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# THE INVESTIGATOR

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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 It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English.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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**Body as an Agency of Resistance: Breaking the Gender Stereotypes**

*This paper analyses the exemplary deeds of a few women who lived on their own terms, resisting the traditional norms that are unofficially laid out by the society. The activist, Ms.Irom Sharmila and the professional wrestlers, the Phogat sisters used their bodies to oppose conventional ideas and defy the stereotypes, contributing to the tradition of rebellion, dissent and resistance. The tales of their endurance and survival provide much inspiration for other women to carry forward their legacies. Resistance has the potential to bring fresh and productive ideas, infuse plural outlook and changing the existing norms, which could be integrated into the everyday social life.*

Resistance can be defined as “any action imbued with intent that attempts to challenge, change or retain particular circumstances relating to societal relations, processes and/or institutions... and imply some form of contestation...[and] cannot be separated from practices of domination” (Rutledge 361). Society expects males and females to adhere to and fulfil specific gender roles and stereotypes that have been established over the years. In the modern era, many women and feminists have regularly pointed out and taken to the fore the issues of resisting and reversing the traditional gender stereotypes that have remained unchanged for centuries. Simone Beauvoir recognizes that “to be present in the world implies strictly that there exists a body which is at once a material thing in the world and a point of view towards the world” (Beauvoir 39). What is central to her account is that the idea of such bodily existence and the point of view it provides for the society is interpreted differently for men and women. The society considers female bodies to be intimidating, tumultuous and amorphous.

Although we call ourselves to be a modern society at present, many girls and women still perceive that only a few choices are available regarding their capacity for leadership, career prospects, motherhood and the division of labour in families, leading us to take notice of the fact that gender stereotypes still persist and permeate the lives of women. When they are young, the girls are encouraged to have aspirations, develop their potential and abilities, but as adults they are criticized for their ‘unwomanly’ character when they decide to question the hegemonic social structures or aim for unconventional choices. In our society that is highly patriarchal in nature, the normal human female form is treated as deviant; it invokes shame and abjection.

“...the forms of demonstration we have seen, some of which are episodic, some of which are part of ongoing and recurrent social and political movements, and some of which are revolutionary” (Butler, Lecture). When Irom Chanu Sharmila, the Manipuri woman activist, decided to call off her sixteen year old fast on August 9, 2016, the responses were mixed from the people across the country. She started her legendary fast in November 2000, which became the longest fast in history of mankind and had dominated the Manipuri political landscape. The iconicity of the fast by Ms Sharmila does not merely stem from its length, but from the sheer courage of a woman whose lone battle was against the Armed Forces (Special Powers) Act (AFSPA) that was

first enacted as a special provision. She survived sixteen years of extraordinary bodily deprivation as she refused to eat or drink, despite the Ryles tube that force fed through her nose, on state intervention. In November 2000, she was a twenty eight year old, who happened to see the bloody images of ten innocent civilians shot dead in Malom, a town in the Imphal valley of Manipur, by the Assam Rifles. She realized that she could not eat until the law, which allowed such state violence to flourish with impunity, was revoked. She vowed that she shall not eat, drink, comb her hair or look in a mirror, until the repeal of AFSPA. Irom Sharmila definitely had a clear and straightforward message for the Union government; that she was against a government which uses violence as a means to govern the public that elects them.

“The individual is not to be conceived as a sort of elementary nucleus, a primitive atom, a multiple and inert material on which power comes to fasten or against which it happens to strike, and in so doing subdues or crushes individuals. In fact, it is already one of the prime effects of power that certain bodies, certain gestures, certain discourses, certain desires, come to be identified and constituted as individuals. The individual, that is, is not the vis-à-vis of power; it is ... one of its prime effects.” (Foucault, *Power/ Knowledge* 98)

Ms.Sharmila was arrested within three days since she started the fast on November 5, 2000 for attempted suicide and has been arrested time and again, citing the same reason. The state forced nasogastric intubation to force feed her in order to keep her alive. The iconic image of Ms.Sharmila with the plastic tubes, define the struggle of the Manipuri people. She made an important and copious contribution to a radical tradition of rebellion, dissent and resistance that is still reverberating across the globe. Giorgio Agamben aptly says, “In the eyes of authority - and maybe rightly so - nothing looks more like a terrorist than the ordinary man” (23).

When she withdrew her fast in August 2016, she explained she has to change the strategy and that she shall contest elections with a clear agenda for the eventual repeal of AFSPA (Armed Forces Special Powers Act. She clearly knows that she is still opposing and fighting AFSPA, but strategizing differently and which has to be seen beyond the questions of locality and biography. Ms.Sharmila first of all acknowledges the fact that the changing governments have not been too responsive to her protest and the method she had chosen. This was despite the fact that the Jeevan Reddy Committee, a five-member panel which attempted an AFSPA review, recommended it be replaced by a more humane law. Sharmila's protest has won her global recognition, with Amnesty International describing her as a prisoner of conscience.

“...The body, defined politically, is precisely organized by a perspective that is not one's own and is, in that sense, already elsewhere, for another, and so in departure from oneself” (Butler, *Lecture*). Women's issues, problems and crimes against them, largely remain uninvestigated till date. On one hand there is considerable increase of research and publications on women's problems while on the other hand the crimes against women including eve-teasing, molestation, rape and domestic violence are rampant even today, even in the developed societies. The female body, thus, becomes not only the site of often terrible punishment under patriarchal whims, but also the locus of subversion and contest. Writers like Mahasweta Devi mount a sharp critique

of the protectors of law and order who relish their power to violate the constitution and the fundamental rights guaranteed by the country to its citizens.

As Irom Sharmila did manifest power through the fragile body, there are other women who resisted the patriarchal culture that assigns them to be physically inhibited, confined, and objectified. There are the Phogat sisters, the contemporary women wrestlers in India who consider their bodies as the medium for the enactment of their aims. Even today girls and women are neither given the opportunity to utilize their full bodily capacities in free and open engagement with the world, nor are they encouraged to develop specific bodily skills compared to boys.

Studies as well as real life examples have shown that girls, from a very young age, sometimes even as early as ten, associate physical beauty and the popularity, with thinness. The popular culture defies the age old saying that the beauty is skin deep and continues to aggressively promote petite and lithe body figures as ‘aspirational’ for young girls and women. It is also a well-known fact that the girls experience poorer body image when compared to boys. In real world, this negative body image puts girls at risk for eating disorders, depression, self-mutilation, and low self-esteem. This is where physical activity and sports can play a major role in changing the perceptions of young girls and in turn help in preventing them from having poor body image, and also treating the pre-existing body image issues. Sports programmes that consciously promote physical competency can also help support self-esteem. Physical activity can develop a feeling of confidence and competence, for anyone who is involved in the activity, which can have a physical effect on one's metabolism, leading to improved health. These outcomes can help to facilitate positive body image among young girls, as well as boys. They get more opportunities to take risks and challenges and have the broader engagement opportunities to challenge gender roles and sex-role stereotyping.

Every culture has its own values and norms that define, regulate and monitor women's body, beauty, sexuality and character. In *Throwing like a Girl* (1977), Iris Marion Young points to studies that suggest that the girls and boys throw in different ways and when women attempt any physical tasks, frequently fail to use the physical possibilities of their bodies. Young suggests that the inhibited intentionality characteristic of female embodiment derives from the fact that women often experience their bodies as things or objects, which is looked at and acted upon. Marion also points out that a woman often lives her body as a burden, which must be dragged and prodded along, and at the same time protected. She quotes Merleau-Ponty, when describing human body's intentional engagement in the world in the pursuit of its tasks, stress on the fact that our awareness about the body is limited to the notion that it is merely an object among objects, but we don't rather realize that the body is the point from which we begin the engagement and that which is the source of the ‘I can’ which founds our relationship to our environment (36).

The world is rapidly undergoing various changes and presently, the numbers of girls and women who are participating in traditional male dominated sports are increasing in huge proportions. Girls and women have now tackled the negative, narrow and limiting concepts and ideas that they should not participate in sports. They have also successfully defied the notion that they should not sweat or show aggression. As a



result of this cultural shift, traditional stereotypes for females have slowly been changing and evolving and people have now started to include physical strength and athletic prowess in the definition of feminine. Sports and the sports world have traditionally been synonymous with masculine definitions and notions, and there had been a legacy of bias against the female athlete. The past few decades have seen this trend being substantially confronted and challenged. Judith Butler, in her book *Gender Trouble* stresses the idea that all bodies are gendered and stereotyped from the beginning of their social existence.

“Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. A political genealogy of gender ontologies, if it is successful, will deconstruct the substantive appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frames set by the various forces that police the social appearance of gender” (33).

The 2016 Rio Olympics showed us how today’s young Indian women can send out a clear warning that they can wrestle the adversities and convert them to opportunities, smash their way through the obstacles and leap up and still land on their feet with their heads held high. The Sakshi-Sindhu-Dipa trio, the star performers for India in the games, taught us how to send strong messages to our society that usually shuns female athletes. These athletes proved that women who look strong are not only just physically fit, but also mentally strong. They cannot be shamed and will not let the society to shame them for their hard work. Body image issues should not have any place in sports, but it acts as a deterrent to many women from getting involved. It is time to acknowledge and celebrate female bodies for what they can do and self-confidence is necessary to ignore the naysayers and achieve greatness in life.

When discussing women wrestling today, one cannot disregard the heroic feats of the Phogat sisters who have inspired many young wrestlers. Geeta, the eldest of them has forged a remarkable path for the rest to follow. She had won Commonwealth Games (CWG) gold in 2010, followed by a bronze at the 2012 World Championship, which was a first for Indian women and then she qualified for the Olympics. The younger ones Babita and Vinesh have also won several medals at national and international events. MahavirPhogat, their father and trainer, had said that there had been a lot of pushback when he started the training centre.

Involvement in sports depends on the milieu where growing up takes place, how one’s early experiences in sport lead to positive or negative attitudes towards it, social position, social network, gender; in conclusion, the ‘total life-situation’. The Phogat sisters belong to a state that is notorious for its abnormally low sex ratio, the lowest in the country, and many honor killings – Haryana. In Haryana, the male literacy rate is 85.38 per cent and the female literacy at 66.77 per cent. In Haryana, for every 1,000 man, there are 879 women (census 2011). Most women in rural Haryana are seen covered head-to-toe; their education and ambitions are often cut short by child marriage. Everyone told him that he was making an exhibit out of his own daughters by training them in wrestling, but he persisted with a thought that if a woman can be Prime Minister of the nation, why she can’t be a wrestler. Mahavir was often told that his daughters will become like boys, their faces will get messed up, they won’t be able

to bear children and at times shot the question that society often use to judge the young women despite anything they achieve in life, "Who will marry you?". The sisters always felt the stress of that, felt angry that there was so much opposition to the girls doing anything different, but they wanted to see the fight through the end. They were exposed to this harassment; the people in the village stopped talking to them and would not even make eye contact with them. But the year 2012 was indeed a turning point for the sisters as well as the village when Geeta became the first Indian woman to qualify for the Olympics. Balali village suddenly came to the spotlight and locals realised the prestige and honour daughters could bring to their families and entire village, if given the opportunity.

Patriarchal societies continue to be rigid in fixing the gender roles and prescribe unwritten behavioural norms that are often discriminatory against girls as well as women. Women are told neither to raise their voices nor to even have a hearty laugh, are mocked for questioning the status quo and are punished for trying to claim agency of their own bodies. Women empowerment is a highly involved and active process which enables women to realize their identity and power in all spheres of life. It would consist of a greater access to knowledge and resource, greater autonomy in decision making, greater ability to plan their lives, have greater control over the circumstances that influences their lives and free them from shackles of serfdom imposed on them by customs, beliefs and practices. "There are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised" (Foucault, 142)

Sport – in its truest form – is as much about women taking back control of their own bodies by defying the gendered and stereotyped social norms, as any other feminist act. Women involved in sports recognize that being physically active is all about hard work, about getting the perfect body. And when these bodies are in action, powerful, sweaty and determined, we see women in a different light, one very rarely portrayed in the mainstream media. And what is incredible about the experience of viewing these images is that they tell a story to the coming generations also- to aspire to be like them or even better. They show women being inspirational, focused and unburdened by social norms and not being self-conscious.

Analyzing the lives of Irom Sharmila and the Phogat sisters, we find that they have utilised their bodily capacities effectively to fulfill their aims in their lives, though in different ways. They do not consider their bodies as a burden, which must be pushed along and at the same time protected. They resisted the societal expectations by discarding feminine body comportment.

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### Depiction of Forest in Movies as a Solace for the Aching Hearts

*Forest is a major theme in many of the movies, especially Malayalam movies. Some among such movies explicitly states that forest is a better place to live in while compared to the cities which is crowded with people having a busy schedule, who are least bothered of the fellow beings and runs behind money and even cheats men for the sake of money. We could find men seeking solace in forest. The movie 'School Bus' directed by Roshan Andrews starring Jayasurya, Kunchacko Boban and Aparna Gopinath depicts a child who runaway to the forest to save himself from being punished from school. The movie 'Naran' directed by Joshy starring Mohanlal in the lead depicts forest as a motherly figure that fed him while he was hungry and wiped his tears while he was sad. The movie 'Swapna Sanchari directed by Kamal starring 'Jayaram' in the lead depicts forest as a shelter to the protagonist who runaway since he was cheated. The life in the forest transforms him into better man. All the three movies depict forest as a second home, which is a solace for the aching hearts. Moreover forest acts as a motherly figure. My attempt is to analyse the movies in which forest acts as a healer for the aching hearts.*

The word 'forest' is derived from the Greek word 'foris' which means 'outside'. A forest could be defined as the dense growth of trees, together with other plants, covering an area of land. India's forests are rich in diversity and nature, ranging from the dry alpine forests of Ladakh in the north to the tropical moist rain forests of Kerala in the south and from the thorny forests of the desert tracts in the west to the wet evergreen forest in the north-east India.

The forest areas in India is much below the world average of (34.5 percent), and that of Brazil( 57 percent), Sweden (58 percent), U.S.A.( 42 percent), Germany( 41 percent)and Canada( 36 percent).Forests are of great importance to any country and mankind as a whole. They contribute significantly to the environment and for economic and social well being of the country. Indians had developed a strong liking for forests from time immemorial. This might be the reason why forest has turned out to be one of the major characters in Indian movies.

Forest has been portrayed in a number of ways in our movies. For example, it has been depicted as the hide outs for the culprits, as the hub where dangerous animals thrive, and so on. But, what I would like to concentrate is on the depiction of forests in movies as a solace for the aching hearts.

Forest is a major theme in many of the movies especially Malayalam movies. Some among such movies explicitly states that forest is a better place to live in while compared to the cities which is crowded with people having a busy schedule, and who is least bothered of the fellow beings and runs behind money.

The movie 'School Bus' directed by Roshan Andrews starring Jayasurya(Joseph) and Aparna Gopinath(Aparna) in the lead portrays a nuclear family with their two children Aakash (Ajoy) and Anjeleena. Ajoy often gets into a lot of trouble at school and so his father Joseph, a mild tempered business man often scolds him. The

working and quarrelling parents, having no time to spare with kids lead the children to hide things away from them in the fear of getting scolded. The children at first, takes into solving problems by themselves but later it goes out of their hands. Ajoy, brings a helmet to school to extract honey from the bee hive. Ajoy, is caught for bringing the helmet but makes a narrow escape by lying. Navneet, one of Ajoy's friends offers to help him but is badly stung by the bees. Ajoy is asked to bring his parents to school. Ajoy is scared and he seeks shelter in the forest to be saved from the wrath of the elders. The story revolves around the quest for Ajoy whereby his parents realise their mistakes and unite to find him. The film portrays the weak bonding in the modern nuclear families and also the attitude of the school authorities which put the students under pressure against smaller mistakes committed by them. We could also find Ajoy seeking shelter in the forest since he cannot tolerate the mental pressure imposed on him by both his family as well as the school authority.

The movie 'Swapna Sanchari' directed by Kamal revolves around the gulf returned Ajayachandran Nair(Jayaram).He has a lovely wife (Samvrutha Sunil) and a ninth standard daughter. Ajay Chandran Nair returns from gulf with a huge pocket. He was very much interested in flaunting his wealth. He buys a Mercedes-Benz, an old theatre, a plot in front of the Panchayath hall and promises hefty contributions for community hall and several other charitable organisations. At the same time he is looted by some people who claim to be his friends. He promises to conduct the village festival and gets into trouble when an explosion of the fireworks takes place. He even promises to pay the money required for his daughter's friend's heart operation but fails to keep his promise. His daughter tries to commit suicide since she was humiliated. Ajay Chandran is hated by everyone including his father and his beloved wife. Ajay Chandran leaves his loved ones and seeks solace in forest and stays there until he is recognized by his daughter's friend the very same Lakshmi(Meera Nandan) to whom he promised to contribute money for the operation. The forest is depicted as a shelter for Ajay Chandran who is left all alone in the world. The life in the forest transforms him into a better man.

The movie 'Naran' directed by Joshi starring Mohanlal(Velayudhan) and Bhavana(Leela) in the lead, also portrays an atmosphere of a forest. The story revolves around the villagers of 'Mullankolli'. Since it is a remote area the villagers resemble the ones living in a forest who are very close to nature. The river in Mullankolli is depicted as a motherly figure which fed Velayudhan while he was hungry and wiped his tears while he was sad.

The movie Aranyakam, directed by Hariharan starring Devan, Saleema(Ammi) and Vineeth(Mohan) in the lead depicts forest in two different ways. Devan is an activist who stands for the working class. He works for the upliftment of the tribal people. But he is considered as a Naxalite by the government. So, he seeks shelter in the forest since he was conspiring to kill the feudal lord who has been exploiting the tribal community. Ammini (Saleema) who is the feudal lord's niece lost her mother while she was a kid. She stays at her uncle's house along with his wife and children. She is considered as an outsider in the family although they claim that they love her. Ammini seeks solace in the forest with a number of birds and books to accompany her. She creates a world of her own in the midst of the forest to get rid of her loneliness. She meets Devan in the forest and soon develops a friendship with him.

She tries hard to save Devan from the police but fails. Devan is shot dead by the police mercilessly. In this movie we could find two characters, namely Ammini and Devan both with aching hearts seeking shelter in the forest.

The movie 'Shikkar' directed by M.Padmakumar revolves around the bondage between a father and a daughter. Balaraman(Mohanlal) who was a police officer by profession resigns his job and seeks shelter in the forest Chittazha as his life is in danger. Since Balaraman was a dedicated police officer, he was included in the special team that was formed to sack the Naxal leader. Balaraman succeed in his effort and arrest Dr.Abdhulla who was the Naxal Leader. Although Balaraman arrest Abdulla through tactics, he is very much influenced by Abdulla's character. Balaraman hands over Abdulla to the superiors in the department and he is forced to witness Abdulla being shot dead. Abdulla's followers seek vengeance and kills Balaraman's wife. Abdulla resigns his job and seeks shelter in the deep forest along with his little daughter. He is not at all afraid of the four legged animals roaming about in the wild; on the other hand he is frightened of the so called civilized two legged animals who roam about in the city.

Kerala VarmaPazhassi Raja is a 2009 film directed by Hariharan. It is based on the life of Pazhassi Raja the King who fought against the British in the eighteenth century. It stars an ensemble cast consisting of Mammatty, Manoj K Jayan, KanikaSubramaniam, Sarath Kumar, Padmapriya, Thilakan, Peter Handley Evans, Harry Key, Linda Arsenio and JagathiSreekumar. The film starts in 1796, four years after the occupation of Malabar by the English East India Company and towards the end of the first Pazhassi revolt (1793-1797). The revolt is led by Kerala Varma (Mammooty), the Raja of Pazassi Palace, of Kottayam House. Although Pazhassi emerges victorious in the initial stage of the battle, he is forced to flee from the palace into the dense forest for saving himself and his subjects from the British, and also to console his wife who is pregnant. Although, Pazhassi Raja is a just and brave king and has a number of men at his service, he too is forced to flee into the dense forest seeking solace. We could also find many people like Kurumbranaduruler Veeravarma (Thilakan) Pazhasi's uncle who is jealous of Pazhasi Raja for his success and influence and Raja's old companion Pazhayamveedan Chandhu(Suman) who betrays him. This forces Pazhasi Raja to escape into the forest. This movie too portrays forest as a shelter and solace for the ones in pain.

The Malayalam movie 'Bamboo Boys'(2002) directed by Ali Akbar portrays four tribals- Kalabhavan Mani, Harisree Ashokan, Cochin Haneefa and Saleem Kumar who come to town from the jungle in search of a doctor to cure their headman's wife and to win the hands of Kudukki, the headman's daughter. The tribals are depicted as innocent beings and they are put into lots of trouble by men who live in the city. A group even takes the charge of civilizing them but fails to do so. Finally, they leave the so called civilized world and return into the forest since they were unable to stand the atrocities happening in the society. They are very much happy when they leave the town with a doctor to cure their headman's wife.

The recently released 'Pulimurugan' which is the first Malayalam movie to cross the hundred crore mark in the Mollywood film industry portrays forest as the hub of man-eating tigers. But as the film progresses we could make out that it is 'Man' who live

in the world outside who is more dangerous than the tigers in the dense forest. While tigers hunt for satisfying their hunger the civilized and educated men cheats as well as kills his fellow beings for accumulating wealth. In the pretext of developing a pharmaceutical drug to treat cancer Daddy Girija –the villain of the movie makes Murugan (Mohanlal) an uneducated man who lives in the forest as the carrier of Marijuana. Murugan works as his carrier since he was made to believe that it was for a noble cause. Murugan was very happy when they offered a good job in the very same company for his educated younger brother. It is later that Murugan realises that they were cheated. He somehow manages to save his brother from being killed and seeks shelter in the very same forest where man-eating tigers thrive. The movie indirectly states that the forest which is the hub of man-eating tigers that hunt to satisfy their hunger is far better than the world outside where men who are least bothered of wiping out a generation to accumulate money thrive.

In short, in all the above cited movies forests are depicted as a second world which is far better than the so called ‘civilized world’ outside. Forests act as a motherly figure which is very loving and protective. All the above cited movies throws light on the stark fact that, a ‘Forest’ is not something that should be frightened of, on the other hand it always stands as a solace, and a healer for the aching hearts and a protector for those who seek shelter from the so called two legged animals who claims to be civilized.

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### **Ecology and Conservation in Vedic Literature**

*Ancient India is known all over the world for her rich cultural heritage. Vedas are the first texts in the library of mankind. Vedas are elaborate texts contain thousands of hymns. They are believed to be divine revelations and not manmade. Vedic literature includes all the four Vedas, Brahmanas, Aranyakas and Upanishads. Veda the very first book of mankind, which is also considered to be the greatest treatise on environment, ensured a healthy relationship between man and nature. The splendour of the moon, the stars, the rising sun, the winds, the sky, the vegetation, the animals, birds, river, tree, mountains, oceans etc. together from the beauty of the natural creation. Part of the beauty is called Vana Vaibhava in Sanskrit.*

The Vedas specify four types of living beings, namely, Undaja (born of eggs), Jivaja (born of womb), Svedaja (born of moisture) and Udbhija (born of earth) and declare that these are impelled by prajananam (consciousness). Vedas deal exhaustively with the splendors of the cosmos in a whole some manner. They unravel the mysteries of the vast and unexplored forests. The Vedas present picturesque, spectaculars and diversified range of flora and fauna. They urge the human beings to protect, preserve, nature and nourish the environment and natural habitation in its pristine glorious form. Human beings are part of this forest splendor and should therefore love and respect it. This relationship should be as sacrosanct as between mother and child. The Earth was looked upon universal mother and all living beings her children.

*“Mata prthvi putroham prdhvyaha (A.V 1-12)”*

The same matter which is ecologically very important is stated in the Rigveda as well.

“Mata prthvi mahiyam”(1-164-33)

The great earth is our mother.

In Vedic times rituals were encouraged and performed with a view to keeping the environment pure and perfect. The flora and funa were considered to be the two important facts of Mother Nature. The Vedas have glorified the greenery and identified it with divinity.

*“Vrkshebyo harikebyasca namo namaha”*

The attitude of the Vedic people towards the natural forces and their thrilling life with nature caused the concepts of Vedic Gods and Vedic rituals. The Vedic sages considered the natural forces to be the Devas and Gods and hence tried to propitiate these forces by apt prayers. Accordingly the ordinary people also considered these forces of nature as Gods exerting their influence on human lives. The deities worshiped by the Vedic people are mainly Agni, Indra, Varuna, Rudra, Maruth, Vayu, Savita, Soma, Parjanya, Usas, etc. Evidently most of these deities relate to the natural environment in which we live. The nature and natural resources like the earth, air, water, fire, mountains, forests, lakes, rivers, etc. have been described in the Vedas and Vedic texts as gods and goddesses. Vedic hostile groups worshipped them with the notion that the deities have been manifested in nature in different forms to help them live.

Deity or the god is the name of a natural element or subelement existing in various zones of environment. These gods provide necessities of life or help to the life cycle on Earth. The whole biosphere has been divided into three zones in Vedic Literature namely terrestrial (Prithvi), mid sphere (Anthariksha) and celestial sphere (Dyau). The terrestrial sphere is the main abode of solid and liquid matter such as earth and water etc. and is governed by Agni (fire) as the presiding deity. The mid sphere is the abode of such as air and water vapors. It is governed by Indra(or vayu). The celestial sphere and is the main abode of thermal elements and is dominated by Sun (surya).

A verse from Rig-Veda says, “Thousands and hundreds of years if you want to enjoy the fruits and happiness of life then take up systematic planting of trees”. These verses carry a message to desist from inflicting any injury to the earth and embark upon consent a forestation for survival or else the ecological balance of the earth would be jeopardized. The Rig Veda (x.101-11) mentions that, there is a close relationship of plants and environment. Plants needed proper environment for their growth and in return purify the environment. Right from the Vedic Age, there has been stress on growing more plants. Rig-Veda also mentions the protection of environment such as ‘sky earth may protect you, you protect them’ (Anthariksham ma himsi.x.146.5). The Atharva veda starts with a hymn eulogizing water (sam nodevirabhistaye, apobhavantupitaye, sam yorabhisravanthunah 1-1-1) “Oh Goddess of water, you very kindly gives us peace and happiness by giving sweet water to us for drinking. Let us please have it in abundance”.

The Atharva Vedas love for mother earth is outstanding, one of the hymns known as Bhumi Sukta, praises earth as the giver off all desired things. Mother earth loves all creatures living on it. We should not unnecessarily dig the earth. The earth is cow, Agni in her calf; she through the calf gives food, strength, best life, progeny, nourishment and wealth (AV.4.39). The earth is our mother, is cause for birth, and space is our brother (AV6.120) our environment is a blessing for us as it provides the basic necessity of life. We should know well the mother earth with the manifold designs and lead a balanced life in harmony with the environment. The Atharva Veda says that “Let there be peace in the heavens, the earth, the atmosphere, the water, the herbs, and the vegetation among the divine beings and in Brahman, the absolute reality. Let everything be at peace and in peace only then will we find peace. The Yajur Veda too mentions about plants and animals, the ill effects of cutting the trees; and the poisoning of the atmosphere. Yajurveda (16; 17) mantra says that for the protection of the country from all sides, the forests have to be well protected. From such mantras one is able to understand the importance given to environment even during the Vedic days. Yajurveda (6.22) prescribe that “do not injure the atmosphere”(maapomoshadhim himsi). In the Krishna Yajur Veda, the Rishi eulogises water in poetical language” Oh Goddess of water your rasa (taste, essence, sweetness) is most refreshing and gives us much pleasure. As the mother give milk from the breast to the child, we pray to give the energetic water to us. There are numerous statements regarding the sun and the remedial qualities of his rays. At one place, in the Rigveda, the sage states that it is the sun which wards off all disease. (Savita apami vam badhate). In other place, he says about the force of the attraction the sun exerts on the earth and the sky and protects all people and their survival. The same observation is repeated in the Krishna Yajurveda as well (iii-iv-xi-1). According to Atharvaveda (12-1-57) the earth will destroy that person who disturbs the earth by



felling Osadhi and trees. Yajurveda (II.45) says that a good father always teaches his children to be good towards all living beings, earth, sky, tree, etc. The one of the sloka of Bhumi suktha (A.V.12.1.1) of Atharvaveda states that the land and abode of living and non-living beings as also guardian and protector of all that is born and is to be born. And also considering the various utilities of plants in day to day life of human beings felling or cuttings of plants or their parts was forbidden in ancient India. According to Atharva veda the earth will destroy that person who disturbs the earth by felling Osadhi and trees (A.V.12.1.57).

The Brahmanas are texts written in Sanskrit prose that deals with detailed description of sacrifices and other rituals. They give proper rules for the conduct of yajnas in which Vedic mantras are used in order to propitiate Gods like Indra, Agni, and Soma etc. In addition to ritualistic material, the Brahmanas also contain religious philosophy, stories etc. which support the yajnas mode of worship. Each Veda has its own Brahmana. The Brahmana portions are traditionally followed by Aranyakas and Upanishads. The term 'Aranya' meaning 'forest'. The Aranyaka texts are so called because they were works to be read in forest. Sayana in Taittiriya Aranyaka explains that "Aranyadhyayanaddeta- itiryate". The Aranyakas explain the various forms of Upasana.

The Upanishads are appeared in the period of Vedic Age. The Upanishad sages perceived the existence of God in trees and other plants and those were gifted to man as a companion for mutual survival. The God who exists in the universe, lives in air, water, in fire and also in trees and herbs, men should give reverence for them. The Upanishadic seer is so much in love with nature and its components that often he expresses his speculations regarding self, the ultimate reality and the origin of the world in terms of nature, thus Mundakopaniṣad says that "A spider emits and withdraws the web as herbs sprout on earth as hair grows on head and body of man without any effort so from the imperishable being, the universe springs out". While describing the relationship of Atman and Paramatman the Upanishads again use the metaphor of tree (3.1.1 dvasuparna sayuja sakhaya samanam vrksham parishasva jate, tayoranyaha pippalam svadvarti anasnanayo abhijakasiti).

There are a number of references about forests, trees and gardens made in the Vedic Literature. Our Rishis loved to live far from the towns and they had their ashramas built in the forests. It is believed that our Rishis used to rear trees as their own because trees absorb harmful gases such as carbon dioxide and emit life giving oxygen (pranavayu) for the benefit of human beings. Thus trees are the life line (prana) of all life on this earth. Our rishis had foreseen the environmental degradation. The Vedas talk about self realization by way of various 'yajnas' for keeping the environment clean and free from insects. The effect of many pollutants and harmful materials could be got rid of performing 'yajnas'. The trees and plants were worshiped as they symbolize the various attributes of God. For example Lotus flower symbolizing Laxmi, Banyan tree attributed to Brahman, Peepal to Vishnu, Fig is attributed to Rudra. Tree is Vrksa Devata and it is said that Vrksa rakshatha rakshitaha. The Vedas prohibit polluting or wasting water and natural resources. They prescribe that villages and towns should be surrounded by trees and forest. The Vedic people consider themselves as a part of nature and did not claim any superiority. Even animals and plants are described on a par with and not subordinated

to men. This fact is well evident in the creation myth. It is said that the whole world is a creation of Yajnapurusa (a person born from the sacrifice). He has created the earth, air, water, light, space etc. from his body. Also has created various creatures like horse, goat etc. Along with all this elements of the environment he has created human beings. Here we don't find any special concession given to human beings to surpass or to master the other factors. He is treated at par with other factors.

The protection of the environment was understood to be closely related to the protection of the dyaus or heavens and prithvi or earth. Between these two lay the atmosphere and the environment that we refer to as the Paryavaranam. Many of the Rigvedic hymns therefore vividly describe the Dyava Prithvi that is they describe heaven and earth together. The Rigvedic deities like Mitra, Varuna, Indra, Maruts and Aditya, that are responsible for maintain the requisite balance in the functioning of all entities of nature whether the mountains, lakes, heaven and earth forests. There are many hymns seeking the blessings of the five gross elements or Pancamahabhuta of nature. The Pancamahabhuta are the main cause or reason for the existence of the earth, that five elements control the world. The flora and fauna adjust the routines of their life according to the seasons. The environment these days is not being looked after properly by man. This has adversely been affecting the life of human beings and also flora and fauna. Our sages never disturbed the cycle of nature and lived with nature. This enabled them to lead a healthy life of peace and plenty coupled with longevity. In this present state of ecological imbalance on this earth, it is necessary that we draw upon our found of ancient Vedic knowledge so that some integral path towards the goal of sustainable growth be prepared.

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**Imagery of the Wilderness of the Song Sequences in the  
Malayalam Film Pulimurugan - A Moving Image Analysis**

*The relation of humans with forest is very ancient. Forest is the dwelling place of all natural resources. Cinema or motion picture is the art of moving images; that tells stories and exposes reality. Realist film and film makers in particular endeavour to use location shooting. To establish the feeling of authenticity of jungle, the film crew used the real forest. These film makers are like the Italian neo-realists. The entire film depicts the beauty of forest by using modern technologies and qualified cinematography, mainly with Arri Alexa XT Camera. Pulimurugan is a Malayalam language action adventurous film. The Cinematographer Shaji Kumar and Editor John Kutty like Alfred Hitchcock films. This study done through Moving Image Analysis and interviews.*

Pulimurugan, a Malayalam film directed by Vysakh in 2016. The film depicts the Mesmerizing Beauty of Forest. The entire movie depicts the beauty of forest using modern technologies and qualified cinematography that was done by Shaji Kumar, using mainly Arri Alexa XT Camera. The editor John Kutty use Base light software for Editing. The film narrates the story of man Vs animal. The soundtrack and the score of the film were composed by Gopi Sunder. Manathe Marikurumbe solo song sung by Vani Jairam. The lyrics are written by Murugan Kattakada. It narrates the story of two kids who lost their parents. In one shot the elder boy, points out a star in the sky and conveys, that star indicates their mother. In the same time the mother was praying to the goddess of forest to save their children from the hands of enemies and pestilence. So it gives the meaning of no one can parted the children from their mother. By this the writer conveys the message, that forest/nature is the mother itself. Mother is the symbol of love, sacrifice, grace, affection. The virginity of the forest revealed in this song. The film crew visualize wild streams, wild animals, wild life etc. It gives the message like that, the forest have their rules. No one can violate the rules of jungle.

The objectives of the study are to find out how the wilderness portrayed. To find out how the film crew use modern technologies in this film. To analyze the essence of the story conveyed through these effects and technologies and to find how they create Eco consciousness among the viewers.

Cinematographer, Shaji Kumar mainly used Arri Alexa XT plus 4:3- 24-290 MM Camera for shooting. The unique qualities of the camera have quickly been recognized by him. The dramatic wide angle shots of forest portrayed with this camera. Optically and technically, it has an incredible lens of extreme edge-to-edge sharpness and surprisingly minimal distortion.

Encapsulated vision: Reality Vs Unreality

If vision were encapsulated, it would mean that no information from outside come other than the visuals from theatre. That is portrayed like a dream world. The whole audience are sitting at the edge of the seat with an anxiety, like Hitchcock films. This

song navigates with the minds of audience through the imaginary path of forest. Its blurring image causes an encapsulated vision that means reality discloses with unreality. All the visual details under their respective areas makeup the mise-en-scene of every shot in film and therefore make a profound impact on the tone, mood, characterizations and ultimately the meaning of the movie.

#### POV: Point of View Shot

POV Shots, Point of View shots are usually established by being positioned between a shot of a character looking at something, and a shot showing the character's reaction. POV Shots, Point of View shot. It is usually established by being positioned between a shot of a character looking at something, and a shot showing the character's reaction.

#### Methodology

The researcher took two songs of the Malayalam Action Adventurous film in Pulimurugan(2016) for study. The study will be conducted by using the narrative and genre analysis to identify the various aspects of the topic and by conducting interviews with the *Cinematographer* and *Editor* of this film. This is a structured approach not only revealing of deep structures in texts, but also in the identification of ideological positions and messages within the texts. Thus, such methods appear under the qualitative approaches banner, enshrining as they do certain principles of researcher interpretation. Using the procedures provided by narrative and genre study, the Moving Image Researcher is able to break down signifying components and structures without breaking up the object of study as a meaningful whole. Nick Lacey, considers "the 'repertoire of elements' that work in combination to suggest a media text belongs to a particular genre or mix of genres. The usefulness of moving image analysis is not only in the revealing of deep structures in texts but also in the identification of ideological positions and ideological messages within the texts.

#### Camera Shots, Camera Movement, Camera Lens, Camera Angle

Camera shots are useful to think of *building a scene*. The two shot in any frame that includes two characters. The interaction between two characters *Kamalini Mukherjee and Mohanlal*, in a scene is one of the most fundamental pieces of storytelling; thus the two shot is one we will use frequently. The "lay of the forest land" within the scene is helpful to the audience for understanding the geography of the land. Forest itself, essentially a main character in this film.

#### Use Wide Angles for portraying Forest

Wide angle lens, are mostly used in the forest shots, since it provides a large focus range. The wide angle lens can create a sense of distortion of objects in the forest, depth perception is exaggerated. In these songs, the more they used wider angle than normal wide. Objects appear to be farther apart than they are in reality. This exaggerated sense of depth has psychological implications. The perception of movement towards or away from the lens is heightened; the space is expanded and distant objects become much smaller. A greater feeling of being in the forest, scene-which is often a goal of the film maker. It is beautifully portrayed with white lens.

Camera Movement: One of the shots that Kamalinee jump into the water that the cameraman fixed camera, inside the water and stand in the water itself for getting real

shot. Where the movement of the camera is controlled by hand, it is virtually impossible to get an exact duplication of past action.

Camera Angles: In this two songs camera angle were used for both aesthetic and psychological values for depicting the beauty of forest; the most importantly used 2 dimension Effects [2D]. After taking the shots they increased the ranting speed.

Framing: A closed frame composition is used when they portrayed the house of Lal, it is one in which the elements are comfortably contained within the frame. This is also true of the positioning of the camera, whereby each scene is shot according to the intention of director, the cinematographer frame this scene of Forest, and the people and objects. Brilliant framing is contributed by the cinematographer by portraying six persons in one shot with their different activities.

Color and texture: Highest quality color grading and layering technique is used in this film for creating different feel and for creating different mood for the viewer. In this film, the most important color variation used is bluish tinch, the editor used cyan, for an appropriate choice for more appealing for the dark and warmth of the forest. This color variation gives ironic tone for the film[video color which is called phase is analyzed on the vector scope] this hue is represent as measure in degrees around the circle  $347^{\circ}$ . For blue color, the tungsten balance filter on the camera was used in daylight, resulting in a blue cast on the entire image. And again the texture it is based on the associations with physical objects and cultural factors, texture gives perceptual clues. Shots is taken with daylight, then they convert it into blue inch, grey created with original and the background layer is converted into blue. The use of color black and white film can convey both realistic and expressive messages. Warm colors are red, yellow and gold while, blue and green are cold colors.

Lightning: Lighting can be used not only to create the sense of time and place, but also mood and character. Furthermore, a great deal is made of the house of natural light in 'realist' films and documentaries. High key lighting and low key lighting generally refer to the quality of lightning. A cameraman uses the great deal of natural light in this film for realism. Natural lighting units can generally be divided into those that output day light balance and tungsten balance light. In this scene, rain was artificially created. This shot is shot before night, for creating more depth for the scene the cameraman increase the intensity of the light inside than outside for creating different perspective.

Special Effects:

Special visual effects, as the wipe or dissolve, created in the camera or especially in a film laboratory by technicians using complex optical and electronic equipment. In this song they sung like this "kannu chimmum tharakamai mele", the Director like to bring the meaning as this 'star is like his mother' so they used optical special effect for projecting the STAR. Special effect techniques need highly accurate control of the motion of the film camera. Special effects exploit the qualities of the moving image medium in ways during the production and post-production phases so as to persuade the audience of the reality of the product. Production techniques might involve pyrotechnics, optical effects, or trick photography.

Sound effects: Cameraman use different types of animals like snakes, tiger, eagle etc. in this film. The real sound of forests is used in this film. Sound effects are often used to create realism, but these similarly can be divided into two kinds atmospheric sounds, background noises such as the wind, or birds singing, and so on. It is very functional, to help direct the mood of the audience, to reinforce the pace of the screen action or to provide a musical motif behind the scenes of forest.

Settings: Mainly shooting is done in the dense forests of Kerala, Pooyamkutty forest, Ernankulam, Peendimedu, Tholnada etc. Some places of the Kerala forest are restricted by the forest department. Trespassers are not allowed in this area. Mainly the abiding landscape shot from the forest of Kerala. The 'forests' in genre, is the hero and the villain hiding in it. The setting crucially establishes the time and the place of the story. Many of the symbolic elements mentioned above are essential to help establish the setting and thus the wider mise-en-scene.

Mise-en-scene: Putting into a scene, it's a magic of film maker. Realist film and Film makers in particular endeavor to use location shooting. To establish the feeling of authenticity of jungle, the film crew used the real forest. The content of the frame, the image, set, design, costume, objects and their placement, the spatial relation everything i.e., within the frame.

#### Significance of Study

These two songs mainly filmed in the dense forest of Kerala like Pooyamkutty, Mamalakandam etc these places are restricted by this forest [related with Aluva-Munnar Rajapatha. In the 19th century there happened European settlement in India. At that time higher officials from Europe and England came to these places for settlement by searching cold weather places of Western Ghats. They made bridges with ske-guarder, through forest. From the forest of mankulam->pindimedu->pooyamkutty->kuttampuzha->thattakkad->periyar river->cochin shipyard to England. They use bullock carts for importing forest resources by the help of Adivasis. After that 99th era of Malayalam calendar there was a flood happened in the place of Karinthiri. At that time all this place, ruled by Amma Maharani. They can't build the new road. So they proposed another new road through Neriamangalam. So they left the project to make another road through Rajapatha. So these forests are unknown for the people outside. This film brought the splendor of the forest by using high technical equipments and camera. By this film, many Tourists came to Pooyamkutty nowadays and so many researchers came to this forest area. The biodiversity of the forest is unimaginable and the film crew gave the real taste and warmth of the film crew had an opportunity to explore the forest area of Ernankulam, Kerala, mostly in Pooyamkutty forest for the filming of Pulimurugan. So they beautifully portrayed the forest before the viewers. The cinematographer told, "I have a desire that, my viewers should see the forest in full splendor like I see it." Ninety percent of the film was shot in the dense forests of Kerala. Forests have the power to control the entire Ecosystem. The film conveys that, "We can easily identify the enemy of jungle, but we should fear the man around us". Forest helps to control climate and rainfall, forests help to prevent soil erosion and control floods. Forests

have the power to control the entire Ecosystem. These two songs in the film create an eco conscious among the viewers.

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**A Ray of Hope in the Dark Wilderness:  
An Ecocritical Reading of Ruskin Bond's Select Short Stories**

*Environment is the key concern of the contemporary world. Ecocriticism is a mode of literary criticism that aims to study the connection between Ecology and literature. Creative writers and the academia are linked with this major issue. Ruskin Bond is one of the most popular contemporary short story writers of recent times. He resides in Mussoorie, at the foothills of the Himalayas. The region is blessed with an abundance of natural beauty, flora and fauna. Bond is anxious about the depletion of the natural environment at the cost of urbanization and commerce. His concerned anxiety is reflected in his short stories. Painted with love, his pure, innocent characters portray his love for nature; they interact with animals, trees and flowers; they reflect his concern and his effort to preserve the environment through tree plantation; the tales highlight the memorable presence of his grandfather as an ardent environmentalist; the beauty and allure of the hills and tigers haunts him; and above all his stories inspire in the reader a sense of duty and responsibility to the environment.*

Ruskin Bond is the most popular and sensitive contemporary short story writer of our times. He wrote his first short story, "The Untouchable" in 1950, when he was just sixteen years old. Now he has to his credit more than five hundred short stories, a few novellas, novels, essays and children's books. His first novel, A Room on the Roof, written when he was seventeen, won him the John Llewellyn Rhys Memorial prize in 1957. His most popular novels are Vagrants in the Valley; Delhi is Not Far, and A Flight of Pigeons. A Flight of Pigeons was made into the well acclaimed film, Junoon. He has received the Sahitya Akademy Award in 1993 and the Padma Shri in 1999. He has recently been honoured with the Padma Bhushan. He loves the hills and most of his works are set in the natural beauty of the foothills of the Himalayas. Ruskin Bond's stories bring to life the special flavours of life in the hill. He strengthens the "Rudyardian thesis" that the smell of the Himalayas, if it once creeps into the blood of a man, he will return to the hills again and again and will love to live and die among them. His stories are an imaginative and factual rendering of his sensitivity towards nature. The selected stories are from his collection, Dust on the Mountains. They serve a purpose in inspiring readers. His short stories are wonderful portrayals of India and Indians. His canvas is wide, his depth unfathomable, and the heights he scales in the vignettes he paints are immeasurable. He displays a deep-rooted attachment to the simple men and women he portrays. They are very real and painted with a genuine sense of love and sympathy. The town of Dehradun is the backdrop against which his characters struggle and achieve their dreams and destiny. Nature, in the form of hills, mountains, streams, rivers, trees, birds and animals is very close to Bond's heart, and he relates to them with intensity.

According to William Henry Hudson, A dramatic incident or situation; a phase of character; a bit of experience; an aspect of life; a moral problem; – any one of these, and innumerable other motives which might be added to the list, may be made the nucleus of a thoroughly satisfactory short story (342). Bond makes a wonderful use of



all these. Most of his stories are in the first person narrative, involving his father and grandfather. His stories inspire love for the environment, and concern for its protection in the reader. According to Peter Barry, an eco-critic might study a text from different perspectives, but his major concern is “to re-read major literary works from an eco-centric perspective, with particular attention to the representation of the natural world” (264). Ecocriticism was a term coined in the late 1970s, joining the words, “Ecology” and “Criticism”. The concept is also known as Environmental Criticism and Green Studies. The term was introduced in the year 1978 by William Rueckert in his essay, “Literature and Ecology: An Experiment in Eco-criticism”. Bond’s short stories show his insatiable love for nature, trees, the mountains and the flora and fauna of the Himalayas.

Eco-critics try to study a literary text from the point of view of the environmentalist, and the fear of the impending threat to the world. The binaries of man/ nature, and culture/ nature, as opposed or interconnected are also concerns and areas of study as a text is evaluated. One group tries to place the concern with nature to class, ethnicity and gender. Eco-feminism rears its head as an area of critical study. The wild and the wilderness are attractive settings to many literary works and these provide ample opportunities for ecocritical study. Hinduism, Buddhism and other primitive civilizations, especially the cultures of the East, have close affinity with nature. According to MH Abrams, The common view in such traditions, it is pointed out envisions the natural world as a living, sacred thing, in which each individual feels intimately bonded to a particular physical “place”, and where human beings live in interdependence and reciprocity with other living things (99).

During the Vedic age, it was nature that was worshipped. The Rig Veda is a testament to these beliefs. Most of the verses are tributes to nature. Man was wonder-struck by the universe and its incomprehensible power and beauty. There is a deep reverence for Bond or web in which man lives. The panchmahabhutas, or tatwas, that is, the Earth, Air, Water, Fire and space are elements of prakriti. The web enfolds within itself flora, fauna and man. Life flourishes exuberantly and abundantly in an ambient atmosphere where there is a deep interconnectedness. Hindus worshipped the sun and the moon, many trees and animals, the changing weather conditions and the seasons, and the power of thunder, lightening, rain, the rivers and the seas. They prayed to these powers and called them the heirs of the Gods. There is a deep spirituality in nature. The epics and all the holy scriptures of India are full of invocations to the myriad powers of nature. Man and Nature share a deep bond. Hindus believe in the concept of Vasudev Kutumbhakam, that is, the whole world is one family. Nature and religion share a close knit bond. It is with a feeling of love and awe that Indians view nature.

Ruskin Bond’s stories are set in Dehra, where he spent his childhood with his father and grandparents. Bond is the first person narrator in most of his short stories. The short stories referred to in this article are from *Dust on the Mountains*, a collection of short stories by Bond. In “In Creatures Great and Small, “Bond says, “Instead of having brothers and sisters to grow up with in India, I had as my companions an odd assortment of pets, which included a monkey, a tortoise, a python, and a Great Indian Hornbill. The person responsible for all this wildlife was my grandfather”(147). He goes on to narrate in great detail about the interesting life led by him in this

household. A pair of Great Danes, who had to be given away because of their “enormous Appetites”, gave young Bond rides on their backs. Toto, the monkey was full of mischief. When Toto was left to catch the mice in the larder, he finished off grandmother’s homemade jams. Grandfather next came home with a four foot long python curled around his neck. The python loves the dressing table, “enamoured of his own reflection” (152), and ultimately a cage with a mirror is prepared for him. Buffaloes and frogs and Ramu in the pond were great fun for him. He knew a lot of folklore and so knew that the Blue jay was Lord Shiva, Neelkanth, and Lord Krishna loved squirrels. “It is also important that we respect them”, said grandfather.” We must acknowledge their rights. Everywhere birds and animals are finding it difficult to survive, because we are trying to destroy both them and their forests. They have to keep moving as the trees disappear.” This was true of the forests near Dehra, where the tiger, and the pheasant and the spotted deer were beginning to disappear (156). This was the upbringing and love of nature that Bond had received, and many of his stories are imbued with nature, both plants and animals. His grandparents brought him up amidst nature, nurturing in him a love for plants and animals.

Bond has written many short stories devoted to this King of the Jungle. “A Tiger in the House” has a tiger cub, Timothy, growing up in the midst of the family. Even years after it is given over to the zoo, it recognizes Bond’s grandfather. The tiger licks his hands and responds to his stroking, to the surprise of the zoo authorities and the public. A ferocious animal also responds to love, and as many old myths and tales tell us, they have long memories. They are faithful and grateful forever, which cannot often be said of the human species. The tiger is the king of the jungle, and Bond comments that the other animals feel protected when it is present. The ecology triangle has been ordained and is a part of the natural ecosystem, yet within it there is a respect for rules and boundaries, and there is no violation of these by animals.

In “Sita and the River”, disaster strikes when the river floods. Sita is alone as her grandfather has taken her sick grandmother to the town, in his boat, for medical treatment. As the water raises, she puts a few heirlooms in the only trunk, and they possess, and climb the peepul tree. Surprisingly the huge tree is uprooted and carried downstream, with Sita, clinging to the branches. A young boy, Vijay, saves her and helps her into his boat. After a day of being carried by the current, they touch the shore. Ultimately, Sita and Vijay go to Shahganj, and she finds her grandfather, and they go back to the island, build their hut and resume life. Vijay gives her his flute as a parting gift.

Bond paints a peaceful world with few needs, contentment and peace. The river floods, yet the tree bears Sita on its sturdy branches for safety; the flood brings Vijay and love into her life; the river brings “a little wooden toy- a coloured peacock, God Krishna’s favourite bird”; and it brings Vijay back to her. The story ends with a wealth of symbolic meaning, simple and understated, yet with deep reverberations of timeless wisdom. “Sometimes the river is angry and sometimes it is kind”, said Sita.

In “The Prospect of Flowers”, the young school boy trespasses into the garden of old Miss Mackenzie, who lived all alone with a cat and who had a deep love and knowledge of rare flowers. She takes the child inside and talks about flowers. She pulls out a heavy volume from the shelf, and said, *Flora Himaliensis*, published in

1892, and probably the only copy in India” (216). Miss Mackenzie and the little boy develop a friendship; they talk about rare varieties of flowers. She asks him to spend time on the mountains and discover other unknown flowers, as the Himalayas had a great hidden wealth of beautiful flowers that the world did not know about. Impulsively, she gives the book to the boy. That winter, she passes away to “the mountains where the blue gentian and purple columbine grew” (218). Bond’s narration reveals the life of a character, whose love of nature keeps her rooted to one place, far away from people.

In “Escape from Jawa”, young Bond and his father try to escape from war torn Jawa in a seaplane. The Second World War is on and the Japanese want to take over Jawa from the Dutch. The plane’s engines fail and they land on the sea. They get into the escape dinghy, which is equipped with a week’s supply of meagre rations. They float on the Arabian Sea for days, and sharks follow them persistently, but they do not attack or harm them. One of their companions hit them with his shoes. In a world, where war, bombing and killing is the norm, these powerful and dangerous sharks, spare them. Man and animal are contrasted beautifully in this gripping story. “Dust on the Mountains” raises the issue of indiscriminate exploitation of nature. The story is woven around a young twelve year old boy, Bisnu, who leaves his village and comes to Mussoorie, to earn money as it has become difficult to make ends meet. He works for a time in a theatre, and then goes on to work for a truck driver, who carries limestone from the quarry to the depot. Bond writes,

They knew they were nearing the quarries when they saw clouds of dust hanging in the air. The dust hid the next mountain from view. When they did see the mountain, they found that the top of it was missing- blasted away by dynamite to enable the quarries to get at the rich strata of limestone rock below the surface. The skeletons of a few trees remained on the lower slopes. Almost everything had gone \_ grass, flowers, shrubs, birds, butterflies, grasshoppers, lady bird. A rock lizard popped its head out of a crevice to look at the intruders. Then, like some prehistoric survivor, it scuttled back into its underground shelter. (496)

The quarry creates air, water and sound pollution. The flora and fauna of the region are violently dislocated and killed. The picture is painful. At the blast of the dynamite, rocks and trees are thrown asunder. Bisnu thinks of the trees back home, and wonders if it would also become a desert like this range with the quarry.

The very sensitive and eco-friendly short story, “My Father’s Trees in Dehra”, recounts the author’s visit to Dehra after many years. The climate of Dehra was moist and the landscape was green with a wide variety of trees. His father loved trees and planted many, and was happy among them. Bond recalls a childhood incident when a tendril from a creeping vine moved away from him and after about twenty minutes touched his father’s feet, as they sat together on the veranda steps. His father not only planted trees in his own garden, but also in the woods around Dehra. The author feels that the trees “know” him, and they “whisper”, and “beckon” him near to them. He says, “They have multiplied. They are moving. In this small forgotten corner of the world, my father’s dreams are coming true, and the trees are moving again”(301).

In “Death of the Trees”, Bond writes sadly of the building of roads by the PWD, and the ruthless felling of trees he loves, the maple, the deodar, the pines, the oaks. He bemoans the flight of beautiful forest birds, the magpies, the Barbet, the Minivet and others, as their shelters and homes are destroyed. The sound of dynamite has scared away the other animals too. He ends, “Never mind. Men come and go, the mountains remain”(461). In “The Coral Tree”, Bond paints a sensitive picture of teaching a child to plant and nurture a tree, Bond and love that then develops and lasts forever. He also shows the tree’s tenacity to survive against all odds. The story, “When You can’t Climb Trees Any More”, Bond goes back to the home of his childhood and a young girl quickly climbs the old jackfruit tree and retrieves a medal he had hidden there more than twenty five years ago. Life, love, childhood all goes on endlessly, and memories remain, sharp and vivid. The tree has kept his precious childhood tokens safe amidst its bosom.

In *Scenes from a Writer’s Life*, Bond says, “The Cosmos has been my favourite flower- fresh, open, uncomplicated- living up to its name, Cosmos, the Universe as an ordered universe”(5). Bond’s stories have abundant peace to offer, a peace made up of an ordered, green world, inhabited by myriad creatures, a world of love and dependence, of giving, a world created by him. Reading these stories gives one a sense of meditation. The list of short stories in which nature and the environment play a very important part is endless. Love of the mountains, trees, animals, birds, and butterflies and flowers form a canvas against which Bond paints his characters. Nature itself plays a key role in most of his stories.

There is a ray of hope in the dark wilderness of modern times as environmentalists plan a world that can blend sustainable growth with protection of the environment. Ruskin Bond’s concern is the concern of the world. India and the world now have many NGOs and IGOs and MNCs that have made environment their key concern. Ruskin Bond as an agitated and concerned writer highlights the issues of environment. Readers share his anxiety. Ecocritics have an important role to play in the protection of the environment. The linkage between creative writing, academia, government and non- government organizations show that there is a golden lining in the clouds of despair. Mission mode has to be ignited in all the citizens of the world.

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### **Nature as Saviour: An Ecological Interpretation of *Leela***

*The paper tries to study the movie and the story simultaneously bringing out the notion that in both, there is an essential connection drawn between the animalistic and the feminine experiences. The paper also tries to interpret that in the movie or story, especially in its climax scene, nature understands the sufferings of a woman better than anybody else. This is very much evident when the elephant takes the life of the girl Leela, in a way, relieving her from the worldly pains. Nature, here, also takes the form of a saviour to Leela because she is freed from being dominated by another man, thereby, hurting the patriarchal instincts of a man. Such an interpretation of the movie *Leela*, reminds of William Wordsworth's *Lucy Poems* in which nature plays a major role in protecting the child, *Lucy* by actually taking her away to a world of death only to relieve her from a life of sufferings.*

The connection of the feminine to nature is not a new notion. 'Mother Nature' is known for her kindness and patience and often this patience is imposed on women by the patriarchal society. A woman should not get angry, she must keep calm in any adverse situation is a stereotyped notion. This paper tries to read the thread between nature or more specifically, the wilderness in nature and the feminine through 'Leela'- an adaptation of a Malayalam short story (by Unni R) into a movie (directed by Ranjith), released in 2016 starring Biju Menon and Parvathy Nambiar.

Kuttiyappan (Biju Menon) wants to have a sexual intercourse with a girl leaning her onto the trunk of an elephant. He is quite rich and has relationships with many women. One fine night when he has this kind of a dream, he sets off to fulfil his dream. He approaches one or two elephant owners and sincerely tells them why he wants an elephant. One of them (Devassikutty) agrees to provide him an elephant for this purpose. Kuttiyappan then goes in search of a girl. He comes across Thankappan Nair's (Jagadeesh) daughter whose original name is not known in the story or the movie. The girl, we know, was impregnated by her own father and later had to undergo an abortion. When Kuttiyappan meets this girl, she is very silent and depressed, who does not even open her mouth to tell her name. She is described as a girl 'without light in her eyes; the only indication that she was alive was the timely heaving of her chest due to breathing.' Kuttiyappan names her as 'Leela' and throughout the movie, calls her so. The word 'Leela' in Malayalam means 'play' in an erotic sense. The very notion of naming a woman as 'Leela' indicates the patriarchic dominance of man that he considers woman only as an instrument or tool of 'play'.

An elephant is an animal that has undergone maximum exploitation from human beings. Man 'uses' it in religious processions for the sheer show of his pride (a pride that arises in Man by seeing how he has tamed even an elephant, the largest mammal on land). Man never asks for the consent of an elephant before he hires it. Similarly, here, Leela is never asked what she wants – she is not given a choice. Thankappan Nair, her father, acts as her owner who gives consent to Kuttiyappan to do whatever he wants with her. The female and the elephant is simply used by man; named by

him, owned by him and never given a choice. They are sheer commodities of man, whom he exploits to the core.

There are many ecological allusions in the story that are metaphorical for the eccentricities of Kuttiyappan. The story set in the semi-urban rubber estates of Kottayam progresses to the hilly areas of Wayanad where the climax takes place. When Kuttiyappan comes to Pillechan's house at midnight to reveal his dream to him, they have the secret conversation under the tree of 'Chaamba' – a fruit which is often used as a synonym of 'pink' which in turn defines the feminine. When he tells him his dream, Pillechan feels the flight of an owl just over his head which figurates the eccentricity of what Kuttiyappan has just said.

When Kuttiyappan and Pillechan are waiting for Devassykutty (an elephant tamer) in front of his house in Wayanad, there is a description of the nature around. The place is filled with the smell of coffee beans, and sound of nightingales. Pillechan picks some ripe coffee beans and puts them into his mouth and then spits them. Devassy's house is a typical place of wilderness with dark and thick trees and coffee estate. Kuttiyappan tells the story of a Brazilian slave who wanted to smell coffee and when he did so, his master filled all the holes of his body with coffee beans till he died. The master then took out these coffee beans and made coffee for all the other slaves. All enjoyed it, except one who was the son of the slave who was killed. From this moment on, we see that Pillechan runs away from the smell of coffee. This shows how the personal experiences of a man can distance him from nature or even bring him to the extent of a 'phobia'. For example, a person who has lost his loved ones in a tsunami may completely despise water or sea. Pillechan also undergoes the same.

The short story is ultimately about an impotent hero. A hero (Kuttiyappan) who could only build narratives around his masculine prowess, whose extreme narcissism failed to take note of the reality around him, who needed the underdogs of the society, sex workers and pimps, to boost his self-confidence by providing him with a semblance of virile strength that he lacked in real life. However, the brilliance of the story is in its climax when Kuttiyappan's masculinity is revealed to be an empty sign, a spectacle devoid of any meaning. It is at that moment when the impotence of the male hero, the supposed saviour of his women, is revealed in all its nakedness when the majestic beast of the jungle completes the story that Kuttiyappan had woven, redeeming the girl in a sexual embrace of death.

At an instance in the story, Kuttiyappan thinks of taking Leela with him to Kottayam, indicating a marriage – a communion not with her consent or out of love, but a marriage to rescue the girl from the hands of her lustful father. He plays the role of a saviour to the girl but with his own selfish motives (as he concedes of taking her with him only after he has accomplished what he wants from her). However, the climax of the story is so captivating because Kuttiyappan's so-called 'masculinity' (the urge to save a helpless and depressed girl) is revealed meaningless when the majestic beast of the jungle completes the story that Kuttiyappan had started, embracing the girl to the world of dead.

He kissed her on her forehead. Then, he walked back. Leela followed him. As if a rare portrait in front of me, in the front was Kuttiyappan, behind him the

naked Leela, and behind her the majestic animal on land. While walking, Leela suddenly turned and looked towards the elephant. And then, within half a second, a hand came elongated in an embrace like a lover's embrace. The hand threw her into the skies and scraped her in the sharpness of the tusks. The beast laid her in between its legs and laid itself on top of her fragile body as if to have an intercourse with her. ("Leela", 65)

Thus, the elephant takes her away from these worldly pains by bringing down her death. Leela also, doesn't cry when she is killed just because she is happy in death and has ceased to be another commodity. Leela, like Lucy is:

"A maid whom there were none to praise  
And very few to love"  
A violet by a mossy stone  
Half-hidden from the eye!-  
Fair as a star, when only one  
Is shining in the sky."(Wordsworth, 3-8)

The elephant which is not named in the story represents nature which is paralleled to Leela, understanding the feminine and the deepest fears of her psyche. Just like the poem, "Three Years She Grew in Sun and Shower" by Wordsworth, in which nature takes Lucy back from the worldly things just because she was so lovely, the nature takes back Leela who does not wish to live anymore; who finds the essence of her life nullified by serving the purpose for others.

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### **The Ecological Concerns of Contemporary Man: A Philosophical Perspective**

*Ecology is the major interactive discipline that thinks together the physical, biological and social sciences and an unavoidable realm of man's life. When we consider environment as a system of living organism, all the phenomenon in the world are interconnected and interdependent. Philosophy as an independent discipline deals with the reality, truth, existence, etc... On the basis of human thinking. The contemporary man utilizes the nature and its sources, and forgets to care the environment. It leads to create various ecological problems. In this paper I try to show that, what are the issues of the environment, and, as science of being, how philosophy analyses these issues.*

As branch of biology, ecology is dealing with the relations between organism and their environment. That is, no organism can live without environment. Now it is widely viewed in terms of the study of the totality of man and environment. So that ecology has become a major interactive discipline that thinks together the physical, biological and social sciences. Based on these reasons, it becomes an unavoidable realm of man's life. Though the concept of environment points to everything associated with organism, it includes organisms as well as the non-living part of the world in which life occurs. It is well known that, each and every element of the organic whole has its own realm, which in no way is independent from the other realm of the other elements. That is, all phenomena in the world are interconnected and interdependent. It means that, the first principle of ecology is that each living organism has an ongoing and continual relationship with every other element and, those makes up its environment. Thus the interrelation between ecology and man is reflected in Arcadian tradition as well as scientific traditions.<sup>1</sup>

As a science of being, philosophy is related to the existence of man, his nature and development, society, social conditions, morality, environment, etc... It should be noticed that the system in which the man lives is closely related to its metaphysical world, the philosophy too. As far as philosophy is concerned with the science of beings in its ultimate doctrines and causes, the study of ecology of living and non-living organisms in its ultimate causes and doctrines is called eco-philosophy. The reason is that ecology is a multidisciplinary science it includes not only biology but also the sciences like geology, sociology, anthropology, physics, chemistry and mathematics etc. It should promote the deeper and harmonious relationship between man and the natural world. Thus the concept ecology inform us that the way leading to right livelihood is a construction, that is, working close to the nature. The specific concept of ecological philosophy is to reassure us that philosophy is not an end but it has more important role to play in our time, when wisdom has been replaced by information. Just as the aim of traditional philosophy is Sophia or wisdom, so the aim of eco philosophy is ecological wisdom.



The philosophers are expected to re- shape the modern society by the so- called scientific discoveries. According to them, though the scientific knowledge causes to the growth of humanism, their emphasize on rational powers of man became less important. It extended a vast means of exploitation of man and nature by him. A. R. Wadia points out that, "The philosopher can bring a philosophic outlook to bear on the problems of life not just to escape the ills of life as an unreal manifestation of our ignorance, but to face them, and transcend them into good. He can bring to light the inner source of life which runs through inorganic to the organic, through the organic to the mental, through the mental to the spiritual."<sup>2</sup>We can see that the responsibility of a philosopher to the environment is not a physical thing but it is a mental or spiritual attitude. But an awareness of the lack of philosophical development in ecology was also highlighted. According to Rachel Carson, the biological damage doing to the world was due to the unreasoned concepts held by human beings towards the nature.

The environment and its protection is now became an essential and serious issue. Our concern for the environment must not be limited solely to our own region or to the borders of our country. It is which has become a source of major concern for everyone on the world. According to the modern scientists, environment influences even the animal's chances of survival and reproduction also. Because, in order to secure and promote their existence, growth and comforts, man have been resorting to indiscriminate exploitation on plants and animals. The man gives less importance and care to those things which are not useful to him. The eco-philosopher so bserved that, cruelty towards other beings and large scale of deforestation are the result of the lack of values. It should be noticed that, the values are not or cannot be produced in laboratories or in any factories. And it is the product of human thinking, his self-evaluation, and it is the task of philosophy. The sustenance and survival of all the animate and inanimate beings, belonging to this solar earth, have been always dependent on reliance on each other. The natural requirement of animates for ecological resources does not destabilize ecological balance as the ecology reunite itself. However, it is the man's craving consumes the ecological resources to such a high level that the ecology fails to rebuild itself. It will cause to the ecological crisis for the human and non-human animate beings.

It should be remind that, the modern man revelling in the so-called scientific, technological and materialistic advancement has become the violator of all kind of environment. S. Radhakrishnan pointed out that, disproportionate emphasis on science and technology has been causing concern to thinking men all over the world. The great crimes against civilizations are committed not by the primitive and the educated, but the highly educated and the so-called the civilized.<sup>3</sup>We can see that the contemporary man is infatuated with the idea of globalization, industrialization, the development of science and technology, etc... He is oblivious of his own ecological concerns and the future of generations, collapsing the ecological system and the natural world, including the land, water, air, plants and animals. Since humanity and civilization nurtured in the lap of nature, it is man's obligation to save the environment and maintain the ecological system by avoiding arrogant and mindless commercial exploitation of natural resources and bio diversity.

However, the interconnectedness among various elements of the ecology is invisible, which at times causes delusion of perception of independence of different constituent realms. It is already mentioned that the ecological philosophy always concerned not only with the ecology of the physical environment but also with the understanding of that the ecology of the mind and ecology of the spirit. The ecological ethics or the practice of morality towards the nature is the link between the physical and spiritual realm of environment. It is the self-realization. It is the lack of realization of the interconnectedness with each other in an organic whole, which causes to reject the other, which is actually not so other. The pollution of physical environment inevitably leads to the pollution of the mind and naturally, of the spirit. And at the same time, the degradation for the physical environment is consequence of polluted minds and souls. Thus, there are two aspects of the ecological study. On the one hand, each phenomena is interconnected each other, on the other hand, due to misapprehension or non-realization of this inter dependence, there is ecological imbalance. This is what is known as ecological degradation. That is, the cause of the ecological degradation is the ecological imbalance. At the earlier period, it is due to the fact that human being does not live on a holistic life pattern and emphasis too much on trivialities or peripherals. The modern scientists so far established a number of ways for better environment. Besides, the science provides qualitative and quantitative data to evaluate the evolution and degradation of the environment. But, there is lots of dissatisfaction in the applications of the new scientific methods to the environment, because of the self-motive of man.

As mankind everywhere has become increasingly aware of environmental abuses and limitations, the ecology is also have broadened accordingly. The reason is that, the man became aware of the inter-connection of ecology, and considered the relationship of organisms and environment. Ones again it is worth to note that, it is widely viewed in terms of the study of the totality of man and environment. Thus ecology has become a major interactive discipline that thinks together the other fields of sciences. And the deeper study of the inner spirit of ecological philosophy proves that it is the philosophy of modern man. And it also concerned with man's place in the nature and threads to the quality and value of life.

Thus ecology can be defined as the scientific study of the interrelationships among organisms, and between organism and between them and all aspects of living and non-living, of their environment. In the ecological interrelation, the existence of the one is supported by the existence of the other, so it is a kind of mutual relation. In the predatory relation<sup>4</sup>, the existence of one harms and thereby makes another non-existence. However, man, as one of the species has a mutual relation with the other species for food and other requirements. Such an interrelation is a means to exist and succeed. Thus, man has to consume the environment which takes care of his concern and the well-being of his future generation. It may be added here that the interdependence of man and ecology does not result in an isolated-whole, rather it is a grand related functional whole.<sup>5</sup> However, it is true that, an unpolluted interconnected environment consists of peaceful society. But the air we breathe, the water we drink, the food we take, the society we live in, etc... are not always absolutely pure, healthy and peaceful. If young generation is aware of environmental issues from their early childhood, it would make such concerns part of their store of knowledge and keep it

alive throughout their lives. In the aim of ecological philosophy is a total and comprehensive view of the human relationship with the environment.

Thus many of social and natural scientist have made an attempt to solve, dissolve and resolve the ecological problem by suggesting some changes in social, political and philosophical systems. But, it seems that they are unsuccessful. It is because, the roots of the problems are not in the social, political and philosophical systems but they are in the nature of man. Moreover, the scientific revolution has benefited humanity by advancing levels of comforts, health, wealth, etc... Man's control over the natural environment and the intervention in the natural process leads to the loss the original balance of nature. So, it is necessary to bring the change in human nature. The ecological system requires an attitude of respect for biosphere to be expressed by one's own character. Thus the solution lies not in enhancing as well as managing the other resources or waste products or in trying to fulfil the passions and material needs. Rather, it lies in directing man towards a higher kind of emotional participation with the ecology and some good emotions towards plants and animals are also the ecological benefit.

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**Radiation Protection in Fluoroscopically Guided Techniques**

*Interventional radiology or fluoroscopically guided techniques are being growing day by day and also the clinical procedures without proper training in radiation safety. Most of the interventionist is unaware of the impact of the injury from these procedures and also most of the patients are even not counseled before the procedure. Some patients (younger) may face an increased risk of future cancer. Interventionists are having their practice limited or suffering injury and exposing their staff to high doses. The work highlights on the risk that undergone by the staff and doctors in the CATH LAB by dosimetric study.*

Though the medical field is expanding new techniques in diagnosis have been used by the hospital managements to ensure advanced curing. Among that cardiology, Cardiac nuclear medicine, cardiac CT, percutaneous coronary interventions and electrophysiology procedures are increasing in number and account for an important share of patient radiation exposure in medicine. Complex percutaneous coronary interventions and cardiac electrophysiology procedures are associated with high radiation doses. These procedures can result in patient skin doses high enough to cause radiation injury and, in children, an increased risk of cancer. Treatment of congenital heart disease in children is of particular concern. Additionally, staff in cardiac catheterization laboratories may receive high radiation doses if radiological protection tools are not used properly. Interventional cardiologists worldwide typically have little or no training in RP (radiation protection). This work highlights the need for this proper training in RP by studying the radiation dose received by the patient and staff (effective dose) with the help of TLD (thermo luminescence dosimeter). The effective dose, E, can be estimated from the dosimeter values for H<sub>w</sub> (under the apron at the waist, although this position is not critical) and H<sub>n</sub> (above the apron at the neck) from the equation:

$$E = 0.5 H_w + 0.025 H_n \text{ [B]}$$

The main key in this work is TLD dosimetry Thermo Luminescence Dosimeter which absorbs radiation and emits light (glow curves) when it is heated between 100°C to 150°C and the intensity of the emitted light gives a proportional study of the amount of dose absorbed by the TLD. In this work Calcium Sulphate Dysprosium TLD's are used to take the reading of the dose received. Our TLD's are readed at the AVENTTEC Lab: Chennai and has Affiliation under BARC (Bhabha Atomic Research Center). The reading is noted in milli Sieverts. The main advantage of using TLD in dosimetry is that it is reusable and most important TLD's data can be correctly readed after even 15 if the day of exposure. The TLD's will not get damage due to wet either moisture content.

Nature of this work is in such a way that this TLD is placed in the respective positions of the staff's apron and the doctor's apron. It is used by the respective persons throughout the day inside the CATH LAB and after that the TLD is collected and packed and labelled, then it is send for analyzing the dose(reading)

Position	Left	right	Left	Right	Percentage	
	INSIDE APRON		OUTSIDE APRON		Left	Right
Chest	0.159	0.051	1.716	0.50	9.265	10.200
Abdomina	0.121	0.050	1.356	0.48	8.923	10.416
Pelvis	0.074	0.037	1.025	0.29	7.219	12.758

Readings of thyroid region			
TLD	INSIDE	OUTSIDE	Percentage
No : 1	0.137	0.781	17.54
No : 2	0.091	0.578	15.74
Mean value	0.114	0.6795	16.64

Data's obtained from TLD

\*values except percentage reduction are in mSv

To construct a clear image on the effect of radiation we included the patient's data Data sheet of patients under gone interventional fluoroscopy dated (06-04-2013)

Patient no:	Name	Cumu: air kerma	Cumu: DAP	Flurotime	Flurotime in sec
6 1 6 3	*****	2 2 8 m G y	13150 mGycm <sup>2</sup>	3 : 4 1	2 2 1
6 1 6 4	*****	2 3 5 6 m G y	97361 mGycm <sup>2</sup>	2 0 : 3 9	1 2 3 9
6 1 6 5	*****	4 6 9 m G y	20550 mGycm <sup>2</sup>	3 : 3 7	2 1 7
6 1 6 6	*****	3 4 0 m G y	13952 mGycm <sup>2</sup>	6 : 4 9	4 0 9
6 1 6 7	*****	9 4 8 m G y	48039 mGycm <sup>2</sup>	1 7 : 5 7	1 0 7 7
6 1 6 8	*****	1 0 5 6 m G y	49520 mGycm <sup>2</sup>	6 : 5 9	4 1 9
6 1 6 9	*****	7 5 6 m G y	34987 mGycm <sup>2</sup>	8 : 8	4 8 8
6 1 7 0	*****	5 1 5 m G y	25573 mGycm <sup>2</sup>	9 : 3 6	5 7 6
6 1 7 1	*****	2 7 8 m G y	11982 mGycm <sup>2</sup>	5 : 4 5	3 4 5
6 1 7 2	*****	5 9 3 m G y	32627 mGycm <sup>2</sup>	1 3 : 4 4	8 2 4

\*NB Cumu: means Cumulative, name of the patient's is removed

\*NB Cumu: means Cumulative, name of the patient's is removed

Formula of percentage reduction

Percentage reduction= $\frac{\text{reduction}}{\text{original}} \times 100$

Calculated effective dose<sup>[B-]</sup> from the data using

$$E = 0.5 H_w + 0.025 H_n$$

Effective dose calculation in the left side using TLD      Effective dose calculation in the right side using TLD

$$E_f = 0.5 H_w + 0.025 H_n$$

$$= (0.5 \times 0.074) + (0.025 \times 0.114) = (0.5 \times 0.037) + (0.025 \times 0.29)$$

$$= 0.037 + 0.00285$$

$$= \underline{0.03958 \text{ mSv}}$$

Calculation for the annual dose received

$$\text{Value of } H_w = 0.121 + 0.091$$

$$= \underline{0.212 \text{ mSv}}$$

$$\text{Value of } H_n =$$

$$= \underline{0.6795 \text{ mSv}}$$

$$E_f = 0.5 H_w + 0.025 H_n = (0.5 \times 0.212) + (0.025 \times 0.6795) = 0.106 + 0.0169875 =$$

$$\underline{0.12229875 \text{ mSv}}$$

A doctor doing 2 procedures per week ,so  $0.12229875 \text{ mSv} \times 2 \times 52$  weeks in a year

So 12.7907 mSv in a year which within the dose limit produced by AERB<sup>[B]</sup>.

Consider the other radiation technicians they work almost 6 days in a week so

$0.12229875 \text{ mSv} \times 6 \times 52$  weeks in year

So 38.1572 mSv in year which is beyond the limit produced by the AERB<sup>[B]</sup>

But the data sheet of patient clearly shows that long term exposure to radiation (some patients have Fluorotime between 20 minutes to 17 minutes) so that the patients have more chances to get the adverse effect of radiation starting from simple skin erythema to even complex deep injuries and also even cancer

Fluoroscopically guided techniques have wide range of advantages and also some disadvantages. The study on dose received by the staff, doctors and the situation of patients was nearly brought a nearly clear image. The radiation protection must be ensured to the staff in the CATH LAB. Primitive lead type aprons and boggles has to be replaced to much more light weight safety equipment so that it becomes more easier and patient friendly. Strict monitoring in the dose level and dose received by the members working in the CATH LAB can only bring out better progress.

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**Creative Democracy in Digital India:  
A Case Study on [www.manoramaonline.com](http://www.manoramaonline.com)**

*Creative democracy is a term coined by John Dewey. Creative Democracy is Dewey's explanation of how democracy can and should be revitalized as a means of creating the good society and combating the growth of fascism. For flawless democracy, the need for free media is indeed. Media enables citizens to analyze and generate opinions. Our perspective towards everything depends on according to the kind of news transmitted by the media. The purpose of this study is to analyze whether we are getting exposed to news or manipulations. One of the statistics by Com score points out that online news readership in India grows to 9.4 million daily visitors. Online platforms for news are more convenient than print media as they are much more accessible in this expeditious world. When we are exploring news in online portals, it's a big concern whether it turns out to be instrumental in infusing social values in readers, thereby enabling them to practice creative democracy. To find out this, the researcher chooses [www.manoramaonline.com](http://www.manoramaonline.com) which was awarded the Best news website in South Asian Digital Media by WAN-IFRA (The World Association of Newspapers and News Publishers). This study follows content analysis of news published in the preferred website for a fortnight. This study is expected to infer the news content, way of presentation and characteristics of the sample that makes it one of the most sought after news portals of India.*

We all live in Information age. The usage information Age appeared in 1960 according to Merriam Webster dictionary. Main trait of this age is that it holds information as a commodity that can easily be transacted through various digital technologies. Possessing information is probably the greatest priority for all successful institutions, for only then they can rule the market. Information and its related sectors offer basic living means for many. As a democratic secularist country, India needs to step forward to creative democracy. Creative democracy is a term coined by John Dewey which indicates how democracy can and should be revitalized as a means of creating an active society and combating the growth of fascism. Dewey's describes democracy as a way of life and an experience built on faith in human nature, faith in human beings, and faith in working with others. "The task of democracy", Dewey concludes, "is forever that of creation of a freer and more humane experience in which all share and to which all contribute. The present Indian scenario reflects a sort of democracy that can apparently be labelled as 'addictive'. We all sense a conniving change in the mode of democracy, in the air we breathe. We are forced to prove our patriotism. We are forced to identify ourselves. Even though we have been the rightful inheritors of this nation for generations together, now we stand at a juncture where we need to identify our right to exist. Indian politics came to a major turning point when the 2014 election results came out. Online media had an

important role in tuning things up. With over 460 million internet users, India is the second largest online market, ranked only behind China. As per statistics on 2015, by 2021 there will be about 635.8 million internet users in India. Despite the large base of internet users in India, only 26% of the Indian population accessed the internet in 2015. This is a significant increase in comparison to the previous years, considering the internet penetration rate in India stood at about 10% in 2011. Furthermore, men dominated internet usage in India with 71% to women's 29%.

The importance of creative democracy lies in this society where the task of democracy helps to both free and intimidate more humane experience in which all share and to which all contribute. A news website from South India- [www.maoramaonline.com](http://www.maoramaonline.com) won the South Asian Digital Media Award by WAN-IFRA in best news category Associating 76 national newspaper associations, 12 news agencies, 10 regional press organisations, and many individual newspaper executives in 100 countries, World Association of newspapers and news publications Or WAN- was founded in 1948. It is a non-profit, non-governmental organization, and it merged with IFRA in July 2009, the research and service organisation for the news publishing industry, to become the World Association of Newspapers and News Publishers (WAN-IFRA). News can be defined as truthful reporting and reports of contemporary issues. More than a mere reporting mechanism, digital journalistic practice functions as a communication bridge connecting various sectors of our society. So this study tries to identify major features of [manoramaonline.com](http://manoramaonline.com)

There are many previous studies has been conducted on online news content across the globe. And those studies concluded many reasons for the increase in the viewership of online news. Many reasons have been pointed out including customization, easy access of content, multi tasking etc. The history of this goes beyond mid and late 1990s- then a natural topic of investigation was: to what degree are these online editions using the interactive power of the Internet in their presentations? In an article named 'Few Papers Use Online Techniques To Improve Public Communication' by Jack Rosenberry, One of the study was conducted by Tankard and Ban set out to investigate whether online newspapers were, as they put it in their article's title, living up to their potential. To do this, they conducted a content analysis of online news sites selected from a list maintained by American Journalism Review at its site, [newslink.org](http://newslink.org), and created indices for use of interactivity, multimedia and hypertext links in the storytelling by assigning points for presence of defined features such as e-mail addresses and forums or bulletin boards for posting of user messages. Overall, they concluded that few papers were using the Internet capability at their disposal to enhance presentation of the news.

- Delivering enhanced services
- Engagement and participation
- Communication access and inclusion
- Providing local news and information
- Supporting local producing and training
- Advertising access to local markets

From the above identifications, it is obvious that journalism has become form of communication, where we communicate with the various aspects of the society. The



idea of communication means that the information must flow among the layers of the society.

Independent Journalists use new presentation formats such as weblogs or multimedia platforms as the world wide to add to global information flows.(Jane Chapman and Marie Kinsey,2009,53).This is an important paradigmatic shift; a news geography which no longer positions 'journalism' conceptually in the centre of one society but integrity journalism into the communication culture of a world 'network' society.(castells,1996)

Journalism lecturer and blogger Paul Bradshaw(2007b) has recast the traditional"five W's and one H" is a new form of 21st century.

Who can I now connect with? Having read the story, the user should want to engage with other people. What did the journalist read to write this? Journalists linking to their source material should be a matter of course, facilitated by the journalist's own social bookmarking account being part of their by-line. Where did this happen? Journalists should be mapping all their stories, using geo tags to locate them on systems such as Google Maps. When are events coming up that I need to be aware of? If the story is previewing an event, make it easy for readers to add it to their Outlook/Yahoo/Google Calendar. Why should I care? Use databases and other technologies to personalise stories and demonstrate their importance and relevance to the reader. How can I make a difference? This questions tests journalist's position and role within this new world order.

The Poynter Institute (Adam et al, 2007) Has carried out a number of influential studies of web reading habits, using sophisticated equipment that tracks people's eye movements when reading under test conditions. In the latest, in 2007, they tested 600 people as they read news stories in broadsheet and tabloid newspapers and on online websites. One of the surprising results was that, once those tested decided to read something, online readers read more of the story text(77 per cent) than broadsheet readers (62 per cent) or tabloid readers(57 per cent). The study confirmed the accepted wisdom that many online readers scan websites when they read them. But even though the percentage of scanners was higher for online than print it is still represented only 53 percentages of online readers. The remaining 47 percent were classed as 'methodological readers'. Thus the style and quality of online readers writing is very important -both to guide people to content(scanners used headlines and story lists to make reading choices) and to satisfy their desire to read in depth when they arrive at their chosen story by whatever means. When studying about the digital content and online journalism, Democratic Participant theory proposed by McQuailhas identified as theoretical concept during review of literature.

Evaluating inferences from the studies conducted earlier, the broader aim of the study is to analyze the news stories published in this particular news website. The following objectives have been framed for the study to be conducted:

- What is the theme of main news article?
- What are the characteristics of the news report?
- What kinds of messages are exhibited by the website?

- Comparing the article with Democratic participant theory

For analysing the content of the online news website, content analysis was adopted and was analysed in quantitative method. Due to a limited time frame, only main news articles are evaluated for the study. First step of this study was keen observation of the website maonaramonline.com right after it was awarded the South Asian Digital Media -Best News Website. After observing the website for three months, samples were selected from January 1st to January 14 as convenience sampling. The observations lead to framing questions related to the theme of the report, style of writing and the overall look of the website. Democratic participant theory was involved from the process of reviewing related literatures. The study also examined the following characteristics of democratic participant theory:

- Does this express the public’s views freely, exchange ideas without fear, and with absolute freedom, making use of innovations in technology?
- Does this challenges commercialization and monopolization of privately-owned media?
- Does this website react against the centralism and bureaucratization of media institutions?
- Does this website encourage citizens’ participation in community affairs?

Based on the study the website has utilized the digital technology in an innovative way. The analysis has been done by creating coding sheet with the questions which summaries the objectives of the research. More of the local news is given in the main article of this particular website.

Table 1. Evaluative Dimension

Evaluative Dimension	Frequency	Percent
Complementary	2	1 4 . 3
Favourable	5	3 5 . 7
Neutral	16	4 2 . 9
Critical	1	7 . 1
Total	11	41 0 0 . 0

The evaluative dimensions of the contents of this website followed neutral Approach. And the matter that is to be assessed is that 35.7 percent of the contents took favourable stand for the given theme of the story.

Table 2. Relationship between theme of the story and Evaluation

V a r i a b l e		E v a l u a t i v e D i m e n s i o n				T o t a l
		Complementary	favourable	neutral	critical	
Theme of story	Race/Community Relations	0 . 0 %	7 . 1 %	0 . 0 %	0 . 0 %	7 . 1 %
	C r i m e	0 . 0 %	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
	E d u c a t i o n	0 . 0 %	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
	P o l i c i n g / L a w a n d o r d e r	1 4 . 3 %	7 . 1 %	1 4 . 3 %	0 . 0 %	3 5 . 7 %
	I n t e r n a t i o n a l R e l a t i o n s / P o l i t i c s	0 . 0 %	2 1 . 4 %	7 . 1 %	7 . 1 %	3 5 . 7 %
	C u l t u r e / C u s t o m	0 . 0 %	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
T o t a l	% o f t o t a l	1 4 . 3 %	3 5 . 7 %	4 2 . 9 %	7 . 1 %	1 0 0 . 0 %

And the matter that is to be assessed is that 35.7 percent of the contents took favourable stand for the given theme of the story. When we look at the theme of the story for which they took favourable stand is to policing/community relations.

Generally, style for writing online journalism consists of lively and tight. For all the reader online are very actively participate in a fastest pace. The contents must be very crisp .Mostly online journalists can follow “Model T” story structure. In this model, a story’s lead -- the horizontal line of the T -- summarizes the story and, ideally, tells why it matters. The lead doesn’t need to give away the ending, just give someone a reason to read on. Then the rest of the story -- the vertical line of the T --can take the form of just about any structure: the writer can tell the story narrative; provide an anecdote and then follow with the rest of the story; jump from one to another, in a "stack of blocks" form; or simply continue into an inverted pyramid. The study concluded that the descriptive method has been followed for the half percentage of the report.

Table 3. Stylistic Dimension

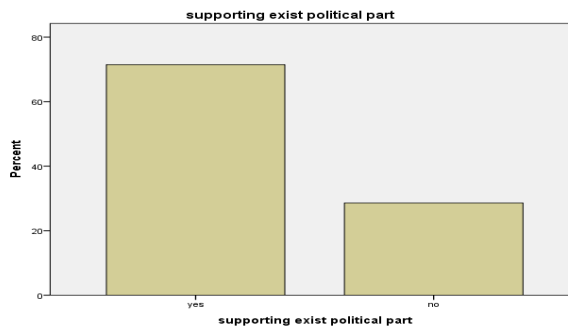
Stylistic dimension	Frequency	P e r c e n t
a r g u m e n t a t i v e	4	2 8 . 6
d e s c r i p t i v e	7	5 0 . 0
S u m m a r y	3	2 1 . 4
T o t a l	14	1 0 0 . 0

The stylistic approach of the most of the report uses descriptive analysis. And this study also cross checked the theme of the story and the stylistic dimension of the report in order to find out the relationship between themes of the story.

Table 4. Theme of the story and Style

V a r i a b l e		S t y l i s t i c   D i m e n s i o n			T o t a l
		argumentative	descriptive	summary	
Theme of story	Race/Community Relations	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
	C r i m e	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
	E d u c a t i o n	0 . 0 %	0 . 0 %	7 . 1 %	7 . 1 %
	P o l i c i n g / L a w   a n d   o r d e r	7 . 1 %	1 4 . 3 %	1 4 . 3 %	3 5 . 7 %
	I n t e r n a t i o n a l   R e l a t i o n s / P o l i t i c s	2 1 . 4 %	1 4 . 3 %	0 . 0 %	3 5 . 7 %
	C u l t u r e / C u s t o m	0 . 0 %	7 . 1 %	0 . 0 %	7 . 1 %
T o t a l		2 8 . 6 %	5 0 . 0 %	2 1 . 4 %	1 0 0 . 0 %

The above table shows the relationship between the theme of the story and stylistic dimension. And it shows that the policing / creating law and order related matters are written as descriptive. The descriptive characteristic of the stories have their own status of information flow among the readers. And they have much more affect on the readers mind.



The study also concluded that more than 60 percent of the report during the given time period has been supported for the existing power. The democratic participant theory suggests that the journalistic communication must be aligned with the needs of the society. And the studies show that the most of the content favours with the existed power in the country.

### Major Findings

Contents and the theme of the story are more related to the domestic news. Neutral stand have been taken for most of the news stories other than to which related to law and order. News articles related to international relations and politics are favourably evaluated. It implies that this website declares its agenda of globalisation. Descriptive style of text to those related to race and community relations. Most of the stories support existing political power. This is not a healthy habit for a social institution in a democratic, secular country. Half of the stories uphold the national socio-economic development and half of them are not. Some of the stories created an obsessive pattern towards national economic security. 14 % of the stories are connecting religion with the government.

The website is innovatively active in the process of information flow. But there are traces of insecurities of democracy which can be pointed out by the support of the website to existing government. The platform for the task of creative democracy is yet to be defined clearly by this website. There can be identify some traces of fascism from the findings since some of the news content support fraudulent elections indirectly and the intertwining the religion and government. We have much time to be prepared against fascist authority and to practise creative democracy for a better nation. There are many limitations for this study as the samples are selected conveniently and only main news article has been studied. When the above study conducted for much more wider samples for more time frames, there is chance of different perspective basis on the news article.

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**The Influence and Magnificence of Wilderness: An Ecopsychological  
Exploration of Jean Craighead George's *My Side of the Mountain***

*This paper aims to look into the immense possibilities of effecting a child nature reintegration. Ecopsychological framework is employed to explain the multifaceted implications of this assimilation. Ecopsychology studies the relationship between human beings and the natural world through ecological and psychological principals. It explores how to develop emotional bonds with nature. A fundamental concept for ecopsychology is that it is psychologically damaging for humans to live disconnected from their ecological context, as most of us do in contemporary urban industrial cultures.*

"A child's world is fresh and new and beautiful, full of wonder and excitement. It is our misfortune that for most of us that clear-eyed vision that true instinct for what is beautiful, is dimmed and even lost before we reach adulthood." Rachael Carson

Living in a swift world our thoughts and actions have discernibly been influenced by the waves of globalization and the highly engrossing consumerist culture. Under the sway of the social media and visual culture, devaluing the rich natural bounties man is on a mad pursuit after technology. Nature no longer exist as a part or parcel of life, on the contrary it becomes just a source to be exploited and manipulated..

In this context it would be reasonable to have a comprehensive analysis of the vast potentials of practicing a nature cantered life right from childhood. What is learned as kids stay for long and this understanding promotes educators to instil values, morals and ecofriendliness in young age itself. But the threatening fact is that even the kids are getting addicted to technology and losing contact with nature. The young generation prefers to remain indoors and stay wired. We are fast approaching a time when children would no longer play outdoors, their laughter would vanish from woods and fields, and they no longer make out the wonder and joy of nature.

Richard Louv in his book *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder* reveals why children (and the rest of us) need direct experience with nature and includes new research that shows the necessity of direct experience in nature to healthy development. Louv coined a new phrase, nature-deficit disorder, to characterize "the human costs of alienation from nature". He listed it as diminished use of the senses, attention difficulties, and higher rates of physical and emotional illnesses. More than just raising an alarm, Louv offers practical solutions like following the traditional nature activities of gardening, hiking, fishing etc. to get reconciled with nature. He considers a first hand experience of nature as a curative therapy for every malady.

Wilderness settings can be particularly influential on a child's development. Wilderness ecopsychology recognizes that wild nature has healing powers. It sees

wilderness as a subject which embodies regenerative qualities and a colourful web of patterns, processes and rhythms which can revive the psyche. However, wilderness is not only colourful, but includes mud, grey rainy days and deathly hazards.

Dominant society is conditioned to believe that these are the evils of wild nature. It is taught to perceive wilderness, in whole or in part, as an enemy to be subjugated. People learn that wilderness is hostile, a threat to survival and a 'thing' to be conquered. According to wilderness ecopsychologists, such an outlook hampers active participation in personal 'raininess' or 'muddiness'. Contact with wilderness requires nothing less than embracing wilderness as it truly exists, whether rainy or otherwise. Wilderness ecopsychology holds that the wilderness environment in all its forms nourishes the psyche.

Children are born with a natural sense of relatedness to nature and this innate and developmental tendency towards biophilia or affiliation with nature need to be nurtured in their earliest years. Children display instinctive feelings of continuity with nature. It is well established by their fascination for fairy tales set in nature and populated by animal characters. Child psychologists Phenice & Griffore are of the opinion that it is important to help children discover what has been termed as their *ecopsychological self*. It's the child's natural sense of self in relation to the natural world.

Research has demonstrated that children's positive encounters with nature can formulate an enriching environmental ethic. If children's developing sense of self becomes disconnected from the natural world, then nature comes to be seen as something to be controlled and dominated rather than loved and preserved. The child develops biophobia that can range from discomfort and fear in natural places to a prejudice against nature and disgust for whatever is not manmade, managed or air-conditioned.

Noted American author Jean Craighead George's *My Side of the Mountain* is a novel that sketches vividly the child-nature interaction. George has penned more than one hundred books for children and young adults including the Newberry medal winning *Julie of the Wolves*, *My Side of the Mountain*, and its sequel *On the Far Side of the Mountain*. *My Side of the Mountain* features a boy who learns about courage, independence, and the need for companionship while attempting to live in a forested area of New York state. It skillfully blends themes of nature, courage, curiosity, and the balance between the need for solitude and the desire to find one's place in society.

The protagonist of the novel is Sam Gribbley, a 12-year-old boy who intensely dislikes living in his parents' cramped New York City apartment with his eight siblings. He loves nature and wants to live in the wilderness, away from people and material possessions. He decides to run away to his great-grandfather's abandoned farm in the Catskill Mountains to make a home among the trees, the birds, and the animals that inhabit the mountain. He learns the necessary wilderness survival skills by reading books at New York Public Library.

The novel begins in the middle of Sam's story, with Sam huddled in his tree house home in the forest during a severe blizzard. Every page of the novel is replete with the theme of emotional attachment to the land. Sam knows that in order to live solely off the land, he must trust and respect his new surroundings. Without all the uproar of the city to distract Sam, he can spend long hours watching how the woodland creatures interact with one another and with the environment. From these observations, Sam learns how he can take advantage of the natural bounty to feed, clothe, and house him.

Child psychologist Sobel advocates that in addition to regular contact with nature, one of the best ways to foster empathy during early childhood is to cultivate children's relationship with animals. Young children feel a natural kinship with and are implicitly drawn to animals and especially baby animals. They are an endless source of wonder for children, fostering a caring attitude and sense of responsibility towards living things. Children interact intuitively and naturally with animals, talk to them, and invest in them emotionally. Sam too has an innate liking for the flora and fauna around him. He establishes an emotional connection with the animal and plant life and observes all kinds of wondrous events. Some of them are creepy, some others are inspiring.

One day he happens to see a peregrine falcon hunting for the prey and decides to have a falcon as a hunting bird. When he goes to town to have a haircut he visits the local library and learn all about falconry. He camps near a cliff for several days to learn the location of the falcon's nest and steals a chick from the nest and the mother bird attacks him. He manages to get away with the bird and names it Frightful because of the difficult time he had getting it. He trains it to hunt and the bird proves very good at it. He then prepares a box trap to catch animals to eat and manages to catch a weasel whom he names as Baron. They become his close associates. Sam's observation of his first sunrise on the mountain sets the stage for the theme dealing with his connection to nature. "When the sky lightened, when the birds awoke, I knew I would never again see anything so splendid as the round red sun coming up over the earth." (MSM 27). These moments give him increasing respect for nature and its offerings.

As he observes the wildlife, plants, and changing seasons around him, he learns how to survive by making use of his knowledge. If he couldn't turn his observations into practical skills, he can't endure the harsh conditions. He understands which plants and vegetables are edible and which ones can be put to other uses. He learns how Frightful and the Baron manage to survive during winter, helps the local deer find nourishment by cutting down tree branches for them to eat, and overcomes his own vitamin deficiency by eating the right foods. He had stored food, built a stove to warm his homeland even created a ventilation system for himself and Frightful. So, when the winter finally ends, Sam knows that he has survived his ultimate test.

Another insightful aspect is the reintegration of Sam into the society. He who desired complete solitude in the early part of the novel later realizes that he needs human friendships as well and admits people back into his life. Though he is torn about his father's plan to erect a real house in the woods, and is concerned about sharing his space again, instead of running away he decides to stay. He has learnt to be sensitive



to his family that cares enough to change the way they live just for him. He has already proven that he can survive in the wilderness on his own and it has given him much independence.

The novel ends as Sam meditates on the fact that even if he went across the Pacific ocean to get away from people he still craves friendship and family. His journey in life is about balancing his desire to live off the land with his desire to be with people he loves.

In keeping with the observations of Richard Louv, it's found that Sam masters the lessons of survival while living in the open. His interaction with nature makes him focused, observant and self-reliant. He does things which were impossible for him till then. The confidence and self-sufficiency he gained in his woodland life would have been just a dream if he had stayed in his city home.

In the contemporary society it might be difficult to replicate a similar scenario as in the novel or make children live in the wild without parental care for long. But it could be compensated to a great extent through revising the curriculum with a green motif and incorporating diversified field programmes offering nature experience.

Environment friendly campaigns and sustainable living practices can further enrich the ecopsychological self developed in the children and create greater awareness and empathy in children for the environment. As Alan Dyer comments in his article *A Sense of Adventure* "Children the world over, have a right to a childhood filled with beauty, joy, adventure and companionship. They will grow toward ecological literacy if the soil they nurtured in is rich with experience, love and good examples."

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**Dissonance from Beyond the Grave:  
Yakshi or the Female Ghost in Kerala Folklore**

*This paper attempts to view yakshis as the production of a flawed society where unequal gender-power relations left individuals especially women helpless unless they positioned themselves outside the purview of the society and in extension offer an explanation to the creation and continued existence of such characters in myths and folklores. The oral nature of folklore makes it vulnerable to additions and/or subtractions over the course of time. Like most folktales, those portraying the yakshis have also undergone changes due to the numerous retellings in changing contexts. The prevalent notion of a yakshi is that of a vengeful evil spirit who seduces men before killing them.*

Every narrative is intricately bound to the context in which it emerged. In productions of art, as in people, reflections and influence of the socio-cultural background are present, at times evident and at times concealed. The genre of supernatural fiction which emerged across diverse societies and cultures was, for a long time, denied the respect accorded to other genres of literature. It was in the late 1900's that critical analysis revealed the layers of meaning in ghost stories and its potential role in gauging select aspects of the society of its origin. While there are certain motifs and symbols which are common across stories from diverse regions, there also exist tales which are deeply rooted to their societies and find greater resonance among its members than anywhere else. The figure of the vengeful and blood thirsty *yakshi* is a part of Kerala folklore which even while being a cultural creation manages to invoke fear in the minds of people across cultural and geographical boundaries. But when isolated from its cultural roots and transplanted in a different society certain aspects of the society fail to be conveyed. The *yakshi*, whether in her power over men, the conspicuous display of her sexuality or her nocturnal nature embodies many of the freedoms that the Kerala society (like many others) denied its women. Together with the fact that *yakshi* stories were usually passed on by the women in the family to the children, it wouldn't be illogical to assume that the experiences of women and their innate desire for justice contributed significantly to the creation and promulgation of these stories.

“Both feminist and anthropological theory argue that control over female sexuality is a fundamental component of patriarchal power and hence of women's oppression in all kinds of societies.” There was a period in history when Brahmin men in Kerala were allowed to have numerous sexual relations outside marriage. The use of the term ‘relation’ here is slightly deceiving because these relations were extremely transitory in nature. In order to avoid conflict over property division only the eldest son in a Brahmin family was allowed to marry within the same caste community. Others had to choose from a lower caste, usually the matrilineal Nair caste. After marriage, the men would spend the night at his in-law's home and return to his, at daybreak. The frequent travels from his own home to his wife's were interspersed by temporary retreats in the homes of other members of the Nair community who would willingly offer their daughters for the pleasure of the ‘high caste’ guest. *Yakshi* stories might

have been the creations of those women who were unable to confront or hinder the sexual escapades of their marriage partners because of the social system which favoured 'high caste' males and also created opportunities for them to engage in numerous sexual relations. The idea of a bloodthirsty spirit wandering the routes that they had to traverse might have deterred the men from making unnecessary rests and undertaking late night journeys. Left without any other means to ensure their partners fidelity, the image of the *yakshi* might have been devised by the womenfolk to induce fear in their men and consequently limit their opportunities for transgression.

A.K Ramanujan in his 'Folktales from India' defined folktale as a "poetic text that carries some of its cultural contexts within it." A contemporary reading of the *yakshi* tales might involve attempts to gauge the socio-cultural elements which influenced, if not led to the creation of the *yakshi*, a figure which has undergone transformations over the course of time. While systematically dismantling the various add-ons that the adoption to popular media contributed, what remains is a female spirit who seeks revenge for the injustice meted out to her. While society condoned the promiscuity in men (of the 'high caste') women were bound by rigid laws that were often merciless in its punishments for an 'erring' women. Even when living according to the society's conventions of right and wrong, they were disallowed a voice in the public or private spheres of their lives. They were helplessly bound to adulterous husbands and denied permission to even articulate their dissatisfaction. The women existed solely as a means to an end for the male population. They were not seen as individuals capable of leading an existence independent of their father, brother, husband or son. In a society which required from them compliance to the 'superior' male and suppression of their own needs, longings and resentments, *yakshi* stories emerged as a much required channel to direct their suppressed desires. Contrary to the actual situation, the women (*yakshis*) in the folktales exercised control over men, overturning the power relations in her own favour and taking charge of her destiny. Death granted them an opportunity to break free from the bindings of the stifling society. In the encounters between the *yakshi* and her prey, the former is always the puppeteer. Whether in her pretended submissiveness, gentle persuasion or direct invitation, the person who is in control is herself. Unlike reality where women have little to no power over their lives, sexual or others, the stories portray women as powerful beings capable of violent and destructive emotions and actions. Their quest for revenge is not merely for an isolated act of cruelty they suffered during their human life but for their prolonged suffering within an unfair system that made such acts not only possible but also condoned and justified it. In Gillian Beer's words ghost stories depict "the insurrection not the resurrection of the dead." The focus is not on the nature of these beings but on their motives and actions. Their supernatural existence is secondary to their violent quest for revenge against the injustices they faced. The social system was structured in such a way that any perceived threat to its smooth functioning was crushed without consideration.

Ghost stories use various means to evoke fear in the reader or listener. While many of these techniques are similar across diverse regions, *yakshi* stories possess their own set of culturally rooted tropes. The white sari, open hair, long canines, the sharp claw-like nails and high pitched laughter against the background of a violent, thunderous night sky accompanied by fiery winds and frequent bolts of lightning is a recurrent scene in the *yakshi* stories. There can be multiple interpretations on the meaning of

these attributes, each as plausible as the other. The description of the *yakshi* mainly involves an attempt to suggest power and freedom from social bindings (the sharp teeth and claws and the loose hair). White has always been associated with purity and virtue. The white sari might be a way of proclaiming to the world that neither the injustice committed against her nor her bloody quest for revenge makes her completely evil. She's more a victim than a victimiser.

The reading of the *Yakshi* stories as the voice of the suppressed women naturally leads to the exploration of another narrative closely associated with women's voices. According to scholars hysterical narrative has come to be equated with women's writing and the women's novel and has "taken on disturbing connections with femininity." What is understood as hysteria is often the expression of repressed desires through narratives, oral or written. Whether it be gender roles or power and status relationships within the society, popular literature consciously or unconsciously reflects it. Like any other, the hysterical narrative carries its share of social and cultural elements. The idea of the 'hysterical female' is prevalent in Indian fiction across linguistic, geographical and even cultural boundaries. Similar to the character Lakshmi devamma in U. R Anantha Murthy's 'Samskaara', female characters who are the victims of a rigid, unequal and suppressive society abound in Indian fiction. Women, who are twisted around like rag dolls by the numerous forces that operate in the society, in whom resentment accumulates and when unleashed possesses a hysterical flavour. *Yakshi* stories are similar in its depiction of a wronged women giving vent to her destructive emotions.

When read together with its context, the possible meanings of a text multiply. It sheds light on attitudes, beliefs and norms which directed individual lives at one period of time. The origin of the *yakshi* stories, closely bound to the socio-cultural context in which it emerged, show how repressed desires found expression in literature. While retelling is what keeps folktales alive, it also complicates and hinders the knowledge of its true roots. Contemporary society through its adaptation of folklore into popular media has made it their own, albeit in distorted ways. A stereotypical *yakshi* of recent films is draped in a white sari with unbound long hair and bloodshot eyes. They attack not only men but also women and children. The concept of a *yakshi* has undergone numerous transformations to suit the taste of the present day audience. In spite of this, the relevance of the *yakshi* tale persists because of both its vibrant and creative components as well as the insights it provides about the social conscience of its times.

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**Parapsychology: Scientific in the Unscientific**

*Parapsychology is a field of study which deals with things inexplicable by mainstream scientific society. It covers the study of disciplines associated with paranormal and psychic phenomena, which includes Telepathy, Precognition, Clairvoyance, Psychokinesis, Near-Death experiences, etc. It goes parallel to the traditional scientific study and its rules. It is called Pseudoscience (or false science), since it fails to explain the rationality behind truths of such phenomenon Parapsychology is a field that has been constantly disregarded and critiqued for not being able to provide convincing evidence despite decades of laborious research and waste of money. In short, every illusion of human mind, or things that cannot be explained by the mainstream scientific constraints, gets grouped under Parapsychology.*

Telepathy is a means of communication in which, thoughts or feelings are exchanged between individuals by means of other than the five classical senses. Precognition is the perception of information about future places or events before they occur. Clairvoyance is all about obtaining information about places or events at remote locations, by some inexplicable factors, whereas psychokinesis is the ability of the mind to influence matter, time, space, or energy by means unknown to current science. Near Death Experiences are the experiences reported by the persons who nearly died, or by those who experienced Clinical Death. Reincarnation is another popular belief that a soul takes a rebirth in a new physical body after death. Apparitional Experiences are phenomena often attributed to ghosts and they occur at places where a deceased individual is thought to have frequented.

Parapsychology is regarded as unscientific after decades of intensive research and experiments that consumed lots of time, money and energy. Each subdivisions of Parapsychology like Telepathy, Reincarnation, and the related experiences were studied upon a number of experiences. The results of such experiments were being subjected to in-depth scientific analysis and as per the results, the scientists came up with conclusion that Parapsychology is unscientific: that it is nothing more than an abstract and inexplicable feature of human consciousness; a vague fantasy of human mind. Following are some of the experiments based upon which scientific studies come to this conclusion.

Ganzfeld is a technique used to test individuals for telepathy. Two individuals were made to sit in two distinct rooms and their auditory and visual stimulus were replaced with artificial video and auditory stimulus, by making use of ping-pong balls placed over the recipient's eyes and a white noise( static, or similar sounds to the recipient.).In this experiment, the sender and the receiver are in Ganzfeld state and they were told to send and receive a video image via mentally. At the end of this experiment, the receiver is asked to recollect the video from among four options of videos provided. The studies by Ray Hyman and Charles Honorton had methodological problems and were well documented. Over half of the studies failed to safeguard sensory leakage and all of the studies contained at least one flaw. Thus, due to the absence of valid scientific explanations, these results were rejected and the

presence or claim of any kind of paranormal phenomena couldn't be supported with such claims.

Remote Viewing (sensing impressions about things unseen or unheard .They try to give information about things that is hidden from physical view.) Investigators conducted several such trials, including the Stargate Project, an initiative by Russell Targ. These were carried out at the Stanford Research Institute in the 1970s. But it failed to produce any document worth Practical Intelligence value. But they were able to come up with certain interesting positive results that couldn't be explained. Later, David Marks and Richard Kammann tried at replicating the same procedure done by Russell Targ and they discovered that there were some flaws in the entire procedure, and that they contained clues that referred to targets, thus exposing the lack of credibility of the Result. Thus, Remote Viewing experiments too got scripted as Unscientific.

Direct Mental Interactions With Living Systems(DMILS) is another one such branch of Parapsychology that studies the effects of one person's intentions on another person's psychophysiological state. In the experiments to devise this relationship, the 'starrer' is periodically asked to gaze at the 'staree' via closed circuit video links. Meanwhile, staree's nervous system activity is automatically monitored. The authors concluded that although some anomaly related to distant intention cannot be ruled out, shortage of independent replications and theoretical concepts made DMIL too an unscientific discipline.

Dream Telepathy too underwent such experiments. Stanley Krippner and Montague Ullman did a study of Parapsychology into Dream Telepathy, at Maimonides Medical Centre, New York. Even though some experiments proved true, majority were flaws. Thus again, unscientific tag got badged over Parapsychology. Near Death Experiences have a lot of researches and many people claim that they have undergone psychic experiences. Indeed, in 1977, Raymond Moody wrote the bestselling book "Life after Life" and later "Reflections on Life after Death". Along with him, others like Elisabeth Kubler Ross and George G. Ritchie too studied on this. But lack of theoretical evidences again defamed such studies to be unscientific. Reincarnation researches deal with rebirth and how a person associates with his/her previous life experiences, places and characters. Psychiatrist Ian Stevenson is the most popular name associated with Reincarnation Research. Researchers who believe in the evidence for reincarnation have been unsuccessful in getting the scientific community to believe or consider it as a serious possibility.

According to mainstream scientific society, there is insufficient evidence to support any existence of paranormal phenomena. Parapsychology puts forward extraordinary claims and to prove it, it is mandatory to provide extraordinary evidence. Those evidences provided are of poor quality and loosely controlled. Critics do point out instances of Cognitive Biases, fraud, availability error, etc. Scientific researchers claim it as a mental illusion and emotional variations and people's belief in paranormal phenomena causes them to discount the evidences against Parapsychology.

Some studies and claims give us an impression that psi and parapsychology is indeed a great field of study. Reincarnation and related stories are strong arguments of parapsychologists. One great example comes from University of Virginia psychiatrist Jim Tucker, who in 2008 published a review of cases suggestive of reincarnation in the *Journal Explore*. In the article, he describes a typical reincarnation case, where subjects start reporting a past life experience. All these were children of age around thirty five months. He describes the example of an American child Sam Taylor who described features about his grandfather and the major events of the past era.

There is a much more intriguing story of a boy from US, who claimed to be Marly Martyn. When he was 4 years old, Ryan would beg his mother to take him to Hollywood. He would tell about the stories of meeting and dancing with stars like Rita Hayworth. He also claimed that the name of the street he used to live had the word rock on it. Cynd, his mother arranged for a book that contains photographs of Hollywood actors and Ryan immediately relates himself to be the person in the picture. Ryan foretold the fact that the street he used to live had the word 'rock' on it, which indeed proved to be true. The address he mentioned was also very correct: 825 North Roxbury Drive in Beverly Hills, about the details of his children and so on. Martyn's own daughter didn't even knew that her father had two sisters, but Ryan provided the information

Out of Body Experiences and Near Death Experiences constitute the bulk of commonly identified Psi. Dr. Bruce Greyson, Professor of Psychiatry and Neuroscience at University of Virginia describes documented cases of individuals on a conference at United Nations. These individuals were clinically dead. And he observes everything that happens to them at the Medical Table below at the same time. He describes how there have been many instances of this- where individuals are able to describe things that should have been impossible for them to have knowledge of. Another significant statement by Greyson posits that this kind of study has been discouraged due to our tendency to view science as completely materialistic. Seeing believes: so to speak, in the scientific society. It is unfortunate that just because we cannot explain something through materialistic means, it must be instantly discredited. The simple fact that 'Consciousness' itself is a non-living thing is troubling for some scientists; as a result of it being non material, they believe it cannot be studied by science.

In 2001, International Medical Journal 'The Lancet' published a thirteen year study on Near Death Experiences.' Our results show that medical factors cannot account for the occurrence of NDE. All patients had a cardiac arrest and were clinically dead with unconsciousness resulting from insufficient blood supply to the brain. In those circumstances, the EEG ( a measure of Brain Electrical Activity) becomes flat, and if CPR is not started within 5-10 minutes, irreparable damage is done to the brain and the patient will die.

A study from the University of Southampton found evidence that awareness can continue for at least several minutes after death. The scientific world had earlier thought of this to be impossible. The Study, published in the journal *Resuscitation*, is the world's largest of its kind.

Mainstream scientists define Parapsychology as Pseudoscience or false Science, because this genre deals with things inexplicable; that cannot be explained in terms of rationality, and scientific constraints. It deviates from all the traditional parameters governing the Science. Parapsychology has been criticized for continuing investigation despite being unable to provide valid evidence for any kind of paranormal phenomena. In short, every illusion of human mind, or things that cannot be explained by the mainstream scientific constraints, gets grouped under Parapsychology. Thus, Parapsychology is regarded unscientific and as pseudoscience because Parapsychologists have no valid theories to test and no reproducible Data from their experiments. Thus, in short, let's conclude that Parapsychology is regarded unscientific because there are no proper means to justify the channel through which these findings have been arrived at. Let's consider two examples:

**Mentalism:** There is no scientific ways to define how another person is able to understand what the other person thinks about. This is something that cannot be defined under the traditional rules of Science. But trained and expert mentalists have proven track records and the results prove to be cent percent perfect.

**Multiple Personality Disorder :** Science calls Multiple personality Disorder a disease , but still there are no proper explanations to justify how a five year old girl talks a language totally unknown and unheard about. All these studies and viewpoints supporting Parapsychology have been rejected by the mainstream Scientific Society, as it has failed to keep up the standards, rules, and explanations that are being expected of and put forward by the mainstream scientists. This calls for the question,

The in-depth analysis of Researches and findings prove that Parapsychology is being regarded unscientific, not because that it has failed to produce results, but because that these results haven't passed the so called scientific scrutiny of the mainstream scientific society. In other words, it can be argued that Science has failed to prove the logic and rationality behind such Psi. If such is the case, how parapsychology and related genres can be regarded unscientific. Isn't it that Science hasn't matured enough to dwell into such multi-dimensional aspects of Intriguing Phenomenon? The "Unscientific" tag shall diminish its Growth and Development as a Genre.

Religious and fictitious tales have always made use of Superstitions, Black magic and Witchcraft. There are a number of vices in all societies all over the world, beyond border and culture; irrespective of ethnic or cultural backgrounds. Common man is looted and is subjected to exploitation on the grounds of Divine and Parapsychological deeds. Films, Literature and religious beliefs boost up the common man's inclination and quest towards the divine blessing.

We regularly observe instances of fraud and even deaths associated with practise of witchcrafts and Black magic. It has even turned out to be a big business. Thus, in order to check this fraud and malpractices, it shall be for the best to recognize Parapsychology as a Genre and to boost research and studies on this topic. As we are all aware, the present social scenario witnesses lots of vices in the form of witchcraft, and Satan Worship. Extreme forms of such practices even lead to tragic deaths. Thus it is necessary to have a proper framework and rules governing Parapsychology and its practices so as to educate and convince common man. Thus the scientific truths in



the so called unscientific phenomenon shall not only help in scientific research but also to free a society from the clusters of an age old malpractices and misbeliefs.

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**Libidinous Masculine Cameras:  
Portrayal of Females in the Mass Media**

*Visual representation of human body is the critical focus on visual culture. Media is a domain of male domination. Women are often misrepresented in the media. Women's advertisement value and photogenic value are over-emphasized on the media and her talents and creativity are undermined. Laura Mulvey's Visual Pleasure and Narrative Cinema and John Berger's Ways of Seeing give a full picture of how woman's body is utilized in media. Advertisements, Cinemas and Cartoons sow the seeds of the gratification of male sexual fantasy, sexual ordering of women's social roles, the eroticization and romanticization of female body, the sexual monstrosity of the black men in human minds. Media provides new language and aesthetic. In the film world, city life becomes central site for social disorder and violence; and the coloured or racialized youth are considered agents of crime, pathology and moral decay. The image of the black man as a sexual monster, for instance is the product of a white supremacist ideology that justified slavery which is well explained in Frantz Fanon's Black Skin White Masks. The paper analyses how different forms of media play an important role in the production and reproduction of the systems of inequality and stand as an icon of imperialism.*

Visual culture is concerned with visual events in which information, meaning or pleasure is sought by the consumer in the interface with the visual technology. While the image remains a focal point in visual culture studies, it is the relations between images and consumers that are evaluated for their cultural significance, not just the image in and of itself. Media is a domain of male domination where women are often misrepresented.

Most of the common commercial products are directly or indirectly related to female or woman. This is because of male gaze which is a theory developed by Laura Mulvey to explain the misrepresentation of women in narrative cinema. According to Mulvey, in narrative cinema, women are misrepresented as sexually desired by men so as to arouse the male sexual fantasies. Even for the products which are exclusively meant for men, the bait will be a woman. As woman's body has an advertisement value, it is taken as a bait as a part of marketing strategy. Here woman's body is commodified.

Laura Mulvey's influential essay "Visual Pleasure and Narrative Cinema" (written in 1973 and published in 1975) expands on this conception of the passive role of women in cinema to argue that film provides visual pleasure through scopophilia and identification with the on-screen male actor. She asserts: "In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*," and as a result contends that in film a woman is the "bearer of meaning, not maker of meaning."

Mulvey identifies three “looks” or perspectives that occur in film which serve to sexually objectify women. The first is the perspective of the male character on screen and how he perceives the female character. The second is the perspective of the spectator as they see the female character on screen. The third “look” joins the first two looks together: it is the male audience member's perspective of the male character in the film. This third perspective allows the male audience to take the female character as his own personal sex object because he can relate himself, through looking, to the male character in the film.

In the paper, Mulvey calls for a destruction of modern film structure as the only way to free women from their sexual objectification in film, arguing for a removal of the voyeurism encoded into film by creating distance between the male spectator and the female character. The only way to do so, Mulvey argues, is by destroying the element of voyeurism and “the invisible guest”. Mulvey also asserts that the dominance that men embody is only so because women exist, as without a woman for comparison, a man and his supremacy as the controller of visual pleasure are insignificant. For Mulvey, it is the presence of the female that defines the patriarchal order of society as well as the male psychology of thought.

Mass media have played and will continue to play a crucial role in the way white Americans perceive African-Americans. White gaze is an extension of male gaze. It is a misrepresentation of colonized community or stereotyping of colonized community as it is advantageous to white community. In a wide range of ways, the overall presentation of black males in the media is distorted, exaggerating some dimensions while omitting others. There are many forces — material, historical, cultural, and political — that shape and constrict the life chances of black males in the U.S. In other ways, the social, economic, and symbolic place of African-American men and boys is re-created and reinforced every day in the media. Among the most important mechanisms for maintaining or changing these perceptions are the mass media with their significant power to shape popular ideas and attitudes. In particular, public perceptions and attitudes toward black males not only help to create barriers to advancement within this society, but also make that position seem natural or inevitable. The media presents a disapproving picture of black males and this representation affects not only attitudes toward black men and boys but their actual life chances.

The collective image of blacks and black males has important effects. Many researchers discuss how distorted portrayals can be expected to create problematic understandings and attitudes among audiences. Under-representation overall in media portrayals and exaggerated negative associations related to criminality and violence evoke general antagonism toward black males, race-based socio-economic disparities and lack of identification with or sympathy for black males. Studies show that media images have the greatest impact on perceptions when viewers have less real-world experience with the topic; in other words, the “media world” can be mistaken for the real world, unless audiences have sufficient personal experience to counteract its effects.

Even audiences with real-world experience are not immune. Studies show, for instance, that stereotypic images depict black women as contributing to their domestic

victimization by their black male partners. Media gives the black people the identity of “the Other”. Images in the media have a negative impact on black perceptions of self; though there is no shared consensus on how exactly this plays out. Negative media stereotypes (thugs, criminals, fools, and the disadvantaged) are demoralizing and reduce self-esteem and expectations. While many aspects of black males’ real lived experience tend to be missing from the collective media portrayal, some aspects are very much present, and are, in fact, exaggerated. Perhaps the most-discussed pattern is the association between black males and *criminality*, particularly in television news — where they are not only likely to appear as criminals, but likely to be shown in ways that make them seem particularly threatening. African Americans are disproportionately represented in news stories about poverty, more likely to be entirely unemployed and “idle”. Negative images of black males continue to be used for entertainment purposes in cartoons and video games, whether through traditional imagery of black inferiority or by using black male characters disproportionately to represent both the victims and perpetrators of violence.

Even when black males are presented sympathetically, they tend to be absent from some important types of roles, *e.g.*, as fathers in parenting situations that audiences can relate to. In the world as depicted by the media, blacks frequently excel in sports, and more generally, are associated with physicality and physical achievement. On the other hand, black males are highly visible in these types of roles that can be considered positive but actually it shows the aggressiveness that usually goes along with this type of success. In films, their characters tend to have “macho” qualities that are valued by Americans; however, these film representations can also exclude or obscure other everyday virtues. According to Messineo:

...men of colour are faced with achieving masculinity [in media representations] through their corporal selves as physical threats (*i.e.*, as athlete or gang member) as opposed to their intellectual contributions... To be viewed as assertive and aggressive is valued in the culture but comes at the expense of other highly valued qualities... (755)

Stereotyping of minorities is often (if inadvertently) reinforced in newspaper reporting that addresses race-based health disparities. It ends up reinforcing negative racial stereotypes about black criminality, drug use, destructive sexuality, and inadequate fatherhood. The descriptions in the coverage tend to create and reinforce concrete images of people and families who are doing poorly and people who are “behaving badly.” Patterns in portrayals of black men and boys can be expected to promote antagonism towards them. Media content — not just news but entertainment and “infotainment” — usually promotes White privilege and the idea that Whites occupy the top of a racial hierarchy wherein Blacks are largely and naturally relegated to the bottom. Films that ameliorate White anxieties about Black men by turning them into comics or criminals to be laughed at and/or condemned further the state of racial denial that plagues the United States. It has been confirmed experimentally that exposure to stereotypical African-American characters and behaviours in entertainment programs has negative impacts on beliefs and attitudes about African Americans. Racism is often explicitly condemned in the media, yet black males continue to be underrepresented as positive forces in the mainstream,

framed in negative ways, offered limited roles in both fiction and news contexts, and so forth.

Blacks are overrepresented as perpetrators of violent crime. Many African Americans have an implicit bias *against* unknown faces of their own race, similar to biases shown by whites against blacks. Black males can come to internalize biases and stereotypes and then, through their words and actions, reinforce or perpetuate those distortions. A black male is in a position where his fate depends on how he is perceived by others, particularly whites, or on what kind of rapport he has with **them**. Most obviously, those responsible for media content may at times present a distorted, inaccurate view because of their own conscious or unconscious biases and stereotypes. Hypersexuality, violence, misogyny, and elite athleticism are extreme versions of stereotypical male qualities, and each is used to caricature and stereotype black males in particular. For various reasons, media of all types collectively offer a distorted representation of the lives and reality of black males.

Black women are portrayed as voluptuous nymphomaniac. They are portrayed as sexually aggressive in visual media. Black women are considered as ‘mammy’ who runs black families where men remain idle at home. That is not a realistic picture of black women. Not entire women in a community are sexually violent. Media play a role in reinforcing stereotypical and negative representations of Hispanics and Asiatics.

The paper analyses how different forms of media play an important role in the production and reproduction of the systems of inequality and stand as an icon of imperialism. An important research question has been whether media representations only *reflect* popular understandings that are already out there — or if they help *create* those understandings through repetition and exposure.

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### **When the Ghost Becomes God in the Dalit Cultural Practices of Kerala**

*What is the difference between God and ghost..? The capital letter of God gives us a clear notion of the difference between the two. Meanwhile one similarity is that there is no credential proof for the existence of either in the nature. Both of them are celebrated and ritualized in many popular cultures of the world. God is believed to be omnipotent and omnipresent, who guides his creations to the already destined future, while ghost will only haunt one to troubles, make obstacles and sometimes may cause one's death. As we do not have any access to know about the mysterious ways one has to go through after death, the opaque and blurred existence of ghost strengthens our belief in the life after death. It is incredible that in some places the people worship a ghost as a God, dismantling all the differences between the two concepts. Sometimes even a temple is built with the idol of a ghost in some villages.*

Karinthandan is such a celebrated ghost/God in Kerala. There is a small temple built for him near Lakkidi, on the way to Wayanadu. Karinthandan was murdered by a British engineer by treason. During the colonial reign, there was no easy way to the uphill's of Wayanaduso the Viceroy announced a huge reward for the engineer who can find a new route to uphill region. Karinthandanwho was the chief of Paniyas, was very intelligent to find a secret route alone towards the uphill region and he helped the engineer with his discovery. But the greedy engineer, in order to grab the fame and reward shot karinthnandan to death after finding the way. Upon the secret murder of that tribal leader, they built the road and started using it.

It is believed that the wounded soul of Karinthandan became a ghost and wandered there. He took his revenge for the injustice by attacking the travellers who took the road, the place became an accident prone area. In order to regain the peace and harmony, with the help of some poojar is the ghost of karinthandan is tied to the banyan tree with an iron chain after some rituals.

Karinthandan, influenced the lives of the natives in a way and he is regarded as a God now, a small temple is built near the tree and the native people worship him there. Truck drivers often stop there to pray for a safe journey. It was probably out of the fear of his ghost that people hailed him as their God.

Karinthndan is a deity, who protects the people of that place. There are many such myths and stories about the worshipping of ghost in and around Kerala. This paper analyses the folk history, makes an effort to turn out the secrets behind these cultural practices, and answers the question whether these worshipping is out of fear or devotion.

Mainstream religions never considered ancestral worship till date. They have to perform some rituals annually for the satisfaction of the soul of the deceased. It is known as 'Shraddha'. On this day the family members pray to God for the departed

soul's salvation in the next world. After the rituals, boiled rice is offered to the soul and it is believed that crows should come there to eat the rice. Less the soul fails to get salvation and there will be some dissatisfaction with the soul. Even though the deceased are remembered on that day no one prays to them. They remain helpless, powerless as shadows in the memory of the living.

Most of the dalit communities regard the spirit of the dead one as an ancestor or Guru. The ghost of the person becomes the messenger between God and the people of that community. The spirits of the ancestors are believed to have an influence on the lives of their living relatives. Not every deceased person becomes an ancestor; there are certain conditions to be fulfilled. The deceased person must have lived a good, moral life. He/she should be excellent and unique in some fields. Usually the persons who are excellent in medical treatments or someone who possessed some magical powers becomes an ancestor.

After the death of a person, on the 41<sup>st</sup> day, the mourning period ends. On that day they prepare many food items and a particular person of the rituals who is called 'Inangu' performs another rituals and offers all these to the spirit of the dead person, sometimes toddy or liquor also offered along with this. After that the spirit of the deceased should be incarnated to an idol made of wood or bronze in the form of man. Then the idol of the spirit is also placed on the wood board on which all the ancestors of that family are kept. With this, the soul of the dead one is incarnated into a God of that community. These ancestors are to be remembered and prayed on every special occasion of that community.

In between the rituals there is a chance for a spirit possession. The spirit of the ancestor enters the body of the Inangu and he will behave and talk like the person. Inangu happens to be a person with some supernatural powers. He is enchanted by the spirit for that time being and he will be able to forecast the things. He may inform the requirements and desires of the dead person. There is no clear-cut way for explaining the things behind spirit possession. As per the Freudian psychoanalytic theory, the spirit possession is a culturally shaped hysteria. Medical science and psychiatry calls it as Multiple Personality Disorder and they believe it as a posttraumatic disorder.

In Indian culture, Mainstream religions have their own concepts about many things. Caste Hindus stand for the transcendental meditation, promulgated by an international organization founded by the Indian guru Maharishi Mahesh Yogi. Buddhism speaks for attaining enlightenment or awakening. It has the western connotation of a sudden insight into a transcendental truth. Meanwhile in Christianity they believe the coming of Holy Spirit. Though the beliefs and rituals of low caste communities have an enthralling significance, the native faith about their ancestor worship is not recorded anywhere.

Ancestor worship is already there in many parts of the world. The aim of the worship is to ensure the well being of the living, and for the special favours and assistance from them. It is an inseparable part of African culture. Evidence of ancestor worship has been found in ancient Greek and Roman cultures. It is known as 'ancestor reverence' in Japanese and Native American religions. Christianity never believes in

ancestor worshipping, they believe that worshipping other Gods and even ancestors may lead people away from the truth of God's existence.

In dalit cultural practices, ancestral worship is of prime importance. Actually, it may be a result of their being denied to worship the gods of the higher castes. They were continually rejected even from the temple premises and they were left with finding a God of their own. It may be because of that they started worshipping the nature. It is often found that a tree should be there in the temples of these low caste deities and they keep the place like a forest area. They never cause any damage to the environment in the name of development. They never hurt any creature that belongs to the place; even snakes are considered as their Gods. They may find it easy and cordial to worship their fathers, mothers and grandparents as Gods as because they were very much into protecting and caring the community when they were alive on earth.

Ancestral worship of the dalits is not because their ancestors love but might be out of fear too. Though the ancestors were very protective of their community, they might harm the same people if any disobedience or irreverence is shown. If they are not worshipped or obeyed as they wish, they can cause troubles and calamities to the community. Being the parents of the people of a community these ancestor Gods are also responsible to make them disciplined and bring into the line.

It is clear that it is not because of mere devotion they are worshipping the ghost of a person. a crucial fear about the supernatural beings may be there in their minds. It is a custom that we should always worship the things which are beyond our control, and unexplainable. They worship nature because of its unpredictability and influence on human beings. Ghost becomes God also in the same way.

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### **Parapsychology in Malayalam Cinema: an Exploration of Movies that Negate the Intervention of Supernatural**

*The intervention of supernatural in literature and drama has an ancient past, the origin of which can be traced back to Greek tragedies where a deus ex machina ( latin for 'god from the machine') is introduced to resolve a seemingly unsolvable problem which hinders the furthering of a plot. The interference of deus ex machina in the form of an unexpected incident, character, ability or object, has always triumphantly fulfilled the task of clearing up the conflict, surprising the spectators. Later, writers like Shakespeare, William Golding, Charles Dickens etc have successfully adopted this technique in their works exhibiting their own style and discreteness. The love for the unknown and the mystic remains unaltered even after centuries and it is quite natural for a comparatively innovative genre like cinema to retain its curiosity to experiment on it. The supernatural movies in the history of world cinema are the offshoots of this experimental curiosity.*

Horror has always been a favourite genre of film makers since its inception. Among the Malayalam horror movies released till date, a majority relies upon ultra mundane, mystic entities to explain paranormal experiences. Only a very few films have successfully interpreted such opaque anomalies of human behavior and experience, keeping the difficult – to – convince malayali viewers sealed to their seats. *Yakshi* (1968), *Manichitrathazhu* (1993) and *Ennu Swantham Janakikutty* (1998) are three such masterpieces which have turned out to be unforgettable parapsychological thrillers.

The mental trauma, once a heart throb - of - many, undergoes after a defiguring accident is imaginable. Professor Sreenivasan, the hero of K.S.Sethumadhavan's *Yakshi*, becomes a victim to such a mental imbalance after the life changing accident at the chemistry lab. Avoidance and contempt from people who once admired and worshipped him, adds fuel to his inferiority complex. Unexpected acceptance from a beautiful lady fails to satisfy his logic. Finally, his perplexed self finds an answer in a fantasy that has always fascinated him – the advent of a ghost – a *Yakshi*. Sreeni's inability to mate with Ragini arises out of his self – built world of inferiority, where he finds it impossible to get a soul mate who can wholeheartedly accept him along with his defects. His conscious, proud self, hesitates to accept this fact; instead feels self - satisfied and relieved with the reason as Ragini's uncanniness. Ragini's dubious past, her initial appearance at the night of Amavaasi, servant Paramu's unnatural death on the very day of her arrival, flowering of milk wood – pine (Ezhilampaala), estrangement of dog towards Ragini further complicates the already retarding sanity of Sreeni. Sethumadhavan's directorial brilliance tries its best not to leave any loopholes for the supernatural to exist baffling human logic, still successfully calming the appetite of expecting viewers of this genre.

Fazil's inimitable classic *Manichitrathazhu* portrays Ganga, the heroine, as a psychic patient whose sympathy for the justice denied tamil dancer Nagavalli transforms to an empathy which sets off her dual personality. The roots of mental illness once subdued by a psychiatrist during her childhood, returns vigourously when exposed to the

colourful myths of ancient Madambilli tharavadu. Ganga's complete recovery after Dr.Sunny's unique method of treatment, points out a least explored necessity in psychiatric treatment, ie,the necessity in differentiating between parapsychological experiences and psychopathological hallucinations and adopting appropriate treatment methods.

Paranormal behaviours are better to be understood as normal reactions to stress – a crisis which is very often life – threatening. Poltergeist phenomenon – the movement of objects without the use of any sort of physical means – is another parapsychological aspect explored in the movie. For instance, Ganga seems to destroy objects in front of Nakulan and others with remarkable speed and accuracy, without getting noticed or caught. But here is something left, to be questioned. As per the studies, Poltergeist phenomena always occur in the presence of emotionally disturbed adolescents, ie,in the presence of somebody within the age range of 10 – 20 years; the range in which Ganga doesn't fit in. Another thought provoking scene is Dr Sunny's conversation with Nagavalli in the disguise of Karanavar at thekkini. Sunny talks to Nagavalli, the 'double' in Ganga, locking her from outside and identifies her aim. Once the conversation is over, Sunny's psychological knock at the door seems to have brought this 'double' to an inactive state. When he opens the door, what he perceives, is brilliantly left to the viewer's imagination. Does Sunny see Ganga inside?.Or does she escape with a miraculous speed befooling his sense of perception?. Sunny's frozen expression when he meets Chandu while following the auditory advances that indicate Ganga's direction of movement underlines this possibility. Such questions in relation to out – of – body experience which the movie attempts to highlight, remain unanswered.

Similar instances can also be spotted out from *Yakshi*.Ragini's odd expressions resembling a Yakshi in many scenes, Anandhan's narration of the sight of a legless apparition during Amavasi night;the day in which Ragini appears for the first time before Sreeni,the mysterious electricity fluctuations at Sreeni's house which Paramu, Anandhan and even Sreeni himself witness seem to challenge the possibilities of a logical interpretation.

Precognition-the knowledge of future events that cannot be prognosticated from available data- is another paranormal characteristic explored in *Manichitrathazhu* where we find Ganga precisely calculating the depth of Nakulan's sleep and manages to get up during midnight, propelling her Nagavalli avatar and returns back to bed as Ganga.

There is nothing unusual if Hariharan-M T Vasudevan Nair combo brings magic on screen. The lonely 9<sup>th</sup> grade student Janakikutty's hallucinations are somewhat comparable to that of Sreeni in *Yakshi*,though it doesn't reach a fierce form as in the second case. Persistently scolded by elders and ridiculed by cousins, Janakikutty's subconscious self finds an apt companionship in Kunjathol, the omnipotent Yakshi who is able to recognize the goodness within her. Just as Sreeni finds a wife,far more beautiful than his ex-lover who rejects him after his mutilation; Janakikutty comforts her annoyed self befriendng someone infinitely superior to those who depreciated her. While, Sreeni attributes his fantasies on a mortal lady who co-incidently becomes part of his life, Janakikutty limits herself to her own hallucinatory world beyond

which Kunjathol, Karineeli and ghost of deceased Grandma have no existence. The delusions experienced by Sreeni and Ganga transcend the boundaries of self, catering different levels of paranormal experiences to people who surround them. Thus Janakikutty seems more psychopathological while Sreeni and Ganga appear more Parapsychological.

Janakikutty who faints after witnessing Kunjathol's unexpected transformation to a dreadful ghost, retains her memories about Kunjathol and all related events even after her medicated sleep. Sreeni, too, who miserably sways between his immense love for ragini and his indomitable fear of losing her, who is still at the verge of sanity and insanity, finds it possible to recollect his dream-like memories about Ragini; both real and whimsical. But Ganga completely forgets her Nagavalli avatar and all associated links when she wakes up from her hypnotic sleep after attaining complete recovery. *Ennu Swantham Janakikutty* and *Yakshi*, thus defy the parapsychological notions on the possibility of both selves to remain active at the same time. Else there is a possibility for another interpretation, ie, mental illness, Janakikutty and Sreeni are prone to is more subconscious in nature, while Ganga's second self exists in the unconscious layer of her mind.

Parapsychological occurrences are supposed to be more visual than auditory while psychopathological illusions are more auditory than visual, Cinema as a communicative medium has always contested with this view intentionally or unintentionally. The auditory experiences aid the visual experiences in most cases; as such collaboration is inevitable for horror movies to produce the desired effect. The three movies under consideration abundantly discuss the auditory encounters of the protagonists' disturbed selves. The sound of ankle bells, wind, music, strange knocks from nowhere are some archetypes repeatedly made use of, in order to propel the optic effect.

Forgetting these somewhat negligible evasions pointed out, the movies have unquestionably succeeded in effecting the parapsychological elements on screen, without integrating the firm actuality of a ghostly, metaphysical, supernatural phenomenon and also in exemplifying the rational possibilities of bizarre, breath taking, paranormal happenings that have always puzzled and still keep on puzzling human psyche.

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### **Conceptualising Spatial Relations of Locatives in Malayalam and English**

*Some locatives often are used in the same linguistics environment with slight difference in meaning. When we want to express a relation in connection with space or time between two entities the speaker has to make a choice of locatives. All locatives are used with spatial meaning. The Distributional Analysis of locatives with respect of the locative and directional dimension is benefit for understanding semantic shades. The major cognitive theories of how learners organize language knowledge are based on analysis of sentences for meaning. This paper attempts to encode spatial relations of Malayalam and English locatives.*

Learning a language is making connections between a particular linguistic sign and its sentential meaning in that particular language i.e. linking the visual representation of the context with its meanings. "A preposition expresses a relation between two entities, one being that represented by prepositional complement". (Quirts, 1985:673). Prepositions include form, function and position, which can show position or time. They are locators can be called locative prepositions. Which show relationships. Fine and Josephson define prepositions in terms of location rather than their form and function. They can be distinguished from one another through a mutual combination of contrastive and semantic markers – understanding of prepositions in semantic complexity of markers, which consist of a relation marker and function marker operating on objects. A postposition is an element that can be added to a nominal in one of a subset of a set of case forms to form a postpositional phrase standing in a functional relationship with a verb (Asher and Kumari, 1997:190). Postpositions in Malayalam function as case endings and perform to inflectional markers and sometimes they have free forms that stand alone.

Prepositions are used with spatial or temporal meaning where something is going or work as case or more specific to extend its sense with their directional path, source, goal etc and how it related to other words to get its sentential meaning. The analysis of locatives with respect of their positional and directional dimension is useful for understanding semantic shades. It attempts to encode and decode spatial and temporal distinctions of Malayalam and English locatives and also find the syntactic function, they specify the semantic role of the noun phrase to the rest of the clause. Semantic roles are the conceptual roles which influence the control profoundly. The human mind makes clear categories when referring to semantic space, locative prepositions are themselves quite variables. They are very influential and affect the choice of locatives. It is noted that, Goal, Location, Direction, Setting, Time, Manner give the conceptual meaning thematic. A close examination of words in a sentence reveals that they have different senses to attribute sentential meaning.

Primary function of locative is to locate things in space. In this point locatives are classified according to a static location or a change of location. The locatives can be distinguished with destination and position. Static location is conceptualized by

objects fixed position or its position in terms of path that must referred to as end point location. Different locatives are used to indicate a static location. – at, behind, between, beyond and so on.

An object is described in terms of motions. Change of location means movement from a source to goal (destination). The locatives such as across, by, over, past, through and under can express the path towards an end point location. Destination is meant by the movement with respect to an intended location and position is meant by static location. The two parameters of locatives are the located object and the reference object. The locative object is identified by its location is being specified in the sentence. The location of the located object is indicated in terms of a preposition in English. In Malayalam a case, case suffix, postposition or a postpositional suffix and a reference object.

Meena is in the room.

Meena muriyil undu.

Located object - Meena; Reference Object- The room (muriyil)

In Kracht's terminology a locative expression is made up of three components: The Ground DP, a localizer, and a modalizer. The localizer specifies how several objects are positioned with respect to each other, the configuration; the modalizer describes the way an object (the Figure) moves with respect to the configuration. In Kracht's proposal the number of possible modes is fixed cross-linguistically:

#### Modes for Special Markers – Kracht 2002

Mode	Meaning	Locatives	Case
Static	Object is at the motion	at	Locatives
Co-initial	Object Moves Away from the location	From	Ablative
Co-final	Object reaches at the location	to	Allative
Transitory	Object enters and leaves the location	Through	Perlative
Approximation	Approaches a location	Towards	Versative

Kracht analyses the spatial structure with two terms mode and configuration. He described configuration is the way in which objects are pointed with respect of each other. This configuration related with preposition that do not indicate the change of location. Ex – At, in, on, between. The mode describes how the located object moves with respect to configuration. Locative prepositional phrases are prepositional phrases that describe a location. Some locatives are positioned with the orientation of an observer. Ex – in front of behind, up, down, above, beyond. The semantic marker is a formal symbol referring to their content in terms relational and functional markers between small subjects of the expressions which are connected by the locatives. Semantically rich prepositions are described as lexical prepositions Jack end off

explains prepositions on the basis of path with starting point and end point i.e. path and locations, location and goal. Place referring locatives are known as locational and path referring locatives are known as directional locatives. According to cognitive linguistics mental images of words in the context can be visualized by spatial orientation. Lestrade (2010) further reduces the list to just the first three directional meanings (static, cofinal and cointial), deriving the other modes from these primitives. In contrast, there is no limit to the number of possible configurations? Configuration is complex, multidimensional, and culturally-specific, constructed out of a posteriori concept such as vertical positioning (gravity), contact, containment, and many more. Both the static cases (e.g. inessive) and the dynamic cases (e.g. illative) depend for their interpretation on a configurational component that has all the hallmarks of lexical Roots: complex, multidimensional meaning, cultural specificity, and sensitivity to context.

The two NP-s are referred to in the literature by various names ('theme', 'located entity', 'located object', 'spatial entity' ... for the first NP, and 'reference object', 'reference entity', 'localiser', 'landmark' ... for the second NP). "The Figure is a moving or conceptually movable object whose site, path, or orientation is conceived as a variable the particular value of which is the salient issue. The Ground is a reference object (itself having a stationary setting within a reference frame) with respect to which the Figure's site, path, or orientation receives characterization" (Talmy, 1983: 232). Language as a whole can be thought of as a mapping between sounds and meanings; phonological structure is the specifically, linguistic encoding of sounds, and conceptual structure is the encoding of meaning. Syntactic structure serves as a way-station. Between these two structures, making the mappings between them more articulate and precise. ( Jackendoff , 2002: 126) Languages differ significantly in the way they classify spatial configurations which is due to the different ways languages categorise space (Rohlfing 2001). Semantic analysis or semantic mapping would be helpful in identifying spatial relations often expressed by orientation of the speaker. Dimensions are semantic properties itself employed to get a wider sense of locatives; some locatives relative in position and direction. Dimensions are structures of consciousness that leads to its own organization and qualifications.

Representations of –Mukalil

1. We flew over the clouds.

Nanghal meghathinte mukalilude parannu -path referring-directional (movement)

2. She lived in a flat above this shop.

Aval shopinu mukalithe flatil thamasichu. –place referring-locational

3. He climbed up the hill.

Avan kunnil mukalilekku kayari -place referring-locational

4. The book is on the table.

Aa pusthakam mesekku mukalilanu. Place referring -locational

5. The candle is on the book.

Mezhukuthiri pusthakathinu mukalilanu.

6. She is on the horse.

Aval kuthira ppurathanu

Malayalam locative Mukal represents English locatives over, above, up. They refer path and place (Directional-Locational). Representation of [Uude]

7. We walked along the bank of the river.  
Njanghal puzhayude theerathiloode nadannu..path referring directional
8. Passengers must cross the line by the foot bridge.  
Nadappalath mathrame yathrakkar kadakkavu.path referring directional
9. The water flows through the  
Pippiluude vellam ozhukunnu.-path referring-directional
10. The ball rolled over the grass.  
Panthu pulthakidiyiloode urundu-path referring directional
11. The old man walked across the road  
Vruddan theruviloode nadannu.path referring directional
12. The secretary glanced down the list of names  
Peruvivarappattikayiloode secretary kannodichu.path referring directional-locational
13. I heard the news on the phone.  
Phoneloodeyanu njan aa vartha kettathu path referring

Dimension	Locatives in English	Locatives in Malayalam
Front –Back	In front of, Behind, Before, After	Mumil/mumpil, munniluude/mumpiluude, munnillekku/mumpillekku, pinnill/purakil, pinniluude/purakiluude, pinnillekku/purakillekku
Top down	Above, Below, Over, Under, Up, Down, Upon, on, Beneath	Mukalil, Mukaliluude, Mukalillekku, Mukalilkoodi, Meethe, Adiyil, Adiyiluude, Adiyilkoodi, Adiyillekku, Adiyilinnum, Thazhe
M i d d l e	Between, Among, Amid	Idayil, Idayiluude, Idayillekku, Idayilinnum, Idayilayi, Madhyathil, Naduvil,
Proximate	About, By, Next to, Beside, Near, Close to, Along side	Aduth, Adukkal, Arike, Arikath, Arikillekku, Thottaduth,
I n t e r i o r	In, Within, Inside, Into	_il, Ullil, Ullillekku, Ulliluude, Ullilinnum, Ullilkoodi, Akath, Akathekku, Akathuninum
E x t e r i o r	Off, On to	Purath, Purathekku, Purathuninum, Veliyil, Veliyillekku, Veliyilinnum
U l t e r i o r	Beyond, Past	Appurath, Appurathayi, Appurathninum, Appurathekku
Circumferential	Round, Around	C C h u t t a p p e t t u , h u t t u m ,
M o t i o n	By, Through, Along, Across, Towards, Alongside	_Uude, Udaneelam, Kuruke, Nere, Arikiluude
P o i n t	A t	_ i l , N e r e

Malayalam locative *\_Uude* (Perlative) keeps the semantic shades of English Locatives such as *along, through, by, over, across, down, on* that Path or direction. Some relational markers are used to show the dimensions of locatives such as direct path, movements. Semantic and functional Dimensions are used as mathematical and geometric way of expressing length, width, height, and diameter. Defining dimension give proper recognition of the nature of consciousness and help to conceptualize the space or the position. The locatives are relative in position and their dimension. They are categorized as front back, top down, middle, proximate, interior, exterior anterior, posterior, superior, inferior lateral, citerier, ulterior. Sometimes the dimensions are regarded as points or a place to a location to one is attached dimension '0' and the same place is in terms of residence dimension 2 or 3 is appropriate. The referent is considered as a surface dimension type 1 or 2 and if it an enclosed one, dimension 2 or 3 is considered. Locative *ilninnu* states the source and *lekku* represents destination

Locatives are regarded as relational expressions that encode spatial relations and give answer to the question where and they reflect a concept of location. Understanding its semantic shades with respect to spatial relations by comparing and contrasting of two languages are useful to get the wide implications of locatives. Spatial relation involves two entries, figure or theme or trajectory and a ground (or location or

landmark). The figure can be perceived as location or the motion related to the ground, In Malayalam postpositions inflected with case markers showing an extension. Postpositions are case specific that follow all cases. Case suffixes are capable of conveying different shades of meaning.

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### **Women's Political Participation – Problems and Prospects**

*Political participation is viewed in terms of actions such as membership in a political party, standing for election, holding office, involving in social issues etc. This also assumes basic levels of confidence, skills, and resources. Although the constitution of India removed gender inequalities caste and gender, discrimination continues to be widespread barrier to women's political participation. Today there is an urgent need to define women's political participation larger than just women serving a public office. Discriminatory practices, social norms, and cultural perceptions that women are not well suited for leadership and decision-making positions, combined with family and child-care responsibilities, discourage and limit women's involvement in politics. Women's limited participation in political decision making acts as a barrier to making policy and service delivery more responsive to women's needs and more accountable to women. This paper attempts to explain the reasons for women low participation in politics and issues hindering their active participation.*

Women's Participation in politics is not very impressive in India. The number of women politicians is very low compared to men. Participation of voting cannot be regarded as a real indicator of political empowerment. Still women have very lower representation in the higher cadres of the political parties, especially in policy making executive bodies. Deprivation of power due to gender inequality is a political reality in India. Without women's participation in politics, issues concerning women would remain neglected. It is a fact that the participation of women in political process will reinforce their economic and social emancipation. The country ranks 20th from the bottom in terms of representation of women in Parliament, as per the World Economic Forum's Global Gender Gap Report 2012.

Politics so far remained essentially a male game; but it cannot be allowed to continue the same. Women have to get into it for translating the aspirations of women citizen into reality. Political parties have dominated the conservative cultural perspective and no conscious attempt has been made to increase active participation of women. A women Politician either to conform the expectations of the family and retreat from the public life or to leave the family in the pursuit of an uncertain future in politics. Most popular women leaders in our country are either from a political family (Sonia Gandhi, Shiela Dixit, Vasundra raje, Rita Bahuguna etc). Otherwise some single women who made their own Political space, like Mayavathi, Mamta Banerjee, Jayalalitha etc. Participation in political process is important pre-condition for the social and economic emancipation.

The status of women in Indian politics improves only through the change in the traditional ideology and mindset of the society. Most of Indian women valued their home identity. Political participation is one of the major ways to ensure women's empowerment, to increase decision-making power and greater ability and to influence matters that affect their lives in the community and the larger society. Women's empowerment begins with their consciousness - perceptions about herself and her

rights, her capabilities and her potentials, awareness of her gender and socio-cultural, economic and political forces that affect her.

Mahatma Gandhi also believed that full and balanced development of the nation and establishment of a just society is possible only when women participate actively and fully in the political deliberations of the nation. The Balwant Rai Mehta Committee on Panchayati Raj System emphasised that rural women should not become mere beneficiaries of development but should be made equal partners in its affairs as contributors. Empowerment of Indian women can also occur through “bridging gaps in education, renegotiating gender roles, the gender division of labour and addressing biased attitudes.

73<sup>rd</sup> and 74<sup>th</sup> Amendments in the constitution of India provides reservation of seats and posts of chairperson for women in all grassroots level democratic institutions .This is a historic step of far reaching implications and significant repercussions on the political process in rural India.

Women’s participation in legislative bodies is not satisfactory. Following tables (Table1 and Table 2) shows that women’s participation is very minimal and dismal.

Table 1-  
Women’s Participation in Loksabha and Rajyasabha

Year	Loksabha			Rajyasabha		
	No.of Seats	No.of women MPs	Percentage of Women MPs	No.of Seats	No.of Women MPs	Percentage of Women MPs
1952	4 9 9	2 2	4 . 4 1	2 1 9	1 6	7 . 3 1
1957	5 0 0	2 7	5 . 4	2 3 7	1 8	7 . 5 9
1962	5 0 3	3 4	6 . 7 6	2 3 8	1 8	7 . 5 6
1967	5 2 3	3 1	5 . 9 3	2 4 0	2 0	8 . 3 3
1971	5 2 1	2 2	4 . 2 2	2 4 3	1 7	7
1977	5 4 4	1 9	3 . 4 9	2 4 4	2 5	10 . 2 5
1980	5 4 4	2 8	5 . 1 5	2 4 4	2 4	9 . 8 4
1984	5 4 4	4 4	8 . 0 9	2 4 4	2 8	11 . 4 8
1989	5 1 7	2 7	5 . 2 2	2 4 5	2 4	9 . 8
1991	5 4 4	3 9	7 . 1 7	2 4 5	3 8	15 . 5 1
1996	5 4 3	3 9	7 . 1 8	2 2 3	1 9	8 . 5 2
1998	5 4 3	4 3	7 . 9 2	2 4 5	1 5	6 . 1 2
1999	5 4 3	4 9	9 . 0 2	2 4 5	1 9	7 . 7 6
2004	5 4 3	4 5	8 . 2 8	2 4 5	DNA	D N A
2009	5 4 3	5 9	1 0 . 8 6	2 4 5	2 2	8 . 9 8
2014	5 4 3	6 1	1 1 . 2 3	2 4 1	2 8	11 . 6 2
Average	5 3 0	3 5	6 . 5 9	2 4 0	2 1	9

Source: Election Commission of India’s Website (www.eci.gov.in)

Table-2  
Women's representation in Kerala Legislative Assembly

Assembly	D u r a t i o n	Elected Members	No.of Women
First KLA	1 9 5 7 - 5 9	1 2 6	6
S e c o n d	1 9 6 0 - 6 4	1 2 6	7
T h i r d	1 9 6 7 - 7 0	1 3 3	1
F o u r t h	1 9 7 0 - 7 7	1 4 0	2
f i f t h	1 9 7 7 - 7 9	1 4 0	1
S i x t h	1 9 8 0 - 8 2	1 4 0	5
S e v e n t h	1 9 8 2 - 8 7	1 4 0	5
E i g h t h	1 9 8 7 - 9 1	1 4 0	8
N i n t h	1 9 9 1 - 9 6	1 4 0	8
T e n t h	1 9 9 6 - 2 0 0 1	1 4 0	1 3
E l e v e n t h	2 0 0 1 - 2 0 0 6	1 4 0	8
T w e l f t h	2 0 0 6 - 2 0 1 1	1 4 0	7
Thirteenth	2 0 1 1 - 1 6	1 4 0	7
Fourteenth	2 0 1 6 -	1 4 0	8

Gender inequality leading to deprivation of power among women. Women excluded from every spheres of decision making .It is not about men against women, but there is evidence to show through research that when you have more women in public decision-making, you get policies that benefit women, children and families in general.

#### Women Participation in Local Governance

Political Participation and grass root democracy have been strengthened considerably by the 73rd and 74th Constitutional Amendments that have created new democratic institutions for local governance by giving opportunity to women in the local administration. The last twenty years of panchaytiraj in India have seen women go from strength to strength in terms of their political participation. Indian Government raised reservation for women in all tiers of the panchaytiraj system from 33 to 50 percent. It considered as a milestone in the process of women political empowerment.

The Indian government has raised reservations for women in all tiers of panchayati raj system from 33 to 50%.The Union Cabinet presided over by Prime Minister Manmohan Singh, cleared proposal to amend Article 243(D) of the constitution for this purpose on August 27,2009

The patriarchal culture in our society considered politics and power very much eligible for men .The tradition of or society pulls back women from active participation in politics. According to Shvedova (2005) lack of confidence and Self-esteem is one of the main reasons for women's under-representation in formal political institutions, including parliaments, governments and political parties.

Benudhar Rout and Sahu(2012) concludes that the active participation of women in rural local governance system has remained restricted to a small number of women. The nature and extent of participation of women is limited to a few areas of rural local governance system and not up to the expected extent. The factors like that family bonding, and submissiveness and lack of understanding of their role, rule and responsibilities and the low level of awareness prevents from active participation in the rural local governance system.

Swetha(2008) in her work on “situating Indian Women” argues that no political party wants the risk of fielding a ‘housewife’ who is neither seasoned nor mentally prepared for a hectic political life. In comparison to men the “win ability” factor is very much low in case of women candidates. It is commonly believed that women generally do not succeed in winning a seat except when they carry the banner of same popular male figure.

Shamim Ishrat and Kumari Ranjana, (2002) opined that women’s enhanced participation in governance structures is viewed as the key to redress gender inequalities in societies. One of the important reasons why women have not received adequate benefits from years of planning and development was their inadequate representation, non-participation and non-involvement in the preparation and execution of plans for their economic development and social justice through decentralized institution

Farzana Bari (2005) in her study on women’s political participation reported that with their primary roles as mothers and wives and competing domestic responsibilities and care work, women are left with little time to participate in politics.

Vicky Randall (1987) in her Public-Private domain theory observes ideologically to justify women’s exclusion from public politics while women’s actual confinement to narrow domestic areas has been major break upon effective political participation. Public private convention has masked the crucial interdependence of these spheres. Not only women’s private roles but public policies have confirmed their private obligations.

#### Lack of Political Socialisation

Political socialisation is a developmental process by which people of all ages and adolescents acquire political cognition, attitudes, and behaviours. It refers to a learning process by which norms and behaviour acceptable to a well running political system are transmitted from one generation to another. Family, peer group, education, religion, gender, age and geography are different agents of this socialisation. These factors and many others that people are introduced to as they grow up will affect their political views throughout the rest of their lives.

Socialization of traditional gender roles may discourage women from participating in politics. While examining gender differences in political knowledge, Delli and Keeter(2000) theorize that women’s psychological connections to the political arena may be weaker due to “ the legacy of gender discrimination and societal views of the ‘proper’ (non-political) role of women.

### Inadequate Social Capital

Social capital may be defined as those resources inherent in social relations who facilitate collective action. Social capital resources include trust, norms, and networks of association representing any group which gathers consistently for a common purpose. The less the social capital the more difficult the social mobilization becomes.

Women's economic activities and the resources they may generate would strengthen women in several ways. "To have voice, the opportunity to participate in decisions, one must be able to put something on table"

### Significance of the study

Women's political participation is very minimal in our society. Women have to transform politically marginalised group to the key players of their organisation. Women participation in politics can make larger and lasting difference in the social scenario. Fifty percent reservation for in local governance gives space to women to develop their skill and prove their integrity and commitment in public service. This study focuses on the attitude of women representatives in local governance about need women political participation and challenges and issues facing while entering into politics.

Women in politics have failed to make family a part of public arena, despite the fact when they enter public space of politics they do not cease to be private individuals. When women enter politics through gender quotas, they are unable to transform the sexual politics in the state institutions.

Women's equal political status and capabilities with men and encourages other women to believe this could be a realistic aspiration for them. Involvement of women in the development process was being looked upon as a matter of not mere equality but necessity too.

Methodology and the objectives of this study are: To evaluate reasons behind women's low participation in politics. To analyse the challenges and issues of women representatives in political field. To find out measures to improve political status of women.

This study descriptively focussed on women representatives in different Grama Panchayaths in Thrissur District. Various panchayaths under Cherpu and Ollukkara Block Panchayaths in Thrissur district was the universe. 50 women representatives formed sample population for study. Samples were selected through simple random sampling method. A Structured questionnaire adopted for collecting data.

### Major Findings

#### Socio-Economic profile

The mean age of the respondents is 39. Manikyamaba (1996) also observes that the extent of participation of the young and the middle age is generally more than that of old age. Seventy percent of them completed S.S.L.C. Seven out of ten were Hindus. A great majority (83%) are from nuclear family set-up. Eighty percent of them were from middle class families

- Nearly sixty percent (58%) felt that burden of domestic responsibilities prevent women from participating in politics.
- Seventy percent agreed that society considers politics as a masculine activity.
- Majority (80%) strongly believe that they have leadership capability, but a considerable proportion of women openly said that they have less confidence in holding higher positions in politics.
- Seven out of ten were opined that certain norms in family culture are not favour women's political entry to a large extent.
- More than half percent (52%) of the respondents agreed that lack of sufficient role models adversely affecting women's participation in the public life.
- Nine out of ten expressed that without the family support no women can actively participate in political activities.
- Nearly forty percent of them have high stress due to role conflict. Rest of them are slightly stressed while performing multiple roles.
- More than half percent (56%) are not interested to continue in electoral politics due to lack of time to fulfil household duties.
- Seventy percent of them opined that women have average role in decision making process both in private and public life.
- Three fourths of them agreed that women should well aware of political administration; otherwise it will be the biggest challenge for them.
- Six out of ten have had communication problems in the beginning stage of their political career.
- Nearly half percent (46%) said that as a female representative there challenges regarding unnecessary criticisms and degrading identity.
- More than Seventy percent expressed their anxiety related to security while travelling, involvement in strange issues etc.

#### Suggestions

- Encouraging Self-esteem of girls and women so that they are able to reach the decision making levels.
- Political training of women should begin at school stage.
- Political organisation should keep transparency and gender balance in selection process.
- Programmes and campaigns should implement to change the Prejudices and attitude of the society towards political participation of women.
- Efforts should be made to build capacity for elected women representatives including communication skills, Problem solving skill, understanding negotiation and coalition building.
- Political discussion should carry out in class rooms and special training should be given to girls identified with leadership qualities.
- Improve gender sensitiveness in implementation machineries.

Women play a role, whether formal or informal, influencing decision regarding the policies, priorities that affect their lives, those of their families and communities. Efforts to increase women's political participation must take an incremental approach- looking where women are now and where there are opportunities for them to enter into public and formal political space.

Reserved seats or affirmative action to ensure women's political representation is an important first step in democratizing and engendering governance. However, the mere presence of women does not guarantee the quality or effectiveness of their participation, that their voices will be heard in critical decisions, or that concerns of women electorates will automatically be championed.. It is now widely recognized that women's representation and voices in decision-making bodies—as leaders and participants—can contribute to changes in laws, policies, service delivery, cultural perceptions, and social norms.

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**Foregrounding the Background: Gothic Representation of Landscape in  
Joe R. Landsdale's *Down by the Sea near the Great Big Rock***

*Landscape has an important role in gothic literature. From its beginning onwards, old castles, ruined abbeys, monasteries, subterranean passages, vaults and secret panels formed an important part of its story line. In early gothic texts such as in the novels of Anne Radcliffe, protagonists undertook journeys to far off exotic lands that are realms of danger and all kinds of excesses. Often in these kinds of texts, the setting is used as a tool to hint the deep psychological processes happening in the minds of the characters. An excellent example for this is 'The Fall of the House of the Usher' by Edgar Alan Poe in which the ruin of the house stands for the mental and physical decay of the person. In other words, in gothic writings, setting often functioned as a metaphoric substitute for the unconscious realm of human mind and uncovered its dark and twisted corridors.*

Joe Richard Landsdale (1951- ) is a contemporary American writer who is cited for his unique treatment of landscapes in his stories of gothic mysteries. First published in MASQUES in 1984 his gothic tale 'Down by the Sea near the Great Big Rock' delves deep into the intricacies of human mind. The story is noted for bringing transgression and violence in a setting where they are least expected. Landscape is an all-pervading presence which controls and manipulates the temperament of the characters in the story. This paper will focus on the role and significance of landscape in not only creating a kind of gothic mood in the work but also in acting as the initiator and the main motive force behind the terrible events unveiled in the story. It will also analyse whether and how far it conforms to the depiction of landscape seen in conventional gothic writings.

The story 'Down by the Sea near the Great Big Rock' revolves around an apparently ideal sort of a happy family—a husband, wife, a son and a daughter who camp on an unnamed beach in order to have fun for a few days. The camping offers a blissful time for the family with fine fire, spraying sea, silver moonlight, tasty marshmallows, lot of laughing, talking and playing on the sand, and all the thrill of spending holidays on the beach. Apart from these four persons, the landscape itself is treated as a character in this story. The work shows in detail how the mental dispositions of the notably loving and caring family members gradually change, leaving space to an insatiable desire for violence and murder, as the landscape invades the deep recesses of the minds of these characters.

Most of the gothic fictions are intimately connected to the architectural spaces in which the narratives are set. The titles of these stories themselves are testimonies to this fact. *The Castle of Otranto, The Castles of Athlin and Dunbayne, The Mysteries of Udolpho, The Fall of the House of the of Usher, and Bleak House* are some of the examples. In this story, the title not only indicates the setting, but the exact spot of landscape is also mentioned. But unlike the gothic conventions, it is not a building, a graveyard, or even not a forest. The title 'Down by the Sea near the Great Big Rock' may easily be mistaken for that of a lovely romantic tale. This deception through



appearance is applicable in the case of the landscape in the story also. In the guise of providing joy and comfort to the family the landscape was sapping the very life from it. The great big rock is far beyond a landmark in the story. There is something sinister and dark about this rock that becomes more evident when the story progresses. On the setting of a gothic fiction Jerold E. Hogle writes:

Though not always as obviously as in *The Castle of Otranto* or *Dracula*, A gothic tale usually takes place ...in an antiquated space- be it castle, a foreign palace, a vast prison, a subterranean crypt, graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, a factory, a laboratory, a public building, some new recreation of an older venue, such as an office with old filing cabinets, an overworked spaceship, or a computer memory.  
(Gothic in Western Culture 2)

In short, old, decayed, dark and closed places are the settings of conventional gothic fictions. In this story the landscape is open, airy and drenched in the light rays from the sun and the moon. It is a place where one becomes least conscious of the sinister. Thanks to the deceptive appearance of the beach, the family is completely obliterated from the dark influences it creates in their minds. So the family never really realized the fact that they were moving towards its own destruction. Here the ordinariness of the landscape proves to be more dangerous as the family does not get a chance to foresee the catastrophe awaiting them thereby closing all the chances of an attempt for an escape. Unlike conventional gothic tales the landscape never makes any visible restriction to the family from fleeing from that place. Its invisible chains were hidden under the aura of its serene and open look. The family never attempted escape because they were never conscious that they were imprisoned between the rock and the sea.

In the first night of their camping, the family saw a meteor shower when there was one more mile to reach the spot, which may be seen as a cosmic premonition, because it was described as “Bright lights in the heavens, glowing momentarily, seeming to burn red blisters on the ebony sky” (120). ‘Red blisters on the ebony sky’ will remind one of blood and wounds. Apart from this incident, the landscape offered a thrilling opening for the family’s expedition. The first day was lovely and light for the family with the husband and wife- Toni and Murray affectionately watching the innocent games of their son (Roy) and their daughter (Robyn) on the great big rock.

Towards the midnight, when the children slept, the husband and wife went for a walk on the beach. In the beginning even though they said some light words of tenderness, when the time went by they became more silent, and after a love making under the moonlit sky when they sat on the great big rock they could only utter some meaningless words. Murray sensed some kind of abnormality in this situation, but he consoled himself that they communicated not through words but through silent messages. It may be a kind of rationalization used by Murray as a part of his defence mechanism. Proposed by Sigmund Freud, a defence mechanism means the unconscious psychological mechanism that reduces anxiety arising from unacceptable stimuli. Rationalisation is one of the defence mechanisms, in which one’s behaviour and motivations are justified by substituting acceptable reasons for the actual

motivations. Here Murray's unconscious mind is already conscious of some kind of mysterious element gradually taking possession of the lucid flow of their thoughts thereby hindering an open communication between them. But his ego finds a pleasant excuse that their love is beyond words thereby evading an unacceptable stimulus.

In his *Interpretation of Dreams*, Freud says, "Primitive modes of operations that are suppressed during the day play a part in the formation of dreams... the suppressed material becomes the mainspring of the dream" (184). In the story, the family had a disturbed sleep during that night. Parallel to the ebb and flow of the sleeping minds the landscape also changed its appearance- "Outside the wind picked up, the sea waved in and out, and a slight rain began to fall" (121). The dark menacing unidentified thoughts that were suppressed during the day took their shapes corresponding to the altering weather outside of the camper. The landscape took possession of their dreams and they began to experience eerie sensations of violence verging on cannibalism. Waking from a disturbing dream, Murray looked at sleeping Toni's throat and greedily thought, "What a place to carve out some fine white meat" (121). It was a passing moment between sleep and waking, when the active unconscious had not retreated to the background yet that Murray made such a terrible thought. Murray snapped off the desire with a shock, but he had already given a form to his dark unconscious cravings, and it was only a matter of time that it would come again with more force and vividness.

Other three were also having similar kinds of dreams, Toni lying "with her mouth opening and closing like a guppie, making an "uh uh" sound" (121), Roy dreaming of squeezing something inside his hand, and Robyn dreaming of burning something. Once when she woke up between her dreams, Toni felt that Murray's face was something "to squash" (121). "That our dreams continue the impulses and interests of waking life has been generally confirmed by the discovery of the hidden dream thoughts" (183), says Freud. Here the dream shared by all the family members is not an arbitrary one, but it is only a manifestation of the dark motives that were hidden during the day time. It gives clues to how the unconscious minds operate.

In the next morning the husband and wife did not share words about the details of their dreams. They only mentioned they had the oddest dreams in the previous night. Perhaps they had forgotten the theme remembering only the shock it had created in their minds; otherwise they did not want to communicate it encoding it into words, thereby making it more real. In the morning the family showed more susceptibility to violence. The children's play in the water lost its innocence and simplicity as it deviated into some kind of a performance lavishly suggestive of brutality and wildness with Roy mocking the sound of the JAWS music and making fins with his hands and chasing Robyn through the water, while she screamed with false fear. Mocking a game the children were really performing their desire, the sea offering an apt setting for their ritual like play.

In the afternoon, the sea acted like a living thing. It was as if the sea had a life of its own and it was luring the couple under its charm. It "stroked like a mink gloved hand. Tossed them, caught them, and massaged them gently (122). Transporting the couple into a semiconscious passivity, the sea was gradually manipulating the minds of the couple leading them into a kind of savagery when the couple began to tear each

other's lips. If the scream from the shore had not forced them to return to their consciousness the couple may not have been able to escape from the deceptive grip of the sea.

On the shore the children had went far in their play. Roy had gripped Robyn's throat, and his knee was in her chest making her bent back over the big rock. "There was no play about it" (122). When the couple tried to wade towards the shore with their waning consciousness the sea showed its real nature – "the ocean no longer felt kind. It grappled with them, held them, tripped them with wet, foamy fingers" (122). It is difficult to know whether the monstrous sea was hindering them from reaching the shore or it was the possessed minds of the couple inadvertently making an attempt to linger in the sea thereby satisfying their thirst for the worst kind of violence, not only between their son and daughter but between themselves also.

When Murray pushed the boy away from Robyn he no more looked like his real self – "he looked at his father with odd eyes that did not seem his, but looked instead as cold and firm as the great big rock" (122). At that time Roy was completely out of the control of himself, as if he was possessed by the big rock just like the couple was possessed by the sea. Murray slapped the boy again and again with brutal force. More than a punishment for the actions of the boy it seemed like Murray was satiating his own cravings for violence. His behaviour was completely out of hand that forced Toni to say, "I've never known you to get that mad" (123). Roy himself confessed, "I've never been so mad before" (123). Through these words they were recognising the unbelievable changes that had penetrated into their behaviour since they began to stay on the beach. But they never reached at any conclusions. After this momentary illumination about their condition they again fall into delusions of cannibalism, and Murray looked at Toni's neck and thought of preparing lunch with a freshly sharpened knife, and the back of Murray's skull reminded Toni an over-ripe melon. The darkest craziest thoughts that had already peeped into their dreams now invaded their conscious mind in the daytime. Until the very last moment of their fall the family had all the chances of an escape, but they never realized that they were on the brim of a downfall. They were totally unaware of the danger awaiting them.

What happened in the camper during that night is not described in the story, but in the next morning, the police carried off four bodies from a blood stained fire-gutted camper. We can only guess that the family might have gone to the extremes of the hallucinations of their berated minds, and killed each other by wounding and burning. The only witness was the sea and the dark big rock whose role in the incident would apparently remain in the darkness.

When the bodies were taken away, two detectives wondered why someone would kill such a nice family in such horrible ways. One detective guessed, "Kicks may be" (123). The answer was true. But the 'kick' is not someone outside, but the madness inside the murdered that responded to the call of an external stimulus. The culprit was the same big rock on which the detectives sat and pondered over the murder. The novel ends with the portrayal of a serene and solitary beach under the bright gleaming moon concealing under its magnificent beauty a big satiated rock that slowly spread into the sand and swam towards the open sea slaughtering the fish that swam near it.

Unlike conventional gothic writings, landscape is not solely used as a tool to evoke gothic mood in the story. Here the landscape itself manages the slaughter of all the four human characters. Antiquated decayed closed settings are replaced by a placid open-door landscape that even possesses a soul of its own. From Walpole's gloomy castle of Otranto, Radcliffe's mysterious castle of Udolpho, and Lewis's dark subterranean vaults, through Poe's symbolic architecture of human mind, landscape in gothic fiction has acquired a space where it can be the prime determining element of the fate of the characters of the story.

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### **Interpretating *Ithihaasathinte Ithalukal* as Deep-Ecological Appraisal of *Aadikaavya***

*Though the term 'deep-ecology' seems to be 'new' for us, we have been familiar with the concept for the past few decades without understanding its real sense. Though many Malayali writers have produce denumerable works, undoubtedly Vaikom Muhammed Basheer emerged as the doyen of the deep-ecological movement in Malayalam literature and his famous work Bhoomiyude Avakaashikal stands as one of the classical works in this genre. The disposition of the author in the same is simply 'deep-ecological'. Author's persona considers all of the creatures as the possessors of the nature and shares a dislike of the human-centered value system which is the core of the consumerist society.*

Nature is not created only for human beings but it's for all creatures. The core of the concept of deep-Ecology is not different, giving inherent worth of living beings regardless of their instrumental utility of human needs plus living environment as a whole should be respected and regarded as having certain. The term in modern sense introduced by Arne Naessin his 1972 paper Deep-Ecology. Here in *IthihaasathinteIthalukal*, the author B Sandhyaputs *aadikaavya* under the 'green lenses' of deep-Ecology. From every angle it is a re-reading of Vatmiki *Ramayana*, presenting her deep- Ecological attitude by the contrasting Rama with his younger brother Bharatha, how Rama shattered the nature and Bharatha tried to safeguard it. The paper is an end result of an exploratory research for deep-Ecological elements in *IthihaasathinteIthalukal*. So it's a re-reading of re-rereading of *aadikaavya*, hence 'twice removed from reality'. Here we consider half a dozen of incidents in *AaranyaKandam* where Rama used his munitions as the epitome of the author's deep-Ecological attitude.

First to deal with *Rakshasa* (She calls them not *Raakshasa* but *Rakshasa-raksha* means protection, the protectors of the forest.) As they are born to protect the forest, there is nothing contradictory in attacking *rishies* who conduct *yaga* in the midst of the forest and making it smoky. To make the forest smoky means nothing less than contra venation of the entire eco-system. Rama, by holding his promise that he will be right back after fourteen years to hold the throne dwells inside the forest with the attitude of a real *kshathriya*. He can't cope up with the laws and culture of forest, tries not to change his attitude but to modify the other. *Kshatrhiya* has only an intension to protect the culture of *pura* (the kingship and town), as the protector of *puradharm*, Rama holds the duty to protect *rishicommunity* from *Rakshasa*. Killing them in other way is a hijack of laws and culture of the forest which demands extreme politeness and patience towards diversity of nature.

The most criticized act of Rama and Lakshmana is undoubtedly the abuse on Surpanaka. Any re-reader can't skip the chapter of Surpanaka without posting a critical comment. B Sandhya presents Surpanaka (presented as Chandramukhi, the queen of forest) who is more fine-looking and elegant than Sita. With the assent of Rama, Lakshmana touches her body with his sword. The incident can be interpreted

as the assault on nature herself. Being the products of *pura dharma*, Rama and Lakshmana can't comprehend the mind-set of the products of *kanana dharma*, which is entirely different from what they know. They fail to find any just in the deeds of the people of the forest.

In quest of attaining Sita, Rama has to cross sea to reach Lanka. Without attaining mastery over the skill of spreading water with his arrows it an impossible task. He decides to practice the skill on river Narmada. Being blind by his need he delivers sharp pointed arrows into the river and succeeds attaining his aim unacquainted of the fact that it would endanger the entire ecosystem of the river, which is symbolized by the arrow-struck breast of the lady of Narmada. Rama tries to pull out the arrow from her body, but she neither allows him to do so nor does it herself. B Sandhya presents her under the name Kushabaala (means daughter of *Kusha*, the potter) who symbolizes the entire ecosystem of the river. The hardest thing is that Rama doesn't feel sorry on what he has done; he consoles himself with the fact that that she is not a kshthriyalady, only a daughter of forest, killing her is not a sin. A reader can soothe her/himself murmuring "end justifies means" so as the author does.

Indrajith, son of Ravana is well talented in using *aagneyasthra* (the arrow of fire). So Rama decides his army should be well aware of the attack by fire and to tackle it. They choose antique trees to sit on and set them afire. The soldiers found space on the burning trees and attain the skill of taming fire. Their only intension is to attain the expertise, the rest should be disregarded. A major part of the forest becomes a handful of ashes at the end of heroic practice session. In another instance a green valley becomes dry as the result of their practice for the arrows from the sky.

The most celebrated construct of Rama is undoubtedly the *Ramasethu*, bridge towards Lanka which is exclusively made of rock and wood. To collect as much as rock and wood the army smashed mountains of *Kishkindha*. The bridge causes many environmental troubles on the life under sea. The author ironically suggests the practicability of construction of boats to move the army to Lanka rather than humiliating the eco-system on the mountains.

The entire flora, fauna, river and mountains are disturbed by the *ayana* of Rama. All these incidents are presented with critical comments of Bahartha. As it is mentioned, the author presents the deep-Ecological feelings through these comments and by contrasting them. As readers with spectacles of nature, we can simply call *IthihaasathinteIthalukal* as a 'deeper-Ecological' re-reading of aadikaavya. Article 21 of Indian Constitution, better known as Right to Life, says that "no person shall be deprived of his life or personal liberty except according to procedure established by law". It's high time we had amended the second word of the article into 'being' at least in our mind!

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**The Dramatic Art and Treatment of Communication in  
Samuel Beckett's *Waiting for Godot* and *Endgame*: An Appraisal**

*This paper studies to some extent the dramatic art and treatment of communication employed by Samuel Beckett who is accepted as the most powerful dramatist of modern English literature in his profound sense of the tragic self-estrangement of man and shows how Beckett, with an innovative device, created a completely new kind of theatre and represented the plight of man in a godless universe overtaken by unresolved and insoluble contradictions and enigmas of existence.*

The dramatist of today, according to Eugene O'Neill, is entrusted with the task of revealing the root of the sickness of our time. The root of sickness is described by the so-called dramatist as "the death of the old god and the incapability of science and materialism to give a new god to the still living religious instinct" the dramatist's task is to find a new meaning of life with which to allay man's fear of death" (Mellinger 18). The growing crisis of faith due to the collapse of old / traditional values has eaten into the vitals of modern life. No wonder, the thinking souls or existentialist have been moved by the urgency of man's self-estrangement in the modern world. The philosophers like Kierkegaard, Nietzsche, Dostoyevsky, Rilke, Kafka, Sartre, Beckett could not help feeling the existential anxiety of man and his rising alienation from the collective social consciousness. The rise of distrust in the original powers has marginalized humanity bereaving man of illusion about the controlling forces around him. It is this lonely existence of man which constitutes the essence of the contemporary literature.

Samuel Beckett is the most powerful dramatist of Modern English literature in his profound sense of the tragic self-estrangement of man. Being an innovator, Beckett created a completely new kind of theatre. Through this constant experimentation with themes and techniques, he enriched and enlarged the theatre. Being an original practitioner of Theatre of the Absurd, he does represent the plight of man in a godless universe overtaken by unresolved and insoluble contradictions and enigmas of existence. The originality of Beckett as a dramatist lies in his having revolutionized drama. Like T.S. Eliot and other exponents of modern poetic drama, Beckett began to write dramas in sharp reaction to the conventional dramas of well-made, fixed plots. The whole of his dramatic career had been a search for an adequate artistic expression of his anxiety, absurdism, depression and his distaste for art.

The essence of Beckett's writings is the fundamental reality of pain and loneliness of man. In fact, Beckett is a pessimist and he would harp on Hardy's poignant perception, "Happiness is but an occasional episode in the general drama of pain" (P348). No doubt, Beckett is a dramatist communicating his felt experience of pervasive pain in a callous Universe which is really absurd. Needless to say, man remains a helpless victim of the complex and amorphous designs of dark forces around him. Hence, it may be said that Beckett's dramas are nothing but a sincere

account of man's desperate and futile confrontation with the 'inscrutable forces'. And his characters are pitied against unavoidable happenings / necessities of life i.e., the abject necessity of being born, hard necessity of living and the sharp necessity of dying and this is what constitute the thematic strain of Beckett's works.

What makes Beckett's treatment of communication unconventional, complex and thus intriguing is the theme of irremediable plight of modern man which his plays seek to represent. A modern man is destined to live in what T.S. Eliot would call "The waste land," and whereas W.B. Yeats observes;

The falcon cannot hear the falconer  
 Things fall apart, the centre cannot hold;  
 Mere anarchy is loosed upon the world,  
 The blood-dimmed tide is loosed and everywhere,  
 The ceremony of innocence is drowned;  
 The best lack all conviction, while the worst  
 are full of passionate intensity".

The growing gap among man, nature and institutions like religion, education has irreparably damaged the essential unit / harmony of life and men has started experiencing the sense of unbelongingness, namelessness, loss of identity. Modern man is reduced to be a non-entity. The confines of human perceptions are declared too limited to apprehend the final truth. Horribly enough, speech which is a form of language is out rightly rejected as a sufficient medium of communication. This is what marks the dramaturgy of all the Existentialists and Absurd playwrights. Samuel Beckett is no exception to it. "The unexamined life is not worth living", said Socrates and the Beckettian characters keep stuttering that their lives are not worth living. But then, they continue examining their lives, passing philosophical reflections on self, world and God. The Beckettian characters thus remain engrossed in exploring the old philosophical questions regarding the reality of existence. Due to philosophical burden, the communication turns out to be highly ambiguous exercise. The complexity of communication in Beckett's plays may be equated with Complex content arising from the characters' puzzling experience of life. Moreover, Beckett considers it a blessing in disguise for the artist for whom it is an exigency to communicate.

The unique dramatic force of Beckett's plays springs from his happy execution of the language game to communicate the pressure points in the minds of characters. Brater rightly says that in Beckett, 'word' or even 'voice' becomes the hero. Throughout his literary career, Beckett showed a penchant for unique treatment of the absurdity of existence. As far as dramatic communication is concerned, Beckett did demonstrate an endless endeavour for the play of both verbal and non-verbal Communications. Each work of Beckett may be appreciated as a ceaseless quest for a form which would be in unison with the intensity of his existential experience that he wished to express. The publication of *Waiting for Godot* (1948) stirred the entire dramatic world by the novelty of its form and content. The play was an intense success that made Beckett 'a living legend' – a cult-figure. Though the play sans story, plot and even character in traditional dramatic art in its most original form which the



characters are suffering. The device is used by the dramatist as a closing refrain in both the acts of the play. Both the Acts I & II of the play present the endless conflict between thought and action. Though Estragon and Vladimir agree to go, they cannot move:

Estragon: Well, shall we go?  
 Vladimir : Yes, Let's go  
 They do not move (Act I)  
 Vladimir : Well? Shall we go?  
 Estragon : Yes, let's go  
 They do not move (Act III)

The theatrical representation of the unresolved conflict in the mind of the characters widens the horizon of dramatic communication. Shakespeare, too, had the feel of this basic conflict & dilemma of human existence in one of his all time greatest tragedies when he pronounced: "To be or not to be – that is the question" (Sc-1 ACT-III of Hamlet)

But then, Beckett's apt execution of the non-verbal device of stage adds to the dimension of dramatic Communication. The tangible stage-image sets the tone to be the existential impasse of a futile waiting. Dramaturgical strategy gives to waiting such immediacy that it becomes phenomenal and indeed absolutely irredeemable. The waiting for certain Godot who never comes thereby presenting this figure as "Absent-Pressure", Man was inborn with a sinful life and it was equally guilty to have even thought of it. Therefore, *Waiting for Godot* dramatizes the essentials of language; a repetition may stress meaning and may be ritualized. Language has a potential in its repetitions, beats and rhythms, as also when there is a Pause or silence after speech. But first the rhythms, beats and repetitions –

Estragon : You gave me a fright  
 Vladimir : I thought it was he  
 Estragon : Who ?  
 Vladimir : Godot  
 Estragon : Pah ! The wind in the needs.

Herein, one comes across the obvious rhythm with expression 'Who? Godot /Pah'. The movement which began with "I thought it was he" rounded off in "The wind in the needs".

What marks Beckett's treatment of communication is his happy execution of 'language-games'. Language can be used to create doubts and uncertainty if an overlap of sound or meaning ensues as in the following dialogic in stances from the play:

Pozzo : Help !  
 Vladimir : Time flows again already – The sun will set,  
                   the moon will rise and we away.... from here.  
 Pozzo : pity !

Vladimir : Poor Pozzo !  
 Estragon : I knew it was him  
 Vladimir : Who?  
 Estragon : Godot  
 Vladimir : But it is not Godot  
 Estragon : It's not Godot !  
 Vladimir : It's not Godot !  
 Estragon : Then who is it?  
 Vladimir : It's pozzo. 19.

As Samuel Beckett is a representative dramatist in the absurd mode, his handling of language and treatment of communication is reductionist in that it robs the language of its tropes, metaphorically or figures. In both Beckett and Pinter, when language is spoken, its voice-articulation becomes its integral part. Besides, voice has its tonality and therefore an articulated word itself is a potential drama. It seems that the tonality and rhythm of the 'spoken words' themselves communicate whatever is said. Moreover, 'silence' is a vital part of 'speech'. A prolonged 'silence' or a 'sudden' stop creates a vacuity, thereby creating greater potential for drama. 'Silence' enables the dramatist to create ambiguity, confusion, doubts, uncertainty. The non-verbal used of 'silence' may help the dramatist to bridge the gap between what is 'said' and what remains 'unsaid'. In Beckett, one can find language dynamics at work communicating through unspoken implications / signifiers, the mounting tensions of characters. Quite naturally, this makes the context ambiguous & paradoxical.

Estragon : (despairingly) Ah! (pause) you're sure I was here?  
 Vladimir : What?

The characters appear to be concerned with spatial security and in it they do create a certain state of confusion.

'Waiting for Godot' remains an all-time original classic in its unprecedented innovations in the treatment of Communication. Distrustful of the prescriptive artificial stylistics of language as a medium of communication, he does explore the inherent possibilities of language itself in its extra-verbal, gestural insinuations which do emerge more immediately striking and appealing than state verbose. Sometimes through gesture and posture, Beckett transcends that limits of prescriptive language making it more telling and expressive. Both Vladimir and Estragon show a relentless pursuit, of the ultimate truth of life prescribed as 'Godot'. The verbal devices – the apt application of non-insinuation, connotations, gestures enables Beckett to imbue the dramatic communication with inductive undertones. Even an abrupt and dramatic twist and turn of logo centric verbal communication verging on silence deepens the communication making it all inclusive and universally suggestive. The following dialogues of the play are illustrative of Beckett's novel experimentation with non-verbal communication:

Estragon: I was asleep! (Despairingly) Why will you never let me sleep?  
 Vladimir: I felt lonely  
 Estragon: I had a dream  
 Vladimir : Don't tell me!

Estragon : I dreamt that  
 Vladimir : Don't tell me!  
 Estragon : This one is enough for you? (silence)  
 It's not nice of you, Didi. Whom am I to tell  
 my private nightmaris to it. I can't tell them to  
 you? (Act-I)

The communication in a Beckett play is designed to hint obliquely at the inquisitiveness, restlessness, awe, menace in the mind of characters.

In contrast to *Waiting for Godot*, the play *Endgame* shows the dramatist's greater penchant for the extended speech delivery. Herein, one may come across the characters inhabiting the lost world of feelings and meanings. The handicaps of the main characters. Hamm, Nell, Nagg befit the world of collapsed values. No wonder, the characters have to experience neurosis, anxiety, nostalgia. The basics problem of the playwright is to dramatize, the experience of the dissolution of personality in the moments of death. Samuel Beckett employs the innovative dramatic devices to communicate the intense burden of existence felt by the moribund personae. It is notable that the sense of non-entity leading to the breakdown of norms of life is show and torturous. The characters seemed to be show and torturous. The characters seemed to be resigned to this incurable exile, ritualized life etc.

Clov : Why this fare, day after day?  
 Hamm : Routine. One never knows (Pause), then  
 Hamm : Clov !  
 Clov : Yes  
 Hamm : Do you not think this has gone on long enough?  
 Clov : I've always thought so (Pause). You not?  
 Hamm : (Gloomily). Then it's a day like any other day.  
 Clov : As long as it lasts, (Pause). All lifelong the same insanities (P.33)

Herein, the dramatist uses the rhythm of long speeches through free flow of pauses. Single voice is deconstructed and its tones alternate. Unlike *Waiting for Godot*, 'Endgame' makes frequent use of 'pauses' to the total exclusion of 'silence'. Even pauses of shorter durations are frequently employed by the playwright making points. It is to be noted here that the nihilistic and absurd vision of the end part of life which Beckett communicates is dynamic, open-ended, illusionless, callous and disturbing. The play, *Endgame*, through its treatment of communication, projects the theme of absurdity of existence from the beginning to the finish. The entire play concretizes through deadly stage-images the tragedy of inevitable finale of life thereby intensifying our sense of the futility and meaninglessness of life.

Beckett introduces in *Endgame* with tremendous effect the non-verbal made of communication at the beginning of 'Endgame' to communicate the essential mess of the characters. The dramatist devises his communication in order to effectively bring out the 'break-down' of meaning in the end of existence. Clove's first utterance adds the language dimension to the tableau – pantomime sequence. Delivered with a fixed and blank gaze at the audience, the communication enhances the sense of absurdity on stage. Clove's observation of the dissolved existence outside is wrought with the

help of toneless tableau-cum-pantomime in which the repetition of the words 'finished' deepens our sense of gloom and predicament of existence:

Clov: (Fixed gaze, tonelessly). Finished, it's finished nearly finished, it must be nearly finished (Pause) (P12).

Hence, the language-strategy accompanied by emphatic, facial, gestural hints dramatizes the existential dilemma of characters where all appear to be trapped.

As Beckett is a modern/absurd dramatist, he shows a penchant for deconstruction of conventional verbally fixed mode of Communication. The treatment of Communication thus becomes experimental and experiential preceded by an amorphous and complex existence. The deliberate disintegration and inconsequentiality of the Lexical-syntactic-semantic paradigms highlights in Beckett a ceaseless endeavour to develop a dramaturgy of open-ending discourse sometimes, through the interacted clash of humours, the dramatist succeeds in communicating the dialectic of human existence embodying complex attitudes and responses. As both Hamm and Clov, like Vladimir and Estragon, feel the irrationality of their existence and have no way out to come out of it. Their Communication turns out highly conflictual, economical, inclusive, indeterminate, fluid, broken, exclamatory:

Hamm :        You're leaving me all the time  
 Clov         :I'm trying  
 Hamm :        You don't love me  
 Clov         :No  
 Hamm :        You loved me once.  
 Clov         :Once !  
 Hamm :        I've made you suffer too much (Pause) – Haven't?

To conclude, it may be said that both *Waiting for Godot* and *Endgame* are remarkable for fresh and original treatment of language

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**Language and Symbols in Ismat Chughtai's Short Stories**

*Postmodern feminism with its focus on diversity and multiplicity of experiences changed the either/or worldview of the Modernist and pre-Modernist eras. The resulting shift in the idea of human sexuality as well as the female experience as a continuum rather than as a dichotomous pair lead to the emergence of minority and 'the other' in mainstream culture as well as literature. Ismat Chughtai one of the most prominent writers of the early Postmodern period was closely concerned with women's issues. Her writings reflect many of the emerging concerns of the period and dealt with tabooed themes such as lesbianism, child abuse, female/adolescent sexual desire, etc. To bring these themes to the forefront in an extremely conservative society and to gain empathy for her characters she uses carefully chosen narrative strategies and symbolic association. This paper argues that Chughtai uses language and symbols to distance her characters from everyday so that readers can view them in their entirety rather than as copies that fit in to their preconceived notions. This distancing places her characters in a new perspective and allows the reader to view them devoid of cultural/societal/lingual prejudices.*

A rational and logical approach to problems using a set of preconceived rules was thought to lead to valid knowledge for a very long time. While the quest for knowledge was understood to be never ending, solution for a given facet of a problem was considered to be within set bounds. This essentialist notion that resulted in binaries imposed a severe restriction on the feminist theory. Within this concept the set category of being a woman would bring together the group who had to have striking similarities. The common ground or similarity was fundamentally being different from the male. This either/or thinking did not have space for the ambivalent and often paradoxical issues faced by a heterogeneous group.

The rejection of this either/or dichotomy by the Postmodernists brought about a veritable change in feminist theory. The mutable, fragmented and partial nature of our view of reality can only lead to incomplete knowledge claims.

Feminism with its focus on gender and attention to power, adds to a postmodern perspective, the social critique and the imperative for action. Such a strategy seeks to address the invisibility and distortion of knowledge about oppressed groups and attempts to produce information that frees individuals to move toward their potential" (qtd. in Baber 23).

The postmodern feminism brings about an in depth as well a multi layered analysis of the problems without the expectation of a formulaic solution.

"A postmodern feminist approach to sexuality conceptualizes it as complex and fluid. Unitary, monolithic theories of sexuality are rejected, and contradictory representations of experiences and desire are accommodated" (Ussher 100). The idea of sexuality as something that is in born in an individual had created a dichotomous male-female sexuality. The postmodern feminists critique this dualism arguing that sexuality is an artificially constructed phenomenon that is influenced by historical and

social concerns. This change in the idea of sexuality helped to bring more attention to the diversity possible and laid stress on understanding the marginalised and often misrepresented voices. "Attention to diversity and acknowledgment of the multiplicity of experiences and understandings leads us to use the concept of sexualities rather than "sexuality" (qtd. in Baber). The awareness of the role of societal discourses on sexuality in the oppression of women as well some men reflected in the writings of the period. From the background, playing a relatively constrained and limited role, sexuality was brought to the forefront, as a multifaceted issue to be openly discussed in literature

One of the earliest women writers in Indian literature to write openly about women's sexuality is the Urdu writer Ismat Chughtai. Her highly controversial works brought to the foreground the role of sexuality in the systematic oppression of women as well as some men.

Power politics in the world of sexuality does not operate through a single mechanism of control; it is a malleable and mobile force. It functions through complex, overlapping and often contradictory mechanisms which produce domination and opposition, subjugation and protests of oppositional sexualities, and hence the contradictory positions regarding the endorsement of patriarchy, feminine sexuality and homosexuality. (Chanana 1)

Chughtai's writing style is considered to be forthright and direct, often striking at the root of issues that are conveniently ignored within a 'comfortable' setting. But a closer look at her writing would lead us to question the initial assumption of blunt directness. A culture that looks at the female desire as evil and the root cause of most societal ills would not be shaken by extreme directness of speech, but would condemn it without further thought. A hegemonic patriarchal structure would have its influence on several cultural aspects including language. To oppose the very patriarchy using a tool that supports it is often wielding a two edged sword.

Language always carries within itself cultural markers and to form an entirely new way of thinking requires a new language entirely. For instance, patriarchal domination in society is reflected through everyday language—words such as 'seminal' (derived from the word semen) and the word 'hysterical' (derived from the Latin word for 'womb')—the feminine is often associated with the negative. Language is essentially phallogocentric. The prejudices of society are thus unconsciously imbibed through language. To appropriate words which carry within them years of symbolic associations and connotations requires an entirely new perception unclouded by the multiple layers of meaning placed over it.

Chughtai's unconventional and colourful narrative style is a deliberately used by the author to counteract this associative nature of language. Narrators in Chughtai's works are mostly innocent and very straightforward. A child being unaware of many cultural taboos and prejudices gives an unaltered version of the events. For instance, in the short story "The Quilt" the narrator is a young girl who witnesses a lesbian encounter between her aunt and her servant. She says:

There was a peculiar noise again. In the dark Begum Jaan's quilt was once again swaying like an elephant. 'Allah! Ah! ...I moaned in a feeble voice. The elephant inside the quilt heaved up and then sat down. I was mute. The elephant started to sway again. I was scared stiff. But I had resolved to switch on the light that night, come what may. The elephant started shaking once again, and it seemed as though it was trying to squat. There was the sound of someone smacking her lips, as though savouring a tasty pickle. Now I understood! Begum Jaan had not eaten anything the whole day. And Rabbu, the witch, was a notorious glutton. She must be polishing off some goodies.(Chughtai)

A child's way of looking at things is not just devoid of the prejudices associated with minorities but also a way of looking at things different from the adult reader's view. Begum Jaan, from any male/ female adult perspective, might sound slightly repulsive (considering her role in child abuse) or pathetic. But from the fresh eyes of a child she is amusing and a somewhat sad character that makes the best of a bad situation. An ordinary reader would be able to empathise or at least sympathise with Begum Jaan to an extent. However this does not erase her faults and convert her into an implausible heroic woman either. We see her for what she is, devoid of any extra additions culture or language might have associated with someone who behaves in a similar vein. The preconceived notions that we have regarding sexuality does not affect Begum Jaan mainly because of the unfamiliar way with which we see her. We do not see her through our eyes but through the strange or rather long forgotten view of a naive child.

Familiarity often becomes a veil in front of our eyes and thought. Every familiar incident or object is associated with a pre-existing memory depending on its use value to us. For instance Begum Jaan confessing her desire for Rabbu would make her a rather amorous lady cheating on her husband, and that too with a woman. It takes moments for us to track down a lesbian encounter from our memory and merge the two scenes. The prejudices and other cultural associations of the earlier memory are brought down on the new, making it a mere copy.

It is familiarity with a thing that leads to a selection and elimination process as we have already understood the thing in terms of its use for us. When confronted with an entirely new thing that does not have any previous memory associations, we perceive the object in its totality. For instance, if we take the case of the hammer, a person who has never seen a hammer in his/her life, and has never heard of one, would notice the hammer for the thing that it is, as he is unaware of its use value. The unfiltered perception of a child is also due to this factor. The child is not aware of the use value as everything is new to him/her. A common thing that Heidegger calls a ready-to-hand object is something that is taken for granted. The common objects in their everyday roles have formed an impression in our minds already, and constitute what can be called a readymade world. There is no further awareness of the thing itself in such a world, apart from its functional place in the world of our existence unless they malfunction. Words retain associative properties similarly, and our idea of a word is usually influenced by socio-cultural factors. This everyday language constituted by habit also helps to create habit. To appropriate words which carry within them years of symbolic associations and connotations requires an entirely new perception unclouded by the multiple layers of meaning placed over it by habit.

Chughtai's characters do not start as a whole which can be superimposed over a preconceived image that is retained by our memory. Rather each aspect of the character is slowly revealed to us. The unusual and naive narrator is not the only way in which she hinders our associative comprehension. In her story 'The Homemaker' we get to see Lajo as a mix of contradictions. She is someone who has no qualms about selling her only asset, i.e. her body. At the same time the narrator says of Lajo: "She didn't haggle. It was wonderful if it was a cash down proposition; if not, it was sex on credit. And if someone could not pay even on credit, it was sex on charity" (Chughtai). Later on we see another aspect of Lajo—"For Lajo it was love at first sight. She was in love—not with Mirza but with the house. Without a mistress, it was as good as hers. A house does not belong to a man. He is more like a guest" (Chughtai). Lajo the one who is bashful is also someone who is the least bashful. This contradiction leaves the reader trying to fit Lajo with the typical prostitute with little success. Lajo has several clichéd characteristic traits. She cooks and cleans the house like a good house wife, entices every man she meets like an experienced sex worker, she is unsure of herself like a young bride when Mian does not show interest in her. She is extremely worried when Mirza wants to marry her. She wonders "But the need for marriage totally escaped Lajo. She would remain his forever. And, what crime had she committed that the mian felt the need to marry her?" (Chughtai). After marriage, when Mirza distances himself because of her difference from other wives and suggest they hire a maid like everyone else, her thoughts are surprising. The following extract makes an interesting study of the functioning of Lajo:

She knew the mian visited courtesans; all Mirza's male neighbours did. But she could not share the house with another woman. If anyone dared to enter her kitchen or touch her sparkling vessels, she would break her legs. She could share Mirza with another woman, but as far as her home was concerned, she was the undisputed mistress. (Chughtai)

But none of this alone is Lajo. All this together is not Lajo either. There are questions about her that remain unanswered even after the story ends. Ultimately Lajo is an incomplete picture that wavers throughout the story.

Lajo is not a powerless coquette but she is not the post feministic clichéd powerful woman who achieved independence through her poverty either. She is repeatedly beaten by the male characters in the story but her sexuality is often wielded as a weapon by her. Lajo could be a contemporary woman or she could be a woman several centuries old. Ultimately Lajo would fit in with none of the clichés or characters we know. She is Lajo, who has her own moral codes and reasons strikingly different from the conventions. Chughtai carefully creates the character, each stroke that reveals the character takes her further away from the cliché. Consequently none of our pre existing memory associations stick with her. Unlike Begum Jaan in the quilt we might associate a rather boorish lady but the story's twists and turns finally free Lajo from the tangles of our memory.

However this technique does not make her an alien character. M. Asaduddin in his introduction to the selected stories of Chughtai which he translated from Urdu says



that the life of her characters is taken from their historical rooting. Without their background they might wither out as mere sketches or clichés. He says:

“Thus while one reads her story one enters a culture –the culture of the Muslims of UP and all the ingredients that make up its texture; the beliefs and superstitions, religious observances, rites and rituals related to birth, marriage and death and other social occasions, manners and styles in dress, social hierarchy, speech patterns, topography of dwelling units, food preferences, culinary skill, and so on” (Chughtai)

Ismat Chughtai skilfully weaves the social issues and conflicts into the lives of her characters. For instance homosexuality which was an unspeakable issue for her time is one of the recurring themes in her story. However it is not seen as a tool of repression, but is often portrayed as an act of defiance against subjugation. Begum Jaan the central character in “The Quilt” initially longs for the love and affection from her husband. His complete rejection of her slowly starts to destroy her. On the brink of despair and finding no alternative she chooses Rabbu.

Though at times, her works fall back on a simple view of this complex issue it should be kept in mind that she was probably the first lady of her period to even touch the so called taboo and had no models to rely on. Her writings rely on heavy symbolism to express the unspeakable. Even then her works were considered slander by some, and she had to defend herself in court for indecency.

Chughtai’s use of symbols had another purpose apart from the protection it entailed. For instance the quilt which frightens the child narrator is a source of relief for Begum Jaan. Rabbu and Begum Jaan two women who are forsaken by their families find solace underneath it. It also adds to the texture of the story by acting as a metaphor for the frustrations hidden beneath a calm exterior. Symbols and objects often convey what women cannot or are forbidden from uttering. She inverts the ‘women-is-an-object’ idea prevalent in society as well as in literature. In her stories objects become part of women conveying their repressed desire and need. In the story “Gainda” the brick sindoor the children make could be the adolescent desire budding within them. “Look, Gainda, what a lot of sindoor we’ve made!” I said as I gathered up the brick powder in my hand. Like a widow longing for sindoor, Gainda gazed at it wistfully. But soon we were smiling” (Chughtai).

Women in desperate situations hold on to objects rather than elusive human life or affection. Lajo falls in love with Mirza’s house, Gainda starts wailing only when her glasses are broken after her husband’s death. The quilt conveys the pent up frustration as well as the hidden nature of Begum Jaan’s desires. None of these themes would have been received well if written about without a veil. Adolescent longing and budding desire is a theme that is rarely handled by even writers today. But more than that through objects like sindoor and quilt the writer can put her ideas forth without taking a supporting, opposing or worse condescending tone. Essentially she creates a world view which is similar to ours but is slightly detached from it as well. The reader is shown the essential pieces that constitute a person with a few left out. Freed from other associations and prejudices it is up to the reader to form an opinion on their own, devoid of external agencies.

It is through objects that affection is formed and demonstrated. For instance in the story 'The Homemaker' Mirza sees Lajo in a different light once he comes home and sees the changes that happened there. The transition in Mirza is depicted in the following lines:

She might be a pilferer, for all he knew! He was really in the soup. When Mirza returned home from the evening prayer, he had to hold his breath for some moments! As though Bi Amma, his late mother was back! Every object in the house—the earthen pitcher, the newly scrubbed bowl, the lantern—was sparkling [...] Spinach mixed with potato, moong dal laced with onion and cumin seeds—just the way Amma prepared it! He felt a lump in his throat. (Chughtai)

What's striking here is that Mirza's recollection of his memories associated with his mother is associated with various household items and the way they are maintained and not any facial feature or gesture. The way Mirza shows affection is by buying gold bangles and Lajo becomes sure that Mirza is a good man when he gets her solid gold bangles which no one in her family had the opportunity to wear. In "Tiny's Granny" Granny who had faced every sorrow, humiliation and disgrace in the world (Chughtai) dies when her pillow is torn asunder by monkeys. The following lines from the story highlight the importance of this material possession for her: "Granny's life was in the pillow, and the monkey had torn the enchanted pillow with his teeth and so thrust a red hot iron bar into Granny's heart" (Chughtai). Characters in Chughtai gain their freedom and power by choosing to love objects which cannot spurn them. By consciously placing their desire on materials and objects they attain an independence which would have been denied in a male-female relationship.

Ismat Chughtai's use of language and symbols are a carefully created medium for her to form the in-depth and layered nature of her characters. Though she does portray certain issues in binaries her characters are often complex and in shades of grey. Her style was indeed a refreshing change from the mute nature of writings touching on female sexuality and succeeded to a certain extent in warding off prejudices associated with them.

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**The Politics of Post Colonialism in *Koomankolli***

*Tribal life takes centre stage in Malayalam literature through P.Valsal's novels. P. Valsala has done a ground breaking effect by choosing to emphasis more on the social experiences of man in the era of romantic notions and individual psychological experiences. Her novels, Agneyam and Koomankolli is set in the backdrop of Wayanad. Nellsu and Koomankolli unfolds aspects of tribal life.*

*Nellsu* tries to portray tribals in a socio-cultural light, whereas, *Koomankolli* discuss the cultural exploitation faced by tribal community, without going to any introductions, *Koomankolli* was published in the Mathruboomi Weekly in 1982. Novel is a peep into the historical situations of Kerala including the process of modernization and religious conversion activities of missionaries. *Koomankolli* is the conflict created in tribal community by the attempts to modernize an uncivilized community by religious propagators. The novel brings in a realisation that the ethnic essence of tribal community cannot be altered or changed by religious conversion. Migration, attempts of religious conversion cultural challenges faced by tribal's, their fight against there are aspects of post-colonial criticism discussed in this novel.

Novel runs by introducing the survival attempts of three migrated families-Poonkunnam, Kunnathukulam and the Thekkumkalam. The story takes places in Vallamunda, PanamaramThrissileri, Panvavalli of Wayanad and PakshipathalamGarudappara of Thirunelli. The notable characters of Novel are Adiyani-Velli, his daughter -Bandhi, KurichanKungan, Adiyathi Kombi, who became the victims of missionaries and land encroachers. Apart from them, KurichanRarappan sister of Kalan, daughter-in-law of Velli, Muddhan, Mathevan, also appears as tribal characters.

Novel identifies the gain and loss of tribals who underwent the financial exploitation and culturalisation caused by migration. All migrations in history are journeys for existence Migration of *Koomankolli* are no different from this. But novel tries to prove that migration is an overpowering upon the right of tribals land and culture. Novel problematizes the issue that migratory land is always seen as an 'other' land. The people who migrated doesn't even consider indigenous people as humans.

There was large scale migration to Malabar during 1940-45. By 1990's. Migration was powerful from Middle Travancore. For the settled community migration was a struggle for existence. But for the indigenous community it was a kind of domination upon them, says *Koomankolli*. Novel introduces the struggling journey of migration by fighting nature. Novel also shows that it was the call for hunger that made them travel through heavy forests. 'A group of crows left their old plains and flew to east looking for food crossing mountains'(2008:05).

The dark complexion and indigenous language of local people made them strangers to migrants. They realised that the indigenous people were different from them in

language and culture. So a different kind of existence was ruled out for tribal people from them. Though migrates called them as savages and thought of them as demons, they tried to tame and make them slaves. Migrates were not ready to work in black mud. They saw Koonankolli only as a place abundant in resources.

Novel criticizes the system of law which demes their own forest land to tribals. Tribals are unaware about the law of government. An official asks Velli who has shifted into a small hut to a hillock near river, that who gave him power to encroach the revenue area. He has been making lemon grass oil. He wonders whether there is an anonymous owner for a land which was left uncared and unprotected. If there is a hint of sarcasm that government owned land is to reap stones, not crops or cultivation

The tribals movement for land is not just a struggle for land itself. A cruel interference of state, torture of forest officials, land encroachment and exploitation of Mafia has overthrown tribals from their land and destroyed their culture. The struggle for land is also a struggle to preserve the culture, as T.M.Yesudasan states (2012) is very relevant in novel.

The migrate who separated tribals from forest also destroyed and losted their thick forests. Kungan, is the character who believes that palliyaravayal(paddy field) belonged to his ancestors . But Kungan leaves the tradition of agriculture to own cows. He lost his ancestral land to migrate. Bharathan who owned Palliyaravayal didn't cultivate in the land and made it Barren. Kungan left to forest because he had to leave the cow rearing too. New hybrid kind of cows was brought which had to be reared within in the farm itself. Kungan thinks why his land was encroached if it was not for agriculture. This is the realisation of tribals where there has to be a stop for land loot. When tribals lose their land, they also lose their means of living. We can understand that characters like Kungan was driven out of traditionally done duties and vocations. For colonised people, they can't leave the land which is their source for food and living. We have to associate here Frantz Fanon's observation that land is also the factor that provides self esteem for them. Immigration exerts its power by destroying the livelihood of indigenous people.

Novel shows how religious propagators tactically introduced new gods and new kind of worships Religion tries to liberate tribals from inequalities in Kerala society where financial differentiation and discrimination between civilized and uncivilized existed. But religious conversion cannot change their social status and ethnic identity

Anthony and Danielachan is not eager for religious propagation because they know that both master and slave of Koonankolli is hungry, and their main organ is their stomach. 'Anthony, does it slow. They don't believe. They are savages. Be careful when you mingle with them (2008:135). This is what Danielachan says. Immigrants take savages not as those who live with nature but as those who are uncivilized, those who can't think civilized people. Slave, Savage, Mummer, knave, uncivilized, cruel animal, nigger, despicable etc are the names given to black race by dominating sections.

Novel visibly shows White and missionaries replacing the black gods and places of worship with white gods. Immigrants constituted their gods in the huts on the hills

and replaced black gods into a cave near river. The financial control of religion manifested in the spread of Devaswom. The claim that places of worship and fields surrounding it are to please the god and is god given is an example for this. So Indigenous moved away from new gods and places of worship with fear.

Daneilachan comes to Velli's hut and says he needs hill to put the cross. It is to those doesn't complain when there is no food and water, that he says lord has heard your cries. Elli wondered who cries for not having food and cloth. Will I get food if I cry? Even small children know that. They won't cry if there is no breast milk for them. Vellidosen't bath because he don't have clothes to change' (2008:46).

Bandhi became closer with the god which doesn't limit and curtail her freedom. She looks at the image of fair and handsome god with affection. She is influenced by the words of sister: 'the god which is glamorous than the dark and black stone down the tree, the god which is capable of removing the darkness from of the Koomankolli'. We can observe that the colonial people views coloniser's culture as superior to the existing native culture. Similarly the primitive people of this novel to the imperial culture. Ethnic Identity Nobody can substitute or destroy the racial and ethnic features of a culture. Social institutions or forces try to transform the ethnic symbols which have bondage with tradition. The tribal people cover in confrontation with these social forces in all time. The novel attempts to portray the efforts aiming at destroying the ethnic emblems of Bandhi. Father Daniel asks her why she hesitates to lead a moderate life like that of city women wearing clean clothes and maintaining a hygienic body. Sisters of the convent provide skirt and blouse for the poor Bandhi. But Bandhi doesn't know how to wear them and she approaches Ganga. Ganga asks 'aren't you ashamed to wear the dress brought by sisters'. Novel employs the thought of Bandhi that whether the new skirt and jacket possess untouchability to demonstrate the amazement of Bandhi.

Ganga asks Bandhi to return the locket of Guruvayoorappan when she sees the cross along with the locket. It is difficult to return the locket Ganga demands her to avoid the locket. This locket was the gift for preparing salted mango and for powdering the chillies. The novel says that Ganga wore the cross because of its golden shining. Ganga throws away the cross to the river and liberates the lockets. Thus Bandhiis became plain only her tribal essence remains with the disappearance of pocket and cross.

We need to reinterpret the fascination felt by black Bandhi towards white Fr Daniel than the black god of 'Kolly tree'. She feels that Fr Daniel have more affection and concern towards God than ordinary people. Fr Daniel captures her by saying that those youths coming before him for meditation looks at the servant Maria as they are watching a naked picture. He forces and succeeds in having a sexual relationship with her.

In the patriarchal society, male the owner of the 'look' and the female is the 'lookedat' and so possess different gender roles Fr. Daniel's conversation about the male gaze is the revelation of his lusty nature. Fr. Daniel, who is the representative of the new God conquers the essentiality of Bandhi. Bandhi suicides because of the destruction of her racial and female identity.

*Koomankolli* shares the opinion that human's control over nature and man's supremacy over woman are interrelated both woman and nature are getting exploited and facing attacks. In the opinion of Sara Joseph the tribal people who are conserving and maintaining the nature around them are facing the same atrocities faced by woman and nature in this patriarchal society (2013) this observation has relevance in reading this novel.

In this novel there is a strong stream of ecological thought that nature doesn't belong to man alone and he have to limit the consumption of nature. P.Valsala through the character of Kunkan proves that the tribal people can't exist in difference with forest. Kunkan stands for the relation kept by those people who maintains ecological balance and co-existence with the forest. Kunkan gets a dream vision that the Palliyara field actually belongs to his accentors and he should regain the land. But Kunkan's view point is that even through they conquered the field the forest still belongs to him and it this thought makes him different from others.

Kunkan started to cultivate in the government owned area and he clears that land. Kunkan replies to those who warn him of the danger in getting arrested and sent to jail that Palliyarakunnu is his homeland. The novel captures the tribal people's agony concerning the unfilled promises of government regarding land distribution. Kunkan foresees the arrival of rain by observing the search of honey bees for the rain drops. The tribal people can understand psyche of other co-existing organism while the intruding human beings fear the forest animals. *Koomankolli* shares the deep ecological concept that every organism a part of the inter-related great chain of ecology. The great chain of novel *Koomankolli* shares the ecological concept that every organism is part of the inter-related great chain of ecology. The novel *Koomankolli* marks the ecological visions of co-existence and ecological balance. The unnatural and unsatisfied life situations force the tribal people to search for their traditional roots and to capture the forest soil. Through the character of Kunkan novel depicts this historical truth.

Kunkan enquires whether he would get back the palliyaravayal. This is how forest receives Kunkan in the novel: 'He flows through the inner veins of the forest. He become excited when he set his foot on the river. The cold breezes hugged Kunkan. Mati flower flavoured wind caressed him Ilanj tree bestowed flowers on him' (2008:76). The home and forest is one and the same for the primitive people. For them forest is a truth beyond the external realities. Kunkan's reverence for the trees is evident of tribal people's worshipping of trees. When reaching the Palliyaravayal, Kunkan passes the message of his arrival to the spirits of his forefathers by adoring the bloomed Champaka tree.

The atrocities facing by the tribal people in the general public is the theme of his novel. The speciality of the novel is that tribal characters of the novel protest when others exploit their labours and deny their rights on their land. The novel is a deconstruction of history where tribal people doesn't have space *Koomankolli* is the new history of tribals who regain their rights on the land. *Koomankolli* opens a veda for the post colonial politics of protest against the women and exploitation of soil, woman and Dalits.

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**Impact of Jainism on Environmental Issues**

*Jainism is one of the ancient Indian religion existed during the sixth century BC onwards. Their cardinal virtues are sathya, ahimsa, asthaya, brahmachariya and aparigraha. This paper tries to explore the concept of ahimsa influence to the environmental problems. Generally, now human beings are exploiting the planet for their own lifestyle making become comfortable and easy. This tendency of human actions results is wiping out of many species from the earth surface. In our planet all species are biologically different but they are interconnecting with each other. 1500 years ago Lord Mahaveera 24<sup>th</sup> thrithakara mentioned about 'Parasparopagraha Jivanam'- which means all creatures life have been bound together with mutual operation and support. Jainism has been strong protector of nature since foundation of the Jain faith.*

In Jainism holds that intrinsic value of life. Intrinsic value of life which means something that has value in itself. Jaina gives the importance to intrinsic value of life to all creatures and plants. The nun or saints, while the practicing of sallekhana (fating unto the death) they omit the food and some other life supporting things. Because they are promotes one of the cardinal virtue 'ahimsa'. Before their life they were killed so many living beings and organisms. In Jaina concept that will be a himsa and also sinful action. They believe that before their life ending they want to come out from the sin. Hence they practiced sallekhana for their moksha. Likewise if all the human being or individuals should knows about the world and living beings and give the intrinsic value of their life also. Here Jainism prescribes to every human being change their attitude towards the creatures and also non-violent approaches to every day behavior.

In Indian tradition discussed two different types of environmental issues they are devotional model and renouncer model. Both these two models are dichotomy between householders and ascetics. Householders hold that devotional and ritualistic view of performs whereas the ascetics perform austerities practices. Here, in this paper going to expose the concept of devotional model of environmental sustainability. Someone believing that we cannot define ecology in spiritual way. 'The global ecological crisis cannot be solved until spiritual relationship is established between humanity as the whole and its natural environment' (www.jainworld.com). But Jainism believe ecology under the spirituality, and the basic tenant of Jainism is Ahimsa. In this paper explained how the spirituality influence on environmental issue? It will discuss through critic and evaluative method.

In this world all living being is interconnected with each other. And also all life is bound together and has mutual support to other lives. Apart from all these lives only man is different from other life and them most intellectual among the species in earth surface. Hence he is using planet for his comfortable life style. These types of tendency of human actions result is wiping out of many species from the earth surface as well as destroy the environmental sustainability. Such types of human actions heart



the planet and species. This paper tries to undertaken the concept of ahimsa in Jainism how to solve all the environmental problems.

The word Jainism derives from the word 'Jina' which means peace full conqueror of the self. Conqueror means one's inner distraction and temptation to know something. Jainism is the one of the most ancient religious traditions in India. It was started to practicing 2500 ago. Jaina religion holds on the concept of ethics. Ethics is the main tenant of the Jainism. They have five vows in that they are *Satya* (truthfulness) *Ahimsa* (non-violence) *Asteya* (not stealing) *Aparigraha* (non-possession) and *Brahmachariya* (Sexual abstinence).

Today the millions of people followed by Jainism all over the world especially India, United States and Africa. The peoples are attracted to Jainism because of their ideal concepts of Non- violence or Ahimsa. In Jainism the worldly things are divided in to two '*Jiva*' (living things) and '*Ajiva*' (non- living things). Here, ecologically considering about the *jiva* (living things). All living beings are surviving in this world with freedom and responsibility to the society. Also they are interrelated with each other and with mutual support. In 1500 years ago the 24<sup>th</sup> Jain thrithankara Mahaveera mentioned about interdependence of all living things- '*parasparopaghraha jivanam*'. *Parasparopagraha Jivanam* mentioned about interconnectivity and interdependence of all forms of life in the earth surface. In Jaina explain about *parasparopagraha jivanamis* "to survive, and achieve spiritual maturity, we must cooperate with all beings rather than subdue them or destroy them indifferently in the name of progress (Rankin 2009:26)" (Blair Trelenski 2010:11). Nowadays the human selfishness is destroying the Jaina concept of *parasparopaghraha jivanm*. Allhuman beings is purely concentrated on their own development and destroying others life also. In this sense Jaina concept of ahimsa is most prominent in this world.

Mahatma Gandhiji's main proponent is also ahimsa. According to Gandhiji, ahimsa means largest love and greatest charity to others. In another view or ecological point of ahimsa means the doctrine that which is respect animals and other species from the harm and especially from the human beings harmful action. Jaina view of ahimsa is against the human harmful action to the environment. Jainism believes theory of karma and death and rebirth. Hence their view ahimsa is also depending along with *karma* and *rebirth*. Jaina concept of ahimsa is not only a physical sense or social sense but it is a mental or a spiritual process of individual. This type of mental or spiritual process leads to a principle of karma. Which means break through out of the *samsara* (worldly life) and finally that soul attain *moksa* or *liberation*. Practicing ahimsa is in Jaina follower's main aim of liberation and come out from the bad karma. The Jaina doctrine ahimsa or non-violence is expressed through the aphorism is "ahimsa paramo dharmah or the non-violence is the paramount path" (Dr.L.M Singhvi).

The basic structure of ahimsa is formed around the idea that every living thing has a soul that is in a state of *samsara*, which reforms to the cycle of death and rebirth through reincarnation. Each living beings goal is to break out of this cycle to enter *moksha*, or liberation. Jaina do not consider this an

enjoyable journey, and the process is often described as one of suffering and himsa, or non-violence (Evans 2014, p.204),

Spiritually in Jaina religion is practicing ahimsa to focus on other life and helping others. This helps leads to the environment also. Years ago, one of the *Jaina monk* the first female Sadhvi Shilpaji, who had been introduced by a movement known as 'veerayatan'. Which leads to empower people through awareness about environment and important of the other lives also. She authorized by the people to act society through *seva* (serve), *shiksha* (education) and *sadhana* (inner development) (Evans 2014, p. 211)(Lana E Sims 2015:3). She believed that one who has to practice through these three principles. So she has given practice to the nun and monks to environmental awareness also serve themselves and at the same time help other living beings. So ahimsa is more positive and open. Jaina religion endows the duty to the individual is to love, protect and support others from the violence. Such an action leads to come out of karma. Hence their death is also ahimsa to others that is – *sallekhanana*.

*Sallekhanana* means fasting unto the death. According to Jainism the soul is both identical and different, as identical with the body the soul suffers along with the body as different from the body the soul can dissociate from the body in order to attain salvation of *moksa*. Accordingly dying is considered as one type of *moksa* where the soul disembodies. Before their death they are omitting food and other life supporting things. Why they are rejecting food because, while their life time they killed so many living beings like worms and small organic bodies through their food and breathe mean while they kill so many small organic body. In *Jaina* view of ahimsa is killing small organic body also a *sinful* action. Hence, while accepting ahimsa they would like to come out from the sinful action and then leads to attain *moksa*. This type of process is also known as *sallekhanana*. The term *sallekhanana* is defined as;

Facing death by a person voluntarily when he is nearing his end and when normal life according to religion is not possible due to old age, incurable disease, severe famine etc., after subjugation of all passions and abandonment of all worldly attachments, by observance of austerities, gradually abstaining from food and water, and by simultaneous meditation on the real nature of the self, until the soul parts from the body”(Justice T. K. Tukol, 2007: p.51).

Respecting others life is practicing not only the concept of ahimsa but also in *sallekhanana*.

In this forth, commonly Jaina religion believes mainly proponent that the others life of our environment have their own value. We all are aware of that our environment and others life also even though we are trying destroying all these things. Such a circumstances Jaina concept of ahimsa is necessary in the present atmosphere. So we should aware of the concept of ahimsa in Jainism and necessarily practicing that is good in individually, socially and environmentally. Practicing ahimsa is to consider the environments and the lives. All lives having intrinsic value. Intrinsic value which means something that has life in value in itself in our environment or earth surface all living beings having their own intrinsic value. In *Jaina* view of ahimsa is showing that giving intrinsic value of life to others and themselves also.

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**The Status of Environment:  
An Analysis Based on the Perspectives of Freiderich Nietzsche**

*Freiderich Nietzsche is a critique of traditional value systems especially the values of modernity. His philosophy unfolds the intensions and basic motives of traditional metaphysical, epistemological and axiological ideologies. His philosophy is against anthropocentric and anthropomorphic world view, which place human as the centre of this universe. He considers will to power as the basic driving force of the universe and religion and morality always suppress this natural attitudes and place god over everything. So it is important to analyse both environmental ethics and anthropocentrism on the basis of his philosophy. This paper is an attempt to analyse Nietzsche's thoughts on the basis of environmental values.*

Freiderich Nietzsche, the German philosopher is one of the rebellious thinkers in the history of philosophy. His philosophy in a sense is the evaluation of the traditional concepts of metaphysics, epistemology, and axiology etc. His thoughts dig out the limitations and give possible suggestions to these areas. This is an attempt to posit Nietzsche's thoughts and perspectives in the realm of environmental values.

As far as environmental ethics is concerned anthropocentrism and anthropomorphism are the two major issues. Anthropocentrism places man as the centre of this universe. This idea is originated from the thoughts of the Greek thinker Protagoras and this mode of thinking considered man as supreme so that the nature and all other species become secondary. The modern science also assimilates this idea and *conquer the nature* become their slogan.

Anthropomorphism is the attempt to attribute human thoughts, feelings and capacities to non-human beings. It is also a problem because anthropomorphism always confines nature in human terms. So both anthropomorphism and anthropocentrism limit the nature from its independent existence.

Freiderich Nietzsche is a critic of modernity especially modern concepts of values. His works critically evaluated the foundations of science as well as religion. He criticised scientific knowledge through his famous books *Human, All Too human*, *Day Break* and *The gay science* etc... His main criticism is that science does not give adequate philosophical interpretation of its outcomes. He also criticised the metaphysics as anthropocentric and anthropomorphic. He considered anthropomorphism as the natural tendency of human intellect. Nietzsche sees all types of anthropomorphisms as epistemic and metaphysical error. He blamed current scientific knowledge as the product of metaphysical anthropocentrism, the view of reality that considers human beings as the centre of the final source of meaning in the universe. Nietzsche also keeps critical distance from epistemological anthropocentrism which give man a privileged epistemic status over non-human perceptions and cognitions. Nietzsche tries to understand the scope of perspectives and cognitions of other species imaginatively.

His notion *Will to power* is considered as the basis of his later thoughts. He considered *will to power* as the basic driving force of the universe. He suggests that *will to power* is not a thing one has but it is what one is. So *will to power* is being. In *Beyond Good and Evil* he used the term *will to power* to refer the whole nature, characterising every natural phenomenon. In *Beyond Good and Evil* he also suggests that:

“Physiologists should think twice before positioning the drive for self-preservation as the cardinal drive of an organic being. Above all, a living thing wants to discharge its strength; life itself is the will to power and self-preservation is only one of its indirect and most frequent consequences” (Nietzsche, 2008, 15)

So will to power is the discovery of Nietzsche to overcome the typical understanding of science as discovering laws of nature. Nietzsche denies the supremacy of man in nature. T J Reed in one of his essays states:

“Nietzsche labels as man’s two fundamental mistakes, the idea that he is the astounding exception, the super animal, the almost god, the meaning of the creation. Human history is only the continuation of animal and plant evolution” (Pasley, 1978, 160)

Nietzsche considered man as an animal who has no higher position in nature and in his philosophy he gave minimal consideration for every species of this universe. So that he strongly criticised the axiological anthropocentrism which value things only for humans and human settled values. In his view the moral and religious anthropocentric axiology not only destroyed human nature but also the whole natural world. In a way Nietzsche uses his dictum *will to power* to overcome the previous anthropocentric metaphysical and moral values attributed in natural world. Through this he could develop a non-axiological anthropocentrism. This is an attempt to make values beyond human species. He identified the importance of other forces of power beyond human species. He sees power as the basic criterion of values and it will never leads to axiological anthropocentrism. T J Reed quotes Nietzsche thus:

“When people talk of humanity, they have a basic idea of something which separates and distinguishes man from nature. But there is no such separation in reality: the natural qualities and the once called really human are inseparably intertwined. Man in his highest and noblest power is wholly nature and bears her uncanny dual character. Those of his capacities which are terrible and considered inhuman may even be the fruitful soil from which alone all humanity in impulses, deeds and works can grow forth” (Pasley, 1978, 168)

Nietzsche’s concept of *over human* who live beyond the social, moral and religious regulations, is a man of nature. The over exploitation of nature in some way, is the product of man’s social living. Because as the societal man is concerned, he is not happy with satisfying his biological needs. He needs more money, more wealth, more

power etc. It is one of the causes of natural exploitation. In the introduction of one of the most Nietzsche's celebrated books *Thus Spoke Zarathustra* Graham Parkes says:

“The human is something that shall be overcome, part of what this means is that the over human emerges from our going beyond the human perspective and transcending the anthropocentric worldview. This is made clear by three repetitions of the exhortations, ‘behold, I teach to you the over human’ followed by the declarations of the over humans kinship with the natural elements: it is the sense of the earth, this sea, and this lightning...Zarathustra says ‘I love him who works and invents to build a house for the over human and prepare for it earth and animal and plant. Prepare those three because the way to overcome the human is to acknowledge and emulate the nonhuman nature-mineral, animal, vegetal-of which we consist and on which we depend’. ..The highest human being is to be conceived in the image of nature” (Nietzsche, 2008, xviii, xix).

Nietzsche evaluates religion, based on their basic motives and essential attitudes towards nature and suggests how apparently religious and moral positions destroy such natural attitudes. Nietzsche imputes Christianity for misrepresenting both our views of the natural world and human nature. Christianity positing false concepts of reality and values which ultimately express a metaphysical and axiological anthropocentric outlook. These false concepts minimize everything designated as nature, such as the bodily passions and desires, the natural processes of life etc. Christianity tends to place more value on everything removed from the immanent, natural world. Nietzsche was also against the animal sacrifice of ancient religious rituals. He emphasises not merely on how certain practices might influence life beyond the human species, but puts even more weight on how the central belief system itself look after a view of reality that may or may not encourage a meaningful relationship with the natural environment.

Religions like Christianity that put forward the idea of god always place god over nature and propagating the anthropocentric outlook. This becomes the conceptual foundation for exploiting the nature. Nietzsche shows many instances which prove the association between essential Christian fundamentals and destruction of nature. Nietzsche foresees the problem of environmental aesthetics and exemplifies how a powerful aesthetic appreciation of nature may impact philosophical and artistic production. Nietzsche, both in his own life, and in his works, demonstrates the significance of environmental aesthetic appreciation on everyday life. Nietzsche gives plenty of testaments to this throughout his writings, particularly in his autobiographical writings. He was also an admirer of nature and in his writings we can find the beauty of it. See an instance from his auto biography *Ecce Homo*.

The figs are falling from the trees, they are good and sweet: and as they fall, their red skins burst. A north wind is I to all ripe figs. And thus, like figs these teachings fall to you, my friends: now drink their juice and their sweet flesh. Autumn is all around and clear sky and afternoon (Nietzsche, 2009, 5)

Nietzsche also offers reflections on both natural and artificial landscapes, so his examples may also provide a rich source on the questions associated with the differences between wilderness and human constructed environments.

Nietzsche continues to emphasise the development of higher culture, qualified by axiological non-anthropocentrism. His concept of nature is beyond the realm of human interpretation and he was against all sorts of anti-natural ideologies which unselfing the real self. His concept of values is intrinsic in nature. As Graham Parks said Nietzsche through his philosophy, dehumanised the nature and naturalised the human.

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