station and where economic production did not operate through a system in which some made world-altering decisions and reaped enormous benefits and others simply toiled for daily subsistence.” (*Identities2*)

The purpose of choosing to do a study of how the identities of the protagonists have been used by the authors, in these three “sea” texts, is to establish that the sea, which is a vast expanse of the unknown often holding a plurality of experience is the ultimate metaphor for the Life and the Future of the human race and that identity in such a vast cosmology cannot be seen limited by narrow parameters of culture, sexuality, religion, caste, creed, race or economy. At a time when the world is gripped by the paradox of war of identities and an effort toward globalization and

cosmopolitanism, the study of identity comes as an answer to all the existential limbos that we are caught up in.

If multiculturalism is to be the goal of educational and political institutions, we need a workable notion of how a social group is unified by a common culture, as well as the ability to identify genuine cultural differences (and similarities) across groups... The most basic questions about identity call for a more general re-examination of the relation between personal experience and public meetings – subjective choices and evaluations, on the one hand, and objective social location, on the other. (Mohanty, Satya. *Identities*392)

It is owing to this aspect of “multiculturalism” in the current cosmopolitan world of globalization that identity studies have gained prominence. “For some, the emphasis on identity is a threat to democracy and an incitement of ceaseless conflict; for others, it is a struggle long overdue.” (*Identities* 1) The texts bring out this conflict and reverberate it into our minds. The questions initially hit us like the waves of the sea till they slowly wash over our reason and draw us into a calm deeper understanding of the eternal question: “Who am I?”

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**Mapping a Sea Change:
Critical Perspectives on Sea Literature and Culture**

Abstract: The Ocean represents a special kind of environment that is utterly distinct from and yet deeply resonant with the one we normally inhabit. It is the space of wandering and migration, profound loneliness and desolation, cowardice and heroism, disorienting cultural contact and exchange, radical instability and change; it is the space we associate with the origins and otherness of life, and thus also with life's hidden mysteries and deepest secrets. In a globalized world, these concerns emerge as increasingly central to modern life, whether we begin our search for "modernity" in medieval Ireland, Renaissance Portugal or in our own 21st-century culture. The aim of the paper is to better understand the perceptions of the sea and to explore its idea as a metaphor in literature.

Maritime literature deals with a number of ocean-based environments (the voyaging ship, the island, the shore, the coast, the river, the underwater depths), character types (the quester, the castaway, the beachcomber, the marauder, the explorer, the megalomaniac), countries (England, Scotland, America, France, South Africa), regions (the Mediterranean, the Commonwealth, the Hemisphere), and narrative structures. It is fascinating to understand how these elements shape the form of literature, especially the novel, and poetry. The exploration can be undertaken through a variety of seafaring genres (epic and quest romance; utopian, historical and science fictions; young adult literature, adventure tales and fantasy) and literary forms (ethnography and travel narrative, short story and novella, classic novels).

The sea, both as a reality and as a figurative device has enthralled humanity since ages. To the ancient Greeks, the ocean was an ambivalent presence, at once a God, a monster and a river circling the world which held in its depths awesome power which could defeat even the mightiest of warriors. An ocean was infinite as its waters stretched to an immeasurable distance as it filled the space between the earth and the heavens. The encounters of Homer's Odysseus with the one-eyed Cyclops, the six-headed monster Scylla and the Lotus eaters depict a universe of its own complete with exotic locales and monstrous entities similar to the contemporary notion of outer space.

Along with the myriad tales surrounding the vast expanse of the sea, theories about its origin and the nature of saltiness of the sea water also began to be formulated by ancient scholars. The Greek philosopher and poet Empedocles in the 5th century BC defined the sea as the sweat of the earth. Used as part of ancient Egyptian religious offerings and for trade between the Phoenicians and their Mediterranean empire, sea salt has been inextricably intertwined with history and culture. Poetry of the early Anglo Saxon period was replete with imagery drawn from the sea. Expressions of the sea spirit can be found abundantly in *Beowulf* and "The Seafarer". Although the

works describe the perilous voyages and the hardships encountered on turbulent waters, an irresistible urge to brave the perils can also be observed; it is this fascination with the unknown that has drawn the human species to explore its unfathomed depths.

Renaissance and the opening of trade and the circumnavigation of the globe ushered in a widened perspective of artists and painters whose eyes were caught by the vast oceanic expanse the contemporary voyagers were exploring. In the seventeenth century Dutch painters captured almost all the activities of Holland's ports, towns and villages—fishermen catching fish, selling their catch, ships loading and unloading timber, stormy seas, ships in battle and so on were brought to life through vibrant colours.

Margaret Cohen in her work *The Novel and the Sea* discusses how sea adventure fiction rose into prominence in the Eighteenth century, with protagonists eager to travel the world by ship, braving fierce storms and other challenges for motives which ranged from “survival, power, money, or knowledge to the sheer thrill of the new” and an urge to experience “the freedom of the seas” (Cohen 11). Daniel Defoe's *The life and Adventures of Robinson Crusoe* (1719) enchanted the readers who couldn't themselves venture into the sea by taking the sea experience into their living rooms.

The Romantic Period witnessed a turbulent change with the stirrings of the French revolution and industrialisation which in literature paved way for an exaltation of freedom, escape to nature and disillusioned meditations on the weariness of life. To the writers of the Romantic era, the sea was a symbol of primitive potential power, autonomy and authenticity. Seascapes represented natural vitality; going to the sea stood for fortune seeking and risk taking. The artists of the era through their evocative paintings often captured the enigmatic nature of the sea as humanity was still probing what lay beneath its depths. The sea became connected with a nation's pride as the battles were waged over who could lay claim to its infinite bounty. Despite its unpredictable tempests, the sea functioned as a positive force which is glorified through symbols and personification in Byron and Keats. There was a mystical union between nature and humans which the poets were eager to decipher. Wordsworth's “Ode on the Intimations of Immortality” alludes to the immortal soul which reflects the eddies of the sea.

In the Romantic era the sea had a phantasmic quality akin to the contours of the imagination. In “The Rime of the Ancient Mariner”, Coleridge uses archaic expressions and spellings to capture a distant past far away from the reprehensible society in which he found himself. By the nineteenth century the British navy had become the most formidable in the world, expanding all over the seas. Literature of the period abounded in stories of voyages, tempests and shipwrecks. In his poem “The Burrough”, George Crabbe depicts everyday life on the shore in colourful couplets:

Turn to the Watery World!—but who to thee
(A wonder yet unview'd) shall paint—the sea?
Various and vast, sublime in all its forms,
When lulled by Zephyr's, or when rous'd by storms,
In colours changing, when from Clouds and Sun

Shades after shades upon the surface run ...

Crabbe's poetry is typical of the Romantic vision suffused with the feeling of inexorable power which turns even the terrors into sublime mystery. In the Victorian era one could notice a palpable shift in the way the sea was depicted by the poets. The sea functions no longer as a calming influence but as a force capable of arousing contemplation about the reality of life. In Arnold's "Dover Beach", the sea shore is a place where truths are revealed, truths which may be otherwise concealed by their characters as they live their busy urban lives:

Ah, love, let us be true
To one another! For the world, which seems
To lie before us like a land of dreams
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light
Nor certitude, nor peace, nor help for pain:
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight
Where ignorant armies clash by night.

Around the latter half of the Victorian era, the British Empire saw a further expansion and consolidation. The prevailing attitude in Britain was that expansion of British control around the globe was good for everyone. At home, the Industrial Revolution was also a demographic revolution with consequences in urbanization as it accelerated the emigration of the population from country to city and the result was the development of horrifying slums and cramped row housing in the overcrowded cities. It was in this century that literature saw its importance growing rapidly. A simple though important reason for this is that reading aloud to a small audience, mostly at home within the family and a limited circle of friends was definitely the most common entertainment at the time. The great social changes that happened in Britain during Victoria's reign as a result of the later part of the Industrial Revolution led also to important changes in the way literature was conceived and was supposed to act upon society, particularly in the case of the social or psychological novel or other narrative genres in general.

The early history of the colonies of North America was heavily dependent on water as well. Transplants from England were accustomed to maritime enterprises and relied on the sea for imports and exports—specifically shipping timber from the New World to shipbuilders across the Atlantic—and for the growing whaling and fishing industries. By the late eighteenth century, the newly formed United States entered what has been called the "heroic age." Lasting from 1775 to 1815, this national era saw the U.S. at war with Great Britain, making maritime activity on the Atlantic hazardous. However, as a result of the need to seek new trading relationships because of trade embargoes and blockades, the U. S. began to emerge as a powerful shipper to the world. After 1812 the maritime industry flourished, buoyed by immigration, westward expansion (including the gold rush), and the overall growth of the world trade market. By the beginning of the Civil War, U.S. ships accounted for about three-quarters of the world's ships. By World War I, however, this number had dropped substantially due to the increased self-reliance of the country.

Early American sea literature is believed to have begun with the oral traditions of Native Americans, who recited stories of the common experiences of whaling and fishing, cultural folklore of how the land had been created from the great waters, and seminal encounters with others from across the sea. Early American settlers wrote of their experiences at sea—recalling their treacherous journeys across the ocean in poems, narratives, and journal entries. By the first half of the nineteenth century, the sea occupied the same place in the American psyche as the American frontier occupied after 1850. Seen as a place of freedom and soul-searching for the individual, the sea was largely romanticized by Americans who heralded it as a safe haven far from the evils and distractions of society. This romantic view extended to the life of the sailor, a way of life that seemed to offer adventure, freedom, and escape from the increasing industrialization of society. In reality, the majority of seamen, many of whom signed on as inexperienced youngsters, were hardly prepared for the harsh environment onboard ship, and accompanying low wages. In fact, most sailors made one trip and never went to sea again. One of the most significant nineteenth-century pieces of literature documenting these truths is *Two Years Before the Mast* (1840) by Richard Henry Dana, Jr. (1815-1882). A sailor from 1834 to 1836, Dana recounted his transformation from a bookish, effete young man into a self-reliant and mature individual during his years at sea. More importantly, however, Dana spoke of labor abuses toward merchant seaman, including the serving of bad food, the harsh physical punishments meted out for minor infractions, and the abuses of authority onboard ship. Ultimately, Dana claimed that the seamen were considered nothing more than indentured servants or slaves.

In nineteenth century America, thousands of men who were not typical sailors by profession went in deep water sailing ships. What was interesting to maritime historians regarding this was the wealth of personal records –simple factual diary entries-on navigation, marine life and life on board which revealed a purpose, a deeper significance larger than the purely commercial. Giving form to shapes of truth, these document were records of young American escapees yearning for comfort far away from unpleasant realities. As evident in *Literature and the Lore of the Sea* :

Contrary to the uninitiated reader's probable notion that life on an American ship must be, in small, rather like in America itself, in these writings the American ship, the writer's "home", is in effect a foreign country. And that is not just a convenient metaphor. A special nautical language is spoken there which the sailor newcomer must learn; many sailors – Portuguese, Kanakas, Germans, Swedes – with whom he lives and works, speak in still other languages; the form of government is despotism; the code of behavior is strange: superstition forbids whistling, for example, except to raise a wind; weather threatens existence as it never had in the US; diet is entirely different: hardly varied and of dubious nutritional value; living conditions are abysmal, nothing like those at home ... all these young bachelors are Melvillean isolatoes, in an alien place, among strangers on a strange sea. (18-19)

It was the romantic view of the sailor and of life at sea that prevailed throughout this first half of the nineteenth century, however, and it was during this time that American sea fiction was born. Known as the originator of the genre, James Fenimore Cooper (1789-1851) dominated American sea fiction, eventually writing twelve maritime sea novels. Cooper was a well-educated and wealthy young man when he went to sea as a common sailor at age sixteen, after having been expelled from Yale

for misconduct. Five years later, in 1811, he resigned his commission and in 1824 published his novel *The Pilot*, which scholars agree marked the beginning of the genre. As a forerunner to Herman Melville, Cooper wrote during the height of the Romantic movement in America, and these romantic, idealized notions were reflected in his novels. To Cooper, the sea was a positive force, offering freedom and building character in those who chose to experience maritime life. Although Cooper is remembered for establishing the genre, Melville (1819-1891) is arguably the best known writer of American sea fiction. With several years of experience at sea—including two years as a harpooner on a whaling ship in the southern Pacific—Melville used many of the settings and events from his own life in his novels, reshaping them as fiction in an effort to understand the world around him. Melville published his masterpiece, *Moby-Dick*, in 1851. In essence an epistemological quest, the novel is, on the surface, the story of Ahab the mad captain of a whaling ship and his zealous search for the great albino whale who had maimed him earlier. With *Moby-Dick*, scholars have argued that Melville provided a romanticized and inaccurate picture of the whaling industry, depicting a world in which men traded the monotony of their lives in the city for the excitement and adventure of the sea. In reality, most whalers led lives that were monotonous, dirty, and even brutal.

From the mid-nineteenth century to the turn of the twentieth century, sea fiction reflected several significant changes in the American social and cultural landscape: the end of the use of sailing ships, the closing of the Western frontier, and the publication of Charles Darwin's controversial *On the Origin of Species* in 1859. Sea literature was most profoundly affected by this latter development, with attention turned toward investigating the biological origins of man and attempting to resolve the conflict between the theme of brotherhood among seamen and the question of survival of the fittest. Furthermore, in abandoning romantic notions of a coming to terms between man and the natural power of the sea, late nineteenth-century writers of sea fiction took the position that man was no match for the powerful, hostile, and unfeeling natural environment. During this realist-naturalist period, from 1870 to 1910, writers such as reporter and journalist Stephen Crane (1871-1900) portrayed the gloomy and disheartening view of the individual as helpless against the forces of nature. In his short story "The Open Boat" (1898), Crane depicted a tale of shipwreck and survival, recounting the narrative of four men of varying intellectual and physical powers who are stranded on a boat in the ocean. Not one of the men is able by his own powers to overcome the hostility of the sea—only chance or fate can save them. Themes in American maritime literature changed after the writing of *Moby-Dick* as the focus shifted from the recounting of adventures at sea to the contemplation of questions of consciousness. Walt Whitman (1819-1892), for example, in his *Sea-Drift* sequence of poems (first published in the 1881 edition of *Leaves of Grass*), examined the theme of individual identity. In poems such as "Out of the Cradle Endlessly Rocking," "On the Beach at Night," and "As I Ebb'd with the Ocean of Life," Whitman addressed the narrator's experience with the power and vastness of the sea, exploring questions of the known and unknown and the mysteries of the natural world. By the end of the nineteenth century and into the early twentieth century, sea literature shifted again, as writers like Jack London (1876-1916), Richard Matthews Hallet, and Archie Binns began again to recount their own adventures at sea.

In Austen, it is not possible to separate domestic life and the seafaring character of the nation that has helped shape this domestic life. a novel does not need to include a sea voyage in order to have something interesting to say about a country's maritime economy and culture. Equally interesting are those novels, such as *Mansfield Park*, where the sea and sailors function in the text in a subsidiary role, the novelist using the maritime dimension to bring into focus some fundamental questions about the nature of British society. Voyage narratives of the twentieth century offer readings on practical seamanship which help us better understand the socio-political milieu of the time. Conrad's *The Nigger of the Narcissus* devotes meticulous attention to detail with much precision. In Conrad's novel Captain Allistoun loves his ship and drives her unmercifully for his secret ambition was to make her accomplish some day a brilliantly quick passage that would be mentioned in nautical papers.

In the hands of Conrad, sea novels seem to engage in some significant way with the maritime history of the country. To put that another way, Conrad is one of the outstanding maritime writers because he wrote at a time when the very form of a maritime tale was in danger of falling apart. This can be regarded as the end of the process that starts in Defoe's novels. Defoe wrote at a moment of formation, when the centrality and meaning of maritime trade was first becoming apparent. Conrad wrote at the moment when that economic formation was on the edge of disintegrating. One of the most recurring themes in maritime literature is anthropomorphic metaphors. Homer's "cruel sea" has been reverberating since ages. For Conrad, the most amazing wonder of the deep is its unfathomable cruelty. Much of the symbolism in sea literature especially has been paradoxical. The sea is both a savior and destroyer; it attracts by offering its invincible force.

In *Seascape*, Jake Phelan comments on the deterritorialized language of the whale in *Moby-Dick* when he refers to Herman Melville's blending of the cadence of waves with thoughts. The fluidity of his thoughts match the fluidity of the sea with multiple digressions and contradictions frustrating solidity and certainty. Herein is brought Deleuze and Guattari's concept that all life is becoming. As thoughts and perceptions are deterritorialized to create new connections and new beginnings, perceptions get uprooted and begin to float. The potential of literature for deterritorialisation, for creating new places and new ways from blank environments connotes a correlation between poetry and sailing; the poet's desk becomes the sailor's boat as the process of becoming is made possible through the fluidity of the sea.

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Perspectives and Representation of Sea in Kerala Classical Theatre

Abstract: Kerala; the land is well known for its heritage and culture, has given birth to many types of art forms. These include the classes such as classical, non-classical, martial and folk art forms. Some of those forms have their origin in a very early period. The land closely located to sea and water has been famous for its own art forms. The influence of varieties of Myths, rituals, trans energies, religious cultures, etc can be seen in these art forms. Some of those give prominence to the theatricality while other forms focus on the dance elements. Many forms are found in these genres. On those forms the role of Kūṭiyāṭṭam and Kathakali are immensely prouful comparing to others.

Kūṭiyāṭṭam; the stylised acting of Sanskrit drama is said to be one of the oldest classical form around the world. It's well known for its detailed acting styles as well as the theatricality from other forms. Kathakali is the most popular art form of Kerala. The richness of makeup and costumes are the important reasons why all other forms around the world focus on it. This stylised dance drama includes both the epic stories as well as the themes from classic literary works. Both forms include the description of sea as perspectives and representations. The interpretations of Sea are referred from the myths in these forms, so that the social elements are missing in the presentation in these. The perspectives come as Samudravarṇanā and other mentioning, while representation takes place as the character Varuna, the king of oceans.

Samudravarṇanā

In both Kūṭiyāṭṭam and Kathakali, the perspectives of Sea come as Samudravarṇanā in selected stories. The detailing of Sea is visualized by the actor in this acting part. Along with the accompanists, the actor describes it in certain manner with his improvisations. The acting of Samudravarṇanā is similar in both the theatre forms, but the way of presentation is different. Though the basic part of acting is almost the same in every story, the situation changes its detailing. The acting of sea in Kathakali is given below.

Alas! I see the ocean in front of me. The waves are as big as the mountains. It's roaring with full sound, rotating all over the three sides. (The rotating is acted in three sides.) Here we see big fishes swimming under water. (The actor acts various types of fishes with his body and supportive rhythms.) Then here we see, the huge terrifying crocodiles trying to catch their preys and continuing its wandering. (This part is also being performed upon actors skill.) The various types of conchs under the water are worth watching. The gems inside the sea, uplifts the beauty of it again and again. After this basic part comes the actor's skill and vocabulary. The act depends upon the schedule of the performance, so that it can be reduced or extended by him. The fishing, travelling through waves, the collecting of conch shell care some of the improvisations acted by eminent actors.

The presentation or the acting part differs in each characters as well as the situation of the stories. Hanumānin Torāṇayuddhamhas the most important Samudravarṇanā. The character acts this part, standing on a stool which is a metaphor of the mount Mahendra. The act takes place on left side of the stage and he jumps from the stool as he's crossing the sea and going all way to Lanka, the kingdom of Rāvaṇa. Remaining part of the act is on the centre stage and both sides till he reaches Lanka. When the acting piece comes on Arjuna in Nivātakavacakālakeyavadham, it begins on the top of a stool, referred as Heaven. Arjuna starts his journey to kill the demon Nivātakavacawho is living in the sea. Arjuna watches the sea from the top and gets down by reaching the shore. The detailing of the sea is being done on the shore, and thus, the acting is done on the stage rather than over the stool. The rest parts are similar to the basic part. Bāliin Bālivijayais one another character which interprets the sea. This plot takes place on the shore, so the act is fully presented on the stage itself. The only difference found in the basic part is the missing of 'conch'. Neither that part of the sea didn't have conchs, nor the plot takes place on the shore, so that he's just describing sea's small part. Both other characters are with their journey while Bali is staying on the shore itself.

While considering Kūṭiyāṭṭam, only one character performs Samudravarṇanāin whole KūṭiyāṭṭamPerformances. Aṅgulīyāṅkam, the 6th act of Āscaracūḍāmaṇiincludes Samudravarṇanāin this art. The character Hanumānrepresents it. The plot is similar to that of Kathakali. Other perspectives or other kind of narrations are very rare in Kathakali, while Kūṭiyāṭṭamhas many more acting parts which are related to Sea. Characters from different stories have the presentation of it and some of them are mentioned here. Mostly the recapitulation part of Kūṭiyāṭṭamincludes the representation parts of Sea.

Abhiṣekanāṭakam, the Ramayana play by Bhāsa, includes a part about Sea in its recapitulation of the character Sugrīva, which is in the 1st act. The acting of the Śloka 'Urmīmantamatikramya' refers that, the character Dundubhi travels to the kingdom of Sea for a battle with Varuṇa. He reaches the shore of the sea and starts travelling through the waves. That part is acted in detailed. On the way he sees precious gems spread under water. He reaches the kingdom and calls Varuṇafor battle. This is a major portion which cannot be skipped while the performance.

Āscaracūḍāmaṇi, the play written by Śaktibhadraalso has a portion related to the sea which could not be seen in other parts of Kūṭiyāṭṭam. 6th act of this Rāmāyaṇaplay, named as Aṅgulīyāṅkamis the most important performance in entire Kūṭiyāṭṭamacting. Presently it is performed only as a ritual inside the temple yard.

In the performance, this particular part is named as 'Sagarolppatty', the origin of Sagara or his lineage. It is acted with 37 Ślokasand the plot begins with the formation of Ayodhyā, Sagara'skingdom. He brings the divine river Gaṅgā from heaven. While the flow of Gaṅgāreaches earth, the pits on the earth get filled by the water and thus the oceans are born on earth. This act comes on the 5th day and 6th day of Aṅgulīyāṅkamperformance. The character LakṣmaṇainSamudratarāṅṅkam, the 4th act of Abhiṣekanāṭakamincludes two different types of descriptions about the sea. The plot starts from Rāma, Lakṣmaṇa, Sugrīva- the monkey king, and his army reaching the shore of southern sea. Here the Śloka "Sajalajaladhare" describes the sea

“Like clouds filled with water, the sea shines with blue water. With the beauty of moving waves which looks like chain of pearl and with thousands of rivers joining the sea, which makes the feel of a thousand hands; the husband of the rivers, is similar to Lord Mahāviṣṇu in Anantaśayanaposture.”. After Varuṇa’s entry to the scene, without knowing him, again Lakṣmaṇa describes him with the Śloka “Maṇiviracitamauli” which shows the image of Varuṇa. “The crown he’s wearing has many kinds of gems and his eyes are long, beautiful and red coloured. His body is fully blue in colour and his movement is as beautiful as that of an Elephant. By his entrance from the middle of water, his shining fades whole other living beings I have ever seen.” Both the descriptions made by the same character in different situations could be compared, so that the image of Sea gets more clarity. These are some important perspectives of sea in this classical art.

Varuṇa’s Representation

Representation of the character sea, mentioned as Varuṇa, as in the epic is seen in three stories in Kathakali. The character falls under the genre Pacca. But presently it has been transformed to Paḷapp, a genre along with Pacha. The performance has only a small role for the character in all three stories. Nalacaritam day 1 and day 2 written by Unnai Warriar includes the character with all other important Devas, deities such as Indra, Yama, and Agni. In both the stories, the character has a very small part which is related with wedding of the heroine Damayanti. The act is merely presented on the stage so that the character is seen very rarely. The third story in which the character is present is, Setubandhanam written by Kottarakkara Thampuran. The character has only one scene with Rāma while he’s on his way to Laṅkā for the battle with Rāvaṇa. When Rāma asks Varuṇa to give way for passing through the sea, Varuṇa refuses. Then Rāma gets angry and starts shooting the divine arrow, Āgneyāsthra, Varuṇa hurries besides him for apology and gives way for his journey. This is the acting part for the character. But presently this story is not being staged. The whole Rāmāyaṇa stories do not include this part for the performance.

When it comes to Kūṭiyāṭṭam, the representation of Varuṇa is being done only in play Abhiṣekanāṭakam. This character is included in the genre Paḷukka, the supportive genre of Pacca. In the makeup, a Pālappūv (flower of *Alstonia scholaris*) - a divine flower is drawn on the forehead, which means the character is a deity. Except this, the makeup is as same as other characters in this genre. The costuming of this character has some specialities from others. A special silk cloth named ‘vīrāḷippṭṭi’ is worn on the waist to make a differentiation from other kingly characters. On the top of the crown, there are lotuses placed as a divine representation of water.

This character comes on stage on the 5th day of performance. Story of this day begins with Varuṇa’s entry to Rāma for giving way for his journey. Many sort of theatricality has been given for presentation of this character. The character enters on the left side of the stage, on a stool, which means the character is not appearing on earth. A curtain covers from his waist part to the ground with the accompaniment of two lighted lamps in front of it. A full length white cloth is being hanged by the character himself inside the curtain. On two sides, under the curtain, sit two people with white clothes, throwing it upwards continuously. The performance takes place only in the light of the lamps so that this theatricality makes us feel that the character is fully

surrounded with waves. The movements are made together with this cloth in his hand and it's hanged part by the supporters while acting. Towards the end of Varuṇa's performance, he gives ways for Rāmato pass through him towards Lanka. Here the two clothes on side are thrown from the top of the curtain by the character which makes the feel of the way giving through the sea. The act ends with the vanishing of Varuṇa from the stage.

This act was performed by Ammanur Chachu Chakyar Gurukulam on 1998. The duration of this part is about one to one and-a-half hours. Before this we were unable to see any presentation of this character in the Kūṭiyāṭṭam history. Due to this reason, the assertions of the character's representation on the older period could not be idealized. But the performances of this character are rare, so that only few artists had performed it yet.

When we analyse both the subjects in both the art forms, it seems as if the perspectives get more importance than the presentation of the character. Description of the sea has the importance of acting than the presentation of the character. While comparing presentation in both the forms, the description of the sea as Samudravarṇanā gets importance in Kathakali. Only one character enacts the part in Kūṭiyāṭṭam while three characters act it in Kathakali. But the other acting portions of sea in Kūṭiyāṭṭam overcome this prominence of Kathakali. In comparison, Kathakali has no other acting portions which represent the sea and its descriptions.

The visualisation of Samudravarṇanā presented by the characters of Kathakali is something very important for the spectators. The three characters which perform this part have been classified into the genres of character. Arjuna is included in Pacca while Hanumān and Bāli are included in the Beard category. Hanumān is white beard and Bāli is red beard. So the mannerisms of these characters differ from one another on the stage. Spectator's taste has a choice for experiencing Samudravarṇanā in Kathakali.

The acting parts in Kūṭiyāṭṭam differ from one another, so that we cannot compare them. Each part has its own way of description and stylisation. But comparing to the representation of the character, the theatricality is seen in the representation due to the situation. So, when it comes to Kūṭiyāṭṭam, both the perspectives and representation get equal importance. Perspectives get its importance for the dimensions of acting while representation for its theatricality. But the performances of the character representation must increase; then only the spectators would get the chance to explore more out of this theatre form.

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**Of Sugar, Slaves and Secrets: The Sea as the Architect of
Seventeenth Century Amsterdam in *The Miniaturist***

Abstract: Through a close reading of one of the bestselling novels of 2014 - *The Miniaturist* by Jessie Burton - the paper attempts to revisit the experience of colonialism to raise and answer questions about larger cultural issues wrought about by colonialism. It aims to explore cultural situations brought about in Amsterdam by the Dutch East India Company's maritime explorations and trade. The paper is an attempt to view the sea from the perspective of the shore and to consider the effect of the nautical culture on the larger society ashore. It explores in detail how issues related to religion, philosophy, economy, society and culture in Amsterdam during a specific period in history were linked directly or indirectly to the Dutch invasion of and presence in Surinam and other colonies. The paper also delves into the subject of masculinity and the idea of maleness and its close link to the sea as expounded in the novel.

Jessie Burton's *The Miniaturist* is a coming of age novel set in 16th century Amsterdam. Nella Oortman is an 18 year old married to a man of 40 Johannes Brandt, a wealthy merchant. The story traces Nella's life in the city a clear contrast to her life as a country girl. Nella's discovery of her husband's hidden sexuality, the secret of Marin, the presence of slaves all contribute to her maturity towards the end of the novel. Nella discovers that her husband was forced into the marriage so that his own escapades with other men would go unnoticed among the burgomasters. Marin, Johannes' sister who runs the household with an iron rein is a spinster. However, her affair with Otto, the slave Johannes supposedly freed leaves her with a pregnancy which she manages to hide till the end when Marin delivers a girl child. Nella becomes friends with her husband who gifts her a dolls house and which she patiently decorates and does. She does the house with miniatures ordered from a strange person who seems to know all the happenings in her house, even those which she herself is not aware of. Each one of the miniatures reveal a new aspect of her life to Nella. Johannes is pestered by Marin to sell the sugar which has been given to him by their friends Agnes and Franz Meermans. The Meermans are upset with the fact that Johannes does not manage to sell the sugar in spite of their insistence. Therefore they turn him over to the burgomasters revealing his sexual choices. Johannes is tried and found guilty of being a sodomite and imprisoned to be drowned. After Johannes' death, Nella delivers Marin's baby, and after Marin's death arranges for her funeral. She also arranges for the sugar to be sold and finally at the end of the novel is left with Marin and Otto's daughter Thea along with the two servants in the house Cornelia and Otto.

The paper's title draws attention to the three most important that cause the upheavals in the life of Nella Oortman. These three- sugar, slaves and secrets are also responsible as the paper argues for the transformation of Amsterdam. They change and define the socio-economic and cultural life of Amsterdam. Beyond all these lies the North Sea which the paper sees as the chief architect controlling and guiding 17th century Amsterdam.

Dagmar Friest, a historian in his study of the history of Netherlands demystifies the notion of the Dutch golden age, attributing the growth of Amsterdam to other interconnected developments within Europe and the concurrent growth of several other European countries including Spain and Portugal. He argues that one of the fundamental differences between Netherlands and the other countries was Amsterdam's decided maritime orientation which had a profound impact on the entire Republic. He says, "As a part of the "Atlantic World" and as a participant in the trade with Asia the Netherlands were involved in a closely knit network of global commercial relations. Based on an aggressive trade policy and innovations in ship building and trade organization, on the turn of the 17th century the Dutch Republic curtailed Spain's and Portugal's domination of the seas. Between 1595 and 1601 a total of eight *Vorcompagnien* of the Dutch East India Company (VOC) sent 65 ships to the Spice Islands (Moluccas) in the Indian Ocean"(4). With the establishment of the VOC began the ascent of the Dutch as a super power variously described by historians and others as the Golden Age or the miracle. The novel has as its centre the VOC and its trading activities since Nella's husband is a trader with the VOC. Marin's room in the house is an indication of the vast riches lying within the city. Marin's room is as small as a men's room and filled with acquisitions from all over the world. She has shed skin of a snake, plumes of all patterns and shapes, butterfly pinned on the wall, smell of nutmeg, sandalwood, wood shelves filled with yellowing animal skulls, tortoise shells, dried plants and berries. The room, the novelist comments is indicative of the republic's reach, in four small walls.

Brandt's warehouse is also filled with exotic and expensive items like silk, spices, sugar etc. which give a clear indication of the wealth coming from these colonies. This wealth played a crucial role in shaping the modern Amsterdam, in its architecture in its organization of guilds, in its promotion of art and the growth of painting. Artisans and painters flourished during this period. However within the novel, there are constant references to sugar and sugar merely represents one of the sources of wealth that poured into Amsterdam. The selling of sugar is not under the control of any guild and therefore there is a greater demand for it unlike the other commodities because one can determine its price. Although all the articles traded by the VOC are crucial for the development of the city, it is trading in articles which were not controlled by the guilds that contributed to the enormous wealth among some in the city. Sugar being one them during the setting of the novel, the novel presents sugar as a corrupting influence on the society due to its promise of wealth accompanied with an abiding sense of guilt. Sugar plays a major role in controlling and determining the economic life in Amsterdam. The fates of all the members of the Brandt household right from the beginning are inextricably tied to sugar right from the beginning of the novel. It is by selling sugar that the Brandts can think of escaping the fate that will soon befall them.

Besides sugar that removes boundaries between the rich and the poor in Amsterdam, the changing social landscape is effected by the influx of migrants and slaves. The great trading companies of the 17th century, the Dutch East India Company and England's East India Company – taking into account shareholders, directors, and ships' crews with their entourage of doctors, clergy, artisans, bakers, and interpreters – consisted of Europeans and of people from all over the world. The ships' crews acted as agents of cultural transfer and their travel reports, letters and pictures,

demonstrate this international composition and document the perception and construction of the world in a process of interaction between images of the self and "the other". These processes of integration are presented in a particularly vivid way in the reports of travellers in pursuit of education and business and in the reports of migrant labourers (Dagmar, 16).

The presence of slaves is a comment on the social structure of Amsterdam. The novel shows the country changing slowly with the country sides giving way to the new cities. People migrate to the city in search of jobs and the migrant population constitutes ex-slaves, actors from Europe, artisans from other European countries like the miniaturist and also the poor population within the city – ‘the hole faced beggar’ in Cornelia’s words. Nella, the daughter of a land owner from Assendelft is married to a seaman from Amsterdam because of the dwindling wealth in her father’s house. This change within Netherlands was effected with the aristocrats marrying off their daughters to merchants and traders thus facilitating nobility to join hands with traders. From depending on land, the landscape slowly changes with greater dependence on the seas. Merchants and aristocrats sent their sons on world tours with private tutors to learn about the world...japan and the Far East got knowledge through the sea route. Marin tells Nella that pedigree does not count much in face of money which is why she says Nella is better off at Amsterdam where she has the money and can do what she wants rather than being in the countryside with nothing but a name. Besides migrant labourers, the presence of Otto a former slave, freed by Johannes depicts the changes in Amsterdam. Otto, however in the novel is hidden from the public eye and each time he is seen he invites derision and hatred. Toot was put on a Portuguese slave ship bound from Porto Novo in Dahomey to Surinam. Johannes who was visiting the West India Company selling copper bought him to Amsterdam. He is brought to Amsterdam at 16 years of age. According to Cornelia, Otto is free and is also skilled works with maps, can check the quality of products.

Secrets in the Brandt household are related to their need to hide their sexuality from the society. These secrets are necessitated by the practice of Calvinist religious practice in the city. Dutch identity in the early pre modern years after the 80 years’ war with catholic Spain was that of a reformed Christian identity. ---A Calvinist reformed state. --- The DRC or the Dutch reformed church. An allegiance to reformed Christianity, civic responsibility and republic freedom and the dedication to trade became the pillars of the Dutch society in the 17th and 18th centuries. (Dagmar, 321). Hence the VOC combined the search for profits with religious motives. (Delmas) \Secrets in the Brandt household are closely related to shame as espoused by Calvinist philosophy. The sodomite husband, the unmarried pregnant sister who delivers a child outside matrimony are the secrets the family has to hide from the burgomasters. These secrets and shame carry constant references in the story. Talking about the role sugar and therefore money plays in their lives, Marin says, “Sugar is not something we take much of. It makes people’s souls grow sick” (15). A lot of the Brandt life depends on the sale of Agnes sugar from Surinam. Johannes points out the irony that his sister Marin thinks sugar is not good for the soul but wants to sell it and make money. Nella herself believes that he siblings are obsessed with souls and purses... A lot of their future depends on Johannes’ selling of their sugar because she has to buy the secret of his sexuality form the burgomasters by giving them guilders.

When Johannes says that he will sell the sugar in Venice, Agnes says that she doesn't want the papists to have her sugar and that is not to fill Catholic stomachs.

Sugar, slaves and secrets characterize the Brandt household. The paper therefore argues that these three were crucial in defining Amsterdam and its society in the 17th century and the novel brings it out effectively. Examining the effect each one of these have in shaping Amsterdam's society, the paper unearths the binding force which link all the three and in a way summarize 17th century Amsterdam. The binding force or the chief architect the sea as the paper argues. The North Sea influences the Amsterdam shore in such a way that the New Amsterdam owes its existence as a super power to its location near the sea.

Dagmar in his study of the Dutch history, quotes from Aglionby to identify the reasons for the growth of Netherlands which include 'the political constitution, success in trade, a perfect infra-structure based on numerous waterways, canals and the sea, religious freedom, prosperity and the zeal for work'. Through the Dutchmen "are rather given to Trade and getting, and they seem as if they had suck'd in with their milk the insatiable desire of acquiring", the fact remains that the presence of the sea had a great role to play in the growth of Amsterdam. Besides attributing the growth of Netherlands to force of industry, improvement and manufacture of all foreign growth and several other factors, Dagmar quotes Sir William Temple, the English ambassador to The Hague who praises the Sea men not only of the Republic but of the world. (Dagmar, 5). Johannes Brandt is one such seaman and proud of his achievements. He believes in the ability of the guilders to do anything, even shield him from the eyes of the burgomasters. Otto speaks about Johannes when Nella observes that he has crockery from all around the globe, he says, "The Seigneur's world in a set of plates" and adds that he is "spanning the seas in crockery"(37). Johannes' desire to accumulate wealth is to protect himself from the judgmental eyes of the military. Otto further replies to Nella's query as to what happens when riches get accumulated, he says that things will spill over and if they do spill over, they sink or swim referring to the Dutchman's ever preparedness to be drowned by the sea. Johannes himself says that his spirit belongs to the sea further strengthening his identity as a true Dutch sea man.

Seeing the sea as simultaneously wealth and death highlights two early modern patterns of maritime symbology: the sea is a highway to commercial prosperity and also a vision of God's torment. (Mentz 1001). Next to the re-awakening of Batavian virtues and the special role that freedom and religion played, water – its constant threat and the ceaseless struggle against it– played an important role in the search for aspects of identification in which the heterogeneous society of the Netherlands could identify with. In a variety of literary and political texts and pictures the victory over the water was equated with the defeat of foreign enemies. Dagmar quoting Owen Felltham who "not only described the Netherlands geographically as a "general Sealand", as an "Aequilibrium" consisting of "mud and water" and as a place where one lives in constant danger of being drowned", says that the historian conceded that the people of the Netherlands are "in some sort Gods, for they set bounds to the Ocean and allow it to come and go as they list."(7)

Marin keeps the travel journal of the unfortunate voyage of the ship Batavia and Bontekoe's "The Memorable accounts of the voyage of the Nieuw Hoorn", both reminiscent of the Dutch's past history of struggle with the sea. When Nella goes to the dinner at the guild of silversmiths with her husband, she thinks, "Now the adventure is surely to begin, my husband is launching his little raft, into the Amsterdam's finest society- and he the best of sailors, will be there as my guide' (82) constantly underlining the presence of the sea in their lives. The sea governs their everyday life and each one of their conversations carry references to the sea. Johannes' work as Marin says is to turn mud to gold and water to guilders. The sea gives them the strength and fortitude, it keeps their minds busy and Marin says that "everyone knows that toil makes you virtuous that it keeps all good Dutch from the grasp of slovenly and dangerous luxury (38). Marin observes to Nella that, "Words are like water in this city, Nella....one drop of rumour could drown us". Schout Slabbert says that we are fortunate we have made a success of our city- we've tamed our lands and seas.

Besides their daily lives, the priests ensure that the sea is never forgotten and look at it as a source of punishment. Father Pellicorne's speech which says how it is a sin to hid their sins from God. He says that the "city was built on bog. Our land has suffered god's wrath before. We triumphed, we turned the water to our side. But do not rest easy now- it was prudence and neighborliness that helped us triumph". He says that "if the reins of our shame are not held tight. We will all return to the sea. Be upright for the city". (123) He says that we must not fool ourselves that we have harnessed the power of seas". The importance of the sea in Netherlands is underlined through myths and folktales which abound in the country. Nehallenia was a goddess of travellers in Zeeland, where over 160 stone votives depicting her image were located in the sea. Several folk tales and stories abound about the Dutch's fight with water, to conquer sea since it's a low lying area. His conclusion is that through the continuous battle against the waters of the North Sea, the Dutch spirit can be summed up in the motto of Zeeland, scene of many floods from dike breaches, Luctor et Emergo, or I struggle and emerge." (Dagmar). It is not just the presence of the sea but also the use of the sea as an adversity at times, the tempter who has to be vanquished and also surpassed. The sea's dominance of Netherlands is also projected in one of the first law documents of the world written by Grotius *Mare Liberum*.

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**The Song of the Sea- The Song of the Soul: A Jungian Study on
Khalil Gibran's Poem: *The Sea, The Greater Sea and Sand and Foam***

Abstract: The archetypal symbolic image of sea as the mother of all life, spiritual mystery, death and rebirth, timelessness and eternity is reflected in poetry from olden times itself. Carl Jung considers sea the favourite symbol of the unconscious and the mother of all that lived. Jung corresponds sea to his concept of collective unconscious. Jung found the collective unconscious, the source of all inspirations and instincts including the beautiful and spiritual. The sea poems of Khalil Gibran's echoes the spiritual and divine in sea and also tries to project sea a manifestation of human predicaments and dilemmas. This paper is an attempt to read between the lines of Gibran to explain sea as a collective unconscious in his poetry. Moreover this study would also focus on how Gibran connects self to the boundless and measureless sea. On the whole a Jungian study is attempted to study the sea image in Khalil Gibran's poems – *The Sea, The Greater Sea and Sand and Foam*. Prior to this analysis a psychological outlook of poetry needs to be elaborated to explain the place of archetypal images in poetry.

The outer world descriptions and the happenings in the natural world found expressions in human life not because it mesmerised us but because it imaged and explained the inner self of us. Certain images and themes symbolically embody universal meanings and basic human experiences, regardless of when or where we live. These images recur in myths and other genres of literatures and find common explanations eliciting similar psychological responses. Such universal symbols otherwise termed as archetypes evoke deep and sometimes unconscious responses in a reader. The deep blue sea, one of the common archetypes in literature, represented eternity, timelessness and mystery of life. Its enigmatic depth and mysterious strength was an all time language of literature, art, poetry, film, theatre, classical music, as well as in mythology. Sea has long been portrayed as a hostile and dangerous environment populated by fantastic creatures or a complex pantheon of gods and other supernatural powers. Seas' unexplained power to pull at, and charm human thoughts gave the sea human voice and limb. Seductive and inviting solitude of the sea was always an invoking of muse for poets. The sea swells with praise and keens in lamentation; in its simultaneous constancy and movement the sea provides both impetus and object for extended contemplation. Quoting Herman Melville, "The beginning of man was salt sea, and the perpetual reverberation of that great ancient fact, [is] constantly renewed in the unfolding of life in every human individual" (13). And it will forever resonate in literatures of all.

Poetry and the Collective Unconscious

Poetry is a channel to self. It helps us to find ourselves through words and reveals the beauty of the interior. Poetry "approximate the actual flavour of life, in which subjective and objective becomes one" (Harshfield, nine Gates32). There is a sitting with one's self, dropping into the oceanic self for images through poetry. And the masters of solitude, "the pensive man sitting by hearth in solitude" (4) surrenders to

the darkest layers of the unconscious for images reflecting the song of their souls. Harsh and complex emotions of life find image through poetry as such addressing the whole matter of our self. Poems release us into an open field of consciousness, compassion and forgiveness. It is a holistic medicine speaking to all stations of life. It makes us walk “through the corridors of our own myth” (Slattery, 124). Poetry speaks truth beautifully and these truths find explanation through images in the unconscious. These ‘universal images’ form the language of the complex emotions and feelings. The metaphoric vision of the poets made them dwell deep into the unconscious for their language thus connecting to the source from which all images originate: the collective unconscious. For in all these primordial images or archetypes “there is a little piece of human psychology and human fate, a remnant of the joys and sorrows that have been repeated countless times in our ancestral history...” (CW.15, 127). Poetry sings the song of the soul, the language of the unspoken and it is a “very intimate and forceful way to gain a less-obstructed connection to the collective unconscious by allowing the words of a poem to guide us into the wilderness of the collective unconscious.....” (Slattery, 122). There is a deep conversation of the poet with something beyond their ego and intellect and these dialogues happens in the “inner centre of the psyche under the inspiration of the muse of poetry” (Slattery, 120). There is wholeness and consolation in poetry and “like true prophets, they make us known the stirrings of the collective unconscious” (CW6; 190). The poems reveal the unconscious through images, metaphors and symbols—language closely related with art. And these “poetical images”, as Dennis slattery explains in *Tending the Muse of Poetry*, “are mythic in their foundations; they are awakened images, first cousins to the dream image and originate from a similar place in the imaginal body” (122). Archetypal images in poetry communicate to the deepest self of us to salvage our inner body; transcending the inner soul.

The concept of archetype was introduced into the psychological world by Carl.G.Jung. He explains the concept of archetype to be an indispensable part of collective unconscious. They are considered as definite forms in the psyche which seem to be present always and everywhere. Wilfred Gurien in his *A Handbook of Critical Approaches to Literature* states that archetypes are universal symbols, motifs or themes that may be found among many different cultures. They recur in the myths of people worldwide. These symbols carry the same or very similar meanings for a large portion, if not all, of mankind certain symbols, such as the sky father and earth mother, light, blood, up-down, and others recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them. (157). In psychology the ocean is a symbol for the mother. There are many beliefs that view the ocean as the origin of all life forms, so the ocean also symbolises life. It symbolises power, strength, life, mystery, hope and truth. Poets used these archetypal images to bring out a deep sense of clarity to the feelings they searched in their words of poetry. “The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present”(CW 15; 130). Hence these primordial images give wings to the metaphorical language of poetry. Archetypal images give shape to the unknown, thus providing new creative insights. This echoes words of King Theseus in *A Midsummer Night’s Dream*;

*The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
the forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
a local habitation and a name.* (Shakespeare.2.5.12-18).

Archetypal Images in Poetry

Archetypes reside in the collective unconscious, in the experiences that exist in the subconscious of every individual and get recreated in literary works or in other forms of art. The use of archetypal characters and situations gives a literary work a universal acceptance, as readers identify the characters and situations in their social and cultural context. By using common archetype, the writers attempt to impart realism to their works, as the situations and characters are drawn from the experiences of the world. These commonalities in psychic structures impart universality to their works. According to psychologist Carl Jung, archetypes emerge in literature from the "collective unconscious" of the human race. Northrop Frye, in his *Anatomy of Criticism*, explores archetypes as the symbolic patterns that recur within the world of literature itself. In both approaches, archetypal themes include birth, death, sibling rivalry, and the individual versus society. Archetypes may also be images or characters, such as the hero, the lover, the wanderer, or the matriarch. These universal images shape the truths in poetry and help see the idea that psyche and matter is the same and the unfamiliar on reflection becomes something quite familiar in poetry through these images. Some of the commonly used images are Water: life, cleansing, and rebirth; Setting sun: death; Red: blood, passion; disorder; White: light, innocence, purity. These images explained the language of the soul and the emotions unexplained. Jung addressed these archetypes as primordial images which originated from the initial stages of humanity and had been part of the collective unconscious ever since. It is through these primordial images that universal archetypes are experienced, and more importantly, that the unconscious is revealed. The Jungian archetypal approach treats literary texts as an avenue in which primordial images are represented.

Archetype of Sea in Literature

Sea as mentioned earlier is an all time image of poetry to explain the unknown, timelessness and eternity. The Sea is considered the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious. Vast, alien, dangerous, waves symbolized measures of time and represent eternity or infinity. In Edgar Allen Poe's *City in the Sea*, The Sea symbolizes a sense of death for all of mankind. Poe's poem shows the city in the West which is an appropriate location to the city due to the sun setting in the sea. That part is often identified as death. The waves of the sea begin to turn red toward the end of the poem to show the signs of hell approaching. The sea in this classic literature shows a scarier side. In Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, The Sea is symbolized as a sense of entrapment for the main character as he is stuck on the ship which is sailing along in a seemingly endless sea. Even at one part where he is thinking about drinking the water only to remember that it's impossible to satisfy his thirst with it. He is forced to stay upon the ship that has him trapped for so long as a punishment for killing the albatross. The Sea is unforgiving and impossible to overcome in this

story. There is lot of importance to sea in Mythology and Fairy Tales. In the original *Little Mermaid* fairy tale by Hans Christian Anderson, there is a classical tale of death and rebirth on the sea. In the *Odyssey*, Odysseus is reborn as a better man and the long journey on the sea is what changes him. Moving on to the readings of Gibran's sea poems, the sea image in his poems finds description to the readers unsaid feelings and unveiled instincts.

Song of the Sea-Song of the Soul

Gibran's poems made his readers read their soul. His ideas and meditative thoughts in his poems are beautiful melodies to the souls making the readers enter a different universe away from the pragmatic world. In all the three poems *The Sea, The Greater Sea and Sand And Foam*; the meditative rendezvous' with the unconscious makes one read one's own feelings and emotions. Articulation of these temperaments is done in all the three poems through sea image. The archetypal image of sea as the powerful entity in the world is communicated well in the poem *The Sea*.

*In the still of the night
As man slumbers behind the folds,
the forest proclaims:
"I am the power
Brought by the sun from
The heart of the earth."
The sea remains quiet, saying to itself,
"I am the power." (Gibran, The Sea 1-8)*

Without losing the psychological and spiritual essence of the poem the poet continues to proclaim the power and strength of the sea. The realm of the hidden and journey to the wilderness is also accomplished through this archetypal sea. Although wind, rock, river and brain all claim to have the ultimate power, the sea remains quiet knowing that it rules all. The supremacy of the sea makes the reader visualise his own supreme soul. The valiant and fearless sea is personified to strengthen the spiritual soul. The poem sings to the souls of the readers and shares the strength of the sea with the soul asking it to internalise the power of the sea. Apart from throwing light on the luminous and shy soul the poem runs back to the timeless realm; to the source of all inspirations and instincts --collective unconscious.

*The sea remains slumbering saying, in its sleep,
"All is mine."(ibid.32-33)*

Jung considered the uniting or integration of the conscious mind with the unconscious mind as the foundation for psychological wholeness. The cooperation between the personal and collective unconscious for the mental health and well being is beautifully explained in the poem *The Greater Sea* by making the soul and the conscious indulge in conversation with each other. The whole poems moves like a quest for the eternal and unification with the eternal divine soul. Archetypal image of sea as unknown and divine is depicted in the poem. Man's quest for the eternal and his curiosity to find the answer to the question; "who am I" is opened up through the conversation between the speaker and its soul.

“My soul and I went to the great sea to bathe. And when we reached the shore, we went about looking for a hidden and lonely place” (Gibran. The Greater Sea.1-2).

Search for an unknown and hidden place is a quest for the personal space for a psychological fulfilment. Finally the urge for the soul to merge with the divine is showed through the denial of the soul to take bathe in the great sea. Every time the soul complaints the presence of people of different temperaments blocking their dip in the great sea. Hence, they finally decide to seek the greater sea.

“Let us go hence,” she said, “For there is no lonely, hidden place where we can bathe. I would not have this wind lift my golden hair, or bare my white bosom in this air, or let the light disclose my sacred nakedness.”
Then we left that sea to seek the Greater Sea (Ibid.29-32).

The pilgrimage of the soul continues in the poem *Sand and Foam*. Unbroken thoughts are put in together in the poem to explore the abundance of creativity in one’s own soul and the deep sea is equated with the infinite realm of human soul.

“You and the world you live in are but a grain of sand upon the infinite shore of an infinite sea.”
And in my dream I say to them, “I am the infinite sea, and all worlds are but grains of sand upon my shore” (Gibran. Sand and Foam.15-16).

The collective unconscious is the dark realm of thoughts untold; creativity unravelled and the storehouse of all knowledge. This image of the collective unconscious is explored through the infinite sea. The unchanging sea and shore can be equated with the imperishable human soul. Spiritualistic and religious thoughts form the prime theme of this poem. Unification of the conscious and unconscious can be seen in the lines when the speaker addresses the other to lend him his ears, for he can lend his voice... *“Give me an ear and I will give you a voice”*(ibid.69).

Gibran tied his impressions, thoughts and memories to unravel the untold emotions of the soul. Through his thoughtful lines he begged the readers to make a deep conversation with the unconscious. *“Like dreams, poems serve as inner spiritual guides for they originate.... in the inner centre of the psyche under the inspiration of the Muse of poetry”* (Slattery, 120).Gibran’s poems often made the readers look their inner, to see the unseen, to comprehend the unexplained. The embodied insights in his poems as Jung suggests guided the readers into the wilderness of the collective unconscious.

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**Butterfly Totem in Francesca Lia Block's
*Love in the Time of Global Warming***

Abstract: People across the world employ animal totems. The Native Americans believe that each person has a particular animal as a teacher of truths and virtues. The present paper attempts to present the butterfly totem employed by Francesca Lia Block in her novel *Love in the Time of Global Warming* (2013). Across cultures the butterfly is considered as a representation of change, inspiration and development. The butterfly in the novel symbolizes hope, courage, soul and resurrection. The presence and absence of the butterflies have a major role in shaping the story of the novel and it also affects the decisions take over by the protagonist.

The presence of totems can be seen in almost all cultures. Many cultures use the natural objects as totems to guide and teach. A totem is a living or non-living object in nature for which the members of a cultural community share the same meaning. The term "totem" first appeared in John Long's *Voyages and Travels of an Indian Interpreter and Trader* (1791) in which he used totem to describe "the Chippewa belief in a guardian spirit that assumed the form of a particular animal (e.g., a bear, elk, or moose) that the Chippewa thereafter refused to eat or kill" (Jones 7). Matomah Alesha in her text *Sako Ma: A Look at the Sacred Monkey Totem* describes totem as "an animal and plant where bonds of kinship are established. The animal totem is guardian, teacher, guide and sometimes ancestor" (Alesha 26). Contemporary religious expressions such as the images of the Lamb of God, the Dove of the Holy Spirit, or the Lion of Judah are examples of it. The native Americans believe that each person has a particular animal as a teacher of the truths and virtues. They also believe that upon birth an animal's spirit enters into a person and its duties are to keep the person strong and wise in facing the matters of life.

The Orange Butterfly is a recurrent image or symbol in *Love in the Time of Global Warming* by Francesca Lia Block. One can find the presence of Orange Butterflies from the beginning till the end of the novel. The actions of the protagonist primarily depend on the presence and absence of the butterflies. In Brad Steiger's opinion, butterflies have maintained their position as a symbol of the soul and rebirth throughout Europe, Asia, and the Americas. To the Chinese it is a symbol of joy and conjugal happiness. The early Christians found the symbol of the resurrection of the human soul and the resurrection of Christ in the butterfly's unique life cycle. As a symbol of personal transformation, the butterfly will help one to face confidently all the changes in his life and environment which are necessary for achieving the highest level of enlightenment (165-66).

Penelope, the central character of the novel loses everyone in her life after the earthquake. The central theme of the novel is her search for the family and the

reunion with her brother and pet dog. Throughout the novel, Penelope considers the butterfly as her guide and the presence and absence of the butterfly very much affect the decisions take over by her. The presence of the butterfly gives her strength and the absence of it makes her worried.

Totem can be classified into different categories. Levi Strauss classifies totems as follows:

- An animal or plant identified with a particular group.
- An animal or plant identified with an individual
- An animal or plant identified with a divine manifestation.
- A particular animal or plant identified with a gender. (qtd in Alesha 27)

The butterfly totem employed in the novel is of the second category in which the relationship between the butterfly and Penelope are discussed. The butterfly does not have any significance in the life of other characters of the novel. They do not consider the butterfly as the symbol of inspiration and guidance. The butterfly in the novel can be considered as the totem animal of Penelope and it gives strength and confidence only to her. Hence, one can come to the conclusion that the totem pictured in the novel belongs to the category of individual totem.

The butterfly is the first sign of life she meets after the earthquake. But on the first meeting she discerns that a piece of its wing is missing and thinks that the butterfly would not survive and would die in a few minutes. But later in the day she finds it still holding on and wonders on its tenacity towards life. The butterfly's strong attitude towards life gives strength to the protagonist and soon she starts to consider it as a symbol of hope and good luck. She assumes that the chance of growing a new wing to the butterfly is very limited exactly like the chance of getting her lost parents and brother back (18). But against her expectation on the very next day she finds the mutilated butterfly flying off into the sky. She marvels on the sudden recovery of the butterfly and thinks whether the butterfly is trying to tell her something that she is not ready or willing to accept (18). From the sudden regaining of the health from its mutilated condition she comes to the conclusion that if the butterfly could recover so fast from its mutilated condition she also can regain her mission of finding her family. From that moment she starts to consider the butterfly as a symbol of inspiration and decides to follow it.

The butterflies in the novel represent different meanings. They sometimes represent hope and sometimes they are considered as guides. On the other day, Penelope sees a butterfly darts in front of her and flies forth to a bus. She follows it and gets in the bus thinking that the butterfly may be trying to convey her something which will help her in finding her family and friends. She continues driving since she meets another butterfly. She travels through different paths following the butterflies in hope of finding her family. At some points she consoles herself thus: "though I can no longer see the butterfly I walk toward this place. As if the orange wings have guided me here. As if I'll somehow find my mom inside" (45). When Hex, one of her friends stops their van in front of a crumbled mansion, Penelope does not hesitate to go in and reveals thus: "the only reason I'm not afraid to go in is that I glimpse the orange butterfly for a moment, before it vanishes, consumed by shadow" (76). Hence, from her words one can come to the conclusion that the orange butterflies gives confidence

to Penelope in traveling through strange places and she believes that the presence of the orange butterflies is a positive sign.

When she reaches in a strange place she becomes worried about the absence of the butterfly and becomes confused whether it is an adequate place to visit: "not a butterfly in sight. I'm starting to imagine them as guides-and I don't think they want me to be here (63). Later, when she sees a butterfly she looks at it in order to regain her mental strength. Penelope believes that the presence of the orange butterfly is a good omen which gives her mental strength and an indication to move forward.

Penelope also considers her meeting with the new friends is also special because of the presence of the butterfly. She does not forget the places and situations where she met the butterflies. She remembers each and every situations and says: When she and Hex met Ez, there was "an orange butterfly perched among his curls, fanning its wings like a lady cooling herself down at a fancy dress ball" (78). Later she says to Hex: "there was an orange butterfly. When I met you. And Ez. And now Ash. Orange butterflies. They keep appearing" (119). She herself says that "they are some kind of sign" (119).

According to the Christian belief the butterflies are considered as the souls of the dead. The Christians believe that the spirit guides. Michael Mayerfeld Bell in his article "The Ghosts of Place" connects souls with things and argues: Sociologists have long recognized (although it is little discussed in contemporary literature) the widespread sense among the peoples of the world that things are often imbued with spirits and personified sentiments. Emile Durkheim, Max Weber, and Walter Benjamin each made closely related observations about the life we sometimes feel in things. Durkheim noted, in *The Elementary Forms of the Religious Life*, that the Arunta tribe of Australia experienced the sacred presence of their ancestors in certain rocks on the landscape. (qtd in Pretty 236)

People across the world believe that the objects in nature are infixed with the spirit and sentimental qualities. Many cultures believe that the spirits of the dead persons enter into different living and nonliving things in nature. The same view can be applied here in the novel also. When Penelope asks her friend Hex why does he think there were butterflies when she met him, Ez, Ash and Tara and what does it mean, he replies: "they're the souls of the dead. Spirit guides. May your dad and mom and..." (157). From Hex's reply one can come to the conclusion that the butterflies Penelope meets on the way may be the souls of her lost father and mother. Later when Penelope returns home, a butterfly joins her. She also finds one of the rooms of her house filled with butterflies and her butterfly joins them. She recollects Hex's view on the butterfly and believes that the butterflies guiding her may be her father or mother (219).

The presence of the butterflies in some part of the novel is considered as an indication of the presence of the sacred. One day Penelope and her friends meet Tara, the Tibetan goddess. Then they find a flock of orange butterflies around her (136). Tara spends some time with them and when Tara left they found that the butterflies also disappeared with her departure (144). Hence, the butterfly in this part of the novel stands as an icon which represent the presence of the sacred.

Throughout the end of the novel she thinks nothing will ever grow again in the land which is destroyed by the earthquake. But she wonders on the presence of the butterflies still in her house. The butterflies in the house lead her attention to the garden outside. In the garden, among the brown and grey plants she finds something green. The butterfly in this part of the novel represents resurrection and hope by leading her attention to the presence of a green plant in the land which is destroyed by an earthquake, which signifies life is again possible in the world even though one is deserted by her family, friends and relatives. The butterfly's movement towards the green plant also signifies the idea of return to nature.

Through the final part of the novel Penelope herself wonders on the presence of the butterflies still in her house. But she considers it as a positive sign and herself believes that the butterflies are still there because she and other human beings are there on the earth (223). The butterfly totem in the novel also conveys the idea of survival. The butterfly, which is pictured in the first part of the novel is not in a good condition. A piece of its wing is missing. But soon the butterfly regains its mental strength and starts to survive. In later parts of the novel one can see the butterflies which are very much active and give inspiration to people around them. The butterfly totem in the novel teaches one to be courageous, confident and face life with a positive attitude.

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**The Myths of the Sea: Gender, Ideology and Discourse in
Select Malayalam Movies**

Abstract: Sea plays a delineable role in human life and culture and encodes in itself the dual face of a life-giver and life-taker. It is also the source of an implausible variety of life and resources. The very look of the sea gives oneself a mysterious experience as the line of the sky signifies the distant horizon and the secret land of the sea. As Joseph Conrad puts it, "There is nothing more enticing, disenchanting, and enslaving than the life at sea" (*Lord Jim*). Sea is a captivating and enigmatic presence that entwines a set of beliefs, codes, customs, myths, identity, patterns etc. Sea becomes instrumental in weaving an intricate network of value system that gets ingrained in the psyche of many people especially those who depend on sea to earn their livelihood. Thus, sea constitutes in itself a discourse, which serves as ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them.

The over-arching presence of sea is evident in literature and films. There are many literary works and films with sea as their centre and there are many ideologies and patterns set by sea in these works. Malayalam cinema also has many films which have sea as their backdrop and they clearly show how sea becomes a tool in constructing myths, ideologies, gendered subjectivities and relations. *Chemmeen* (1965), *Amaram* (1991) and *Chandupottu* (2005) are three popular Malayalam movies of different periods which have the sea as a key thematic and narrative element and are centred on myths about the sea. "Myths are endowed with flexibility, adaptability and resilience which help creative artists to transpose and transplant them in diverse cultures and media" (Dorairaj 9). Sea embodies a pivotal role in these movies and it serves as a motif that constructs myths and gender roles which become a part of the beliefs and practices of the coastal people.

Chemmeen is a 1965 Malayalam romantic drama film, based on the novel of the same name by Thakazhi Sivasankara Pillai. The Mother Nature could be seen as the donor for fishermen as she gives them abundant wealth. The mother of Karuthamma, Chakki warns her daughter by saying "Do you know why the sea cries at times? If the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. There is gold in the sea, my daughter, gold!". Fishermen community follow certain myths regarding the sea that if ever they utter lies or cheat people then the sea would devour those people. The film revolves around a myth among the fishermen communities along the coastal Kerala regarding chastity. There is a legend that if a married fisher woman was faithless when her husband was out in the sea, the Sea Goddess (Kadamma) would consume him. In the film we can see that Karuthamma loves Pareekutty and their affair is against the boundaries of strict social traditions. The fisher folks believe that a fisherwoman has to lead a life within the boundaries of strict social traditions and an affair or marriage with a person of another religion will subject the entire community to the wrath of the sea. But later,

Karuthamma sacrifices her love for Pareekutty and marries Palani, but scandal about her old love for Pareekutty spreads in the village. Karuthamma and Pareekutty meet one night and their old love is awakened. Palani, at sea alone and baiting a shark, is caught in a huge whirlpool and is swallowed by the sea. Next morning, Karuthamma and Pareekutty, are also found dead hand in hand, washed ashore and at a distance, there lays a baited dead shark and Palani.

Here, sea becomes a sagital weapon that establishes a myth and thereby instils an ideology among the fisher folks. Bascom notes, "Myths are prose narratives which in the society in which they are told, are considered to be truthful accounts of what happened in the remote past" (9). So people strongly relate themselves to these myths. The myth also places woman at the subordinate gender position who is supposed to live and behave as per the rules set by the hegemonic patriarchal social order. K. M. George raises a very valid question in the introductory remarks of his work, *Best of Thakazhi S. Pillai*: "It [Chemmeen] raises a fundamental question. What is chastity: does it mean loyalty to the husband or the lover? A woman in our society is forced to suppress her real feelings and live an artificial life" (14-15) he says. The lyrics of the song starting with "Pennale Pennale..." is also instrumental in establishing the chastity myth. The film presents many female characters like Chakki, Karuthamma, Nallapennu, Panchami and Pappikunju who have a compassionate understanding that a good number of them silently suffer oppressive and unfulfilling roles assigned by gender. Karuthamma would today be regarded as a liberal woman who behaves and speaks with boldness and truthfulness which are specific indicators of her quality as a "new woman". Karuthamma defies the world of gender-related and religious prejudices surrounding her. Karuthamma becomes a referendum in society for others to see as an example who questions the existing norms and taboos in society; here the norms and taboos are set by the sea. The chastity myth set by the sea is indeed a product of the patriarchal social order where male dominates and exercises power over women. As Guillamin Colette reminds us, "A woman is never anything but a woman, an interchangeable object with no other characteristic than her femininity, whose fundamental characteristic is belonging to the class of women" (qtd in Nubile, 104). It is very difficult to escape this categorization in a male dominated society. Guillamin believes that the specific nature of the oppression of women is caused by the "appropriation" of the class of women by the class of men, thus reducing women to "the state of material objects."

Apart from the gender positions ascribed to female, the film also establishes some gender patterns for the male folks. Chemban rejects beliefs of his community that a fisherman should not practice thrift, which result in stagnation, poverty, and vulnerability. Only those of the Valakkaran "caste" are permitted to buy fishing boats, but Chemban does so, though he belongs to the Mukkuran caste. When the sea turns red and other fishermen stay ashore believing that the Sea Goddess is menstruating, Chemban launches his boat. His lead is cautiously followed by some, and thus the fishing community begins to alter its patterns of behaviour. Chemban acts as a catalyst releasing dynamic forces of change. He as well as Palani at the end of the film becomes representative of the masculine figure who tries to conquer nature. Palani's fight with the shark reminds of Hemingway's *The Old Man and the Sea* and establishes the valiant male figure that fights with the odds of nature. The sea archetype also symbolizes changelessness. The sea also signifies the symbol of life

and the journey of life. The colour archetype can be traced in *Chemmeen*. When the sea was in blue colour and looked a bit noisy, the life of the fishermen community was safe in the hands of the Mother Sea. But in the end, when the sea grew calm and became black, Palani was caught in the strong wind and eventually dies in the huge whirlpool. *Chemmeen* with the elemental appeal of its primary passions, the magnificent presence of the sea, the portrayal of the tragic culmination of the fisherman's ambitions to have a boat and a net of his own, and the music of the fisherfolk's dialect, stands out as a masterpiece in the history of Malayalam cinema.

Amaram directed by Bharathan and written by A. K. Lohithadas, is the story of Achooty, a fisherman who wants his daughter, Radha to become a doctor. His dreams get shattered when she falls in love with her childhood friend and gets married. Achooty slowly realises that the young chap is an able and hard-working fisherman and he gains Achooty's silent admiration. Achooty does not acknowledge this publicly, but keeps heckling his son-in-law in public, taunting him to catch a shark and prove his masculinity. His son-in-law goes out alone in his catamaran to the deep sea to capture a shark. When he did not return, everyone, including his daughter, suspected Achooty. In that stormy night, Achooty goes to the sea and he sees his son-in-law lying unconscious on the remains of his wrecked boat. Achooty rescues him and takes him back to shore which proved Achooty's innocence. But Achooty who was down mentally because of the suspicion takes his boat, venturing into the sea. Achooty says that sea is the only thing which has loved him unconditionally.

Like the sea, people also become good and bad at times. Their mood shifts and it's not permanent. Boats represent journey and adventure that one undergoes in one's life time. Absolutely they don't find any boundaries in the sea to stop their adventure.

In *Amaram* Achooty is a man who knows the sea and considers sea as the most important thing in his life. Here the relation between man and nature is intrinsically drawn by the director. The harmony between the coastal people and the sea is portrayed and sea is figured as a life-giving and life-sustaining entity. It is the sea who helps Achooty to educate his daughter. In this film also, we can see certain ideologies and beliefs being created as part of coastal life. Achooty, who disapproves his daughter's wish to marry Reghu gradually, begins to like him when he realises that Reghu is a good fisherman. But Achooty challenges Reghu to prove his masculinity as an "arayan" by going to the outer deep sea and by catching a giant fish. It is this challenge that leads to the final conflict in the film. The ideology that an "arayan" can be considered an able fisherman only when he catches a giant fish from the outer sea is a belief ingrained among the fisher folks. Actually this ideology of gender attributed to the fisherman is rather a child of situation. According to Jean Louis Baudry (Dix 230), "a film's ideological function is fulfilled by the optics of the viewing situation itself". Baudry refers to 'the ideology inherent in perspective' (*Film Theory and Criticism* 357) and associates film as a tool of technology for capturing and making sense of the world. Here also, we can see that sea is depicted as the Goddess figure. In the end, Achooty who cannot withstand his inner pain decides to go to the sea. He tells his daughter that it is only the sea that can understand him and it is his companion in joy and sorrow. It clearly showcases his intense relation with his environment, the sea. His beliefs and ideologies are products of that ecological bond.

Chandupottu directed by Lal Jose and written by Benny P Nayarambalam is about a transvestite named Radhakrishnan who was brought up like a girl by his grandmother. The movie in a way tries to undermine the machismo male hero by presenting the protagonist as an effeminate male. According to the film reviews (Indiaglitz: "Review of *Chandupottu*: Dileep essays difficult role in "*Chandupottu*"), "Radhakrishnan, the hero of the movie, possesses the traits of an effeminate man. Divakaran, the father of the central character, tries to bring out the pain and humiliation of having a progeny laughed at by society. The conflict in Radhakrishnan's life arises when he falls in love with his childhood friend Malu. There is the universal villain- Komban Kumaran- the typical macho figure, who is rather proud of this machismo. Kumaran fancies the heroine and creates roadblocks for the lovers. Radhakrishnan emerges victorious over the macho villain and thereby wins his love. The movie fights the stigma and prejudices attached to such people." The beliefs of the people of Omanapuzha are based on sea and those set by "thurayilashan". They believe in many superstitions and even the nature of the sea and taking a boat to the sea are determined by superstitions. When "thurayilashan" declared Radhakrishnan as the curse of the shore, the entire people turned against him as he is not liked by the Sea Goddess. This ideology leads to the conflict and the myth surrounding the masculinity of an "arayan" sends him away. On another shore too, Radha is ridiculed for his effeminateness and a transformation is brought about in him. In the movie, feminine backdrop is created by various supernatural forces like 'kadalamma', various goddesses of Hindu mythology, etc. Allusions to moon, moonlight, gold, the colour 'white' etc. in the film can be associated with peace, purity and hygiene. These feminine elements chain him down. The relationship between the anklets and the chain prove that he is trapped in the web of femininity. The subtle elements of his masculinity are present in his affection for Malu. He proves his potency by impregnating her. The phallic symbols used in the film have highlighted it further like the current imagery of lamp, nilavilakku, deepam, oars and kite. He shows his muscle power by overpowering the villain Kumaran. Perhaps the cycle is completed when he takes oars and nets and joins the men to catch fish. Radhakrishnan's strength, vigour, passion, love, pain and virility are communicated through the pervasiveness of the colour 'red'. The use of Malu to prove Radhakrishnan's sexual prowess is another part of his transformation to 'masculinity'. In mainstream Malayalam cinemas, the male protagonist looks at and desires women as objects, while women are to identify with female figures passively. Woman's own desire and identification with an active figure becomes effaced. The same pattern follows in *Chandupottu*.

The element of myth is prevalent throughout the film which is against effeminateness. It is also a product of the beliefs of the coastal people that the harvest from the sea depends on the fisherfolk and the "arayans" must be able masculine figures. Even the shift in his name from Radha to Krishna symbolises the manliness accepted by the people. When he was Radha he was the curse of the shore. When he becomes Krishna, he becomes lucky. Instead of going back to teach dance, he goes out into the sea, like rest of the men to catch fish. The music 'aello' heightens the effect of completeness in a 'real man' who goes to the sea to fend for his family. When Radhakrishnan identifies with the male instinct, he looks at himself differently in the mirror. The image in the mirror establishes a relation between Radha, the subject and his identity and an internal transformation takes place in him. This can be related to

Laccanian 'mirror stage' (Barry 109) by stating that Radhakrishnan's identity is shaped by the reaction of the society and his identity is an ideal likeness reflected back from everyone else. When he identifies himself with the real man he cannot accept the effeminateness that might come out from his progeny. The movie has made mockery of effeminateness. The movie does not establish any revolutionary ideology by portraying the transvestite, but in turn reinforces ideologies regarding gender roles as established by the patriarchal social order.

There are also connotations in the movie about the chastity of coastal woman which is inherent in the dialogues of the teashop owner. Even the life and security of the coastal people is ruled by the superstitions enshrouded by the sea. According to Christian Metz (Dix 75) "the cinematic institution... is also the mental machinery - another industry - which spectators accustomed to the cinema have internalised historically". The movie with sea as its background exposes the myths and superstitions that shape ideologies and gender perceptions, but in fact fails to decentre the hegemonic patriarchal notions.

Sea is incontrovertibly, a decisive factor integrated into many Malayalam movies in an artistic manner and it has become a tenacious presence that instils a sense of ecological harmony in the viewers. The archetypes that are comprehended from these movies exhibit the positive and negative sides of sea. The lives of the entire coastal populace depend on their relationship with sea. From older days, there emerged many myths, superstitions, codes, customs and values revolved around sea and coastal life. Thus sea becomes a discourse that set forth ideologies and standards that influence human beings. By analysing the movies, it is clear that sea plays a monumental role in establishing myths, ideologies and gender subjectivities among the people and much on them are rooted in the hegemonic patriarchal social order which subordinates woman and her role in society. The analysed movies act as a key that unlocks the set of ideologies that have to be decentred and thereby dismantling many of the cultural compulsions and norms of conformity.

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Naturalism and Dominance of Sea in *Riders to the Sea*

Abstract: The Sea plays an important role in *Riders to the Sea*. It is an invisible force which shapes the destinies of all the characters. The readers or the spectators are throughout aware of its moods and its power. It does not appear on the stage but we feel that it is the main actor. It forms the setting of the play and is also an off stage protagonist. The sea is cruel and merciless and ruthless in dealing with human beings.

In the play *Riders to the Sea* sea plays a vital role in the life of the people of Aran islanders. Their life and story are set up against the background of the Sea. Its unseen presence fills the mind of both the characters. The Aran islanders lived in a terrible atmosphere for them the sea was the giver and the taker of life the islanders had to ride to the sea for their livelihood, they had to pay a tremendous price for their survival. The people had no alternative but to live in an island which is isolated. The sea is not merely a background for the human drama but an active participant. The sea becomes the dramatic personae in Synge's play.

The title, *Riders to the Sea* is actually taken from the Bible, is an extended metaphor meaning 'we are all moving toward mortal death literally true of the people of the Aran islands, where this play takes place, who depend on the sea not only for a livelihood, but also as the only connection to the "world". As each of Maurya's sons reaches maturity, the economics of the culture draws them to the dangerous sea life. The knotted sweater bundle is the evidence of the recent loss of the son, and seeing the second son riding a horse along a steep cliff is another physical manifestation of the sea's toll on those it calls to ride to it. The title is therefore significant and has a double meaning. The sea can be both the survivor and destructive force. It is the provider because her sons can make a living but it is also the force which takes their lives. It has the capacity to change their lives for the better or the worse. Unfortunately, this family will be unable to transform themselves or their lives from being the victims to the victors, the significance of the title and its irony resonates with the reader who understands and sympathizes with the desperate situation.

Riders to the sea refers us not only to the world of History and folk-lore, but also to the world of archetypal symbolism. The emphasis is on the dominance of the Sea and its power as the giver and taker of life. Sea is the giver of life in the sense that deprived of timber and turf from the stony soil, during winter months, the Irish peasants starved, if because of the endless storms, they did not go out fishing. The sea was the taker of life too for in the words Of Maurya: 'There does to be a power of young men floating round the sea, it is the killer of the young men floating around the sea'. It is the killer of the young and bread winners. Synge himself has observed in his

“Aran Islands” ‘I could not help feeling that I was talking with men who were under the judgement of Death’. Since the sea would take them anyway they do not learn how to swim, for that would only prolong their suffering in this world. Here was acceptance of the Tragic in life.”In Synge’s “Riders to the Sea’ the sea seems the main protagonist. Reference to the power of the Almighty God of the Catholic faith, are often Juxta posed:

Nora: Says he and the Almighty God won’t leave her destitute..... with no son living.

Cathleen: Is the sea bad by he white rocks, Nora?

Nora: Middling bad, God help us. There’s is a great roaring in the west.....

The sea is not simply a god. He is the Pre-Existent Evil and Good.

One cannot but recall here the sea-god Posiedon; for the death of Bartley and the death of Hippolytus in the Greek legend are similar, Both Bartley and Hippolytus leave homes after disagreement with their mothers, without their blessings. Cathleen takes her mother Maurya, to task for sending Bartley out with ‘an unlucky word behind him, and a hard word in his ear’. It is the false accusation of incest by Phaedra against her step son, Hippolytus that eventually led Poseidon cause the horse of Hippolytus get started and throw him to his death. It is the ‘hard word of Maurya –i.e. her unwillingness to give the return blessing to her son Bartley and her inability to respond to his second greeting. God’s Blessing on you that made the grey pony on which the phantom of Michael was riding, cause the fall of Bartley in to the sea and kill him. That these parallels were deliberate and not accidental is seen in Synge’s writing to ‘The Speaker’ in 1904 of the Greek Kinship of Irish Legends’.

The sea plays an important role in Riders to the Sea. It is an invisible force which shapes the destinies of all the characters. The readers or the spectators are throughout aware of its moods and its power. It does not appear on the stage but we feel that it is the main actor. It forms the setting of the play and is also an off stage protagonist. The sea is cruel and merciless and ruthless in dealing with human beings. Prayers to God are of no avail in saving man from the sea. Maurya says that the young priest knows nothing about the sea. The men know the varying moods of the sea well and are not afraid of it. Even the young girls like Nora look at the sea and judge whether it is going to be smooth or rough. The Riders to Sea and on the Sea are the young men. They have the same fierceness and determination as the sea. When Bartley has made up his mind to go to the young men, and they take up challenge and are ready to go to the sea at all times without caring for the risks involved. The people of Aran islands believe that a person is born on the flood tide dies on the ebb. The islanders do not learn swimming because if there is storm and a person falls on the waves it is better that he should be drowned quickly. If he tries to swim his suffering would only be prolonged. There is ritual drowning, if a person has fallen in water and is about to be drowned nobody would save him because the belief is that you must not take back

what the Sea has claimed. If a person's cap blows off and falls on the Sea, he must not look at it.

The sea is both provider and destroyer; provides life, connection with the mainland, but it takes life. Its power is the main theme of the play illustrated for the audience by the tearing open of the door at the beginning and by the descriptions given by the girls. Their sense of time, of direction is determined the sea. The fishermen struggle to get a living out of the sea in tiny, frail boats made of tarred canvas, which they make themselves. The dramatic structure of the play centres on the sea in the beginning there is suspense as to whether the last remaining son will survive the storm. The main epic speech describes the destruction of the men of the family. As the old woman tells of past tragedies, the next and last one is re enacted. This shows the audience that their presentments and fears were justified it shows the struggle with the elements and the cycle of death most dramatically, it presents the ancient ritual of the community in the face of death it shows the stoic resignation and dignity of the old woman. The life of the people is presented as being archaic in many respects. It is true that the characters are shown to be Catholics, but the beliefs of ancient times are seen to be very much alive, black hags and spirits haunts the seas Maurya see the ghost of her dead son, and all interpret this as a sign that the son is doomed. The dead man takes the last remaining son with him. The priest is almost pitied by Maurya as a young man who doesn't really know what he is talking about and who can offer neither sound advice nor comfort, though he tries his best. There is a great sense of the world of the spiritual, catholic and older elements intermingling without conflict.

Thus the sea is the inscrutable and powerful force which causes endless tragedy. Synge brings the sea in place of fate and at the time he juxtaposes the sea with fate. The sea becomes the Nemesis against whom the doomed mankind must fight and through this fight man attains dignity. Maurya rises in dignity as she learns to accept the sea as the agent of destiny through which maurya learns the wisdom and the truth. The tidings of the sea turn the tidings of Maurya and her two daughters. She suffers she experiences and she learns from the sea.

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**The Need of Integrating Technology in CoBI (Content Based Instruction)
for Developing ELT in India**

Abstract: The present paper discusses the rationale for using the concept of CoBI to teach English for Indian students. Content-Based Instruction (CoBI) is a significant approach in language education. CoBI is a teaching method that emphasizes learning *about something* rather than learning *about language*. Although CoBI is not new, there has been an increased interest in it over the last ten years, particularly in the USA and Canada where it has proven very effective in ESL immersion programs. This interest has now spread to EFL classrooms around the world, especially in India. There are textbooks that can be used for theme based CoBI classes which usually contain a variety of readings followed by vocabulary and comprehension exercises. However, another approach is to use specially constructed source books which contain collections of authentic materials or simplified versions from internet. Because it falls under the more general rubric of communicative language teaching (CLT), there is an ever-growing cornucopia of visually rich, well-curated content from highly respected sources and digital and Internet-based.

Content Based Instruction (CoBI) is a teaching method that emphasizes learning *about something* rather than learning *about language*. Although CBI is not new, there has been an increased interest in it over the last ten years, particularly in the USA and Canada where it has proven very effective in ESL immersion programs. This interest has now spread to EFL classrooms around the world where teachers are discovering that their students like CoBI and are excited to learn English this way. In an era when language teaching involves making meaning in the classroom, a question arises as to whether all 'meanings' are of equal value for learners. Content-based instruction (CBI) or content-based language teaching (CBLT), as it is sometimes referred to, is a group of approaches to language teaching in which language is contextualized in an area of knowledge that is of significance to learners. Janet S. Twyman (2011) in the article "Leveraging Technology to Accelerate School Turnaround" points out that tremendous excitement and lofty expectations surround the use of technology in schools and its promise of increasing student achievement. The use of technology is now as indelibly linked to the thought of schooling as the one-room schoolhouse of a century ago. When thinking about school turnaround in the 21st century, it is not a question of whether turnaround effort should include technology, but how Technology has the potential to improve schooling at all levels of the system, including in CoBI of ELT.

1.1 The nature of CBI

Content-based instruction (CoBI) is a significant approach in language education (Brinton, Snow, & Wesche, 1989). CoBI is designed to provide second-language learners instruction in content and language. Historically, the word *content* has changed its meaning in language teaching. Content used to refer to the methods of grammar-translation, audio-lingual methodology and vocabulary or sound patterns in

dialog form. Recently, content is interpreted as the use of subject matter as a vehicle for second or foreign language teaching/learning. There are a number of different approaches to CBI that have been developed in different ESL (and other language) teaching contexts and that involve systematic integration of language and content of significance to the learners involved. In some ways, CoBI is related to English for Specific Purposes (ESP), but in ESP there is often an assumption that students already understand the subject matter, and that they are learning English in the context of knowledge they already possess. In CoBI, learners may not have had any prior learning of the subject matter under consideration. There is an expectation that teachers will be teaching the content as well as language.

1.2 Benefits of Content Based Instruction (CoBI)

Nowadays CoBI is very important because of the following reasons:

Learners are exposed to a considerable amount of language through stimulating content. Learners explore interesting content and languages are not learned through direct instruction, but rather acquired "naturally" or automatically

It supports contextualized learning; learners are taught useful language that is embedded within relevant discourse contexts

Complex information is delivered through real life context for the students to grasp well and leads to intrinsic motivation

Greater flexibility and adaptability in the curriculum can be deployed as per the student's interest (Wikipedia).

1.3 Types of Content Based Instruction (CoBI)

In one of the earliest attempts to provide an overall view of CBLT, Brinton, Snow and Wesche (1989) described three different ways of organizing content-based language teaching programs:

(i) *Theme or content-based courses* – in which all or most ESL teaching is based on content derived from other substantial areas of knowledge,

(ii) *Adjunct programs* – in which ESL teaching support the learning of students in a mainstream class, and

(iii) *'Sheltered' programs* – in which a particular subject or discipline is taught in an ESL-informed and sensitive manner to deliver significant subject learning and language learning. Whereas Stephen Davies in his article "Content Based Instruction in EFL Contexts" differentiate types of CoBI as follows:

1.3.1 The Sheltered Model

Sheltered and adjunct CoBI usually occurs at universities in English L1 contexts. The goal of teachers using sheltered and adjunct CoBI is to enable their ESL (English as Second Language), students to study the same content material as regular English L1 students. Sheltered CoBI is called "sheltered" because learners are given special assistance to help them understand regular classes. Two teachers can work together to give instruction in a specific subject. One of the teachers is a content specialist and the other an ESL specialist. They may teach the class together or the class time may be divided between the two of them (Brinton, 1989).

1.3.2 The Adjunct Model

Adjunct classes are usually taught by ESL teachers. The aim of these classes is to prepare students for "mainstream" classes where they will join English L1 learners.

Adjunct classes may resemble EPA or ESP classes where emphasis is placed on acquiring specific target vocabulary; they may also feature study skills sessions to familiarize the students with listening, note taking and skimming and scanning texts. Some adjunct classes are taught during the summer months before regular college classes begin, while others run concurrently with regular lessons.

1.3.3 The Theme Based Model

Theme based CoBI is usually found in EFL contexts. Theme based CBI can be taught by an EFL teacher or team taught with a content specialist. The teacher(s) can create a course of study designed to unlock and build on their own students' interests and the content can be chosen from an enormous number of diverse topics. Theme based CoBI is taught to students with TEFL scores usually in the range 350 to 500. Because of the lower proficiency level of these students, a standard "mainstream" course, such as "Introduction to Economics/ other subjects and languages" will have to be redesigned if it is to be used in a theme based EFL class.

1.3.3.1 Materials and Assessment of Theme based CoBI

There are textbooks that can be used for theme based CoBI classes which usually contain a variety of readings followed by vocabulary and comprehension exercises. These can then be supplemented with additional information from the Internet, newspapers and other sources. However, another approach is to use specially constructed source books which contain collections of authentic materials or simplified versions. These can be about a particular theme such as drug use or care of the elderly, or about more general topics. A theme based CoBI course should have both content and language goals. Student progress can then be assessed when classes are underway.

1.4 Comparison to other approaches

The CoBI approach is comparable to English for Specific Purposes (ESP), which usually is for vocational or occupational needs or English for Academic Purposes (EAP). The goal of CoBI is to prepare students to acquire the languages while using the context of any subject matter so that students learn the language by using it within the specific context. Rather than learning a language out of context, it is learned within the context of a specific academic subject. As educators realized that in order to successfully complete an academic task, second language (L2) learners have to master both English as a language form (grammar, vocabulary etc.) and how English is used in core content classes, they started to implement various approaches such as Sheltered instruction and learning to learn in CoBI classes. Sheltered instruction is more of a teacher-driven approach that puts the responsibility on the teachers' shoulders.

1.5 Classroom practice frameworks of CoBI

While such generalizations may be useful for teachers wanting to better understand, the nature of CoBI, they do not provide concrete bases for action in the classroom. Accounts of the specific practice of teachers and the frameworks for CBI have common features, including: extensive use of visual material (such as pictures, diagrams, realia) to introduce topics, and as basis for language development; modeling of texts that present the topic under consideration, using a style of language that replicates the way the topic is dealt with in formal study; promotion of

‘exploratory talk’ by learners and collaborative activities of learners in discussion and exploring their understanding of the topic or theme; language-focused exercises or practice that is meaningful in relation to the content.

1.6 Merits of CoBI

1.6.1 Students can be motivated

Keeping students motivated and interested are two important factors underlying content-based instruction. Motivation and interest are crucial in supporting student success with challenging, informative activities that support success and which help the student learn complex skills (Grabe & Stoller, 1997). Because CBI is student centered, one of its goals is to keep students interested and motivation high by generating stimulating content instruction and materials.

1.6.2 Active Involvement of Students

As it falls under the more general rubric of communicative language teaching (CLT), the CBI classroom is learner rather than teacher centered (Littlewood, 1981). Lee and Van Patten (1995) say in such classrooms, students learn through doing and are actively engaged in the learning process. They do not depend on the teacher to direct all learning or to be the source of all information. Central to CBI is the belief that learning occurs not only through exposure to the teacher's input, but also through peer input and interactions.

1.7 Integration of Technology in CoBI in Indian Context:

Rosenshine & Berliner, (1978) mentioned that there is an ever-growing cornucopia of visually rich, well-curated content from highly respected sources and digital and Internet-based with immediate relevance. There are four ways through which technology can be used in CoBI.

1.7.1 Technology can be Used to Aid Motivation:

To participate and create opportunities for more interesting and engaging activities, structuring learning for mastery-based progression, and personalizing content to suit student interests. Personalized learning has surfaced as a potential instructional strategy to increase motivation and student success.

1.7.2 Access to New Technologies by Common students:

Evidences and Internet-based content delivery is the increased access that all students have to use technologies. This is especially important in CoBI as they have an obligation to provide equal access and meet the needs of all students within a state. In India, these new technologies and ubiquitous Internet availability promote the delivery of high-quality content to students in wide ranging geographical areas, including those in remote areas who previously may have been cut off from such resources. Students who temporarily or permanently are unable to attend their brick-and-mortar classroom can remotely or virtually participate in some or all classroom activities, even in real time, via the Internet or social media.

1.7.3 Use of Technology to Track, Communicate, and Respond to Data

As West (2011) suggests that research has consistently shown that the frequent measurement of student progress before, during, and after teaching is reliably associated with improved outcomes. Measurement tells us where the students are or

where they are starting from, guides our teaching along the way, and, finally, informs us when our students have arrived at the intended destination. Historically, persistent barriers to measurement have included the difficulty of simultaneously teaching and measuring, the knowledge or awareness of what to measure, and the ability to use measurement and data to make instructional decisions. Technology tools can reduce many of these barriers by continuously tracking student performance.

1.7.4 The Use of Technology to Understand Learning and Performance Analytics

Kosakowski,(1998) says that the information between students, teachers, curriculum, subject area or other specialists, administrators, and parents, both within a single school, across the district, or throughout the state are varied. Learning management systems, digital grade books, educational data systems, and the linking of online assessment allow for the digitization of records and information for easy access at a variety of levels. McIntire (2002) put forwarded that Information, such as student portfolios, can now be stored in the form of searchable documents, images, audio, or even digital files.

1.8 Action Plan to Integrate Technology in CoBI in Indian context

Here points out some of the action plans to be put into practice in our country to integrate technology in CoBI in ELT:

- (i) Appoint an expert to serve in the role of “tech visionary” with a solid, informed, and up-to-date opinion about where technology will be in the next few years and to plan a roadmap.
- (ii) Assume a critical role in helping to identify content and instructional providers to make curriculum and data systems.
- (iii) Establish a statewide culture of high performance expectations; target rural and underserved areas for online access to unique content or specialized personnel.
- (iv) Provide public access (at the parent, teacher, school, district, and state level) to socially valid educational data and provide a forum for public comment and feedback.
- (v) Support the recruitment, retention, and development of educators who have solid educational technical expertise and experience across technical, implementation, and content domains.
- (vi) Develop statewide technology mentoring programs (at the pre service and in-service level).
- (vii) Partner with Institutes of Higher Education and teacher preparation programs to help them identify and include the necessary education technology knowledge and skills.
- (viii) Develop statewide guidelines, rules, standards, implementation protocols, training mechanisms and materials, and technology tool kits to aid districts, schools and colleges.
- (ix) Provide statewide guidelines that help to shape community (e.g., educator, administrator, and parental) attitudes about technology, pedagogical beliefs, and potential resistance to change.
- (x) Develop state-level guidelines, rubrics, or checklists that evaluate necessary or notable characteristics of technology products, aligned to state standards.
- (xi) Unify statewide student information systems that also take into account student learning, teacher performance, and the effectiveness of curriculum, as well as implementation fidelity.

(xii) Adopt statewide, or make available at low cost to districts, data system infrastructures that standardize, collect, and track school/ college students.

CoBI is an effective method of combining language and content learning. Theme based CBI works well in EFL contexts, and its use will increase as teachers continue to design new syllabi in response to student needs and interests. We believe that learner motivation increases when students are learning about something, rather than just studying language. Theme based CBI is particularly appealing in this respect because teachers can use almost any content materials that they feel their students will enjoy. What can be better than seeing our students create something and learn language at the same time? The integration of technology in language and content teaching is perceived by the European Commission as "an excellent way of making progress in a foreign language". CBI effectively increases learners' English language proficiency and teaches them the skills necessary for the success in various professions. With CBI, learners gradually acquire greater control of the English language, enabling them to participate more fully in an increasingly complex academic and social environment.

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Politics of Love in Manju Kapur's *Home*

Abstract: Love becomes a powerful theme in the literary writings after colonialism. It develops as a modern concept as it is an individual's freedom to choose. It is the peculiar kind of social relation between two persons. The concept of love involved in a social and cultural space. The ideology and politics of love, its social conflicts, and contradictions are the main focuses of this paper. The study concentrates on the politics of love and its relation with gender, class, caste and power. Caste and class are always a hindrance in love and marriage, and even friendship also. Manju Kapur's *Home*, published in 2006, which talks about the education, love, marriage, sexuality, family and home.

In the modern context, love is considered as a peculiar social relation between two individuals. The relation between two persons is both mental and physical. The concept of love is possible between man and woman, between man and man, between woman and woman and sometimes between other genders. The main ideas about love have emerged from the paradox of finding one's self in another: erotic love, Christian love, romantic love, moral love, love as power and mutual love. The thinkers, philosophers and feminists like Plato, Descartes, Neitzhe, Freud, Lacan, Foucault, Julia Kristeva, Judith Butler, Simone De Beauvoir discussed the concept of love as a relation between the two, the relation between ourselves and the other.

The present paper moves through three aspects which determines the politics of love, they are the gender relations, caste and class hierarchy and lastly power relations. In this way it is an attempt to analyze the concept of love and its relation with the socio, political and economic strategies (hierarchy). Love is viewed with the gender relations and is patriarchal in its very nature, and it is always related to the power relations and the last perspective of the study is that the hierarchy in the caste and class structure or system. The study raises some arguments that, caste, class, religion, family, and economic background are the factors controlled and directed love, and it is running for making the family ties. These three perspectives of the study help to show the politics of love, the conflicts and complexities of love, contradictions to each other.

Love has variously defined by Hoffman as narcissism, illusion, idealization, identification, reparation, regression, fusion, inspiration, infatuation, pathology, health, mythology, physiology, spirituality, lust, madness, sanity, wisdom, folly, altruism, selfishness, dependence, a finding of self, a losing of self, a source of freedom, a source of oppression, an escape from the world, a bulwark in the world, in the interests of the state, against the state.(Elain, Baruch Hoffman, p.p1-2)

Gender and Love- Gender has an excessive role in the concept of heterosexual love. A patriarchal power is always continued constantly in the heterosexual love. In the novel *Home* we can perceive two aspects of love in its relation with gender, one is the novel analyzed the heterosexual love, socially accepted love, which means it only

considers the majority, and the other is the gender difference or gender hierarchy in the heterosexual love.

Home mainly concentrates on the love between man and woman as it is the love which gets the social acceptance. The socially accepted love is always reached into marriage or the concept of togetherness. The novel begins with the love and marriage of Yashpal and Sona, who are the second generation represented in the novel, and moves forward with the third generation of people, here the novel gives a vivid description on the love of Nisha and Suresh.

Yashpal, the elder son of Banwarilal in *Home* fell in love with Sona from an educated family in Meerut at the first sight itself, and contemplates a future with the beautiful girl. So he handover her Delhi address to his father which he collected for sending the dyed blouses. The novel *Home* narrated Yashpal's love towards Sona very strongly, though his meeting with Sona is very short. Yashpal's love towards Sona is not appreciated at first, because the Banwarilalfamily thinks that marrying a customer will degrade their status in the society.

And finally it is accepted by the Banwarilals, because till that moment Yashpal is living for the family and he earned money for the family. So they are naturally compelled to satisfy their son's wish. It can be perceived through the dialogue of Banwarilal "If he wants a love marriage, he shall have it. He has worked sincerely all these years. He has never had a holy day never take one paisa. His younger brother travels with me, spends what he can, while the elder one is simple and retiring. Who knows what he might do if he thwarted in the only thing he asks for?" (*Home*: 7) Thus Yashpal's love towards Sona lasts into the marriage. "Despite the popular song that says that Love and marriage go together like a horse and a carriage" (Wagoner, 9). When reaches into the system of marriage, it has some ownership and power to each other.

And it is obviously clear that Banwarilal allowed Yashpal's wish because one is that he is the elder 'son' in the family and the other fact is that he is living for the 'family'. According to J. Devika love is the internal power which constitutes the system of family, and in Kerala there are a lot of law and order in the first half of the 20th century which are influenced the family system of Kerala. Everything is reaches into the concept of home, so the novel *Home* itself is a search for a new home in the point of the heroine Nisha. And it is very dared to say that there is no love in the Indian family and home. And everything is an adjustment.

When concerned with love, the novel mainly concentrates on Yashpal's love. Kapur narrates it is as powerful as his life. So the novel reveals his feelings that, 'If he could not marry her he would leave the shop and spend the rest of his life celibate, by the banks of the Ganges'. (*Home*: 3) And at the same time it never mentions any opinions from the part of Sona. His wish to marry Sona got prime importance. 'The boy is only high-school pass, but Sona now says she does not want to study any more, she wants to stay on the same level as her husband.' (8) But he wants to own her in every respect. This indicates that a wife should live for her husband. So she wants to stay on the same level as her husband. According to Irigory to love is to own the other, so here Yashpal wants to own his beloved. Luce Irigory think that the meaning of love is

to own other, the meaning of 'I love you is to own you'. It is the power relations among the lovers. (Irigory: 187) The novel represents the wife of Banwarilal as a conventional and traditional woman. So she threatens the family that she would eat poison when Yashpal has love marriage. And she also blames Sona that 'The girl must have done black magic to ensnare him' (Home: 3). In this sense the superstitions continuously interfere with love. And it also stresses that the girl is responsible to all the deeds.

Love is restricted when a girl in the Banwarilal family fell in love. But in the other hand her father Yashpal fell in love with her mother Sona, it is accepted by his parents, because he is the elder son in the family and he earned money for the sake of the family. These factors are influenced love very much. So Nisha's love towards Suresh is not entertained by her family.

Patriarchy, hetero sexual love, family and marriage are come under this. "The family, it is assumed is a natural institution, held together by the hetero sexual love of men and women and the natural affection between their parents and their children. Furthermore, it is hierarchically organized, love should properly incline a wife to obey her husband, who possesses a right to command her as well as a responsibility for her welfare, and the reverence due to parents could incline children to do what they are told. Since the state is a recreation of these family relationships. The love it generates should be guided by the principle proportionality we have already encountered." (47, *The Concept of Love in 17th and 18th century Philosophy.*)

Caste and Class hierarchy and Love- Love is interfered and controlled by class, caste and religion. So love is always quarreling with the systems of caste, class and with the power relations. The class and caste struggle is the major hindrance occurred in the love between Nisha and Suresh. In this way Nisha's relation with Suresh is restricted, who is a Paswan, a lower caste in North-India.

Suresh's caste is too concerned by everybody, because he didn't reveal his caste to anybody. Even Nisha don't know her lovers caste, she only knows his first name Suresh. And she didn't give much more importance to the caste of a person, especially her lover. When her friend Pratibha asks for Nisha about the caste of Suresh Nisha retorts that he is Kumar for an escape from Pratibha and she also adds that may be he doesn't believe in caste, here it is believed that her family and friends expect a higher caste man for her. Pratibha's question stresses that he is from a lower caste, 'Suresh what?' You can't identify a person from his first name.' (Home:145) 'Kumar? He is hiding his caste?' (145). This reveals that the caste superior when a person wants to choose his/her lover. So this indicates the limitations in one's freedom to choose. The caste of Suresh is a repeated question to Nisha. When she talks about Suresh to her Rupamasi, she also faces the same problem, the caste of the boyfriend. 'Caste?' (196), here the novelists stresses that love is not the mistake, but loving a low-caste man is the problem. And it is believed that the love is possible only when their caste is matched.

For getting support from any one Nisha asks for RupaMasi's opinion about love marriage. 'Masi, what you think of love marriages?' (195). RupaMasi always supports her in every aspects of her life except in her love. Rupa responds to her that

‘They are very bad thing. Too much adjustment’ (195). The reason is that no one will support the love towards a low-caste man. That is why nobody cares the love marriage of Nisha, so the husband and wife adjust a lot.

Nisha’s father Yashpal rejected her love, because Suresh is a low-caste man. Yashpal’s is a love marriage, but when he becomes a father, the morality or caste difference touched him. In Yashpal’s younger days he revolted against his parents when they objected his love towards Sona. In this way Nisha protests against her mother ‘You also did the same thing, Ma’ (197). But the guardian of the family Yashpal says that ‘There is no comparison between the lives of your elders and your own. Our marriage was performed with the full blessings of your grandfather.’ (197). So here stresses that there is no comparison is possible between the life of Nisha’s father and herself. “Nisha, dear daughter, leave all thoughts of this dirty low-caste man, what can he give you compared to what we can arrange for you? Marriage into a family that will enable you and your children to live comfortably for the rest of your life.” (199)

Suresh tries to convince his intention is pure before Nisha’s family. According to him, he wants a simple life, don’t want dowry and luxurious marriage, but the novel intentionally says that the mangli is a problem though Suresh never mind it. ‘He only wanted Nisha. No dowry, no fancy wedding, he didn’t even care if she was a mangli’ (199). ‘A Paswan telling them he didn’t mind if their daughter was a mangli! Education had turned the boy’s head.’ (199). Here the family thinks of the status in degrees. They believe that a Paswan is lower than a mangli.

At the end Nisha’s protest become more powerful and she asks, ‘Who cares about caste these days? What you really want is to sell me in the market,’ she sobbed with indignant emotion. (199) So it is evident from the novel that Yashpal’s love reaches into marriage, because he has the power in the family, and is a man from upper caste and class, and has status in the family and society, and everybody in Karol Bagh has heard of Banwarilals. But Suresh has not so much money to convince the Banwarilals, and from a low-caste, class, status family. It reminds us Wagoner’s opinion that, “In some societies the primary emphasis is not on a highly individuated self, but on family or clan or caste. Self-interest and the other’s interest are not clearly differentiated because the collective values of the society are upper most.”(2. Wagoner. Robert, *The Meaning of Love.*)

The novel supports the love marriage of Yashpal, but it rejects the love between Nisha and Suresh. The novel supports the concept of love in the second generation while in the third generation it has changed and not supported. It tries to reveal the fact that love is accepted only when their caste and financial status is equalized. It is evident through the life of Nisha. All members of her family rejected her affair with Suresh, and doubt about his caste. He is an engineering student from a lower class and caste family is the essential fact to reject the love of Nisha.

Power and Love- economy/wealth, class and caste, and education are influenced and governed the power in love. Power attains through the economy and status. The position of men in the family becomes powerful when the private property is increased. (Engels, 30) In this way when the business is developed the Banwarilals

got much power in the family, so Yashpal's love is admitted in the family, for he earned money for the family. Thus the power of gender and economy paved the way in Yashpal's love towards Sona.

But Yashpal rejected Nisha's love, because Suresh is a low-caste man. Yashpal's is a love marriage, happened with the blessings of his parents. But he became a father, the morality of caste and class affected him. In Yashpal's younger days he revolted against his parents when they objected his love towards Sona. In this way Nisha protests against her mother 'You also did the same thing, Ma' (*Home*: 197). But the guardian of the family Yashpal says that 'There is no comparison between the lives of your elders and your own. Our marriage was performed with the full blessings of your grandfather.' (197). 'Nisha, dear daughter, leave all thoughts of this dirty low-caste man, what can he give you compared to what we can arrange for you? Marriage into a family that will enable you and your children to live comfortably for the rest of your life.' (199)

Nisha's protest becomes strong day by day. And she questions her aunt Rupa and all the family 'Why is he not suitable? Give me one reason.' (206). So Rupa compares Nisha's future life with Sunita's (only daughter of Banwarilal), because though it is an arranged marriage, the family considers the marriage of Sunita with Murli is a mistake in their life. So according to Rupa the family cares don't to repeat such type of mistakes again. And according to the Banwarilal family Suresh has no power in the society, because he is a low caste man and the other is economically he is not rich these are the two factors which determines one's power and status in the society. These two reasons are enough for Yashpal to reject the love of Nisha. 'If they did not approve, why couldn't they just let her go, her life was her own. Suresh and she were educated, they could both work.' (206)

Suresh informs his wish to marry Nisha to her family that 'He only wanted Nisha. No dowry, no fancy wedding, he didn't even care if she was a mangli' (199). This is the power got from the education which he acquired in his life. 'A Paswan telling them he didn't mind if their daughter was a mangli! Education had turned the boy's head.' (199). Here the family thinks of the status in degrees. They believe that a Paswan is lower than a mangli.

Suresh wants to model her beauty with the popular film star of the day. Here the novel portrays the power or domination of the male in the love 'Now, this minute, he was forcing her to choose between an outsider and family, modernity and custom, independence and community.' (149) Suresh wants to change Nisha from the traditional beauty of oiled hair. The love makes changes in her dressing style, and become more adventurous. So she altered 'her salwarkameez with jeans and T-shirts.' (157) Equality between men and women cannot be achieved until the values of female sexuality are restored. What is important is for women to realize the importance of issues that are specific to them. (115, Wagoner)

The study put forward one of the arguments is that the social and democratic society is possible only when violating the strong, powerful patriarchal system of family and society. And modernity is strongly emphasizing the caste, class, religion, and family. It also promotes the family centered patriarchal system. And the paper comes into the

point that in Indian society the concept of love is not mature; the love is act as the inner power to establish the conventional system of family life with its premature deeds.

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Seeing the Unseen: *Sea* in Disability Memoirs

Abstract: This article grows out of my experience with the memoirs written by disabled people. The disability memoirs illustrate the oceanic imaginary as an agency, variety and, are suggestive of memory. Memory related to sea in these texts highlights some specific function in recovering forgotten histories, contextualizing and counter contextualizing phenomenon, play a significant role in cultural production and shifting narratives of the past, present and future.

Sea is considered as a vast body of water that envelops a great deal of geographical environment of the earth. The wide symmetry and the immense geometry composes it as an essential constituent, form and commodity not only in ecology but also in varied multidisciplinary academic topics. This multidisciplinary interest pursues me to see the unseen sea images employed to narrate the registered memories of the disabled people.

Disability is a worldwide phenomenon with global consequences. It is an enigma that we experience. The experience is both public and private. The disability experience is a matter for social inquiry. For some, it represents a personal catastrophe to be avoided, a shameful condition to be denied or hidden from one's family and personal space. For others, disability is a source of pride and empowerment, an enriched self-identity and self-worth. Disability for many reasons is a redefining experience that adds value to individual lives and clarifies the meaning of human. This significant experience of the disability as a social phenomenon can reveal and illuminate a redefined culture to understand the disabled body.

An alternate redefined disability culture celebrates a positive disabled identity, disabled body and disabled consciousness. For persons with disabilities, the body is the center of political and emotional struggle. Social movements and creative and literary writings that stressed positive self-image and self-help have made people with disabilities increasingly visible and active in public life. Through these resourceful activities, they gained the power to define and challenge society's definition of bodies as flawed, dangerous and dependent.

The expulsion of the predefined *normal* body is prudently addressed through the sea images that voyage into the innate memories of the disabled people in the select memoirs for the study. *Planet of the Blind* (1998) and *Eavesdropping: A Memoir of Blindness and Listening* (2006) by Stephen Kuusisto and *The Cry of the Gull* by Emmanuelle Laborit are the memoirs selected for excavating the unseen sea reflections that accommodates their identity.

Personal narratives of illness and disability are often an autobiographical answer: on some level it is an inquiry about one's own health and his history. People seemed to find it odd that a healthy-looking individual who is not disabled would be interested

in illness and disability. In part, it reflects the influence of identity politics. Arthur W. Frank writes “What happens to my body happens to my life” (13) in his seminal text *At the Will of the Body*. The statement actually resonates the human condition and conditioning of the human body within the context of society and a text of enquiry in the academia, as well.

The concerns with health and illness are not contradictory: rather, both are expressions of a powerful cultural mandate that individuals control their body. Bodily dysfunction is perhaps the most common threat to the appealing belief that one controls one’s destiny. As Frank observes, ill “people tell stories not just to work out their own changing identities, but also to guide others who will follow them. They seek not to provide a map that can guide others- each must create his own- but rather to witness the experience of reconstructing one’s own map...” (17). Hence, narratives of illness and disability are a medium in which the writers probe and give expression to the complex dialectic of mind, body, and culture.

Stephen Kuusisto is one such American poet who has written two memoirs that adumbrates all that is best in illness narratives. *Planet of the Blind* (1998) is the first which won the *New York Times*’ “Notable Book of the Year.” *Planet of the Blind* sketches the life and original events that occurred in Kuusisto’s life. All through his narration we find the presence of Corky, his dog. The blind author welcomes all his readers to *Planet of the Blind* right from the prologue of the text. Stephen Kuusisto’s second memoir was published in 2006 titled *Eavesdropping: A Memoir of Blindness and Listening*. It is written in the form of linked essays. The inner title page refers to *A Life by Ear* in its titular description. Kuusisto offers his story of living, developing an aural landscape so that he hears “layers of space” (12) rather than see them. *Eavesdropping* becomes an art for Kuusisto, the attentive, active listener and keen observer that he is, and the memoir is composed of countless anecdotes recounting his experiences doing just that.

Stephen Kusisto has “a photographic memory” (20) and for him “reading is a whole body experience” (21). This peculiar human condition helps him to investigate and navigate through the sea to idealize and image his destiny. He registers his sea-thoughts through stating that “Sometimes I write about submarines, sinking ships, people lost at sea” (29). His memories regarding submarines, ships and people lost at sea signify his knowledge and interest vis-à-vis to marine world. The marine world is boundless and infinite. Here, sea serves disability similar to Kafka’s observation, “A book should serve as the ax for the frozen sea within us.” Sea drives the disabled body to motivate and encourage its future life. Lord Byron, born with a condition known as club foot writes in his famous lengthy poem *Childe Harold’s Pilgrimage* that entice the disabled body towards the sea and Nature in general.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep Sea, and music in its roar:
I love not Man the less, but Nature more (10).

Sea in human culture has been important for centuries, as people experience the sea in contradictory ways: as powerful but serene, beautiful but dangerous. But sea to a blind is different experience and may be a disgusting meditation too. The sea has appeared in literature since Homer's *Odyssey* (8th century BCE). Homer, a blind poet creates the gigantic sea to play a momentous task by describing the ten-year voyage of the Greek hero Odysseus who struggles to return home across the sea, encountering sea monsters along the way. Odysseus' voyage is similar to the voyage undertaken by Kuusisto. The voyage in the sea is a perfect incarnation of life that might be calm but at times tumultuous due to the trials and tribulations in the same.

One can argue that Kuusisto participated in the postcolonial experience in certain ways while echoing his memory. First, born as blind, he had always the feeling of disabled body. His language, education and literary models depict the sense of postcoloniality inherent in him when he says "I discover silence in all the abundance. I listen" (82). Kuusisto strives to trounce the intricacies that he experiences as a disabled person and assimilates the voice and tradition of imperial culture. One of the key issues for postcolonial reading is how the subaltern constructs a subject position from which to write.

The memoirs by Kuusisto draw parallels to Jorges Louis Borges, who too later in his life became a blind man. The Argentinean poet, in *The Sea*, points out that the sea itself exists before all mythologies, that is, that the sea is prior to colonial discourse. Thus by articulating the voice of the sea, Borges and Kuusisto step outside the unequal power relations of the colonial experience and enter into a universal archetype. While questioning sea, it implies that Kuusisto rejects the subaltern position, suggesting that his identity is tied to the sea, something that embraces all continents equally, and that he can no more be constrained by cultural oppression than can the sea itself.

Sea is used to present a general model of the structuring of space within the narrative text. The term *space* is used here to mean specifically the spatial aspects of the reconstructed world. The space for a blind man naturally is constructed and imaginative. The imagination is unarranged and is cosmic. Here, the imaginative registration of memories takes an extra-literary field to combine the two complementary aspects together- space and time. These complementary elements are of equal status that cuts the entire outer space that encompasses a innovative signification and similar simulacra.

The Cry of the Gull, published in 1998 is a memoir by Emmanuelle Laborit, a girl born deaf who later became an actress. She recounts her childhood memories and the learning of sign language helped by her sister. Her parents did not want to believe it but in due course they were forced to face the facts. Emmanuelle's parents helped her to discover her hearing difference. The memoir traces the history of the deaf community that is as vast as the sea. The memoir tries to bring out the sea images through the sign language. She comments in the chapter *Mr. Implanter* from the memoir that the "Deaf history is one of a long struggle" (126). And continues her comment

In 1620, a Spanish monk invented the rudiments of sign language. Later, in France, the Abbe de l'Epee expanded on them and founded an institute specializing in educating the deaf... In the eighteenth century, the reputation of the institute in Paris was so great that King Louis XVI visited it to observe the teaching methods used there... However, sign language was officially banned in the nineteenth century. Mimicry, as it was called, could no longer be used in schools...It was labeled a "monkey language" and was spurned (126). According to H-Dirksen L. Bauman, a Full Professor of Deaf studies, "Deaf history may be characterized as a struggle for Deaf individuals to "speak" for themselves rather than to be spoken about in medical and educational discourses" (47).

The memoir has a separate narrative that tries to voice through sea image especially in the chapter entitled as "Cry of the Seagull." It deals with the past, present and the future of Emmanuelle. Her childhood memories are narrated in a floating model that resembles the floating of water in the sea. For instance she speaks philosophically on the time-line of her childhood, My life up to age seven is full of gaps. I only have visual memories, like flashbacks, images whose timeframe I can't place.... Past, future, everything was on the same time-space line. ...*Tomorrow* had no meaning either. And I couldn't ask what they meant. I was helpless, completely unaware of time passing (7).

The relationship between disability and deafness has recently become contested and challenging. This is mainly because; Deaf ("culturally deaf") people do not accept the label of disabled for themselves, preferring to think of themselves as a 'linguistic and cultural minority' (Davis 3). It is to be preferentially noted that deaf people have developed their own language and culture which is quite commendable imaging them as doubly abled. The narratives concerning a variety of kinds of hearing loss denote that Deaf people take pride in their distinctive culture. Emmanuelle too was satisfied with her human condition. The deaf actress won Moliere Award for her thumping performance in *Children of a Lesser God*. She voices all that she has to express- 'My voice is different, that's all' (142). She even celebrates her deafness and also shows concern to the deaf community by proclaiming that, "I'm proud and happy that, because of me, the media have taken an interest in the world of silence" (143). When the body takes a turn for the worse, the mind often turns toward words. Thus, these words are catalogued through memories when illness and disability are reminders of mortality and frailty. Those human conditions narrate in helping to recover and restore our lives.

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Archetypal Symbolism of Sea in *Chemmeen*

Abstract: Archetypal literary criticism that was popularized in the 1950s by Northrope Frye interpreted a literary text (not work) based on the recurring myths and archetypes in the narrative. Frye's main argument was that the meaning of every text is explained as well as limited by cultural and psychological myths. The movie, *Chemmeen* directed by RamuKaryat was based on Thakazhi's novel *Chemmeen*. The primary thread of the film is based on a legend that was deeply rooted among the fisher folk that if a married fisherwoman is faithless to her husband when he is out in the sea, the sea would consume him. With myths and legends in the backdrop and sea as an omniscient, omnipotent presence, the film *Chemmeen* is worth looking into from the archetypal perspective. This paper aims to analyse the archetypal symbolism of sea in *Chemmeen*.

Archetypes are those motifs in art and literature, which recur universally, convey a universal meaning and elicit similar emotional and similar psychological response from the readers. In other words, archetypes are simply universal symbols, which signify the same signified, irrespective of cultural and civilizational differences. They are the primordial images imprinted in the human psyche. The word 'archetype' is etymologically derived from the Latin root 'Archetypum', 'arche' meaning 'beginning' and 'typum' meaning 'pattern'. These primordial images called archetypes lie in the unconscious and get revealed to the conscious mind through myths and dreams. Psychologist Carl Gustav Jung called dreams as "personalized myths" and myths as "depersonalized dreams". Myths and dreams are the external manifestations of archetypes.

Archetypes are extensively used in art and literature and its use adds to the universal appeal of the work. Hemingway's *Old Man and the Sea* is easily relatable, even though the ordinary reader might have never been to a sea or seen a marlin. Irrespective of the cultural, spatial and temporal differences, the emotions associated with the sea are same everywhere. Every reader/viewer can associate with an archetype in a similar way and the emotional response it elicits is also the same.

A quick glance at the myths across the world reveals striking similarities between the myths prevalent in various cultures. The Greek myth of Oedipus and the incest taboo it holds extends to all other cultures as well. The eastern equivalent of Sisyphus is NaranathBrandhan and there are close resemblances in the stories of Achilles and Karna. The universality of myths aid them to transcend time, uniting the past and present. The reason for the universality of myths is that they are derived from the primordial images in the human mind, known as archetypes. In the book *The Language of Poetry*, myth is defined as "the expression of a profound sense of togetherness of feeling and of action and of wholeness of living" (Tate 11). Just like how Freudian psychoanalytic study of dreams reveals the unconscious, the study of myths reveal the hopes, fears and values of a civilization, because myths are symbolic

projections of a psyche of the community and is an extension of the collective psyche itself. By nature, myths are collective and communal and they yoke together a community's psychological experience. There are instances of personal mythology as well, as one gets to see in William Blake's poems.

For Jung, mind is not 'Tabula Rasa' as John Locke called it. He claimed that beneath the personal unconscious that Freud talked about, there is a substratum called collective unconscious which functions as a repository of primeval racial memories. Jung calls myths as projections of innate psychic phenomena. In the book *The Archetypes and the Collective Unconscious*, Jung says, "all the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth are in no sense allegories of these objective occurrences. Rather, they are symbolic expressions of the inner unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection – that is mirrored in the events of nature" (Jung 45). Jung claimed that the more a person uses archetypes in his work, the greater is the artist in him, for it adds to the universality of his work. In Jungian psychology, an archetype is born out of a community's past, collective experience and is genetically transferred over generations. This is the reason behind a child born in a family of ex-slaves, freed before generations, dreams of chains and handcuffs even after years.

Water, sun, circle, serpent etc. are the most commonly used archetypes in art and literature. Water symbolizes the birth-death-rebirth cycle, purification and fertility. Sun stands for energy, vitality and enlightenment. Circle stands for wholeness and immortality. Garden represents an Edenic innocence while desert represents spiritual barrenness. Black color indicates chaos and death, while white indicates peace and green indicates hope and fertility. Hero figures like Jason, Beowulf, Rama and Oedipus are archetypal heroes who are forced to undertake long journeys, slaying monsters, solving riddles, and facing many tiring obstacles on the way to save the kingdom or win the princess's hand in marriage. In the book *Anatomy of Criticism*, Canadian critic Northrop Frye uses seasons as an archetype to denote genres of literature. Spring represents comedy, summer represents romance, autumn stands for tragedy and winter for irony.

Archetypal criticism was a critical practice popular in the 1940s and 50s. It draws from psychology and anthropology and claims that archetypes determine the form and function of literary works and that the text's meaning is shaped, controlled and limited by cultural and psychological myths. It replaced New Criticism as the new trend. The archetypal trend was initiated by Maud Bodkin's *Archetypal Patterns in Poetry* (1934) and was popularized by Northrop Frye in the 1949 book *The Hero with a Thousand Faces*. Joseph Campbell developed the concept of monomyth which locates a universal pattern in all heroic tales. In the book *The Golden Bough*, James G. Frazer analyzed mythology and archetypes at their realest.

Sea is a very prominent archetype, as life originated from sea. Ancestors crossing the sea and population spreading over geographical spaces, and sea being the creator and destroyer are images imprinted in the unconscious mind. Sea figures prominently in Bible, *Leviathan*, *Old Man and the Sea*, *Riders to the Sea*, *Chemmeen*, *Odyssey*, *Mobydick*, *Life of Pi*, *Rime of the Ancient Mariner* etc. the film *Chemmeen* is based

on Thakazhi's 1956 novel of the same title. The film was directed by RamuKaryat and it won the President's gold medal. It is a Malayalam classic movie, discussing the subaltern life in the backdrop of a poverty-stricken fishing village. The film discusses the predicament of the fisher folk with respect to the changes in the sea. It is a trend in literature that most often, the protagonists in stories set in the backdrop of sea are generally subalterns. The film deals with the forbidden love of Karuthamma and Pareekkutty, who belong to two different religions. The sea is invoked throughout the film as the female goddess, 'kadalamma'. The sea is literally and metaphorically a mother figure, who feeds, scolds and punishes her children. The film assigns all female features to sea, including seductive beauty, mood swings, sudden anger, vengeance and even menstruation. The very title, *Chemmeen* is a direct reference to sea. Just like how the prawns are tossed over waves, the human beings are tossed over and over by destiny, which is controlled by the sea. The influences of the Kerala renaissance and the progressive literary movement can be very clearly seen in the novel.

Sea is a central symbol for the Malayalees, with the gulf migration at its heart. The song "kadalinnakkareponore" represents the Malayalee sensibility. Palani is a mythical hero figure who undertakes a marine quest, battles with the whale and suffers a tragic death. The film centers on a fundamental myth prevalent among the fisher community. The life of the arayan/fisherman in the sea is in the hands of the fisherwoman on the shore. If she remains unchaste or disloyal towards him, the sea takes his life. The film thus problematizes the chastity of women. Kadalamma is the symbol of righteousness and is enraged by adultery so that she takes revenge. The film clearly explores the sea/shore dichotomy; sea is the feminine element and can be explored only by men. The shore is the female space. The sea and shore are forever in love, so are Karuthamma and Pareekkutty. Sea stands for the deep psyche and the shore is the peripheral psyche. According to Jungian psychology, sea stands for the unconscious.

Sea is an important element in the oral folktales from which the novel and film draw its existence. The poignant beauty of the enigmatic ocean offers an archetypally lush landscape to the agonies and ecstasies of the romantic hearts on the shore. In many respects, Karuthamma and Kadalamma are mutually complementing. There is a coexistence of the mythic and rational in the movie. Another myth prominent on the shore is that the fisher folk should not cheat on land. A fisherman is already cheating on the sea by catching the innocent creatures. Kadalamma silently sanctions it, because it is for survival. Nature provides for everyone's satisfaction but not for everyone's greed. Chembankunju's desire crosses the borders to unscrupulous greed which makes him forget the ethics of an arayan and the sea wreaks havoc on him. When he tries to empty the sea by making huge catches, the sea empties him – both inside and outside. He financially cheats Pareekkutty on land, which Kadalamma can't forgive. When Kadalamma turns red, the fisher folk believe that she is menstruating and leaves her in isolation. Men don't approach her. But Chemban launches his new boat into the red sea. This completes the sins on his side. He is broken and goes mad after suffering many personal tragedies.

Karuthamma, who leaves her lover (which is in a sense cheating), though out of pressure and situational necessities, is punished with unending grief until she reunites with Pareekkutty, which again is catastrophic. The symbolism of sea is explicit in the

film. Like the waves that originate, flow and embrace the shore, only to die and be born again, human beings suffer in life, die and are reborn. Frye's mythos is clearly distinguishable in the movie. During the good times on the shore, it is spring, the sky is clear and the sea is full. But by the onset of tragedies, the season is autumn, the sky is bleak and the sea is merciless. The moment Karuthamma and Pareekkutty meet for the last time, the scene immediately cuts to palani struggling with the shark. "Who am I to you?" Pareekkutty asks. "Everything" Karuthamma reply. The shot then cuts to palani being pulled by the shark into the whirlpool. Palani looks up for the star that guides the fishermen. Failing to find it, he screams Karuthamma's name, probably recognizing her unchasteness. The sea does not spare the lovers too for their illicit act. The next morning sees their bodies on the shore, hands entwined. Karuthamma and Pareekkutty consummate under moonlight, for their union can never take place in broad daylight. They, however, have no escape from the sea. Kadalamma is the silent and the violent witness of their love, loss, bereavement and death. The lovers' bodies on the shore, with their hands entwined and bodies swept over and over by waves give the viewers a hint of rebirth, a 'happily ever after together' kind of an ending. The prominent image of the sea as a protector and a destroyer, an omnipotent female force, omniscient enough to read even thoughts is clearly conveyed by the movie. The sea is a very powerful cultural and geographical backdrop and a powerful archetype to which everyone can relate. This is the reason for the success of all the translations of *Chemmeen*.

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**Reflections of Buddhist Eco-Ethics:
The Transbaikalia of Valentin Rasputin and Colin Thubron**

Abstract: The transcultural influences of Buddhism from India can be traced in its history to regions as far north in parts of Siberia such as Buryatia, Transbaikalia and Tuva. There are various contemporary historical accounts which reflect the fact of Buddhism's subterranean survival during the years of the Soviet regime, a fact that testifies to the resilience and time-enduring relevance of Buddhism across cultures, space and time. Buddhism in both India and Russia has been embraced by many not just in terms of religious faith, but for its rich and versatile philosophy and ethics, which have appealed profoundly, even to non-Buddhists. The paper seeks to examine two contemporary post-Soviet accounts of the Transbaikal region in Siberia, which focus on its most important ecological feature, Lake Baikal, in the context of Buddhist eco-ethics.

The Siberian writer-activist Valentin Grigorievich Rasputin has had a long and illustrious career that has spanned over several decades of Russia's changing political history. From the earliest days ("Farewell to Matryora", 1976) both his creative writing and political activism were firmly committed to making a strong critical statement about the impact of human civilisation on the environment. Some of his earlier stories reflected the disastrous effects of the Soviet implementation of scientific 'progress' and 'development' on local cultures such as his own native village of Ust' Ude, which was flooded with the 1950 Angara dam construction. These writings were understood as being part of the village prose movement, which was perceived at the time as characterising the "Russianness" of Soviet Russia (Diment 10). This contextualization, however, overlooked an even more important dimension of Rasputin's creative work: his passionate commitment to environmental issues, specifically in his native Siberia. As a Russian citizen of the erstwhile USSR, he had received some of the highest awards of recognition from the Soviet state for his writings and other contributions. Rasputin's own engagement with local environmental issues has been deeply personal and consistently critical of the State: "I am from the ranks of the drowned", he says with reference to his own location as a writer (Qtd. in Matthiessen 2015).

With the disintegration of the Soviet Union, a parallel has emerged in recent times between the increasing significance of the economic resources of the emergent independent Russia and the relevance of Rasputin's ecocriticism. The Russian economy has in the last two decades had to grapple with the market forces of globalisation and late capitalism, and to review in these contexts the potential of its own natural resources. Notwithstanding its problematic history of having served as a penal colony to Russia in both Tsarist as well as Soviet eras, Siberia has emerged as a key player (in terms of the richness of its natural resources) in Russia's re-entry into the global field. If Siberia's natural resources were heavily drawn upon and over-utilised in the name of Soviet-defined progress and scientific advancement, they are even more in danger of human over-exploitation in today's profit-driven world

market. Nowhere in Siberia is this new challenge of survival more urgent and evident than in Lake Baikal (and its surrounding regions Pribaikal and Transbaikal), one of Siberia's, indeed of all Russia's, most important natural resources.

Variouly described as a "sacred sea", a mountain lake, etc., Lake Baikal has several unique features which at once make it a significant factor in the economic future of Siberia, while simultaneously rendering its very survival precarious. As the world's largest and most ancient freshwater lake, it contains over one-fifth of the world's supply of fresh oxygen-rich water, in a huge basin fed by 336 rivers. If these rivers were shut down, it would take 400 years before Lake Baikal was empty, since its water-basin has existed for many centuries. Situated in a continental rift region, the lake is gradually growing in size, adding another twenty million cubic metres of water annually to its already impressive quantity. The lake is about 5370 feet deep at its deepest point and 4215 feet below sea level. 84% of its plant and animal species are endemic to Lake Baikal, found nowhere else on the planet, some dating back to 25 million years ago, such as the transparent and viviparous *golomianka* (oilfish, which is 50% fat), the iconic *nerpa* (freshwater seal), sturgeon, *omul*, grayling, whitefish and many others. In a significant article titled "The Fate of Fishing in Tsarist Russia: The Human-Fish Nexus in Lake Baikal", Nicholas B. Breyfogle charts the history of human civilisational impact on Lake Baikal and its resources from earliest times up to (and including) the Soviet regime. His research makes a clear distinction between the native Buryats' faith/sustenance-based relationship with the Lake's resources, and that of the Russians (both Tsarist and Soviet), which emphasized human profit through continued exploitation, despite alarming evidence of depletion of life-forms in the lake. Breyfogle draws our attention to the interconnectedness of the lake's fish and local Buryat and Evenki religious, social, cultural and economic practices (5), which were sustenance and faith-based and not "extractive" (9) in nature. Fishing, he says, was a core component of shamanist belief (Breyfogle 8) for the local Buryat communities; this belief system gave primacy to an acknowledgement of human interdependence with nature, together with a respectful treatment of nature and its creatures, similar to the ecological value-system of the Buddhist faith. In fact when Transbaikal Buryats turned to Lamaist Buddhism in the 17th century, the gradual conversion, far from being conflictual, was possible through an incorporation of the already-existing shamanist-animist-totemist faith-systems into Buddhism. Apart from Buryatia, Tuva also supports a harmonious cultural admixture of Lamaist Buddhism with traditional faith-systems (Purzycki 23).

The turn towards Buddhism came about as a result of political resistance to the Russification and Orthodoxy in Siberia of the 18th century (Montgomery 11). It was mainly in the Soviet era that traditional practices and belief-systems (especially shamanism and Buddhism) in relation to Lake Baikal were interpreted as backward and as impediments to economic progress and scientific advancement. It is estimated that at least 10,000 Buryats were killed under Stalin and almost all their Buddhist temples destroyed (Matthiessen 2015). Breyfogle's research reveals that the human-fish relationship shifted drastically (and disastrously) from an ecologically-sensitive traditional system to one that was based on ownership rights defined by a state apparatus that supported an exploitative, commercial and property-based approach to the lake's riches (9). But Buddhism survived the Soviet era in its own ways. An example of the subterranean forms of Buddhism's survival in the Soviet era is

captured in Colin Thubron's 1999 narrative of Siberia, in which a Buryat woman brought up under the influences of both Buddhism and later Communism, speaks of how they negotiated this tricky terrain (of the State vs. individual faith):

"Every morning they offered the Buddhas tea and milk, then sprinkled it to the corners of the porch. That's how Buddhism survived – in secret, the old people remembering. In Stalin's day, they rolled up the scroll (painted with an image of the Buddha) (my parentheses) with their prayer books in a wooden box, and buried them under the house" (173).

Speaking of her grandmother's death, the woman testifies to how the village lama came and read prayers secretly over the body: 'Officially the lama did not exist, of course, but everybody knew who he was. Afterwards, my grandmother's coffin was carried out of the house for a Communist funeral' (Thubron 173). In the years after Soviet disintegration, there has been a revival of religious faith in Russia, including Buddhism. This religious revival is of special significance, some ecologists would argue, with regard to the future welfare of Lake Baikal, its environs and local communities, whose traditional ways of life had had particular affinities with Buddhism. Resource depletion, species extinction, toxicity, and escalating pollution levels as fallouts of industrial and technological growth have been the main effects of human impact on Lake Baikal in recent years. In the words of Steven Heine:

"Buddhism ... appears to have a special affinity with environmental concerns and causes for several reasons. The basic Buddhist philosophy of karmic causality and dependent origination stresses the interdependence of all sentient beings who participate in transmigration throughout the six realms; the nonduality of humans and nature; and the moral retribution that awaits those who violate the sanctity of existence" (137).

Some interpretations of Buddhism have led to its being considered "an ecological religion, or even religious ecology" (Moore 827) since it teaches respect and protection towards all living beings in nature. This notion gains further importance when we consider the fact that Buddhism had attuned itself as a way of life amongst the Buryats, Evenki and other local communities of the lake, harmonising with their 'primitive' traditional belief-systems. It is in the context of this broader understanding of Buddhism as an ecological religion that Rasputin's projections of Lake Baikal gain further significance. Because of its inherent respect and protectiveness for all forms of life and its recognition of the interconnectedness of human life with nature, Buddhism's values may also be part of the consciousness of those who, like Rasputin, are not avowed Buddhists. While it is possible that he may have been influenced by the currents of underground Buddhism that survived the Soviet years of his youth, his own ecological value-system and artistic sensibilities have remarkable affinities with Buddhist eco-ethics. His 1991 history of Siberia (*Siberia, Siberia*, hereafter *SS*) devotes an entire chapter to Lake Baikal and illustrates his near-visceral connection with the Lake. Haywood's 2010 cultural history of Siberia takes into account the importance of Rasputin's work, and lays emphasis on the fact that most of the ecological issues connected with Lake Baikal mentioned in Rasputin's history are still of current relevance and are, by and large, not satisfactorily resolved.

While due acknowledgement must be given to Rasputin's argument that native links with one's homeland naturally lead to a certain subjectivity of perception (SS126), it is possible to make certain connections between his ecocritical stance and specific principles in Buddhist eco-philosophy. Several prominent concepts of Buddhist eco-ethics can be readily associated with Rasputin's eco-sensibilities. One such concept is "paticca samuppāda" (Buddhist causality), which is translated as "interdependent co-arising" and widely recognised by scholars as a cardinal Buddhist doctrine with significant ecological connotations (Gosling 70). This concept is reflected in Rasputin's tracing of the early history of Lake Baikal: in his reading, traditional religious cultures emerge as valuable epistemological tools for ecological conservation of the Lake precisely because the codes of native knowledge are based on a recognition of 'interdependent co-arising'. Peaceful coexistence was possible within the paradigms and practice of these native forms of knowledge, many of which had a conceptualisation of Lake Baikal as a holy entity, harbouring a divine spirit called 'Burkhan' (Rasputin SS 122). It is even possible to speculate that the older names of the lake, i.e. 'Dalay' and 'Lama', used by traditional Buryats and Evenki, may have travelled to their cultures from Tibetan Buddhism, since the Dalai Lama is the holiest of holy heads in the Tibetan religious structure. What emerges from Rasputin's writing is the alienation that has occurred in modern times from these native knowledges, together with a growing human self-centredness in relation to nature, which precludes the traditional recognition of Lake Baikal as a living, growing natural phenomenon (SS119). Rasputin's ecological stance embraces both the concepts of "anurakkhā" (care/conservation) and "dhammajāti" (nature/dharmic socialism) (translation Gosling 93-94), which are part of core Buddhist eco-philosophy, and simultaneously harmonises with the ideological position taken by deep ecologists the world over: that Nature should be conserved for its own sake in its natural state and not for ultimate human gain.

In tracing the historiography of scientific knowledge of Lake Baikal, Rasputin's history sets up an important interface between the attempt at a 'rational' understanding of the lake through scientific parameters and the mysticism that traditional ways of life have created to explain the magical aura of the lake. He argues that scientific knowledge of Lake Baikal has not diminished its mysteries in any way; he attributes to the lake (as a living-thinking-entity) both complexity and self-awareness of its own mysteries:

"Baikal is not so simple that it could be deprived of its enigma; yet based on its numerical parameters, it has been assigned a fitting place among other great wonders that have already been measured and studied, as well it should. And it stands alongside them solely because Baikal itself, alive, mysterious, and majestic, not comparable to anything and not repeated anywhere, is aware of its own place and its own life" (Rasputin SS 126).

Rasputin's writing also clearly shows how the mystical aura around Lake Baikal's Olkhon Island, created through traditions of legend, history, superstition, fear and faith over the centuries, helped to protect the lake's well-being in the past, and is almost totally non-existent in the modern sensibilities of the present. Peter Matthiessen (who had witnessed Rasputin's ecological campaign-struggle against industrial pollution of Lake Baikal) testifies to this in a 1991 article, in which he

quotes from one of Rasputin's many Baikal essays: "... he described how an Evenk "standing on the shore of Baikal as he was about to cut down a birch tree out of necessity would repent for a long time and ask the tree's forgiveness for being forced to destroy it. Nowadays we are different"" (Qtd. in Matthiessen 2015). When Matthiessen asked him if he thought that traditional values of the Buryat, Evenki and Yakut should be protected, he replied ""If we'd paid more attention to their values in the past, we'd have none of today's problems with Baikal. It is a great loss to our society that we have severed our connection with that old sense of harmony with nature""(Qtd. in Matthiessen 2015). Rasputin's convictions are borne out, among other evidences, by the traditional knowledge of Alexandra Argalovna Bozsueva, a Buryat Mongol woman who accompanied his team to Transbaikalia in 1991. She speaks of their old native ways of life, which reflect the close bondher people have had with Nature: explaining her patronymic, she revealed that her father's name had been Argal, a Buryat word for an old male seal. This practice of naming humans after animals extends and enriches the idea of an individual sense of belonging, to a community that depended heavily on seals for fur and meat:

"I am of the Seal's family ... In other days, children were given names of the wild animals ... There were sacred trees known to my parents and when my parents died, the trees died, too. Nevertheless, we still make offerings at those places, and we ask for rain or for fair weather. We believe in all living things. We have stones and trees we revere very much and we bring them offerings each month, and when we kill a sheep we make an offering, too. ... There were sacred places in the mountains ... In ancient times all life was considered sacred" (Qtd. in Matthiessen 2015).

Rasputin's narrative of Lake Baikal also charts the vagaries of government bureaucracy in relation to ecological conservation issues, the impact of Communist-oriented policies on Lake Baikal and the local forms of resistance that were mounted against their implementation. What emerges from Rasputin's writing is the collusion between Soviet ideology and scientific data, which resulted in manipulated versions of the ecological issues surrounding the lake, with distorted vocabularies of progress and development obscuring the real state of the lake's ecology (SS 158-174). Rasputin's own eco-activism for the preservation of Lake Baikal has met with some success, as in the case of filtration pumps being fitted to the waste disposal units of the paper and pulp industries, the effluvia of which had been poisoning the lake's waters for years (Thubron 160).

Rasputin's mystical relationship with Lake Baikal is wholly akin to the Buddhist conception of human life as part of nature; he links the rejuvenative powers of the lake with the human ability to look within oneself for hidden spiritual resources, and to achieve inner awareness. This awareness, Rasputin specifies, should be in the realisation of human "slavery" to material aspects of the civilised world (127): a reflection of the core of Buddhist teaching that Desire is the root of all evil. An illustration of this idea is to be found (in the example he gives, SS128) of the commoditisation of Lake Baikal's ethereal landscape by tourists and wedding-parties alike, where Nature's beauty is relegated to a backdrop for human doings. This example reflects the prevailing human attitude to Nature almost everywhere. Rasputin's lyrical prose is also a creative articulation of other, more intensely self-aware, states of conscious being; he observes that Man alone has not used his

capacity for evolution towards moral and spiritual betterment (Rasputin SS128). Rasputin's thinking coincides with the idea of "consequentialist ethics" (an important part of Buddhist teaching), in which humans have to assume moral responsibility for their own actions, and which has been related by the Indian Nobel Laureate Amartya Sen to the urgent need for the reconceptualisation of present-day development policies in relation to world ecology (Gosling 154-5).

Rasputin creates a unique imaginary of Lake Baikal, in which the lake, traditionally personified as Father Baikal, emerges as a living, thinking agency that defies scientific definitions and explanations of its various remarkable natural phenomena (SS130). He understands the lake as symbolising a moral/spiritual template with which to plumb the depths of human nature: "Based on the way they see and understand Baikal, the human beings that flock to it and attach themselves to it are divided into an indigenous breed of people and a branch that is moved with unusual ease by petty or mercenary passions" (Rasputin SS134). He speaks of a 'malevolent' dimension in relation to the stupendous natural forces of the lake (e.g. the unpredictable *Sarma* wind) in the context of human misuse of the lake's resources (SS138-141); this projection could be viewed as a reflection of the Buddhist recognition of the simultaneous existence of good and evil, sometimes in a cyclical form as well. This conception of the lake allows him to invest Baikal with spiritually healing powers, while also claiming that it can teach humility to the arrogant (Rasputin SS147), almost an approximation of the Buddhist notion of God. If his construction of Lake Baikal as a divine sign of Knowledge is viewed within the Pantheistic framework that is part of Buddhism, the Lake emerges in his writing as a symbol of the depths of moral awareness and spiritual consciousness that can be achieved, as Buddhism teaches, through conscious effort. Rasputin's longing for an apotheosis (SS177) for Lake Baikal which never came, is not just reflective of the Buddhist conception of the cyclical nature of life and death, but points, crucially, to a man-made death for one of Nature's wonders, from which there (possibly) is no return. The magic of the Lake wields such a degree of influence on Rasputin that he speaks of its ability to make him believe in the transmigration of souls (SS147): another idea that is akin to the Buddhist belief that the human spirit/soul can inhabit other forms of bodily existence across Nature's spectrum of species.

In the context of Rasputin's evocation of Lake Baikal, another relevant cardinal doctrine of Buddhist philosophy is the concept of *sūnyatā*, or emptiness. This concept, according to David L. Gosling, is linked by the *Mādhyamikas*, a Mahayana sect, to the concept of 'interdependent co-arising' (84-85). In the words of Gosling: "*Sūnyatā* also provides a fruitful focus for ecological concern. Since all phenomena are characterized by 'emptiness', then all are equivalent, and there can therefore be no ultimate hierarchy among various life-forms or between life and non-life. Helena Norberg-Hodge's interpretation of *sūnyatā*, based on her research in Ladakh, as the view that all things ultimately dissolve into a web of relationships, is a creative interpretation of the concept" (85).

Rasputin's evocation of Lake Baikal, its history and its rejuvenative effects, is an original illustration of the concept of *sūnyatā*, which offers a counter to the hierarchical notions that have been socially/scientifically posited between humans and other life-forms. His moving dedication of *Siberia, Siberia* reads as follows: "For

the nerpa and the *Epischura*, for Amelia, Antonina, and Jane, and for all other living things whose well-being depends on us” (Rasputin 1997). Species endemic to Lake Baikal are put together with human beings, in recognition of what may be interpreted as both *sūnyatā* as well as of the interconnectedness of all life-forms. Rasputin’s history of Siberia as well as his numerous essays on Lake Baikal is comparable to the symbolic and evocative power of Indian Buddhist *thangka* paintings, in which the cosmos is typically depicted in terms of interdependent relationships and causality: “Baikal doesn’t exist independently within its autonomous boundaries, and it is not only the winds, sun, moon, and stars, obeying well-known laws, that set it in motion. No, a great many sensitive capillaries connect it to the whole huge world, visible and invisible, that is beyond our comprehension” (Rasputin, *LB* 15). In the words of Margaret Winchell and Gerald Mikkelson (translators of *Siberia, Siberia*) Rasputin’s work reflects a “sense of the numinous, of divine tranquillity, imparted to humans through their contact with the lake (“And when Baikal finishes storming and raging, once again it wears a peaceful face and God’s heavenly grace...”) (Rasputin, *SS* 21-22)”. Further, they add: “Communing with nature near Lake Baikal is, for Rasputin, quite “literally a religious experience. The magnificence of this place provides evidence for the existence of the human soul and of the Creator” (Rasputin, *SS* 21-22). There are many points of concurrence when one examines Colin Thubron’s depiction of Lake Baikal in relation to that of Rasputin’s. The most prominent are a recognition of the affinities between Lamaist Buddhism (which accepted both good and evil as characteristic of Life) and traditional/local belief systems; a symbolic perception of the self-purificatory nature of Lake Baikal as leading to inner/spiritual purity, as opposed to scientific explanations of its natural processes; a celebratory description of the strange life-forms unique to Lake Baikal and a clear view of the ecological impact of the changing political climate and modern industrial development on the lake. Travelling through a post-Soviet Siberia experiencing religious revivalism, Thubron’s own “shadowy Buddhist sympathies” (178) are largely unmoved by the various Buddhist monasteries he visits. However, his descriptions of Lake Baikal and its environs contain specific elements that are reflective of a Buddhist sensibility. For instance, his depiction of Lake Baikal in winter is in terms of the ‘timelessness’ that is akin to the Buddhist cyclical notion of life and death:

“Only winter brings a kind of peace. Then the lake freezes so solid that it becomes a lorry road. But without warning, during sharp temperature changes, a six-foot crack may open underfoot and streak for up to eighteen miles across the ice, pulling down trucks and bulldozers to join the tea-caravans of Bactrian camels engulfed a century back” (Thubron 159).

Another example is in the “evolutionary innocence” (157) Thubron sees in Lake Baikal’s creatures, unchanged for millions of years, a notion that harmonises with the Buddhist conception of Life-incarnations as part of a cyclical continuum. In this context, a noteworthy point is Gosling’s observation that Indians (Hindus, Buddhists, Jains) were much more accepting of Darwinian theory since they were conditioned by the religious /traditional notion of reincarnation, which presupposes common ancestry between humans and other life-forms (41). In the West, Darwinian science was seen in opposition to the religious conception of Man as the supreme creation. Thubron’s sensibilities, while stemming from Western culture, seem to blend with a Buddhist conception of Life.

Thubron's projections of the City of the Sun in Baikal's bay, is yet another instance of the influence of Buddhist ecology in this region:

“Solar-powered and unpolluting, its forty-five huts had been designed in sympathy with elusive psychic charges. Their layout – following the theories of Elena Roerich, wife of the mystic painter – would lend power and equilibrium to those living there, and the commune's founder, a local industrialist, had hailed their ‘sacred geometry’ as the cure for Russia's ills. All the country's future cities, he said, would follow in their wake. So the commune would bask in the cosmic waves identified by the Academician. It would be grouped around something called a centre for cultural consciousness, where ecology would be studied like mystic theology. It would save Russia and harmonise the world. In the post-Communist void, it seemed God was a cosmic flux” (155-156).

While noting that although the city was never actually built (156), Thubron accounts for the survival of Buddhism in the 1920s with its followers aligning (perhaps strategically) their philosophy as a forerunner of Communism (179). Thubron's history leads to some crucial questions about Buddhism in present-day Russia: 1) Has the religious revival of the recent decades merely been a reaction to the end of the Soviet era, or does it have the potential for negotiating current ecological challenges? 2) Does Buddhism offer a philosophical/spiritual counter to the pressures of development in a globalised world and the challenges of a newly-emergent capitalist economy? One possible way to engage with these issues in the present ecological crises is to bear in mind that Buddhism in India “began as a view of human existence with implications for human society, and as a philosophy with no need of theistic beliefs or sanctions, yet tolerant of them” (Gosling 12). While in India traditional religious sensibilities have always been drawn upon to support environmental concerns (Gosling 6), it is equally important to note that the ““Buddhist faith permeates all strands of secular life, bringing with it reverence for the land and its wellbeing”” (Qtd. in Gosling 69). Buddhism understood in a traditional sense, as well as in terms of inclusive contemporary restatements of it, has important implications for ecology today (Gosling 81). Despite the vast differences in their respective locations as writers, both the histories of Siberia analysed here clearly gesture toward the immense possibilities held out by Buddhist eco-ethics/philosophy for the future, specifically in terms of the preservation of the incredible Lake Baikal.

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Bama's Sangathi: A Narrative of Resistance and Voicing

Abstract: Dalit feminism has been described as a 'discourse of discontent', 'a politics of difference' from mainstream Indian feminism, which has been critiqued for marginalizing Dalit women. It awakes the conscience of Dalit women and instills confidence and pride in them. Thus, it shares its aims with other marginalized and subaltern groups worldwide. As a feminist writer Bama protests against all forms of oppression and relying on the strength and resilience of Dalit women, makes an appeal for change and self-empowerment through education and collective action. Bama accounts struggles, frustrations and triumphs and survival of Dalit women in her novels. Her celebrated novel, *Sangathi* is a unique Dalit feminist narrative revealing a tale of endless miseries, inhuman victimization and shocking gender discrimination.

Dalit fiction and its literary movement are based on the common ground of social oppression. It is a study of marginal and colonized. Exploitation or oppression of weaker by stronger is as old as mankind itself. In Indian society some communities like Dalits, females, poor, eunuchs, etc are at the lowest step. These people are suppressed, humiliated, exploited, discriminated and marginalized in every sphere of life. If the woman belongs to Dalit community they suffered of two types: first being a woman, second belongs to the lowest community. Therefore it could be said they are "doubly oppressed." In *Sangathi*, Bama focuses on the double oppression of females.

Bama Faustina Mary is one among the Dalit writers whose works were translated into English by Laxmi Halmstrom. She was born at Puthupatty near Madurai in 1958. Her family was converted to Christianity in the 18th century. Her father was Susairaj and mother Sebasthiamma. Bama has a larger vision of the ongoing struggle of the Dalits and miserable life of the Dalit women to show how they are twice oppressed - as a woman and as a Dalit. Dalit women suffer from social excommunication for being born in a lower caste.

Bama's *Karukku* is the first autobiography in Tamil Dalit literature. It is an authoritative representation of Dalit suppression. *Sangathi* appeared in 1994 two years after *Karukku* was published. While *Karukku* depicts the sufferings of Dalit woman, *Sangathi* moves away from the individual to the community. If *Karukku* is exploded with the realistic description of the subjugated existence of the Dalits, *Sangathi* is about the lives of those women who dared to make fun of the class in power that oppressed them. Similar to *Karukku* that flouted the conventions of autobiography, *Sangathi* goes against the notions of the traditional novel. It has no plot in the normal sense. The whole narrative is divided into twelve chapters. The word *Sangathi* means events, and thus the novel through individual stories, anecdotes and memories portrays the events, that take place in the life of a woman in paraiya community. *Sangathi* deals with several generation of women: the older woman belongs to narrators grandmothers generation Velliamma Kizhavi's generation, and downward

generation belongs to narrator, and the generation coming after as she grows up. Bama chooses only a woman protagonist for every story in her novel.

Bama records the struggles, tribulations, frustrations as well as the triumphs, joys and survival of Dalit women. The narrator who is a young girl in the early chapters grows pensive due to the myriad events happening around her. As she grows into a young woman she stresses on the need for change and is calling out for action against atrocities that happen to the girls and women in her community. What we notice is that struggle and success are discussed in most of the stories that are told. Be it Vellaimma Kizhavi, the narrator's courageous grandmother, a single mother who pawned her thali, the sacred symbol of her marital status to feed her children, Katturaasa's mother who bore her son by herself while cutting grass or the story of Marriamma who must get back to work soon after attaining puberty, there is no romantization of poverty, but a brave practical approach to it. In the process of narrating these incidents Bama discusses the many atrocities committed against girls and women in her community.

In short, Sangati is an autobiography of her community, which highlights the struggle of Paraiya women. In Sangati, many strong Dalit women who had the shackles of authority are also focused. She ends her novel with an optimistic point of view. After describing all troubles and difficulties she suggests something for the welfare of women. We must bring up our girls alike, showing no difference between them as they grow into adults. We should give our girls the freedom we give our boys. If we rear our children like this from the time they are babies, women will reveal their strength. Then there will come a day when men and women will live one, with no difference between them; with equal rights. Then injustice, violence, and inequalities will come to an end, and the saying will come true that 'women can make and women can break' (123). At the end of the novel Bama says that she has a hope; "I am hopeful that such a time will come soon" (123).

Sangati contributes both to the Dalit movement and to the women's movement in India specially Tamilnadu. In this novel through different narratives Bama draws a pathetic picture of Dalit women's lives. She says that the women do not know to whom should they vote for? They vote to the person who was suggested to them by their husband. Bama throws light on the different aspects of Dalit women's life style like various issues regarding separation in marriage, child labour, and status of women across the society, through the characters of Mikanni, Muukkkama, Irulaayi, and Pecchiamma. Every aspect of society related to women is revealed by Bama because here she describes the theme of gender discrimination, caste based oppression, sexual violence, the condition in which Dalit women grow up and men and upper castes' treatment with Dalit women. Women are not allowed to see cinema, they cannot do inter-caste marriage though they are literate; "a girl who has a little education and has progressed somewhat, is not allowed to seek a like-minded man, and certainly not marry anyone of her choice" (109).

Bama's Sangati is a unique Dalit feminist narrative revealing a tale of endless miseries, inhuman victimization and shocking gender discrimination. As a child, she is shown questioning the unequal treatment meted out to her at the hands of her own maternal grandmother- Vellaiyamma kizhavi (old lady) in comparison to her brother.

She is asked to eat after every male member in the family finishes eating. The left-over of others are her only feast. In fact, even the quality of food served to the girls is much poorer than the kind of which is served to boys. All the household works like cleaning, cooking, laundry, baby-sitting, etc are done by the girls whereas the boys enjoy playing games or hanging out with their friends in the village. Despite of this, the girls in the village are deprived of good education unlike the boys. The boys are kept free from all sorts of responsibilities that they should take up whereas the girls are over-burdened with numerous endless toilsome everyday activities. Maikkanni is one such girl who has started to work from the day she learns to walk. (70). She has to go to work when her mother delivers a baby. When her mother becomes fit Maikkanni turn to take care of the new born baby. The life of a Dalit girl was tormenting but the life of a grown up Dalit woman was worse. Women are presented as wage earners as much as men. They are working equally as men as agricultural and building-site labourers, but still earning less than men do, thereby highlighting Socialist-feminism. The money that men earn is their own. They can spend it as they like, whereas women bear the financial burdens of running the whole family, often even singly. Besides they are constantly vulnerable to a lot of sexual harassment in the world of work. Within their community, the power rests with men. The story of Mariamma, the narrator's cousin, speaks volumes of the sexual assault and abuse confronted by Dalit women and their inability to stand up against it.

Bama realistically explores the psychological stresses and strains of Dalit women. She portrays the physical violences like lynching, whipping and canning that the Dalit women face. She writes of the violent treatment of women by fathers, husbands and brothers, and the violent domestic quarrels which are carried on publicly, where rarely women fight back.

She made her autobiographical elements in a very bold and realistic way by using colloquial language and abuses used by women in their daily life. She broke the rules of written grammar and spelling, and elided various words and joined them differently. She addresses the women of the village by using the suffix 'amma' (mother) with their names. From the names of places, months, festivals, rituals, customs, utensils, ornaments, clothes, edibles, games, etc to the names of occupations, the way of addressing relatives, ghosts, spirits, etc; she unceasingly uses various Tamil words. In *Sangati* we hear the voices of many women, some in pain, some in anger, some in frustration and some out of courage. Sometimes the language is full of expletive with sexual undertones. Bama suggests that it is the sharp tongue of a woman that can protect her against her oppressors. This book has a lot in store for the readers not just applaud the traditional 'feminine' ideals of fear, shyness, simplicity, innocence, modesty but rather, courage, fearlessness, independence and self-respect.

Sangati does not stop with just an analysis of the plight and sufferings of the Dalit women. The book takes us to the inner premises of Dalit culture asserting its richness and tradition. The novel is rich with the language of Dalit women including proverbs, folklore and folk songs. The characters often break in to a song or a chant when the situation demands and there is a song for every occasion. They find time for the affairs of life like coming of age, wedding, death etc

In spite of all their sufferings and oppression, Dalit women consider themselves privileged than the upper caste women. Through Sangati we get to hear the inner voices of the Dalit women. They consider their state better, since the upper caste brides are forced to give a large sum as dowry to fix the marriage. 'They have to cover the girl's neck with jewellery, give them cash in their hand, and write off property and land in their names' (Bama, 2005, 112). On the contrary in the Dalit community it is the bridegroom, who gives *parisam* (gift) to marry the bride. Women rarely wear the *mangalsutra* in the Dalit community, so when the husband dies she is not expected to remove it like the upper caste women, and keep away from flowers and *kumkum*. Widow remarriage is a socially accepted norm in Dalit community. Dalit women also take pride in having the liberty to swim and bathe in pond, whereas the upper caste women are confined to the wells in the house. Most of the Dalit women are financially independent and capable of doing the toughest of jobs. Thus Bama tries to uphold nativism and outlines the positives of Dalit life.

Bama also attracts our mind towards the education system about Dalit community. She gave the example of *Pecchiamma*, who belongs to *Chakkili* community, studied only up to fifth class. The girls of that community do not go to school all that much. Through *Sangati*, Bama has given voice to the Dalit women. She makes an appeal for change and betterment of the life of a Dalit women in the variety of fields, including sex and gender discrimination, equal opportunity in work force, education rights etc. Bama is clear that no one is going to help the hopeless women in her community, it is up to the woman themselves to take their lives into their own hands. Hard labour and precariousness of Dalit women leads to a culture of violence, and this runs through the novel. Bama's experiences open up new perspectives for Dalit women. We find that centuries of oppression have not succeeded in completely sapping the vitality and inner strength of the Dalits. Dalit women, in particular, have enormous strength and vigor to bounce back against all odds.

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**Mapping the Ecospiritual Elements in N. Scott Momaday's
*House Made of Dawn***

Abstract: A number of themes are common in nature writing and exploration of works helps to find the similarities and divergences in themes. Ecocriticism is an approach to environmental discourses having different ways of analyzing and treating literatures or any works of art in order to find out the human relationship with their environment. The present paper tries to map out the ecospiritual elements in the novel *House Made of Dawn* by N. Scott Momaday considering it an environmental discourse.

Ecocriticism is the study of the relationship between humans and their physical environment as it is put by Cheryll Glotfelty. It comes under the umbrella term environmentalism. 'Environmentalism' is a movement having a number of distinct eco-philosophies and each understands environmental crisis in its own way and might provide the basis for a distinct ecocritical approach (Garrard 18). The movement which began in the second half of the twentieth century was a response to the hazardous point where the environmental damages have reached.

Ecocriticism suggests a paradigm shift from human-centric to biocentric. Human-centric approach gives importance to humans over non-humans while biocentric approach gives importance to all life on earth. Deep ecology, the term invented by Arne Naess, is one of the most influential doctrine in ecocriticism. It rejects the superiority of humans above non-humans, identifies all life on earth and believes in the interdependence and interconnectedness of all things on earth. Humans are considered the members on Earth giving the same position for non-humans. Considering Chief Seattle's speech in which he accepts the demand of giving land to the U. S. government but he contends the interdependence of things and as attested by him everything on the Earth is sacred, the river, the air, the rocks, the meadows, the buffalos, the mountains all have their own intrinsic value. The principle of intrinsic value states that, regardless of what kind of entity a thing has, if it is a member of Earth's community of life, the realization of its good is intrinsically valuable (Pepper 65).

Ecospirituality comes from the understanding of interdependence of all things in the world. It celebrates the cyclical nature of life, the dance of light and dark, silences and noises and offers a framework for the natural ebbs and flows of a day, a year, or a lifetime. Ecospirituality is a frequently analyzed term in environmental movements. It has a natural and powerful role to play in linking the personal lives to global change through an alternative human orientation to nature which is rooted in interconnection rather than domination. It would expand the ethics of care and compassion towards nature and all living beings (Bergmann 177).

Religions like Hinduism, Christianity and Islam have their own different perspectives on looking at nature. The religions advise the people to respect and forbids the abuse of nature. The people are supposed not only to use the nature but also to preserve and protect it. The perspective of tribes is somewhat similar to others. Tribes recognize the importance of all life, including the life of all organisms on the Earth. For Native Americans too, the treating of earth, nature and its surroundings is not different.

The novel *House Made of Dawn* by N. Scott Momaday portrays a multitude of natural elements and the native American community's relationships with nature and its components. According to Leslie Marmon Silko in native cultures "human consciousness remains within the hills, canyons, cliffs, and the plants, clouds and sky," and they are also the part of these landscapes (qtd in Gottlieb 424). The author has tried to include the landscapes, the cliffs, the canyons, the mesas and so on whether it is described as a past experience or the present. Being accustomed to detail all the things in nature Momaday is simultaneously careful about portraying the thoughts and state of affairs of human beings. The novel delineates the identity crisis of Abel as he and his native American people live amidst the white population. The plethora of experiences that undergo by the characters through their interaction with nature are delineated by the author well using various techniques in writing such as the flash back, the use of myths and motifs, the priests, the rituals and ceremonies and with the use of nature and nature's components. Almost all the chapters in the novel begin with the description of nature.

The novel mainly focuses on Abel, the protagonist of the novel who is just back to his grandfather Francisco's place Walatowa from the World War II. Francisco is unrecognized by him, he is unable to ask the common place formula greeting "Where are you going" (53) but the novel tries to bring out the capability of nature to heal and repair men, especially Abel. All the characters in the novel have relationships with nature even though they are unintentional.

Environmental philosopher J. Baird Callicott claims that for a typical traditional American Indian all features of the environment are inspirited. For him the Earth itself, the sky, the winds, rocks, streams, trees, insects, birds and all other animals have personalities and treated as fully persons as other human beings (243).

The novel portrays a lot of elements in order to show the relationship between Abel and the environment. For instance: "He had seen a strange thing, an eagle overhead with its talons closed upon a snake. It was an awful, holy sight, full of magic and meaning" (14). He feels the sight of the eagle a holy, awful sight. He watches them, kneeling down behind the rock, dump with pleasure and excitement, holding on to them with his eyes (16). Similar to this event there are many events that give characters a holy ambience, a peace of mind, a healing patch up. Most of these happen right through the landscapes, the air, the rain, the birds and so many minute elements and creatures in nature they witness and undergo.

Abel always feels comfortable and stress free when he is in contact with nature. Nature acts as a panacea for him. At many junctures in the novel Abel feels an impasse where the situations are corrected and enhanced by nature; by the sunlit fields, the canyons, the cliffs, the valley, the mountains, the mesas, the oceans, the

plants, the birds and so on. At once instance, Abel goes out of home and sees his grandfather working in the sunlit fields. When the breeze is bearing the scent of earth and grain and for a moment everything is all right with him and he feels that he is at home. Momaday describes all the specificities of the landscapes that cover by Abel and he depicts the impact of nature upon Abel whether it is the wooded mountains, the valley, the silence and tranquility that are intrinsic in the nature and its elements.

As Thomas Berry puts it, the sacred is that which evokes the depths of wonder. According to him the people may know some things, but really they know only the shadows of things. (Berry 176). In the novel at one occasion Abel cannot understand the sea; it is not of his world. For him it is an enchanted thing. It bends to the moon and the moon makes a bright shimmering course upon it and a broad track breaking apart and yet forever whole and infinite, undulating, and melting away into furtive island of light in the great gray, black, and silver sea (87).

The character Angela, a white lady with whom Abel has a short term affair, has a strong craving for rain. Angela is often portrayed with the rain as her physical environment. The author tries through the novel to portray Angela as she is. Through the description of Angela and her physical environment the rain and the storm that is over there at her home changes and improves her mood. Her mental condition is merged with the rain. She imagines a disaster in the wind, she enjoys the skittering of birds, the eternity of sky. At the point she keeps her hand on her stomach supposing a fetus that is grown as a part of her. This mental state is delineated by Momaday with the nature and its parts.

The idea of nature as sacred other follows the perspectives proposed by religion studies, according to scholar Mircea Eliade, who argued that sacred space "constitutes a break in the homogeneity of space" with certain areas ritually sanctified. Every sacred space implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different (Eliade 26, 36). The novel describes the sacredness of place as ritually sanctified. The place Walatowa has conquered by Christianity but according to the author, they still pray in Tanoan, a place, to the old deities of the earth and sky and make their living from the things that are and always been in their reach. The Tanoan is an area they prefer for prayer which is different from its surrounding cosmos (52). In the novel, at the feast at Santiago or the festival of Santiago (the mythical character) Francisco turns into a holy place which is the shrine of Porcingula, The Lady of the Angels; it has been raised adjacent to the kiva, a place for ceremonies.; a small green enclosure, covered with boughs of cedar and pine (69). Kiva is a room used by Puebloans for religious rituals and spiritual ceremonies, which are square-walled and underground.

When the novel mentions the Eagle Watchers Society and Abel was once a member. Abel places a prayer offering at a space which is higher on the land, where a great slab of white rock protruded from the mountain. He sees the Eagle hunt house; small tower of stone and was built around a pit, hollow and open at the top. There was a shrine nearby it, a stone shelf which has a slight depression (19). These divine spaces, for Mircea Eliade, are ritually sanctified by taking a break from the homogeneity of space are sacred.

Author tries to make aware or think about small creatures like lizard, frog, insect and worm and according to him they have also tenure in the land. It has an implicit idea of having the land not only for humans but also other non-human things. He adds the innumerable meaner creatures, the lizard and the frog, the insect and the worm- have tenure in the land and for him the horse and the sheep have an alien and inferior aspect. They are estranged from the wild land and their footsteps are not seen in the history; they just born and die(51- 52). The novel also portrays different types of birds such as rooster as a part of a mythical story frame as well as for a ritual sacrifice. The story also mourns the death of a guinea pig of an old lady. There is the description of spider and spider web in the room of Ben Benally but after some efforts he allows to live it in the room itself.

The novel tries to outline some of the native American cultural rituals, customs, and ceremonies. Barry Commoner's first law of ecology states that everything is connected to everything else(Glotfelty xix). Many instances in the novel reveal the reciprocal relationship between native Americans and the nature. Tosamah, who is a physician, son of Hummingbird in the novel narrates about 'Peyote' a cactus which is growing in the Rio Grande Valley and southward. Using peyote as a main element Tosamah with his helpers conduct a prayer meeting for healing the Indians. While explaining its medicinal uses he says that the peyote brings people like a light and Daddy peyote is the vegetal representation of the sun (97).

For the ceremony there is a low earthen altar in the shape of crescent, there is a small flat space, a kind of cradle for the father peyote and a fine groove which runs the length of the altar symbolizing the life of man from birth. When the ceremony has begun, the Priest sprinkles dry rubbed cedar on the fire. Showing above the fire the peyote he rubs his hands on his head and chest, shoulders and arms and thighs. The others imitate him. Then the celebrants eat the buttons, spitting out the woolly centers. Until midnight the prayer ceremony continues and the priest of the Sun goes out, serve notice that something holy is going on in the universe as a result of his fellow men's ceremony for the world and especially for Indians. It is a kind of healing with a ceremony for the universe according The Priest of the Sun.

As ecospirituality is the experiencing of the power in nature or the presence of spirituality and a power in nature which reflects the presence of god. It is the invoking of god's mercy using nature's components. The ingredients used in the ceremony are associated with nature. The interdependence of humans and non-humans especially the plants that help Tosamah to conduct the prayer meeting and the place where the Peyote is rarely seen; Rio Grande Valley is portrayed through the ceremony.

Tosamah in his speech adds details about Tai-me; the sun dance doll and according to him the Kiowas acquired the Tai-me which became the chief object and symbol for their worship. While speaking about the Yellowstone, a national park, he says that he began his pilgrimage from there. It seemed to him the top of the world and he says ". . . beautiful as it is, one might have the sense of confinement there. . . There is perfect freedom in the mountains, but it belongs to the eagle and elk, the badger and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness"(114). The description contends that there is a great importance for sun in the tradition of Kiowas, the tribe and he narrates the

confinement he experienced when he was at the Yellowstone. In his work *Evening Thoughts* Thomas Berry states there is need for awareness that the mountains and rivers and all living things, the sky and its sun and moon and clouds all constitute a healing, sustaining sacred presence for humans which they need as much for their psychic integrity as for their physical nourishment (Berry 135). Tosamah reveals the beginning of his pilgrimage from the Yellowstone, when he reaches somewhere at the top of a ridge he catches the sight of Devil's Tower. Tosamah exclaims that the Tower stands in motion, like certain trees that aspire too much into the sky. For him "There are things in nature which engender an awful quiet in the heart of man; Devil's Tower is one of them. Man must account for it" (115). Devil's tower, a national monument, engenders an awful quiet in the heart of men according to Tosamah.

Ben Benally, friend of Abel narrates the developments of the novel and he says that "[W]e would find some place out there on the beach where there weren't too many people, you know, and we would just sit around down there in the sun and talk and kid each other and look at the swimmers and bird and the ocean" (143). The life is enjoyable when they are far away from humans and nearby the nature. Benally needs to find a place on the beach where he can talk and kid while looking at the swimmers, birds and the ocean. The silence, the voices and noises from nature, the eternity of the sky, the twittering of birds, the noise of the dogs, the blasts of the rain on roofs everything have their own influence on the people who come across them. Momaday as a native American obviously tries to depict the nature's positive influences on his people as native American writers are obliged to or assume a certain responsibility to bear witness to their history in their writing.

The novel ends with the running ritual by the Kiowa people after the death of Francisco, the grandfather. Abel comes back to the traditional heritage of his native land that his grandfather himself has poured to him. The abundance of nature and its experiences regarding the characters' peace of mind, especially of Abel, gives the idea that the novel focuses on nature, its sacredness as well as the interdependence of humans with non- humans. Thus it is clear that Momaday has tried to embrace all the powers that can offer by nature and natural elements. He has tried to include even the ground matted with leaves and other such tiny things in nature. The novel at last with the running ceremony gives full of meaning for the title "house made of dawn". Abel cracks open out into a new dawn adhering into his own native culture and with the communion with the nature and its parts.

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**Innovative Approaches in Teaching Autobiographical Fiction:
With a Special Reference to Maya Angelou**

Abstract: This paper explores the innovative and futuristic trends in teaching language and literature. The literary genre chosen as an example is 'autobiographical fiction' with special reference to Maya Angelou, an African- American writer. This paper also investigates the pros and cons of traditional methods of imparting education and tries to establish how the ICT (Information and Communication Technologies) tools used essentially supplement the traditional mode of teaching making, teaching as well as learning more interesting and challenging. ICT tools will make the students attentive and interested as the teaching methodology is learner-centred. Autobiographical fiction taught using internet, power point presentation, movies, web resources, stage plays, audio-visual devices, quizzes, dictionaries and thesaurus, interviews with the author would generate interest in students and prompt them to read more autobiographies and write their own causing revolution in teaching –learning process.

The traditional manner of imparting education has shaped many generations through ages contributing to the integral development of individuals, formation of civilized societies and evolution of an enriched world. Traditional methods of teaching are mainly teacher-centred where teachers serve as the source of knowledge while the learners are passive receivers. Jim Scrivener claims, "Traditional teaching is like 'jug and mug'- knowledge is being poured from one receptacle to an empty one. This wide spread attitude is based on a precondition that being in a class in the presence of a teacher and listening attentively is enough to ensure that learning will take place" (Jacob C Richards 2008). Since the traditional methods have been classroom-based, teacher-centred and exam-oriented, most classes involve rote learning and memorization without having a complete comprehension of the subject matter. Learning needs to enhance rational, independent and logical thinking shaping the student's perspectives and emotional insights and finally moulding his personality.

Using technology in classroom to deliver the course content is gaining popularity. Today most of the class rooms are well-equipped with technological paraphernalia and necessary infrastructure. The paradigm shift is that education has become learner-centred as against the teacher-centred methodology. This facilitates involving students in a lecture as the new methods include interactive teaching elements and features. Students have to become comfortable with listening to their peers in group work or pair work tasks, rather than relying on the teacher for a model and teachers now have to assume the role of a facilitator and monitor.

Teaching is no longer restricted to the four walls of a classroom. In this age of information explosion modern technology helps the teacher as well as the students to widen the horizons of knowledge. It is necessary for a teacher to constantly research

and look for information to challenge the students and engage them in a dialogue both inside the classroom and online. Modern teacher, moving with the times, needs to be innovative to explore new technologies leading the interaction in class room to social networks outside the classroom. However, the new skills adopted in teaching do not replace the traditional methods, but complement them.

ICT (Information and Communication Technologies) is crucial to supplement the traditional mode of teaching. The importance of English Literature as a subject of study has to be revitalized. In the current scenario, the teaching of literature seems monotonous and in most of the colleges and universities English Literature is taught in traditional way by lecturing for an hour which may appear to be a tedious routine to students. ICT in literature class rooms can help generate interest among teachers and students rendering a research oriented approach to the learners. The primary goal of teaching literature is to help students explore the richness of literary texts individually and in relationship to other texts and in cultural context. Technology can be used to teach students how to explore texts fully and to generate different interpretations which arise naturally from individualized readings. ICT tools will help students grasp the text better and enhance their proficiency by making them attentive and interested. Literature classes can be made livelier by the use of audio visual devices, web resources, playing movies or staged plays, using online glossaries, dictionaries and thesaurus, role plays, power point presentations, seminars etc. Clippings from movies, slides having video, audio, images and texts or a combination of these can make the session very interesting for students. (*Manali Jain 2012*) Students can also connect with the larger community of readers and access information on the internet through the web with a URL-enriched syllabus. The students need to interpret the results of their investigations under the guidance of their faculty. Clear goals are to be given to students in order to navigate their way through the work of seemingly identical hyperlinks.

The teacher can give the students the links to various useful websites for further reading. Students can obtain readymade bibliographies to refer to, which will provide them with innumerable sources of information on the given aspect. Dilip Barad in his paper, 'Experience ICT in learning English language and Literature' says that a "synergism that is created through this helps students improve their subject knowledge". ICT tools in the class rooms facilitate listening - reading and seeing materials and the focus of the students is enhanced thus. With these endless e-resources a teacher too feels very confident as he is not overburdened with the task of keeping everything in his memory and is free to engage in lively discussions and explanations. Thus ICT improves a teacher's proficiency too. Video conferencing is another innovation in technology to facilitate better interaction among students, research scholars and resource persons across the world. This helps create awareness about the literary scenario elsewhere and bring in different points of views and interpretations to enhance their knowledge keeping them up-to-date.

Students can read materials posted online and then toggle to connect on to the web Forum to discuss their readings. Students can break into small impromptu groups discussing and developing ideas on the topic. With the electronic format, papers can be revised and polished at will. Moreover, electronic discussions of a work can be revisited, questioned and analyzed by the class or others who study the same matter

expanding the community of readers beyond one's class. However, one should not miss opportunities for the best kinds of personal interaction possible in class, and a good teacher should be alert to capture those moments when necessary and desirable. Thus different communicative tools can be used in teaching literature to develop and create different and enjoyable taste for the classes.

This paper particularly investigates the possibility of using modern technology in teaching the literary genre, autobiographical fiction with a special reference to *I Know Why the Caged Bird Sings* written by Maya Angelou. As an initial step in teaching, the various aspects of the book that have to be covered in class need to be defined. Exploring the genre - autobiographical fiction- can be the next step. Students may search, find out and discuss the characteristic features of different genres such as autobiography, autobiographical fiction, and fiction and how this literary technique is distinguished from a memoir. Students can use internet to find out about other leading autobiographical fictions such as Elizabeth Barret Browning's verse novel *Aurora Leigh*, Charles Dickens's *David Copperfield*, Graham Swift's *Water land*, Frank Mc Court's *Angela's Ashes* and James McBride's *The Color Water* and so on and the themes they deal with and probably towards the end they can make a comparative study of these just to get an idea about how different styles of narratives are followed by different writers of fictional autobiography.

To familiarize the students with the author and her works in general, one or two groups may be asked to make a power point presentation on her, making it more interesting by incorporating video clips. This will create sufficient curiosity in students motivating them to read the book *The Caged bird* in original version. Teacher as facilitator can coordinate the whole process and sum it up adding what the students have left out.

Audiovisual materials used in presenting the autobiographical fiction will help the students preserve the facial expression, gestures of the characters and understand the underlying emotions of the characters thus making a great learning experience. Screening the movie on the book *The Caged Bird* directed by Fielder Cook for the class may be appropriate. This movie portrays clearly the formative years of a renaissance girl, her childhood traumas of displacement, racism, and child rape and years of silence that came through the attack and facing motherhood at the age of seventeen. The movie will help students understand the unravelling of plot as Maya moves from a near orphaned to a rebirth of self. Maya Angelou sees herself as a symbolic character for every black girl growing up in America. Her story might offer healing not only to black students but also women from other race because of the universal nature of an individual's emotions. Students should be further encouraged to explore the special narrative techniques used, the slave narrative tradition, how the story is told from the perspective of a child that is 'artfully recreated by an adult narrator', her skill at interweaving varied sounds, diction, metaphor, verse, hymns, scripture and rhythms enlivening the narrative with texture and spirit'; the use of rich images, figurative and symbolic language, the intellectual range and artistry apparent in story telling; the fictive elements used; the dramatic effect that is shaped by the author with the transformation of events- how they have combined fact and fiction- how this combination works in bringing the expected effect and how the central plot line mirrors the authors' life and how the author has fictionalized events to enhance

interest. The formal elements such as structure, plot, voice, characterization, settings need to be investigated and analyzed. Moreover a discourse may be held exploring information using ICT to make the study exhaustive on various topics such as the critical theories applied to the work, the literary devices used, the message the book carries to the readers, to what extent has the work justified itself in bringing the message it wanted to establish, the techniques employed to bring out the impact of the culture on the readers, the author's success in emphasizing the elements of identity, racism, rape and literacy and the thematic unity in her book as pointed out by the critic Pierre Walker . While learning literary theories with the help of ICT, the theorists can be shown on screen, their interviews or recorded lectures can be played. The ideas can be applied to literary texts and thus their relevance can be made clear.

Group learning method in class is an instructional strategy in which students may work in small heterogeneous group consisting of academic ability, ethnic background, race, gender and so on so that students will learn to respect diverse view points, foster the values of respect and consideration towards the thoughts and feelings of others and enable students understand and accept varied cultural background as they discuss issues related to racial and gender discrimination, double marginalization etc. Derrick Bell says, 'Education leads to enlightenment. Enlightenment opens the way to empathy. Empathy foreshadows reform.'

The teacher should encourage the students to use ICT tools to examine and analyze the critical essays written on *The Caged Bird* by various established critics such as Mary Jane Lupton who compared in to George Eliot's 'The Mill On the Floss'; Susan Gilbert who felt that Angelou was reporting not one person's story, but the collective's; Scholar Liliane Arensberg who praised Angelou for her use of irony and wit to retaliate for the tongue tied child's helpless pain; the writer Hilton Als who called Angelou 'one of the pioneers of self exposure' Poet James Bertolino who asserted *The Caged Bird* as 'one of the essential books produced by our culture', critic Robert A Gross who called *The Caged Bird*, "a tour de force of language" (an exceptional achievement by an author, a stroke of genius); Educator, Daniel Challenger who analyzed the events in *The Caged Bird* to illustrate resiliency in children and psychologist Chris Boyatzis who has used *The Caged Bird* to supplement scientific theory and research in topics such as self concept and self esteem, cognitive development and identity formation in adolescence and so on. Moreover, it is necessary to analyze Maya Angelou's own statement in the book, the Black female is assaulted in her tender years by all those common forces of nature at the same time that she is caught in the tripartite crossfire of masculine prejudice, white illogical hate Black lack of power' (*The Caged Bird* 272). Similarly her words "If growing up is painful for the Southern Black girl, being aware of her displacement is the rust on the razor that threatens the throat." Another aspect that has to be explored is the title of the book, the appropriateness of it and symbolism in it. All these aspects, if investigated, and studied from diverse standpoints will enable students to view life from various perspectives.

Interviews held with the author and critics by the media can be screened in class. Applications such as Google Earth feature an itinerary function which allows the user to create a virtual trip through different locations and this can prove highly motivating for students when it comes to the study of literary settings. Teleconferencing can be

used to access experts and other resource persons who can give valuable insights on this autobiographical fiction. Seminars and panel discussions inviting resource persons who are well versed with this genre of writing may be arranged to share their perspectives with students. YouTube can be integrated.

Another important assignment which students must engage in is the task of writing their own auto biographies, bearing in mind the various remarkable literary devices used by Maya Angelou in *Caged bird*. This will enhance the writing skill of students as they are now well versed with the various elements involved in literary composition. By writing their own autobiographies students will know what an autobiography is and how to use the process of writing effectively: brainstorm, rough draft, edit, revise, finalize, and publish. Students will also realize how writing about one's own life gives them a chance to evaluate their own lives and look at the lives of others with empathy and understanding.

Thus, by using ICT (Information and Communication Technologies) in class room teaching and learning become more interactive making the whole process very interesting as well as effective. It is also confirmed that many students found learning in a technology-enhanced setting more stimulating and much better than in a traditional classroom environment (Pedretti and Mayer-Smith 1998).

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**Veiled Iranian Woman: A Critique of Patriarchy Within
The Stoning of Soraya M. by Freidoune Sahebjam**

Abstract: In every patriarchal society the supreme authority is vested in the hands of males. They hold power in all the important institutions of society while women are deprived of access to such power. Women position in the society become vulnerable when hierarchy and hegemony is maintained between the two biological sexes. This hegemonic subordination is not based on biological construction rather it is a social construction. This paper is an attempt to analyze Freidoune Sahebjam's portrayal of such patriarchal system in the novel *The Stoning Of Soraya M.* This novel is a depiction of nefarious crime inflicted on an innocent Iranian woman because of the fatal combination of patriarchal society, Iranian tribal traditions, Islamic fundamentalism and contorted Islamic laws.

In the subjugation of women, male patriarchy and religions have an invisible but omnipresent role. Oppressions of women have been considered normal and matters become worse when religions give sanction to it. Different forms of visible and invisible injustices towards women prevail in almost all part of the world, especially in theocratic countries like Iran, which hardly comes out to the world. The horrific treatment of women under the Islamic fundamentalists and male patriarchy in Iran is a worse but a protracted story with the help of distorted Islam. The present paper intends to focus on the Iranian patriarchal society and representation of women characters in the novel *The Stoning of Soraya M.*, a 1990 Persian work, penned by Freidoune Sahebjam, from feminist point of view. The novel is a portrayal of male dominance at its worst. It shows how the horrendous male ego destroys a helpless and innocent female.

The novel is set in 1986 Iranian Village when Ayatollah Ruhollah Khomein was coming into power in Iran. In the mid of 1980 an Iranian born French journalist Freidoune Sahebjam was travelling through Iran to study effects of Iranian Revolution. His car breaks down near the village so he had no other choice than to wait until the car gets repaired. During this time his conversation with a village lady Zahra he discovers the story of her niece Soraya, who is placed to death by stoning a day before. Soraya's husband Ali, a lustful, immoral one who decides to physically eliminate Soraya just because he wants to marry a fourteen-year-old girl and never wants to give alimony and provide further living income to his wife and two daughters. In order to get rid of Soraya, along with the help of the hypocrite Mullah and distorted Islamic laws, he frames her for adultery, a heinous crime in Islam which deserves stoning to death. Finally, this crime is committed by the entire patriarchal society against a woman.

As the title indicates 'the stoning' which literally means 'to throw stones at somebody' but metaphorically it means silencing of the women's voice. Wherever religions rule, the voices of women are subdued, making the matter worse, its men

who rule these religions. The words of John Stuart Mill are quite applicable to the situation. In *The Subjection of Women* Mill argues in favour of legal and social equality between men and women. He writes that 'the legal subordination of one sex to the other' is wrong in itself, and now one of the chief hindrances to human improvement' (p. 1).

The triumph of the novel lies in the character of Zahra, who ends up telling the whole world about a horrible injustice that the men are trying to hide in the dark corner of Iran against Muslim women within their communities. In the beginning of the novel while Freidoune Sahebjam, the journalist asks Zohra regarding her invitation of a stranger like him to her home, Zahra replies "voices of women do not matter in here, I want you to take my voice with you" and she continues with the horrendous events that destroyed Soraya's life. On another occasion when Soraya was accused of adultery Zahra voices her concerns to Soraya. The words of her reveal how much patriarchal the Iranian society is. It also reflects the subjugation faced by a poor and voiceless woman. This is the law of men, the law that men make and say it is the law of God. They have found you guilty, whereas you are not. They have sentenced you, whereas you are innocent, but no one can prove it, not you, not me, not the good women in the next room.

The novel is a depiction of nefarious crime inflicted on an innocent Iranian woman because of the fatal combination of patriarchal society, Iranian tribal traditions, Islamic fundamentalism and contorted Islamic laws. The novel has prone to reflect the outlook of Iranian male society and the way they treat women. The novel also acts as a platform for the manipulation of religious doctrine; consequently, laws and moral expectations are framed with the ideals that best suit the patriarchy. It is the male dominated religious norms which manipulate women, by labelling women as the "other" within their own society and the patriarchal male society become "the enemy within".

The veils, Iranian women are forced to wear are not only the veils which cover their body; it is a dark room where their dreams and aspirations are chained forever by the patriarchal society with the help of the distorted Islam and Sharia law which is known as the body of Islamic law. As one goes through the novel one notices that all women in the novel, irrespective of their age, enjoy their lone time within their own circle of women. They remove their veils immediately when they are surrounded only by women. This process of covering and uncovering of their head put forward the point that the veil is a compelled one, not a preferred one. Islamic law compels women to cover their head in order to protect them from the lustful eyes of men.

In most of the Islamic countries the religious fundamentals give the sanction to a man to talk to anyone they want, but they restrict the freedom of women even if it is about talking to another individual. It is always women who have been restricted and barred behind the caged bricks of their home. When Zahra first meets the journalist in the street she tries to speak to him with the intension that she would be able to tell him about the dark secret lies behind Soraya's death, But the Mullah and the mayor intervene and blame her for talking to a man, while they freely converse to each other. Mayor (Sheik Hussan) says "Worthless woman talking to strange men now?"

Women always prefer to lead their life without any restrictions, but it is difficult for them to follow their heart as far as it is men who decide how women should live, especially in a society like Iran which is bounded by religion. For instance, When Zahra offers a cigarette and smoke at her home, during the conversation with the journalist Freidoune Sahebjam, he tells her in a mocking way "The Ayatollahs have banned women from smoking!" It is the women in Iran who have been barred from all the pleasures, not the men. The film also leads our eyes to the current crisis of freedom in Iran and how Iranian women are forced to live in prison of silence and how they are valued just as sexual objects and domestic servants under the regime of the Ayatollah Khomeini.

In Islam adultery is punishable act to both men and women. Both of them have been sentenced to this barbaric punishment by stoning to death, but under so called Islamic laws made by society of Iran, when a man accuses a woman or a woman accuses a man, in both cases woman has to prove her innocence or the man's guilt. When Soraya was caught in for adultery she was implicated in her absence, it was her father, husband and the Mullah who decide that Soraya is adulterous; they never give ears to Soraya's words. Also, Ali, her husband, accuses her that she is pregnant without bringing forward any evidence. When Ibrahim, the Mayor of the village gives an opportunity to Soraya to prove her innocence, he does not ask for any evidence to Ali. This scene in the film is a conspicuous evidence for the oppressions women has to undergo; here Soraya is an oppressed individual in the hands of the empowered mayor Ebrahim and Ali. While the film provides myriads of examples regarding women's inability to rise above societal standards, this scene of the film proves the case that inequality lies in the hands of men who misinterpret religious text:

Soraya: "Prove? How can I prove my innocence? They're accusing me. They have to prove it".

Mayor: "When a man accuses his wife, she has to prove her innocence. That is the law. On the other hand, if a woman makes an accusation against her husband, she has to produce proof. Do you understand? They say you are guilty. Prove the opposite, and we'll all believe you without any problem"

Even in such an occasion, which decides her life, Soraya lacks the ability to stand up for herself and even the strong woman like Zahra, who normally raises her voice, finds herself powerless due to the new regime and mistranslation of the Islamic law. This patriarchal oppression stems from the idea that women are deemed guilty until their innocence is proven. Polygamy is a common thing in Islam, since it allows polygamy through Sharia law. Even this law which is masculine privileged is distorted by the patriarchal society and made it according to their own pleasure. In Iran, patriarchy does not even spare a child from this defiled law. In *The Stoning of the Soraya M.*, Ali wants to marry a fourteen-year-old girl. The systemic violence of this narrative is both that the girl in question is underage and that she is a pawn in a game choreographed by two Muslim men, her father and Ali. The girl's father, a medical doctor, commits a crime that should see him thrown into jail. To prevent this eventuality from happening, he seeks the help of Soraya's husband Ali. In return Ali suggests that he be given the fourteen-year-old girl as payment for bailing out the

father. Here the fourteen-year-old girl is auctioned both by her father and Ali. Even a child is treated like a sexual commodity.

As Wadud points out, “in Muslim culture, whether it is a discussion on women’s ideas on sex and sexuality, on the sexual position or permissible times of sexual satisfaction”, Islam favours “male sexual desires, while women and women’s sexuality remain passive” (2006: 193). And furthermore, Muslim women’s fate is compounded by the fact that in the Qur’an, most strategic pronouncements on women are undermining to their status: women are a cultivatable land (*nisa’ukumharthunlakumfa’tuwharthakuinnaa’ shi’tum*– “your women are a tilth for you to cultivate” (Al- Baqarah). All religions, preach to be women friendly, treat women just like slaves. They are bound to be alive just to satisfy their husbands’ needs. Thenovel brings forward the hypocrisy of the preachers of these religious laws. As Chaucer Quotes in *The Canterbury Tales*: “if a priest be foul, on whom we trust.” On one occasion the Mullah comes to Soraya and compels her to give divorce to her husband, by citing the Sharia law. When she rejects it by telling the difficulty she would face regarding the daily living of her children, Mullah, who is already married, tells her to remain as his temporary wife “I would pay you visit. You know, a temporary wife authorized fully by Islam.” The words of Mullah show the positioning of a woman only as a substitute object for sexual pleasure. Ali has a complaint about you. He says you don’t speak to him and you neglect him. He is your husband. He has all the rights, you know, all the rights. You can’t refuse him anything. He has met woman he wants to marry, but he can’t support two wives.

While stoning of Soraya is the depiction of brutal execution of a ‘gully’ woman, a practice apparently present even today in Iran, such brutalities – both physical and mental – take place on a daily basis against women all over the world. The attempt is not just to subjugate women, but to suppress the feminine itself. There is a scene in the film where the elder son of Soraya admonishes the younger one who is saddened by the fact that his mother has to die. He is told: “Grow up to be a man.” In other words, this elder son and many sons like him will grow up to be just that, nurturing false male ego to torment and torture their wives and daughters. They will grow up with a misplaced notion that anything feminine is inferior to the masculine.

Susan Brownmiller in *Against Our Will: Men, Women and Rape* says ‘Rape is a conscious process of intimidation by which all men keep all women in a state of fear.’ The matter became very worse when it comes to marital rape. People do not even speak about it as if such a term does not exist. For the patriarchal society it is only marital sexual intercourse, whether it is a compelled one over the woman or not, never comes under thought. Ali treats Soraya just as a sexual object, she is considered just as a machine to produce children. Adrienne Rich says ‘it is not a rape of the body alone but rape of mind as well’. All her life Soraya has been living to bore children, to do household chores and to satisfy her husband’s sexual greed. There is no life for her own, and finally she dies without living it.

In short, the novel *The Stoning of Soraya M.* depicts the oppressions and suppressions faced by a female in a male centered society. It is always women who become the victims of the laws and code of conducts of a patriarchal society. The so-called religious and social laws always exploit the women and most of the women in these

patriarchal societies are either voiceless or their voices are subdued. *The Stoning of Soraya M.* is a strong portrayal of the horrible injustice that the men are trying to hide in the dark corner of Iran against Muslim women within their communities. I conclude by quoting the lines of Hafez an Iranian poet which is quoted in the beginning of the novel: "Don't act like the hypocrite, who thinks he can conceal his wives while loudly quoting the Qura'n."

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