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## **Editor's Note**

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**Tragedy and Quotient of Lives in Bankim Chandra Chattopadhyay's  
*Sagar Sangame Nabakumar***

*A Bengali Romance novel 'Kapalkundala' (1866) by the eminent novelist Bankim Chandra Chattopadhyay, translated into English by Devendra Nath Ghose (1919) is a collection of 9 short chapters out of which the first chapter is 'Sagar Sangame Nabakumar' ('At the Estuary of the Ganges') which introduces Nabakumar, a young gentleman and other pilgrims' journey in a steamer while returning back from pilgrimage to Ganga-Sagar. Nabakumar, a wealthy young man from Saptagram experiences this turmoil with other co-passengers in a steamer where 'lives' are challenged amidst sea with minimum expectation of survival. The waves and the thick fog overspreading the morning horizons of sea bed, pose threat to existence of life in the middle of a sea. The story starts with a steamer full of pilgrims and the hero Nabakumar (the only man who was not on a pilgrimage and was there to enjoy the scenic beauty of sea and experience sea voyage), that got separated from its fleet and lost its way, young Nabakumar left behind the shores looking for a means to reach back Saptagram, his home. The author writes from within colonial Bengal while situating his reading of the classical novel in a pre-colonial era—the temporal displacement providing the ideological interval required to both critique and reaffirm the existence of an alien system. As one of the classics of sea literature, smyth of experiences accounts for discovery, return, voyage narratives, and exploration, thereby merge and reproduce many other literary paradigms.*

The novel opens at the Estuary of Ganges where a steamer full of pilgrims, crew and a young man Nabakumar was returning back from pilgrimage to Ganga Sagar. The novel is set some three hundred and fifty years ago in West Bengal when Bengal was colonized under the British rule. Life at sea used to be constantly threatened because of the Portuguese pirates who looted ships or boats that voyaged alone without any companion boats or ships. Therefore there was a constant tendency for such boats or ships to navigate in strong parties on account of the fear of the Portuguese. It was a winter morning of Bangla Magh month (January/February), when the sky was grey, covered with thick fog and mist. Due to overspreading of a thick layer of fog throughout the horizon, nothing could be seen around and hence the fleet lost its way. The crew, having lost their bearings, confused the direction and diverged a far long way from the little flotilla. Now there was no knowing which direction she was making for. Almost all the passengers on board were asleep. Only an old man and young Nabakumar laid awake, the former conversing with the latter. The crew kept the boat rowing amidst deep sea and the environment continued to allure them through its scenic beauty.

As they kept rowing the boat, the old man enquired the possible distance the crew could cover then. But to his resentment, the crew gave a negative answer of their unpredictability over the distance to be covered. At this Nabakumar, the young man consoled him by explaining that something which is not in the hands of the almighty that is impossible to be predicted by an illiterate boat-man. He suggested the old man not to bother about the distance and the probable time. At this the old man was furious saying if he is not at his home in time, other village fellows would forcibly cut away paddy from some twenty odd big has (unit of measurement of lands) of his land

and there would be nothing left for his children to live upon the whole year. He received this piece of news from the fresh arrivals not before he had come out to the Ganga Sagar mela. Both of them started arguing over the fact of the justification of going to a pilgrimage. Nabakumar opined that as per scriptures of Hindu Mythology, only going for a pilgrimage to Ganga Sagar would not help doing pious rites for purity of the soul after life. The young Nabakumar was of the opinion that purity of the soul could be also carried out at home by doing good deeds for human beings, instead of going for a pilgrimage to some random holy places. Seeing Nabakumar against the idea of going for a pilgrimage, the old man enquired the reason for going to Ganga Sagar then. Nabakumar clarified his doubt by explaining that he always had a wander-lust for scenic beauty of sea and island and hence had chosen Ganga Sagar for this. Nabakumar started reciting some verses from Raghuvamsa's 'Kalidasa' at the reminiscence of his just viewed scenic beauty of nature:

Duradayashchakra Nivashya Tanyi  
 Tamala Tali Banara-jinila  
 Abhati Bela Labanambyu-rashe  
 Dhara Nibaddhyeba Kalanka-rekha"  
 [From afar, as on a wheel of iron, slender,  
 All blue with tamarisks and palms extended,  
 Outshines the briny oceans' margin yonder,  
 Like streak of rust-mark with the wheel-rim blended.]  
 Kapalkundala, (Bankim Chandra Chattopadhyay, pg 3. original verse  
 from 'Raghuvamsa' by Kalidasa)

The old man's ear was not bothered about the poetry as he was paying attention to the conversation passing among the crew. The crew men were conversing among each other as they were doubtful of their present location at sea, and wondered at what corner of the globe the boat has got to. Their voices had the ring of a great panic. The old man scented some danger ahead and nervously enquired them if there was any chance of danger or any possibility of heading towards the wrong direction. The man addressed to did not answer him. In such a situation, Nabakumar was least bothered about any answer and was calm and relaxed. The atmosphere outside was enchanting, alluring as he came out into the bare open and saw dawn is approaching. A dense layer of thick mist spread over everything, giving a hazy purview. The stars, the moon, the sky, the coastline – all smeared and smudged. The scenery was that of a nebulous, where sky and sea had similar water colours. The aura of the aquatic was spread everywhere without a subtle demarcation between the sky and the sea! Young Nabakumar comprehended that the crew had confused all directions. They were hardly sure about their position and was completely oblivious to the direction they were steering the boat. They were quite scared that they might have to surrender themselves into the deep sea. The boat had a screen laid in the front, acting as a cold pacifier to the passengers. Therefore, that screen kept them oblivion to anything happening outside. Being aware of the reality of their plight and the dangers approaching, young Nabakumar gave the entire description of their situation to the old man. At this, the other passengers started reacting spontaneously and were out of control. This gave rise to a massive uproar aboard. The pilgrims were panicked, started wailing loudly and the entire boat was imbalanced by the instantaneous reaction of the passengers. Some of the female pilgrims awoke at the loud sounds of

other pilgrims, some started crying at the conversation of the crew men, the rest continued wailing and arguing among themselves. Lives were at stake- lives resembled that of an unborn child from a mother's womb at a critical stage of delivery, where chances of survival is not guaranteed and is dependent only on the grace of Almighty! The crewmen were equally tensed by the sounds of wail and they followed the instruction of the old man. The old man instructed them to row the boat towards the shore. He repeated it and the crew-men followed it, singing in a rhythm. Nabakumar interrupted the vehement old man, suggesting him to ask the crewmen to check any nearby shore, towards which they could row instead. In addition he started regretting about the onward time of the voyage for which a danger of this sort approached which is inescapable now. Nabakumar also repented for not taking the charge of instructing the crew-men from beginning, doing which he could have restricted this situation from arising. The hurly-burly doubled the turmoil and the chaos. Nabakumar pacified the crowd by consoling them through his soft voice and positive suggestions. The pilgrims were so nervous that their religious and superstitious beliefs started playing. They started praying Gods and chanting names of Gods, singing religious songs, hymns, worshipping small idols. All they felt was-God or Almighty was their only rescue and saviour of the moment. The men reacted similarly but silently- they chanted hymns, offered prayers to their respective Gods all silently, in whispers. Such kind of action was exhibited in order to maintain the stature and power-play of gender bias of our society, where males are believed to be stronger both physically and mentally. They should not be emotional fools like that of women and should refrain from reacting like women in any crucial situation, doing which might challenge their gender identity.

There was a harmony of tunes in vocal contortion and a gradual increase in the volume of babbles, sobs. A lady who had just offered her child to the sea as a ritual for service to God and could not rescue it from the deep waves of Ganga Sagar was so crest fallen in pain that she was least affected by the present situation of the passengers' and their loud reactions. She was the only one who did not sob as she was hardly interested about survival or life, she preferred death to life. The turmoil continued for few more hours till the day broke and hours for the sunrise started setting in. Nabakumar through his knowledge of geographical timings was sure that in such hours of dawn the boat can never sink. He suggested the boat-men to stop rowing and let the boat go along the wave in its own direction of flow. After sunrise they can decide on alternatives and follow his suggestions accordingly. The boat men approved his advice and stopped rowing the boat, allowing it to go adrift with the flow. They kept the oars aside and sat stock-still, waiting for sunrise. There was an atmosphere of suspense as the entire passengers were awestruck in an agony. At times the sea breeze discontinued its blow and there laid a gentle sigh all over. The passengers therefore could not feel any water current and its consequent jerk on the boat due to lack of sea breeze. Finally the last hour of patience broke and passengers felt the sun approaching through the horizon with its ray of hope. At this moment of suspense Nabakumar guessed the time of the day to be nine o'clock. In the moment of excitement and expectations the crew started chanting the names of the five 'Pirs' (Sufi saints who are saviours of life during any danger on water bodies) of water on the top of their voice and kicked up a row. The passengers of the boat were shocked again and started bursting out together in collective voice enquiring the matter to the crew. The crew shouted out in a chorus "The sun has appeared. Land ahoy." On



hearing this passengers crawled out into the platform of the boat and started discovering the locality its surroundings. They observed that the sun had risen above the horizon, rolling the entire mist away like a curtaining layer before the sun unveiling all sides in their naked clearness. The mist spread away helping the sun to fix straight to the horizon. In such a clear daylight, they realized water on which the boat floated the entire night was not the sea but the estuary of a river. But the estuary itself was so huge and spread across deeply like a sea was scarcely observable anywhere else. While one edge of the river was within easy reach as it was fifty yards more or less from where the position of the boat, whereas the coast-line was hardly visible on the other edge. Wherever one's eyesight reach, one can easily view the shimmering wild waste of water in the glare of the radiant sun that is swept off incalculably, melting into the misty horizon. The surrounding water had a murky appearance quite similar to the usual river water but from far apart it resembled deep blue, like that of a sea. Earlier, though the passengers feared that they had drifted down into the deep blue sea, but due to the brilliant sunshine and by grace of good luck they observed that they were pretty close to the land. They gathered up some courage now and started evaluating through calculation, their direction from the sun's position. The extension of the frontal coastline of the river was easily concluded to be the western coast. Within a close range, where the boat laid floating was determined to be the mouth of another river gushing its gurgling flow of gold, cascading into the channel. Innumerable water-birds of diverse shapes and colours continued playing joyously with musical cackle and chirp on the broad patch of sand that stands on the southern side of the estuary. This river stream presently takes the name of the Rasulpur River, a tributary of Hooghly River in Midnapore district of West Bengal.

As they landed on the coast after the first impulses of elation was over, the boat-men suggested the passengers to cook and dine on the coast till the next high tide approaches, after which they will start on the unfinished voyage to their homes. The pilgrims took holy dips of Rasulpur River, prayed to God and finished their morning ceremonies before starting the cooking affair. To their disappointment they realized there was no fuel for cooking and somebody fearless of wild animals, especially tiger, had to go alone into the forest in search of it. It was Nabakumar who took the charge of fetching firewood alone, as he understood the pain of sheer starvation experienced by his co-passengers. Before he started for the woods, Nabakumar asked for an axe or any sharp object for his protection, but he was unsuccessful in getting it from any passenger. As hours passed by, the old man, crew and other pilgrims kept waiting for Nabakumar's return, but in vain. They were nervous as the estimated time limit for his return was over, and there was no signs for his return and they concluded that he was dead, killed by a tiger. After while when rising tides approached all of them decided judiciously to get back home and start the boat with the pitch of the tide, leaving Nabakumar behind, alone.

The novel showcases ironic dichotomies of life at sea, noting that beautiful sailing boats were packed with self-centred, superstitious and degraded human beings. Attitudes toward the sea and sea-voyage are mostly complicated and conflicting, built around polarities of wonder and fright, weariness and trepidation, exaltation and anguish, and they often embody correspondingly the literary genres of romance and irony. The sea acts as a magnet thereby attracting and repelling simultaneously, summoning us for high adventure and warning to destruct us through its multifarious

power. The duality between the passion to traverse unknown seas and the yearning to return home emerges most bitterly and effectively. Survival of lives at this interface always holds out the probability of extraordinary experience. Once perpetrated to the open sea, human beings are encircled irrevocably by the minute world of the vessel in a vast surround. The world of sea then alters several physical and social realities. Through physical activities and bodily gestures human beings are capable enough to feel the taste of freedom and power when ashore. But at sea, motion is inflicted upon them, with momentary but exhausting effects. The pilgrims literally keep gazing at the interaction of boat, wind, sea and waves while waiting for something, or nothing, to occur anytime. Their world demands keen discernment as they dwell on an unstable element that keeps their home in continuous motion, at times comforting them with a false sense of security, else threatening to deceive them. The surrounding atmosphere and its state of restless motion consists lurking probabilities of total disorientation. In order to have the exact track of the boat's position, the boat-men usually formulate a spatial measurement like fixing the altitude of the sun or of a star or pole-star at dawn or dusk. It is quite wonderful how these boat-men used calculations and predictions to cope up with abstract time and celestial space just to find out their approximate position in the aquatic world! These purposes and intentions, in addition to the strenuous situation, and the tension between the temptation of new experience and the craving to get back home, illuminate every stage of the novel. Sea-voyages adhere to dual plays of life: projecting the harsh realities of life in the aquatic environment on the one hand, and forecasting human desires and fantasies on the other. They account for arduous human enterprise, symbolizing as emblems of the course of life.

The sailors were victorious in bringing the boat home, but the fact that such achievement was successful or that there are extremities and objectives to man's existence is, probably optimism, enough in a fictional world so generally featured by the drab hues of darkness and decay. Perhaps it is the perfection and the extremity of Nabakumar's action that awaken the crew to renewed respect for the order that long experience in sails cannot avoid teaching, but they do awaken. In fact in the heat of Nabakumar's passion suddenly swerves and the crew immediately and willingly heed Nabakumar's orders and bring the boat back to course. Where lives are challenged every second in the aquatic world, where turmoil and chances of survival alternates like high and low tides, once giving a hope and in the next second betrayal, there Nabakumar's role of a benefactor mended all ends. But the irony of fate made benefactor turn into a prey alone in the woods, in the howling seaside wilderness. Such a tragedy of life and its quotient of survival are presented in the entire novel, and the one who was a saviour of multiple lives deserved world's ridicule, life's mock!

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**The Role and Significance of Water in Eliot's *Wasteland***

*Water is an indispensable element of human life. Although water is a familiar object of tangible reality for all living beings, it signifies a complex concept embodying multifarious ramifications in the social, religious and cultural fabric of human society. Water is one of the most used symbols in literature but often it is represented as an enigmatic concept that has manifold symbolic significations. It is sublime and destructive at the same time and embodies the principle of life, death and regeneration in itself. In this context, it is relevant to explore the role and significance of water in Eliot's masterpiece 'The Wasteland' which marked the advent of modernism in English Literature. This paper intends to analyze in detail the actual references and symbolic significance of water in relation to the central theme and structure of the poem. For this purpose, the actual references to water will be identified from each section in order to understand how water is linked to the central idea of the poem wasteland and the role of water in building up the entire edifice of this poetic structure which is divided into five distinct sections.*

The Waste Land is inherently an ambiguous poem filled with paradoxical symbolism and unrelated images from various sources which confuse an ordinary reader but it carries a vital message for a discerning reader. Eliot uses a number of recurring symbols such as death, war and destruction but water in its several different forms (rain water, sea water, river water, water from the springs, pool, canal and even the artificial soda water) is the most frequently used symbol in Wasteland. The water motif is employed brilliantly by Eliot for the singular purpose of conveying the idea that the spiritual and physical regeneration of human beings can be made possible only through water. The allusions to the holy river Ganga and the river Lema point to the basic need of man for spiritual regeneration. Water is not only a social, cultural and religious symbol but it is the essence of all life on earth. Since water is a natural resource that guarantees life on earth, pollution of water sources will jeopardize the survival of the living species on earth.

Eliot uses the water symbolism to convey his feelings not only towards religion, life, death and technology, but also about the contemporary life of man during his time. This objective is achieved by presenting a graphic description of the condition of Thames River which represents the cultural heart of London (Scofield 116). The river is depicted as dusty, dirty and sweating tar and oil. It portrays Eliot's disgust for the moral and cultural decay of his time. The Waste Land is a poem about drought and sterility, but it is filled with the images of water (Scofield 115) carefully linked to the echoes of other poems, novels, religious texts, plays, operas and works of art. A closer analysis of the Wasteland will reveal that almost all of Eliot's brilliant references to these texts contain strong water symbolism. For example, the line "There is no shadow under this red rock" has been taken from the book of Isaiah. "And man shall be as a hiding place from the wind, and a convert from the tempest; as rivers of water in a dry place, as the shadow of a great rock in a weary land" (Isaiah 32:2). Other prominent instances of water symbolism are depicted through the story of the Fisher King and the legend of the Holy Grail. The Grail is the "cup of life" and drinking from it will bring healing (Gish 93). Eliot's makes brilliant use of

these classic legends by incorporating the images of rain and water in as an essential component in modern man's quest to find meaning in the spiritual wasteland of his life.

The water image is central to the structural fabric of the poem *The Wasteland*. The entire poetic edifice is built upon this image. A wasteland is basically a barren or unproductive space primarily caused by a lack of water. It is this lack of water and the desire for water that constitute the entire landscape of 'Wasteland' both in terms of its content and style. The repeated references to the dry nature of the landscape along with the absence of water or the presence of polluted water perhaps becomes symbolic of the despair that Eliot felt about the world. His obsession with sterility stems from an excessive unconscious desire for fertility and a meaningful existence in this world. This is explicitly reflected in the effective use of various vegetation myths such as the Fisher King and the Holy Grail in the poem. All the fusions of the binary opposites in the poem ultimately merge in the central idea of water and drainage. However, water is not only seen in a negative light in the poem but most often it becomes a symbol of death as well as life with equal ease in the poem. It is the same life-giving Holy Water that often transforms itself into the life-taking bottoms of the ocean which drown people. In becoming both a source of destruction and regeneration, water becomes the ultimate icon for the cyclical nature of life. Finally, hope begins to appear into the ruined landscape of the poem through the magical chant of Datta, Dayadvam Damyata (give, sympathize, and exhibit self control) the advice of the gods (Childs 121) which can bring about a refreshing rain similar to the water that trickled out from the dry rock when Moses struck the rock with his wand. The water that Moses made quenched the thirst of the Israelites but for modern man there is only the sound of water.

In Heading's view the ambiguity surrounding water is not designed to confuse and frustrate the reader but to explicate the idea that life and death, passion and purity, and culture and religion are not binary opposites in life. Such diametrically opposed images in the poem dissolve into each other as they flow through the wasteland like a river, (Brooker & Bentley 240) with multiple tributaries and streams. This idea is best exemplified in the central figure of Tiresias who is an enigmatic combination of the male and female sex. Though he is a sexless old man with wrinkled female breasts, he is a prophet who can foresee everything and utter words of prophesy. In short, the recurring application of water images throughout the poem is instrumental in bringing about a structural unity for the entire poetic edifice. Therefore, it is very important to figure out the direct references to water from the five different sections of the poem *Wasteland* in order to understand how water is linked to the central idea of the poem.

#### Section 1. The Burial of the Dead

Dull roots with spring rain.

With a shower of rain; we stopped in the colonnade,

And the dry stone no sound of water. Only

Is your card, the drowned Phoenician Sailor,

(Those are pearls that were his eyes. Look!)

The Hanged Man. Fear death by water.

In the first section, there are five direct references to water. The spring rain and a shower of rain mentioned in the beginning indicate a vibrant and meaningful life. However, it is not a reality, but only a longing or a desire for a happy life. The barren rocks, the dead trees and the arid landscape with a bleak surrounding are the actual reality. Within this cruel atmosphere, Eliot subtly brings in a reference to the dual nature of water when he mentions the dry stone no sound of water which is an obvious reference to the Biblical episode in which Moses got water from the stones. The absence is not merely that of the sound of water, it implies lack of water itself which is a symbol of hope and regeneration. The contrast becomes sharper with the drowned Phoenician Sailor and the mention of Fear death by water. These direct references depicting the dual nature of water sets the tone and further development of the poem. The structural foundation of the Wasteland is built on the cyclical nature of life and death by depicting the creative and destructive elements inherent in water. Hence, similar to the principle of life in nature, water follows a cyclical structure in itself in several different ways. In this context, Eliot believed that image of water will enable man to rebuild his life on the ruins of history just as “The Waste Land” is a poem built upon the “ruins” of other poems (Kenner 15).

#### Section 2. A Game of Chess

The hot water at ten.

And if it rains, a closed car at four.

In the second section, there are only two obvious references like hot water at ten and if it rains which would appear insignificant to the main idea and theme of this section. However, Eliot brings in seemingly insignificant details that ensure the continuity of the role of water in sustaining the structural progress of the poem. For example, the marriage and domestic life depicted in this section is cold and dried up and the relationship needs watering. The latter part of the section describes the perils of Lil, who is drained by her pregnancies. The lack of vitality in both cases results from the lack of living water which brings domestic harmony in life. The reference to the pearl-like eyes of the Phoenician may appear lifeless yet it is strangely bright under water. The direct reference to hot water and rain water mentioned in the section are objects of personal comfort for the individuals. In reality, they are just substitutes for the warmth and comfort of a happy domestic life which is only a distant dream for the partners as all their relationship is based on a marriage of conveniences.

#### Section 3. The Fire Sermon

The river's tent is broken: the last fingers of leaf

Clutch and sink into the wet bank. The wind

Crosses the brown land, unheard. The nymphs are departed.

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,

The third section “The Fire Sermon” can be considered as the climax of the poem. The whole section is primarily about love, marriage and relationship between man and woman. Unfortunately, this concept of love has degenerated into pure lust and an unbridled craving for physical union in the wasteland of modern man's life. As the title suggests, the entire section depicts consequences of the all consuming fire of lust that emanates from a physical desire for pleasure as Buddha enumerated in his

sermon that the root cause of all sorrow is desire (Murphy 255). So, he advocated renunciation all material desires as a solution to the problem (Nevo 100). This same fire of lust assumes universal significance in the story of St. Augustine who could extinguish this all consuming fire only with the springs of living water (love) that emanated from his Lord and Master Jesus Christ.

Modern man is unable to extinguish the fire of lust because he has polluted the river so much that it can only give out oil and tar. All that he can do now is reminisce about the unpolluted Thames River or weep at its banks and ask the river nymphs to return to soothe and comfort him. In this sense, this section is essentially not about fire but about water which can extinguish the fire of lust and selfishness in man. Even the lines in the section have become short and meandering like the course of a river. The shocking fact is that the river no longer contains water but is filled with tar and oil.

“The river sweats  
Oil and tar  
The barges drift  
With the turning tide”

Towards the end of section three, the poet depicts the pathetic condition of modern man. The whole society and even nature has begun to revolt against man. Unfortunately, the once beautiful river banks have now become slimy and disgusting and man has chosen to live with the reality of a meaningless existence satisfied with fishing in the dull canal.

A rat crept softly through the vegetation  
Dragging its slimy belly on the bank  
While I was fishing in the dull canal

Finally, we find that water no longer has any regenerative power now. In fact man has invented his own kind of water (soda) to quench his thirst and to wash out his guilt. Thus we see Mrs. Porter and her daughter wash their feet in soda water. Surprisingly, it is the moon and not the sun that shines on them. There is light but without any heat. It gives them only a temporary solace and a false sense of security and satisfaction which can only increase their cravings instead of putting out their fire of lust.

O the moon shone bright on Mrs. Porter  
And on her daughter  
They wash their feet in soda water

Section 4. Death by Water  
Phlebas the Phoenician, a fortnight dead,  
Forgot the cry of gulls, and the deep sea swell  
A current under sea  
Entering the whirlpool.  
Consider Phlebas, who was once handsome and tall as you.

The fourth section, Death by Water is the shortest in the whole poem. It directly mentions death by water. The largest water body on this earth is the sea and all water

finally reaches the sea. It is essentially an unfathomable mystery for man. To enunciate a completely different aspect of water Eliot aptly chooses the sea image and employs such phrases as a current under sea and entering the whirlpool making it very obvious that water to him is a very strong destructive force. The drowning experience of Phlebas the Phoenician exposes the cruel nature water as a destroyer. All of Phlebas's beauty and vitality has been robbed by water. Ironically, it was the lack of water that was responsible for the predicament of man in section one and two of the poem. It is this enigmatic nature of water as a destroyer and preserver of life that makes water central to the structural design of the poem *Wasteland*.

#### Section 5. What the Thunder Said

Here is no water but only rock  
Rock and no water and the sandy road  
Which are mountains of rock without water  
If there were water we should stop and drink

The fifth and final part of the poem, "What the Thunder Said", is replete with water imagery. The concluding section once again affirms the regenerative power of water as a sustainer and preserver of life and a lack of water can cause both physical as well as an intellectual drought.

If there were water  
And no rock  
If there were rock  
And also water  
And water  
A spring  
A pool among the rock

The desperation caused by the lack of even a single drop of water is built up with short, punctuation-less sentences. The Biblical reference of Moses getting water from the rocks is revisited here. There is, in this desperate search for a single drop of water, an underlying association of water with hope. If water becomes an active agent of destruction and death in the fourth section, the final section of the poem indicates that there is still hope because water promises rebirth. Water, thus, becomes a symbol for death as well as life, destruction as well as regeneration. In short, water is central to the theme of the poem *Wasteland*. In fact, the whole poetic structure is built upon the single axis of water which appears in all the five sections of the poem linking them all with a sort of dramatic unity beginning with an exposition followed by rising action, climax, falling action and a conclusion.

Water is a natural substance which has acquired a number of symbolic significations. Primitive people were aware of the life-giving, life-sustaining properties of water. They recognized the need to drink water for the sustenance of life. At the same time, they also discerned the destructive potential of water as it flooded the land and drowned the animals. These observations helped man to discern the truth that water is an important natural substance embodying the principle life death and regeneration. According to Weirick, in the early stage of man's development, he was more interested in water as a life-sustaining physical force than as a symbol. Man was

interested in water in terms of its ability to establish continuity in the crop-growing, harvesting cycle. This was an era of the fertility ritual when people recognized the physical need of water to sustain physical life. The physical symbolism of water in the past relates to the spiritual symbolisms of water in the poetry of today.

The poem *Wasteland* is generally considered to be a work of disjointed images put together for the purpose of portraying the life and attitude of modern man who has lost the meaning of his existence due to the changed social, religious and political condition following the First World War. It is often referred to as a heap of broken images and an amalgamation of disjointed ideas. Many critics consider it as a poetic structure built upon borrowed materials. Taking into account all of these charges, a discerning reader can decipher an underlying structural unity brought about in the poem through the consistent and brilliant use of water imagery throughout the poem. In fact, the main theme of the disjointed life of modern man and his quest for a meaningful existence is held together firmly on the axis of the water imagery running singularly through the five different sections of the poem as shown above.

Contrary to common perception, there is an undeniable structural and thematic unity in 'The Wasteland' brought about by the central imagery of water used throughout the poem either explicitly or implicitly as enumerated in the analysis of the five different sections. The thematic unity of the poem is further enhanced by the symbolic significations of water used throughout the poem. The structural unity in the poem is the result of applying the Aristotelian concept of exposition, rising action, climax, falling action and conclusion in the five different sections (the burial of the dead, a game of chess, the fire sermon, death by water and what the thunder said) of the poem. The five different sections of the poem may appear to be seemingly different and unrelated. However, water is the connecting link that holds all the sections together. The first section exposes the consequences brought about by a lack of water in human life. The second section subtly and implicitly shows the lack of the nourishing agent water (love) in human relationship. The third section is the climax where man invents his own water (soda) to quench his thirst and settles for the lesser light of the moon. The soda cannot quench his thirst and the moon cannot give him real light and heat. The fourth section is the falling action in which water is shown to embody not only the principle of life but the inevitable element of death as well. The fifth section is the conclusion which shows that also a creator or an agent of regeneration.

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**Dalits' Access to Water: Implications of the Cultural Practice  
in India – A Constitutional Insight**

*In the history of Ancient India, hierarchical caste system existed for more than three thousand years and it dictates social segregation ascribed by birth and descent. Such social inequality, prevailed during later Vedic age still persists in the modern India and the victims of this unequal ethos are Dalits, lowest in the social order. In traditional Hindu setting Dalits were denied access to land, education, health care, basic needs like food, water and sanitation. Water being an imperative resource, Dalits access to water is usually on the benevolence of upper caste. In Manu Smriti, the law book of Hindus elaborates that water touched by Dalits are polluted, it was also referred that when Dalits touch a well or any other stagnant water source, the source and the water is considered to be polluted.*

The traditional Indian society is socially stratified on the hierarchy of four-fold caste system namely, Brahmins, Kshatriyas, Vaishyas and Shudras. Dalits are outcastes and does not fall under the Varna System of Hindu mythology. The division was not based on power but on purity. The Brahmins are categorized on top of the ancient social hierarchy, who are considered to be the purest, very respectful, engaged in attaining highest spiritual knowledge. The Kshatriyas in the next level are basically warriors they are the kings and governing body of the society. Vaishyas perform productive labour and they rear cattle, trade and agriculture. Shudras are the lowest in the caste hierarchy and they were categorized as servants. Dalits who are untouchables were attributed to perform menial jobs such as cremation of dead animals and human beings, cleaning process associated with bodily excrements. Such social order prevailed in the Indian society, reveals that caste system ascribes ritual purity of human body which is determined on account of caste or caste based occupation. Dalits reside in the places assigned to them by superior caste people, mostly dry lands at outskirts of village. In such hamlets, they have limited or no access to natural resources. Water being recognized as a primordial spiritual symbol (Baartmans, 1990), Dalits 'access to water is at the benevolence of upper caste Brahmins. Water is recognized as a tool to regulate or manage the rigidity of socio-ritual purity and pollution of the human body. These notions are used in local culture in determining and reinforcing an inequitable access to, control over and distribution of water and water use rights (Deepa Joshi and Ben Fawcett, 2001).

In post-Independence period, such Vedic social order claims no significance according to the Indian Constitution. As stated in Article 17 of the Indian Constitution, untouchability has been abolished in India and its practice in any form is forbidden. The enforcement of any disability arising out of untouchability shall be an offence punishable in accordance with law. Despite of various judicial pronouncements which reassert the rights of all Indian citizens to access water without restrictions, the situation of Dalits remain miserable. The paper explores the ancient culture in providing access to water resources based on social hierarchy and the constitution affirmation to nullify such cultural practice. Also, the contemporary issues concerned with Dalit's access to water are analyzed in this paper through various case studies from secondary resources.

It is significant to study the history to trace the origin of the ancient belief systems with regard to role of water in the regulation of social hierarchy, in order to analyze the existing social and cultural pattern on water use practices.

‘Hail to you, divine, unfathomable, all purifying waters’ – Rig Veda. The Waters are considered to be purifying in spiritual context. Vedic literature identifies water as a sacred symbol of purity and a medium to attain spiritual enlightenment. In order to maintain purity, the Dalits who were assigned with polluting tasks excluded physically, socially and morally from the larger village community. Being identified as untouchables, the Dalits were required to live outside the village (Kane, 1994). In Dharmasastras of Hinduism, water was identified as an instrument to purify the pollution caused by Dalits. The Manu Smriti clearly explains water and food cooked in the water offered or touched by Dalits are considered polluted. Manu also refers when Dalits touch a well or any other stagnant water bodies, the source and the water is polluted. There are ritual practices to purify such polluted water as well. (Khera 1997). In such scenario, Dalits were not allowed to use water bodies inside the village, denied to access public well or any other common water resources used by other caste Hindus. Dalits were made to walk several miles to access drinking water since they were not allowed to access village roads. In those days, they climbed hills to fetch water and even at the verge of death a Dalit is not allowed to take water from upper caste people. The spaces around water bodies are also considered pure that Dalits cannot go near these places as well.

Water is an imperative resource and has a very close association with the three divisions of class, caste and gender when it comes to distribution of water. Struggle for water is simultaneously struggle for power. Dalits represent a community of 170 million in India, constituting 17% of the population. Dalits were denied access to water resources in 48.4% of villages because of segregation and untouchability practices. More than 20% of Dalits do not have access to safe drinking water. (NCDHR, 2006) Dalits access to water is usually in the consent of upper caste. There are several case studies on violence against Dalits accessing water. The deprivation of a basic human right such as water is a constant reminder of the inherent indignity of India’s caste system. (Hannah Johns, 2006)

A case of caste ism in using water in Katasavan village in Vyara Taluk, Surat is explained here to portray the intense of caste discrimination prevailed in our society. On December 16, 1969 Dalits filled water from the Savarna well with the support of top government officials and politicians as part of the Untouchability Eradication Week Programme. On that night, the Savarnas who could not bear it, urinated in the well and threw dirt in it rendering the water filthy. The state responded by ordering an enquiry (Akshaya Kumar and Wilfred D’Costa, 1994).

There exist neo-forms of caste discrimination in contemporary society pertaining to access to water such as, (i) Dalits are not allowed to fetch water from common wells and other water bodies in rural villages, (ii) Dalits are not supposed to touch the pots of non-Dalits, (iii) Dalits have to fetch water only after Non-Dalits draw water, (iv) In many villages, separate wells and bore wells for Dalits and Non-Dalits are existing. A

study draws 64 per cent of 69 villages have separate sources of water supply for Dalits (Desai, 1976).

As an ancient culture, social hierarchy and the institution of caste system in India was promoted by the upper caste Brahmins through laws of Hindu mythology, Dharmasashtras and Manu Smriti. In the contemporary scenario, the laws of Manu are sincerely practiced by majority of non-brahmins who are in second, third and fourth strata of social hierarchy.

In the UN system, water was recognized as critical to the “right of everyone to adequate standard of living for himself and his family, including adequate food, clothing and housing and to the continuous improvement of living condition. Secondly right of everyone to the enjoyment of highest attainable standards of physical and mental health. These two rights are a part of the International Covenant on Economic, Social and Cultural Rights adopted by the General Assembly in 1966 (Anu Mittal, 2015). The link between these rights and right to water was established by UN committee through its general comments in 1995, 2000 and 2002. It is clear from the interpretations that human right to water is recognized as indirect right. It is the same case in India, there is no explicit right to water in the constitution or the law. The right to water as a fundamental right is established by judicial pronouncement and interpretation, especially in the Article 21, the right to life.

Rights to access water must be accompanied by corresponding duty on the State to provide clean drinking water to the citizens. In *State of Karnataka v State of Andhra Pradesh* (2000) the Court held that the right to water is a right to life, and thus a fundamental right. In *Narmada Bachao Andolan v Union of India* (2000) it was held that 'water is the basic need for the survival of human beings and is part of the right to life and human rights'. (Hannah Johns, 2006)

The descriptive study analyses the contemporary issues associated with Dalits ‘access to water resources in India. There is few case studies drawn from the secondary sources are presented here for depicting the implications of social discrimination with respect to water access.

Sumantapuris a village situated at a distance of 40 kilometres from Berhampur, is part of the Malabhanja panchayat under the Sanakhemundi block of Ganjam district. Dalits live in a separate colony named Harijan Sahi where there are more than 60 Dalit families resides. As enquired, the inhabitants are getting drinking water through a drinking water project run by Rural Water Supply and Sanitation (RWSS) department. The drinking water pipeline of this project exists in the area inhabited by Dalits. There has been no water supply in the colony for more than two years. Kartik Nayak, a Dalit activist alleged that the drinking water project is being managed by upper caste officials and they are intentionally not releasing drinking water to the places where lower caste people reside. The Dalit families travel to Ghodahada River which is four kilometers away from their place to fetch water. (The Hindu Newspaper, September 30, 2014)

Bapurao Tajne is a laborer from the Kalambeshwar village of Washim District, Maharashtra single handedly dug well in just forty days after his wife was denied

access to local water source by upper caste people. Tajne had never dug well before but devoted 6 hours a day to complete the task. He says, I feel insulted when the upper caste denied access to water from the well for me being a poor Dalit. I came home that day and cried for several hours. I decided not to beg water from anybody and I went to nearby town Malegaon and bought tools and I started digging well on the same day". He comments, I just wanted to provide water for my whole locality so that we Dalits did not have to beg for water from other caste people. Now, the entire community is now utilizing the well dug by Tajne. (Times of India Newspaper, May 8 2016)

In Chandapur Village of Yadhgiri Shahpur Taluk, Dalits are reportedly not allowed to go near the public well. The discrimination is justified by the caste Hindus in the village with a strange story, if Dalits touched the water used by upper caste, it would invite the wrath of Lord Hanuman. It is a drought hit area, this ruse is used by caste Hindus to ration water to Dalits, while keeping major share for themselves. Kalappa Malage, an agricultural labourer from Chandapur says, "we have to wait for the upper caste people to give us water. They don't allow Dalits to go near the well. Once they are done taking water for themselves, they give us a pot or two for each day. Kalappa's wife Dwaraki says, if these upper caste women become tired we have to wait for them to take rest and get water after few hours. Chandapur has only one well acts as the major source of drinking water. This is the practice in the village for several years. The Sarpanch of Kadechur Panchayat under the Chandapur is administered, says he was not aware of the village happenings and would take action to provide equal access after writing to district administration. (Article by Theja Ram, April 16 2017)

A Dalit boy denied water from hand pump, drowns while drinking from well. A nine-year-old Dalit boy, Veeran in Madhya Pradesh's Damoh District drowned in a well where he had gone to drink water after being denied access to the hand pump in his school. He is a student of class 3 had just finished his mid-day meal and gone to the hand pump, where he was stopped by the teachers. Then Veeran and two other students decided to go to well and while trying to draw water from well, slipped and fell in. During a preliminary inquiry, a team of officials led by Damoh district panchayat CEO JC Jatiya were told by members of the Dalit community that their children often faced discrimination at the hands of teachers. (Hindustan Times, New Delhi, March 09 2016)

We have discussed in this paper the traditional social system or culture that prevailed in India which prevented a segment of people to use the natural resources like land, water, etc. freely. It is depicted here how the remedial measure of constitutional affirmation helped these vulnerable groups to access resources to some extent. After analyzing the case studies related to contemporary issues regarding Dalit's access to water, following recommendations are drawn to favour the oppressed community.

It is a pre-requisite to design a 'Water policy' by the government to ensure justice for the vulnerable people in accessing water. If water is a basic human right, then the state is responsible for the fulfilment of the right by framing relevant policies and executing them appropriately. It is also the responsibility of all the stake holders, Government, Non-Government Organizations, International funding groups and also

the local communities to come forward and unite to guarantee water to all strata of society. The justice in distribution of water and providing equitable access to all the natural resources are basic concerns to bring socio-economic stability in the society. The streamlining of proper water distributive system at the local panchayat level administration may provide immediate resolution to the problems concerned with Dalits' access to water bodies.

As we conclude, it is vital that the stigma prevailing in the minds of upper caste people regarding Dalits need to be changed positively. The insignificant caste system existed in earlier period has no legal prominence in the contemporary society. The individuals in the society should believe and realize that all are born equal in this world and all resources exist in the universe is gifted to every living being on this earth. The government policies, judicial pronouncements, constitutional affirmation, UN resolution, Acts, legislative measures, regulatory frameworks, any such measure taken by the administrative, legislative and Judicial bodies become impracticable unless there is co-operation from the society with humanitarian approach.

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**St Francis of Assisi and Sister Water**

*Water is inextricably intertwined and inseparable from life. In the absence of water, nothing can survive. In Christian tradition water is seen as one of the most important gifts of the Almighty that has a dual significance, physical and spiritual. St. Francis of Assisi was the first in this world to introduce us to Brother Fire, Sister Water concept and established the filial relationship towards God the Father, Creation and himself. He was a man passionately in love with God and all his creatures. When Francis surrendered himself and dared everything for love's sake, the earth became his home and all creatures his brothers and sisters. Even though he lived in the thirteenth century, he represents what is timeless because the truth and values he lived by and proclaimed can never be out-of-date. In an era of ecological chaos and economic crisis, this paper attempts to highlight the significance of water, with special reference to the poem "The Canticle of Brother Sun." This paper explores the attribution given to the element Water by St. Francis of Assisi, like Sister Water, who, useful, humble, precious and pure to establish him as a one who holds all living things have intrinsic value.*

Water, with its gorgeous beauty and majestic simplicity, is a vibrant and essential element. The earth offers us this valuable gift free of charge everyday. But in recent times we have used water in the most destructive and polluting ways without realizing its worth. Today we are witnessing rivers and lakes choking to death due to our selfish deeds like ruthlessly poisoning water by mixing chemicals in water and forgetting it's inherent.

Water is inextricably intertwined with and inseparable from life. In the absence of water, nothing can survive. In the Christian tradition water is seen as one of the most important gifts of the Almighty that has a dual significance: physical and spiritual. St. Francis of Assisi was the first in this world to introduce us to the concepts of "Brother" Fire, "Sister" Water and thereby established the filial relationship between God the Father, Creation and himself.

St. Francis was passionately in love with God and all His creatures. When Francis surrendered himself to God and dared everything for love's sake, the earth became his home and all creatures his brothers and sisters. Even though he lived in the thirteenth century, he represents what is timeless because the truth and values he lived by and proclaimed can never be out-of-date. In an era of ecological chaos and economic crisis, this paper attempts to highlight the significance of water in the Christian tradition with special reference to the poem "The Canticle of Brother Sun". It analyses the attributions given to the element Water by St. Francis of Assisi, like Sister Water, who is useful, humble, precious and pure. The paper will go on to study how the poem establishes St. Francis of Assisi as one who celebrates the intrinsic value of all God's creations.

In the Christian tradition, Water plays an important role both physically and spiritually as a symbol of life as well as a means of cleansing or purification. In the Old Testament, the book of Genesis reveals that man became so broken and fallen that God had to wipe out the vicious people and re-create humanity all over again. He

did this through the flood of water that washed sinful humanity away and began a new creation. After forty days God revealed the new creation to Noah through a dove. The water in the flood in Genesis is a foreshadowing of water in baptism just as St. Peter in the Epistles said “God waited patiently in the days of Noah . . . in which a few, that is, eight persons, were saved through water and baptism, which this prefigured, now saves you” (1 Peter 3:18-21). Here Peter is connecting the water in Noah and the water in Baptism for the same purpose—to cleanse, recreate and save humanity.

In Exodus, God delivered Israel out of Egypt through the Red Sea to their promised new land. This exodus from slavery in Egypt to the Promised Land represents their new holy life. They went through the water in the dramatic parting of the Red Sea. Also, we learn from the Bible that it was “a pillar of fire by night and a pillar of cloud by day” that was leading them through the water like a guiding light. This pillar of fire and cloud is identified as the Holy Spirit. So, again we see that God uses water & spirit to save his people from their fallen state and deliver them to a new land thereby leading them to a new life.

Indeed, throughout the Old Testament, we see clues that show us how God will lead his people to a new life through the saving power of water. There is the famous episode where one of the king’s servants, Naaman, goes to the prophet Elisha for healing. Naaman had leprosy – a nasty physical illness. Naaman was expecting God’s prophet to give him a grand, powerful way to be healed. Instead, Elisha simply told Naaman to wash in the Jordan River seven times, and said that he would be healed. Finally, when Naaman accepted this simple method of “wash and be cleansed” his once defiled flesh became “like baby’s skin” (2 Kings 5:7-14). So, we see that Naaman sickness was removed and his skin was literally recreated by water.

In the New Testament, Jesus himself was baptized and there are several clues that his baptism reveals. When John baptized Jesus in the water, this was the experience: “And when Jesus was baptized he went up immediately from the *water*, and behold, the heavens were opened and the *Spirit* of God descended like a dove, and behold, a voice came down from heaven saying, ‘This is my beloved Son, with whom I am well pleased’” (Matthew 3: 16-17).

Even in Jesus’ miracles we see the significance of water. Though Jesus had a hundred different ways to perform his first sign he chooses to use water to perform his first miracle in the Gospel of St. John. When the guests at the wedding ran out of wine he chose to use water. Also, this was not just any water but the water of the Jewish rights of purification (John 2:6). We can trace this water back to Numbers 19:11-12. This water was to be used under the Law of Moses to cleanse people from their defilement or impurity. There are abundant of examples to show the importance of water both physically and spiritually in the Bible.

St. Francis of Assisi who was called by the church both as the ‘Second Christ’ and “heavenly patron of those who promote ecology”, also followed the Christian tradition and through his *Canticle* established the filial relationship between God the Father, Creation and himself. In his earlier writings, Francis had used terms denoting family ties to describe the relationships between Christ Jesus and himself as the Bible

says “all those who love the Lord with their whole heart, with their whole soul and mind, with their whole strength and love their neighbours as themselves”(Mk 12:30) are children of the heavenly Father. If they obey His commandment they are spouses, brothers, and mothers of our Lord Jesus Christ. Thus Lord Jesus became the brother of St. Francis and now, in the “Canticle of brother Sun”, he extends these precious familial bonds to all creation also.

Francis’ brotherhood includes all of God's creation and as his biography reveals, he experienced Nature in its essence when he spent up to one half of each year in prayer with a few brothers in the wilderness. Francis saw himself as a part of creation and considered everything his brother and sister. In other words if we call God ‘Our Father’, we are declaring that everything around us, not just people, but animals, plants and even inanimate objects, are fraternal. “His sense of the oneness of all creation culminates in his 'enfraternization' of it in his *Canticle of Brother Sun*” (Leff 697).

The penetrating images of the Canticle emerged from Francis’ sustained contact with the elements and his constant prayer with the Psalms and Gospels. Echoes of Psalm 148 and Daniel 3:57–88 can be seen throughout, and suggest a courtly song of praise to the Creator of the cosmos. Since he belongs to the thirteenth century, the medieval poetic trend of that period has also influenced him. Francis prayed these Psalms regularly, and their imagery would have been captured and conveyed through his own experience in the form of Canticle because “Poetry and music alone are able to unveil the secrets of the soul” (Sabatier, Paul 52).

Francis’ relationship with creation should be understood within the broader context of his religious journey: his passionate love for Jesus Christ and the desire to follow him, his contemplative prayer life, a spirituality of brotherhood with everyone and everything etc. His mystical poem, the “Canticle of Brother Sun” expresses Francis’ personal spiritual relationship with God and creation. The words that he uses to address the world, such as ‘Brother,’ ‘Sister,’ or ‘Mother’, are not just due to the influence of chivalric tradition of Medieval Age or personifications with poetical relevance, but it also signifies the spiritual relationship with Nature that Francis could enter into. He respected the sacredness of all created things and viewed all as a part of the cosmic brotherhood.

In childlike wonder St. Francis calls water ‘Sister Water’ and requests all creation to join him in singing his song of praise and thanksgiving to the Creator for all his creatures. Through his ecological consciousness he was able to see the interdependence of those sibling relationships in creatures and all-embracing love of God which relates both to the whole family world of creation and himself. As William B. Hurlbut states:

He came to see that the whole of creation, and each of its varied creatures in their distinct strengths and struggles, reflected and revealed the perfection of the Creator. If all things are from one Father, then all are kin and worthy of solicitude and appreciation. It was not nature in the abstract that he loved but every differentiated being in its particularity and individuality. (Web)



Herein lies Francis' true humility and understanding wisdom of the universe. All creation is precious and valued, all elements and beings are siblings, children of the loving Father God, and no one creature is superior to others.

St. Francis life inspires faith in Jesus Christ and care for creation. "The Historical Roots of Our Ecologic Crisis" informs us that, in 1967, Lynn White Jr. proposed Francis as "the patron saint of ecologists" and twelve years later, Pope John Paul II enacted this suggestion. In 1979, Pope John Paul II named Saint Francis of Assisi "heavenly patron of those who promote ecology," referring to Francis' "Canticle of the Creatures" (Lynn 1203). Each creature has its independent worth and beauty, and yet they are brothers and sisters to each other in spirit and perform their divinely allotted functions cheerfully.

We have been looking so far at the relationship between, God as Father, Creator and everyone and everything in this world is connected by the sibling bond as brothers and sisters. As this paper attempts to highlight the significance of water in the Christian tradition with special reference to the poem "The Canticle of Brother Sun.", it is the time to question ourselves in the light of the current ecological crises, how we as humans should interpret these elements, especially the element Water? The attributions given to the element Water by St. Francis of Assisi, in his own words, "Be praised, my Lord, through Sister Water / who is very useful and humble and precious and pure" (147). Though it appears simple, these words express multiple layered meaning with profound wisdom and provide solution to the present ecological problem too.

That Water is useful is the first attribution given by St. Francis of Assisi. All life is sustained by water and so water is the bearer of life. All aspects of water like beauty and grace of living things, of crops made healthy and luscious by water, of blossoming trees and flowers, of flying birds, and leaping fish are due to water. Water is not only the stuff of life; it is the home of the vast majority of living things also. They make life possible for us and the other creatures that inhabit the surface of the land. As Thomson King has observed in the book *Water: Miracle of Nature*, the water in the air, "shields us from the intense radiation of the sun by day and blankets us against the chill of outer space at night. Water forever carries heat from the parts of the earth that are too hot to the parts that are too cold, and so prevent extremes of temperature that men could not endure"(14).

The second attribution is that water is humble. Water always seeks a lower level and a return to the sea. Water is humble yet it is an intrinsic component to life. Francis described water as vital or indispensable. Though she is vital in every way, water never boasts in this nor shows her superiority over us. She is always humble, even when reminding us of her power in raging seas, heavy rains and swelling rivers. In springs, when she bubbles up gently, to grow gradually into great currents making their mighty way to the sea, it manifests its humility. Though she has reason to be proud she remains humble.

In the same way, Mother Mary the humblest of all; her name too indicates that she is associated with water. The name 'Mary' means 'a sea', 'star of the sea', 'the

illuminated. To people she is the star of the sea who guides them in the path of humility. Thus, grottos are constructed for Mother Mary in the midst of waterfalls, plants and shrubs; these Grottos are home to many birds, insects and fish. The blue dress that is an integral part of her iconic representation indicates water bodies. Thus in character also she resembles the humility of water. To the tough task requested by the Almighty at the time of Annunciation, she replied with deep humility “Behold, I am the handmaid of the Lord. May it done to me according to your word” (Lk 1:38). Mother Mary who is genuinely humble refers all praises and glory to God. In the Magnificat, she pours out her heart by singing, “My Soul magnifies the Lord” (Lk 1:46-47). In the Magnificat, Mary described herself as a lowly handmaid of the Lord and praised him for the great things he has done for her. In other words, she responded to the knowledge that she had been selected to be the Mother of Son the God, the creator of heaven and earth with humility rather than arrogance and gives praise and thanks to God for the magnificent grace granted to her.

That Water is precious is the third attribution. Earth gains prominence basically due to the presence of water in it because water sustains every living thing in this world. In other words, water is the lifeblood of our earth. Ever renewed by winds and clouds, it circulates and returns to the oceans and seas that are its home. Water does not need man; but man cannot exist without water. The oceans, rivers, glaciers, rain, and snow would continue to condition, and shape the surface of the globe. For us, and for all other life, there is no substitute for water. Water is a universal common good of the entire human family. Without water, we would die. Water is essential for life on earth, not just human life but all life. Water is needed for drinking; cleaning, washing, and making crops grow etc. There is no substitute for this precious resource, and yet we waste it, we pollute it, and we even exploit it.

Water makes up more than two-thirds of human body weight, and without water, we would die in a few days. Tony Jesse in the article “Water-so simple yet so powerful” states that the “human brain is made up of 95% water; blood is 88% and lungs 90%. A mere 2% drop in our body's water supply can trigger signs of dehydration: fuzzy short-term memory, trouble with basic maths and basically usher in a slow deterioration of your mental and cognitive facilities”(Web). In other words, a lack of water will shut down our human activities. Just as a car that cannot run without gas and oil, our body cannot work without water. Even the cardiologists suggest to the patients mainly two things for the well-being and sound health of the heart: waterfalls and fish tank in their house. The sound of water has a capacity for healing and helps in maintaining good health and tension free life. In fact, our entire anatomy and physiology depend on water for their functioning.

That water pure is the last attribution made by St. Francis. Water, be it in any form--snow, dew drop on the grass or ice, clouds, lakes, ponds, glaciers, or the Pacific Ocean that covers more than a third of the surface of the globe—is always interesting to our sight which stimulates energy and joy in our heart and soul. St. Francis says that water is pure, that there is integrity about her. Her very presence demonstrates clearly unity, truth, goodness and beauty—qualities we associate with positivity. As mentioned before, water is usually used for purification ceremonies both in physical and religious aspects to cleanse something or someone from impurity. Near the door of every Catholic Church there is a holy water stoup in which the people, on entering

and leaving, dip their hand and mark themselves with the sign of the cross. Here water represent purity which make pure our thoughts and minds.

Water is transparent and clear when it flows in small rivers up in the mountains. Industries are the main source of adding impurities to water which ruins and destroys the quality of water. As we know from our general knowledge“97% of all the water on the earth is salt water, which is not suitable for drinking. Only 3% of all the water is fresh water, and only 1% is available for drinking. 2% of the available freshwater sources is locked in ice caps and glaciers”(Mullen web). The first step to get pure water is to protect it from pollution, both above ground and in the earth. Industry is only one source of water pollution. Other sources include sewage treatment plants, households, streets and footpaths. Individuals pollute water by littering, pouring oils down the sink, and using fertilisers and other chemicals on their gardens. These pollutants are then washed or blown into water drains and local water ways. Litter is a major contributor to visual pollution of waterways which makes her impure. In this context St. Francis of Assisi remains a challenge to our present generation through his extra ordinary *Canticle*.

St. Francis of Assisi was the man who always related to nature by every means and opened a new way of mysticism called Nature Mysticism and revealed the truth that the union with God through Nature is possible. “For Francis this world is a window that let the light of God shine through and not a wall keeping it out” (67). Other mystics had a different view point regarding nature and spirituality. They thought Nature and its pleasures will be the hindrance to their spirituality. Even though some monastic writers described the beauties of the field or forest or water, they did only to mark how short a step from those delights to the pains of hell. Francis is the hero who was an exception to free him from the insensitive and irresponsible attitudes of the Dark Ages. So Francis of Assisi was called by the church as ‘heavenly patron of those who promote ecology’. Even in this twenty-first century he inspires many to develop spirituality by connecting to God and Nature and through nature meditation to respond to the cry of the Earth with compassion and love. So Francis can be placed as a role model to those who love and respect nature to formulate their own way of responses to a world of ecological crisis.

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**The Weary Black: Resurgence of the Subjugated in  
Toni Morrison's *Tar Baby***

*The Harlem Renaissance finds its most exemplifying expression in Toni Morrison's Tar Baby. In an interview with Karin L. Badt in 1995, Morrison elucidates upon the title Tar Baby as the name that white people call black children, especially, black girls. At one time, a tar pit was a holy place, at least an important place, because tar was used to build things. It held together things like Moses' little boat and the great pyramids. Toni Morrison says, "for me, the tar baby came to mean the black woman who can hold things together." The present paper intends to deliberate upon the major women characters in Morrison's Tar Baby, and that of Jadine in particular, who symbolise the struggle of the Black Americans, unfurling a saga of pain, pathos and compromises. These characters define Black American life that seeks to fight for a better tomorrow with integrity, and the promise of liberation to one and all.*

Toni Morrison has time and again explored the theme of black identity and their struggle for resurgence through her path-breaking narratives thereby setting the stage for further discourses on the emergence of subjugated literature. In Morrison's own words, "In matters of race, silence and evasion have historically ruled literary discourse" (Morrison "black matters" 9). The blacks were a marginalized race in America and could not find their voice of resistance and creativity while in servitude. Their silence was sustained by their submissive acceptance of the inferior status imposed on them. This long silence was broken with the creation of slave narratives and the African American folklore. Black literary culture, until the appearance of slave narratives, possessed an oral culture which found its expression in storytelling, song and music.

The interests of black intelligentsia kept oscillating between an emphasis on a strong black uniqueness on the one hand and an interest in integration with the white population on the other. This stance is adopted by intellectuals like Booker T. Washington as expressed in his work *Up from Slavery*. He believed that acceding to the legal segregation would in the long run fetch the progress of their race. But Du Bois, another black thinker differed firmly with Washington in his inclination towards a consensus. When he wrote in favour of Civil Rights, he understood the existence of an unhealthy trend among the blacks, of internalizing the white values which he labelled as the "double consciousness" which was in fact, an inclination towards assimilation. Years of aping the white culture reduced blacks to the point where they looked down upon their own roots. As Malcolm X rightly observed, "It is not necessary to change the white man's mind. We have to change our own mind. You can't change his mind about us" (Marable, *Let Nobody* 411). This is then the juncture when the blacks endeavoured to subvert established myths to suit their taste.

In the 1960s the main intention of the black writers was to deconstruct the false images and myths that were imposed on them by the western culture. They artistically adorned their own literature with new images and myths which can be described as the Black Aesthetic which compelled the dominant culture to half-heartedly acknowledge their attempts at creativity and innovative praxis. Thus, it harbingered a

means of challenging the oppressive stereotypes imposed upon them by the master narratives. This resulted in the revival of the African self-esteem. This is the birth of the Black Power Movement that came into being in America as a result of the activities of the Harlem Renaissance (1920s). "Harlem" according to Mullings had its significance for the Negroes in America as it was "the symbolic capital of black America" (Marable, *The New Black* 2005, 77). As it indicated a revival of the black arts, it was termed as the Renaissance. This movement was instrumental in setting the blacks seriously thinking about their plight and might, thereby initiating efforts in the right direction to do something about their deprived status through art. They celebrated the wildness in their nature through their narratives as they felt that restraint was no longer a virtue to the black race whose freedom of expression had been curbed and creativity subjugated ages hence in the history of human civilization. They believed that they were part of nature and responded naturally to all situations. They were loud in their expression of sorrow or joy. There was an innate spirit and vitality within these deep rooted citizens of the earth that gradually came to be reflected in their literature too, which questioned the artificial restraint of the sophistications of the western culture.

The blacks felt greatly indebted to their ancestors. They strongly believed that their dead ancestors lived among their descendents and were a strong influence on their lives. The past played a great role in their lives. The black intellectuals believed that narration of their bitter past had a therapeutic value. Through their works they commemorated their past, which was actually tantamount to accepting the historical responsibility of a race. The blacks could never ignore their race or their racial past.

With the publication of *Tar Baby*, Morrison brings to the forefront explosive conflicts between the races, revealing the strong undercurrents of power politics between white masters and black servants. The *Tar Baby* is the black couple's niece (and adopted daughter), educated by their employers to a privileged position that places her midway between the two worlds. At the beginning of the novel, Valerian Street and his wife, Margaret, have retired from their confection industry in Philadelphia and are preparing for Christmas in their Caribbean retreat, "L'Arbe de la Croix". Their old butler, Sydney, and the cook, Ondine, uprooted and as yet unsettled in the tropics, await their adopted daughter, Jadine, as well as the Son of the house. Suddenly, an intruder in the house creates a panic that dislocates each character and reveals a pattern of dependence, exploitation, and complicity between master and servants, servants and children, husbands and wives.

Jadine runs off to New York with Son, the young black intruder, only to be confronted by their incompleteness as individuals and as a couple. She will not compromise with his backward black world, and he cannot live in her "white" world. He becomes the rabbit caught by and sinking with the *Tar Baby*. Here Toni Morrison dramatizes his choice of death by Eros, or death by Psyche. The novel has a circular construction based on the cycle of nature and the spiritual relationships of the characters to the laws of nature.

Morrison builds the concept of her story from that told by Joel Chandler Harris, who recorded it from an African story by "uncle Remus". The story was narrated to the author by her mother as part of a whole canon of stories as an undeniable vestige of

the African oral tradition. The Tar Baby is a lump of tar shaped like a baby, with a dress and a bonnet. Morrison simply gives these characters parts in her narrative, the Tar Baby being a black woman and the rabbit a black man. Morrison introduced the white man and remembered the tar. Jadine, the Tar Baby has all the benefits of what the Western world has to offer. But she is unable to hold on to these benefits that life has to offer her as a part of herself still lingers to the ancient memories embedded deep within her psyche, as an innate and integral member of an ancient race, a link to the collective unconscious of her dark and sacred race; but yet frightened of committing herself completely to the emotions of love and the demands of relationships. Morrison envisions in Jadine the twentieth-century black woman who is determined in trying to do both things, to be both a ship and a safe harbour.

Jadine is an orphan in the true sense. She does not make connections unless people serve her in some way. Unlike Ondine, who is passionate about this adopted daughter of hers, Jadine does not always stick up to the feelings of love and sentimental attachments, thus leaving her incomplete as a woman. Morrison reminds us through the character of Ondine, the quality of nurturing that defines Womanhood in general and the black woman in particular. Morrison skilfully constructs a matriarch at the centre of each of her novels, around whom the other characters evolve. Nevertheless, Jadine epitomises a new capitalistic, modern American black, the embodiment of the ultimate in integration. The contemporary black American woman is eager; her femininity becomes sexuality rather than femininity, because that is perceived as weak. The characteristics they encourage in themselves are more male characteristics, not because she has a fundamental identity crisis, but because she wants to be truly free. This also includes the character of self-sufficiency and adventurousness. Whereas , Ondine is a tough lady in an older sense of that word, like pioneers, and is keenly aware of her nurturing skills, someone in Jadine's generation would find that a burden. She does not intend to have children. The impetus of the culture is to be feminized, and what one substitutes for femininity is sexuality. Thus, with all of her education and cultivation, femininity for Jadine is the outward image; she is a model. Her focus is on herself, she is also like her white comrades, essentially narcissistic.

Thus, although Jadine is in love with Son, and returns with him to his "briar patch", that is, his own folk, she feels alienated from them. She feels left out from that environment. She is not afraid of the male world, but is afraid of the female world. Jadine and a lot many young women like her, who are beautiful and competent, feel the same way when they meet with women whose values are different and who judge competence in different areas with mixed feelings of trepidation and scepticism. It is not just class; it's a different kind of existence altogether. But Son too, with all his qualities, has no place in the black world, and is not equipped to face the white world. He, like Jadine joins the twentieth century Afro- American world as a kind of half-person. Neither can he abandon it, nor does he want to change. Son is derailed by this romantic passion he feels for Jadine and his sensibilities are distorted. In fact, he has lost his connection with the "briar patch". He no longer knows where he was born and bred. Many of Morrison's characters belong to that lawless order of nature spirits, expressing a code of behaviour that is aristocratic because it is accountable only to the spirit of nature, which is of African origin.

Jadine leaves for Paris to start from zero, leaving behind Ondine and all of that crowd, and the world that they represent. But the issues are still there. She hasn't opened the door, but she knows where the door is. Toni Morrison reveals deep layers of the rich African folklore and mythology through her narratives. These discourses are a way of evolving the mythology of black culture. They have also existed in other forms such as music, gospels, spirituals and jazz.

Harlem is then only one instance wherein the community takes the responsibility of passing from one generation to another the mythologies, the given qualities, stories, assumptions which an ethnic group that is culturally coherent and has not joined the larger mainstream keeps very much intact for survival. The idea is to distinguish between those elements in ourselves as human beings, as individuals and as a culture, that are ancient and pure - because they are valuable.

Metanarratives like Toni Morrison's *Tar Baby* have contributed in their own way to the formulation of the metaphysics of the minority. African- American literature and theory has enabled the world's audience to approach their works and manner of life with understanding. But the struggle and subsequent survival stand as monuments of great weary battles that continue to this day.

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### **Water- A Recurring Source for Finding New Identity in Jamaica Kincaid's *Lucy***

*Water, life source of all living being on the earth, has also been used as a wide source of symbol in Literature. It has been the symbol of life and death, hope and loss, beauty and ugly, love and hate past and future, virtue and vice always knitted with its opposites leading to ambivalence. Water is used as a symbol to represent such opposites and ambivalence in literature from the ancient times. It has been also used as a source for finding one's own real identity. Writers dealing with such themes are almost autobiographical. Jamaica Kincaid a Caribbean Woman writer from a colonized island of Antigua has anguished such opposites and ambivalence from her childhood, which force her to move away from her motherland and seek refuge in foreign (colonizer's) land to find her own real identity. Lucy by Jamaica Kincaid is one such work where the forced elements of colonizers, the traces of ancestors in her mother and motherland force her to leave from her life source water body (Antigua) to seek freedom and her own real identity. This paper analyses water, water bodies and fluids which stand as a symbol of tensile pull between Lucy-Mother and Motherland. Further, it also focuses on Water as a driving force behind her to slip away from her water body (Antigua) to realize her real identity. Kincaid's work is largely based on personal experience, especially on her childhood memories, dominated by the maternal figure and the small-island environment where she grew up.*

In the novel *Lucy*, Lucy has come away from her island and now she is in North America. She enjoys the new atmosphere there. Once she has fancied, imagined all these places in her life, and thought that this would give happiness to her. But at once reaching here she says they looked ordinary dirty, worn down by many people entering and leaving them in real life. This was not her first bout with the disappointment of reality and this will not be her last also. She remarks, "how uncomfortable the new can make one feel"(4). She suffered from homesickness. It was a surprise for her that she longed to be back in the place where she came from. She got accustomed to the house and their members, husband Lewis, wife Mariah and four children in which she was living. Mariah, talking about daffodils flower makes Lucy to remember to memorize the poem on the title when she was ten years old, for which she received applause from everyone. But now Lucy was on the height of two-facedness; inside she was trying to erase every word of the poem, because in no way daffodils is related to her. This incident made Lucy to spew out at Mariah. In contrast to her mother, she started admiring her Mariah in due course. Mariah looked so beautiful, Lucy could smell Mariah. The smell of Mariah was pleasant. She showed many yellow flowers the size and shape of play teacups, or fairy skirts. They look simple, beautiful. But to Lucy it was a mystery; she wanted to kill them; because those were daffodils. Again she yelled at Mariah saying, Mariah, do you realize that at ten years of age I had to learn by heart a long poem about some flowers I would not see in real life until I was nineteen? (30)

In reality this was a scene of conquered and the conquests, a scene of brutes masquerading as angels and angels portrayed as brutes. Mariah who loved daffodils wanted Lucy also to love that. It was not her mistake. She saw beautiful flowers but



Lucy saw sorrow and bitterness. Mariah wanted to see things the way she did. Lucy already had a mother who loved her and she had come to see love as a burden. She had also come to view the sense of self satisfaction that gave to her mother with horror. Lucy had come to feel that her mother's love for her was designed solely to make her into an echo of her. Lucy would rather be dead than become just an echo of someone.

Of the four children – Lousia, May, Jane and Miriam, she loved Miriam more from the moment she met her. Miriam was the first person she loved in a very long while. She loved her smell. She must have reminded her of herself when she was at that age, for she treated her that way, She remembered her mother treating her then. This was the sweet part on her life where her mother's love was showered only on her; because she was the only child then to her mother. Ambivalence grew even towards Mariah, because she loved her when she reminded of Lucy's mother. She did not love her when she reminded of Lucy's mother. The new friendship of Lucy with Peggy drove Mariah crazy. Peggy was also an au pair. The funny thing was that Peggy and Lucy were not alike, yet they liked about each other. Mariah couldn't tell her what to do exactly, because she wasn't her parent, but she gave lecture. Mariah said that Peggy should never come to the house and never be around the children. But when Lucy brought Peggy to the house where she stayed Mariah said, "I guess you like Peggy a lot, and, you know, you really should have a friend". In that way Mariah was superior to Lucy's mother, for her mother would never come to see that perhaps her needs were more important than her wishes.

Lucy happened to meet an important person named Hugh. Lucy came to like him in an important way because the first thing he said when they were introduced was, "Where in the West Indies are you from?" (65) Hugh said, "... to be so far away that you don't even know yourself anymore and you're no sure you ever want to come back to all the things you're a part of?" (66)

Lucy knew what he meant, and it made her sigh and press herself against him if he were the last thing in the world. He kissed her. She enjoyed it because it must had been such a long time had passed since she had been touched in that way by anyone, it must had been because she was so far away from home. This shows her longing for her mother's touch. Mariah doubted that Lucy might be in love with Hugh for she was very happy. But Lucy hated the ideas of being in Love, because it would complicate her life. It was only half a year; she was free of some almost unbreakable bonds.

Lucy became tired from the summer's disclosure about Lewis and Mariah, deserted her plans to attend school and become a nurse and despairs of her chances of eluding her mother's influence. Lucy took her mother's statement of sentence for life in a prison, whose bars were stronger than any iron; she had a collection of letters from her mother unopened. She thought of sending it to her to show her hatred. But she could not trust herself to go to near them, for she knew that if she read only one letter she would die from longing for her. Due to their differences, Tensions between Peggy and Lucy grew due to their misunderstandings, and when Lucy fell for Peggy's co-worker, Paul, Peggy rejected, further wounding their friendship. Lucy and Peggy

planned getting an apartment together for both are trying to come away from the familial bonds.

Lucy discovered, from a fellow countrywoman that her father had died, leaving her mother penniless. Overcome with emotion, Lucy sent her mother money, along with a vitriolic letter detailing her mother's many transgressions. She burnt the letter she received in return, along with the other letters from her mother that she's saved. During a discussion with Mariah, Lucy revealed how her mother neglected her once her brothers arrived. Mariah in a tendency of resolving Lucy's her feelings for her mother gave her some book on feminism, but Lucy finds them useless in addressing the loss of the one great love of her life. The death of her father intensified Lucy's wish to move away from Mariah, and when she announced her impending departure, Mariah became angry. It was almost a year Lucy's arrival in America, she once again found herself revolving on a fresh start, and while she appreciated having her own place and belongings, her changed circumstances pleased her less than she'd hoped. Peggy proved to be an irritating roommate, her office job was not up to her expectations, and Paul's constant presence at her new home bothered her. Before Mariah moved away, Lucy and Mariah had a pleasant visit, but Lucy wondered if she'll ever see her again. Peggy and Paul appeared to develop a secret relationship, but Lucy felt so disconnected from them that she hardly minded. Having finally achieved her independence, she wrote Lucy Josephine Potter on the book given by Mariah. In fact this is the first and last time that her name is revealed in the novel. She also wrote, "I wish I could love someone so much that I would die from it". (164) Lucy wishes she had the capacity to experience profound love.

As stated earlier, water stands as a tensile pull between Lucy – Mother and Motherland on many occasions in the novel. When Lucy tries to fit in herself to the new environment she states, "I was no longer in a tropical zone...like a flow of water dividing formerly dry and solid ground, creating two banks..."(5). Her flow of thoughts are like flow of water divining her and past and present in to two banks, past- predictable even her unhappiness, made her happy now, future- a grey blank an overcast seascape where it was a mere picture without any prediction. Thus Lucy is pulled towards her colonized thought being in colonizer's land. Her recurrent longing to back to her native land is revealed in when she says, "An ocean stood between me and the place came from, but would it have made a difference if it had been teacup of water?"(10). She wants the distance to be shortened to a the size of teacup so that she can reach her motherland, but she is also skeptical in going there, for she has decided to abandon her native land in search of her new identity.

Lucy's unconditional love for her motherland is revealed when she slept peacefully in the house at Great Lakes. She says, "I slept peacefully... knowing there was a water body of water outside my window, even though it was not the big blue sea I was used to, brought me some comfort"(35). It is almost she sought surrogate to her Mother island Antigua on its absence. At the same time she gets infuriated on underestimating her native island when Dinah said." So you are from the islands?"(56).

Lucy's identity crises drive her away from her island. It is then when abandoning her truly loved mother and motherland she strives hard to find her own real identity. It is

clear when she dreams of a present that “lay at the bottom of a deep, murky pool,” (87). It is like she troubles hard to seek her (present) identity in the deep and murky Antiguan Island where the subject and object are murked by the white colonizers. Lucy is also of the thought that “change in venue would banish the things I most despised”. Towards the end after inventing herself full of freedom and self scaling as Lucy Josephine Potter she longs for someone who truly loves, “I wish I could love someone so much that I would die from it” (164). Thus it is clear that she has abandoned her mother and motherland to have abundant of love in the abundant future which is uncertain.

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**Importance of Saving and Harvesting Water  
in the Light of the Glorious Quran and Thirukkural**

*Water is life and one of the very important blessings of God. Life is unimaginable without water and our planet earth has water and thus life continues to exist here. Other planets in the universe have no water and thus no life survives there. 75% of earth is occupied with water. Out of which about 97.5% is saline and only 2.5% is fresh water. Fresh water is not evenly distributed over time and space. There are places where fresh water is in abundance and there are places where it is scarce. Even it varies from season to season. We must take measure to stop wasting this precious gift of God. There is a need to realize the importance of water and stop wasting it. The holy Quran says before the creation of earth and sky, there exist only water. Similarly Almighty God has created every living thing from water. There are about 63 verses in Quran that speaks about the importance of water. Quran insists to save and harvest water. Prophet Mohammed (peace be upon him) says that water must be carefully used even if one performs ablution in the running river. He insists to plant more trees as a tree provides us fruit, flower, shade, food and harbour for birds, prevents soil erosion and keeps environment pollution free in general and helps us in storing groundwater in particular.*

Earth is the only planet where water is available and thus it is possible for the life to survive. Earth has different types of flora due to the presence of water. Its beauty lies and increases due to water. According to Unitus Seed Fund Publishers report, India ranks a dismal low 120<sup>th</sup> out of 122 nations for its water quality and 133<sup>rd</sup> out of 180 nations for its water availability. We must strive forgetting all types of differences to improve our water quality and availability. Religions play a vital role in protecting environment and water. All religions of the world unanimously agree that water is the indispensable part of life and thus its protection is a major act of worship and prayer. The glorious Quran is the foundation and mainstay of Islamic faith, life and culture. This book gave the Muslims their distinct worldview and vision of life. It encompasses the totality of God's revelation to Prophet Mohammed (peace be upon him), the last in the distinguished series of Prophets raised for mankind's guidance. Islam depends on only two sources and any other sources or teachings cannot be considered as a part of Islam. One is the teachings of the holy Quran and second one is the sayings and practices of the Prophet Mohammed (peace be upon him). Quran was revealed and communicated through a medium of human language – Arabic. It talks about the importance of saving and harvesting water for a better life on this planet. It warns about the severe punishments in both the worlds for those who violate the code of conduct in protecting water and environment.

Tirukkural was written by the great Tamil classical poet Thiruvalluvar. It is a moral code of Tamil people and it is a good guide for the people who live in this ultra modern scientific world. It immensely talks about water saving and harvesting. It consists of 1330 couplets under 130 chapters again fall under three major divisions,

Virtue, Wealth and Love. This treatise encompasses the whole gamut of human life. It has been translated in 60 languages of the world. It discusses the importance of water saving and harvesting as food gives us life and food can be produced only with water.

Water is a basic need for every creature. It is the second most important thing for a man after oxygen to live on this earth. It is in the pathetic condition throughout the world as the world is facing scarcity of water. In India the situation is far worse as only few elite people get treated water to consume. Only 18% of villagers in India have access to treated water where as 41% villagers own mobile phone. WHO estimates that in India about 38 million people are affected with waterborne diseases each year, of which 75% are children. According to International Development Enterprises of India 2016 report India has just 4% of the world's fresh water but 16% of the global population. This is the right time to ponder over this grievous issue and try to solve it.

The holy Quran says that every living thing is made of water. Our body contains 70% of water by weight. Our body is made up of protoplasm which is in liquid state. It is also mentioned in the holy Quran that water is indispensable and essential part of our body and life: "And it is He Who created man from water, then appointed relatives and in-laws for him; and your Lord is all able" (Quran 25, 54).

From one sense insects to 6 senses human beings, all are equally dependent on water. Millions of sea animals live in water in the big oceans. From birth to death man uses water and it accompanies him throughout the life. The minimum domestic water requirement per capita per day is about 50 litres. Man cannot imagine his life without water as all living things are created from water: "And God created every animal on earth, from water" (Quran 24, 45).

Man and other creatures on the earth cannot sustain without water. Their basic requirement is water and also they are made up with water. Water provides us food and vegetations as Quran emphatically declare: "The One Who has made the earth it a bed for you and kept operative roads for you in it and sent down water from the sky; so with it We produced different pairs of vegetation" (Quran 20, 53).

The different pairs of vegetations and fruits are available only with water. Sunlight and all the natural things are useless without water. We get crops, fruits like olives, dates and grapes from water as Quran says: "With this water He produces for you crops, and olives, and dates, and grapes, and all kinds of fruits; indeed in this a sign for people who ponder" (Quran 16, 11).

Quran puts emphasis on man to ponder and reflect over the importance of water and ways and means to protect it without wasting a single drop as it is precious. It is already kept in measure properly as mentioned in the Quran: "So man must look at his food. That we watered it in abundance. Then we split the earth properly. Thereby we produce grain in it" (Quran 80, 24-27).

The grains we eat are the magnificent work of water and starch cannot be produced without the help of water. The seeds which we sow on earth penetrate the earth and

continue their growth only with the help of water. Thirukkural also asks man like Quran to ponder over the production of food. Man and all other human beings require water for their food. All food is produced because of rain, which itself is food again. (Kural 12)

It is rain that raises essential food for all. Food satisfies hunger as water satisfies thirst. These two constitute food. Our food depends upon water. If there is no water, there is no question of food and thus no question of life on earth as other planets of the universe. Thirukkural makes it clear if rain fails, we will not get fresh water and no use if we have ocean of saline water: "If the rains fail, hunger will cause infinite misery to the world, /Even though it is surrounded by the wide oceans" (Kural13).

The consequences of a failure of rain are too terrible to contemplate. Thirukkural makes it clear that sea also will lose its wealth if clouds do not give proper water: "If the clouds produced by the sea fail in their bounty, /Even the wealth of the sea will shrink" (Kural 17).

Drought affects not only life on earth but also in the seas, which in that case will also lose much of their wealth. Thirukkural considers rain sustains life on earth: "As the falling rain sustains the world, it must be deemed the Nectar of life" (11).

It is the heaven's unfailling gift of rain, which alone keeps the earth going and thus it is called as nectar. We know very well that water alone provides us food and life on this earth and we must take cautions to protect it for our sustenance.

Bernard Pallissay was the first to present the water cycle theory in 1580 AD. Water evaporates from the sea and converts into clouds while cooling and travels back to earth. When condensation takes place in these clouds, it rains. This water once again reaches to the sea while flowing through rivers and lakes thus completing the water cycle. Water comes from wells, springs, lakes and rivers and stores in reservoirs and seeps to the ground and makes huge resource of ground water. Ground water is unpolluted and the best water and its storage are very important to protect the earth. And We sent the winds that relieve the clouds' burden, therefore caused water to descend from the sky, then give it to you to drink; and you are not at all its treasurers. (Quran 15, 22)

Water send from sky in measure and it is available on the universe in correct quantity in different forms as water, ice and clouds and then it pours as rain which is the fresh water.

"And We sent down water from the sky in proper measure, then stored it in the earth; and indeed We are able to take it away!" (Quran 23, 18). Water is available in proper measure and we must protect and store it in our places to use it whenever required as water cannot be produced only saving it will be helpful to us. A drop of water which is saved would give us more benefit as every drop is important.

"And it is He Who sent the winds giving glad tidings before His mercy; and We sent down purifying water from the sky. In order that We may revive a dead city with it, and give it to the many beasts and men that We have created to drink" (Quran 25, 48-

49). Many dead cities become alive due to water and all the animals and plants are very much benefited through water and it makes the whole world alive. If we fail in our duty to protect the water resources then we will utterly fail to live on this earth.

The pathetic condition of the world is that most of farming lands have been converted in to factories and for transportation and thus no place is found for the water conservation. We cannot survive without oxygen. One mature tree provides oxygen to about 16 persons and provides about 6 ton of oxygen per year. It also cleans environment and keeps the groundwater level. Planting tree gives you unending reward and destroying and cutting it is a murder. Prophet Mohammed says that plant trees even when you are near to the Day of Judgment. And you see the earth desolate, then when we sent down water upon it, it freshened up and developed and produced beautiful pairs of all kinds” (Quran 22,5).

Water alone can give life to earth and prosperity to the people. Many beautiful gardens and mountains are found on earth due to the presence of water. “He Who created the heavens and the earth, and sent down water from the sky for you; so We grow delightful gardens with it...” (Quran 27, 60).

Prophet says “Muslim is whom others are protected from his tongue and hand”. If we do not save the water then we are destroying the next generation. A good follower of religion is one who takes care of his environment and conserves water for future generation. Saving water is serving the future humanity. We must never throw stone in a well from where we drink water. We are destroying ourselves by not saving the water. Prophet says that “you may not be a true Muslim until and unless you like the same for others as you like for yourself.” We cannot waste water as it destroys the future generation and destroys the fauna and flora of this earth. Saving water is a must for the future of this world. If we want to live a religious life to please our Lord then our primary duty is to protect environment and save water.

Water harvesting will be very helpful in storing ground water and also it would provide us clean and pollution free water whenever required. It can be used to collect the runoff water for productive purposes. The runoff and surplus water would create soil erosions and destroy the plants. We must store it and harvest it for future use. Rain water harvesting is the best method to preserve water. We can do harvesting of water by creating pits at lowest points in the highways as most of trees were cut to develop highways. These pits would be made in order to store more water and this type of harvesting can be done in Playgrounds, Railway Platforms, Air force grounds and Public Sectors Companies, School and College grounds. Tree plantation must be done in all the empty places to do more water harvesting. Even check dams can be developed in the main dams to avoid wastage of water. Land levelling lining of water courses, proper irrigation scheduling, drip irrigation and sprinkler can also be used to harvest water. Prophet Mohammed (peace be upon him) says water can be produced by planting more trees. He said even if you see the day of judgment is approaching you, if you have a sapling in your hand, do plant it and not to throw it. He insists that unto the end of this world trees should be planted as it gives us water and protects our environment.

Each drop of water is precious, therefore save it for yourself and for your generation. As we use water indiscriminately and inefficiently, there is a great pressure on ground water and most of the places become dry due to the drawing out of more water. Kural rightly says: If the rains fail there will be neither festivals/ Nor rituals, for the Gods themselves (Kural 18)

If the heavens dry up, the prayers and offerings to God will not also be coming up in their accustomed plenty. Water saving can be done by storing and increasing the ground water level. Agriculture will develop if the ground water level is good. Our economy will develop. World calamities come to an end. People can give donation to save water which is the best service for God. Rich people should serve the society by giving clean water to the poor people. Lakes and ponds must be cleaned and used as water storages. God does not need any service as He is omnipotent and supreme, we can serve His humanity by protecting our water resources and giving water to all needy people. "Even as life on earth cannot sustain without water,/ Virtue too depends ultimately on rain/ Life cannot exist without water, nor can right conduct."

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**Ganga Images in Cinema through an Ecofeminist Lens**

*The river Ganga has certain significations (rooted in mythology), that are fundamental to the Indian cultural ethos; such as the concept of purity and the power of purification associated with her waters. This conflation of the river and associated symbolism, finds expression in two of Raj Kapoor's films: Jis Desh Mein Ganga Behti Hai (1960) and Ram Teri Ganga Maili (1985). Though the river Ganga is used as a metaphor in both these films, they reflect different representations of the Ganga trope as they are set in two different socio-political climates. Jis Desh Mein Ganga Behti Hai is built on the sentiment of pride in the ideals of the nation where the Ganga flows. Ganga is obliquely equated with a young optimistic nation that is motivated by principles. The plot however brings to the fore the harsh reality of this land. The film Ram Teri Ganga Maili, on the other hand, problematises androcentric notions of the representations of river/woman by drawing parallel narratives of 'commodification' and abuse of both the river Ganga and the female protagonist (also named Ganga). This paper would therefore explore, from an ecofeminist perspective, how the Ganga has been constructed and embodied in both these films, in the light of the then existent political/social environments.*

The significance of water in human culture has pervaded the political, social, cultural and religious aspects of life. Though water is a physical entity, what we make of it is socially and culturally constructed. According to Hinduism, *jal* or water is one of the five essential elements (*Panchamahabhutas*) which form the basis of all cosmic creation. The river Ganga is considered a manifestation of nature (*Prakriti*), a life-giving energy that creates and nourishes. She is thus 'Mother' Ganga and is the embodiment of all goodness, giving unconditional love to her children. Her mythical descent from the heavens was to give salvation to the world. The Ganga is so interconnected with the Indian psyche that she has been utilised to embody a variety of connotations predominantly as a symbol of purity, compassion, nationhood and womanhood. Indian cinema too has captured these sentiments through symbolic portrayal, using complex parallel/interrelated narratives of the Ganga. This paper seeks to focus on two Hindi films of Raj Kapoor that exploit the Ganga trope in order to work out their respective themes, in relation to the theoretical framework of ecofeminism.

Nehru's idealistic optimism laid the foundation for the prevalent patriotic position in the first decade after India's independence. The euphoric talk of an ideal state encouraged partisan fervour and sense of sacrifice towards the newly established nation state. The ideas and values of Nehruvian philosophy were reflected in Bombay films. The characters extolled the new nation and what it stood for. Raj Kapoor too was highly influenced by Nehruvian ideas of socialism. Rajni Bakshi quotes Ritu Nanda's biography of Raj Kapoor where Kapoor says, "Panditji said that he wanted every Indian in this country to do something for the nation, to build it into the beautiful dream that he had. He was a visionary and I tried to follow him, to do my best, whatever I could, through films" (111). This ardour found expression in films like *Jis Desh Mein Ganga Behti Hai* (*JDMGBH*) or 'the land where the Ganga flows,'

which eulogised nativist values, both cultural and moral. The genesis of *JDMGBH* can be traced to the days when Mahatma Gandhi sent Shankar, a school teacher to work among the people of a tribe classified as 'criminal' by the British administration. Shankar who realised that it was poverty that drove them to crime, arranged for some land (through Gandhiji) to be allocated to them, which then helped them abandon their life of crime (Bakshi 109). The plot draws heavily on this story. Raju (played by Raj Kapoor) is an affable orphan, who helps an injured old man, oblivious to the fact that he was the chief of a dreaded group of bandits. The *sardar* (bandit chief) feels indebted to Raju and takes him under his fold, where the *sardar* (S.B.Nayampalli) and his daughter Kammo (Padmini) convince the upright Raju, a believer in non-violence, that they were people who made sure that wealth was distributed equally between the rich and the poor. Therefore, Raju presumes that they are "chochilists" (socialists) and agrees to live with them until he witnesses those loot and murder innocent people during a wedding. The story concludes with Raju convincing the bandits to abandon their life of crime and join mainstream society. Given the inspirational background it is apparent that the film *JDMGBH* extols Nehruvian ideals and Gandhiji's legacy of non-violence as the creed of the land of the Ganga. The film in line with its eponymous title opens with a series of shots that follow the descent of the river Ganga, from the Himalayas to the plains, with the protagonist, Raju singing of his faith in the river and identifying his idea of refuge (*Dhaam*) with the places along which the river flows. Again, later in the film, Raj Kapoor (in the voice of Mukesh) sings paeans of the land where the Ganga flows as: "a land where we speak the truth, our hearts are pure...we the children of the soil have a mother(earth) who has been undergoing hardships for ages for our sake...this is the east, we people from the east know that every life is precious, and that harmonious co-existence and love for each other is what endures" (*honto pe sachai rehti hai, jahan dil mein safai rehti hai,...bachchon ke liye jo dharti maa, sadiyon se sabhi kuch sahti hain...ye purab hai purabwale, har jaan ki kimat jaante jhain, mil jul ke raho aur pyar karo, ek cheez yahi jo rahti hain*). This song reflected the prevailing popular philosophy built on ideal values and the romanticised image of the motherland. The intermingling of the motif of the river with the nation results in an identification of one with the other ...the land of the Ganga with the motherland...where both the river and the nation are glorified as 'the mother'. The Ganga has a pervasive presence throughout the movie: be it as a metaphor for the nation, or as a cultural anchor for the hero to establish his 'identity' or as a physical backdrop, or when the wounded *sardar* (bandit chief) is nursed back to health by Raju who gives him Ganga water and lets the *sardar* partake of his own frugal meal (thus symbolising the nurturing quality of *Ma Ganga* who does not differentiate between her children). The Ganga is the only solace for the hero and is portrayed as a mother figure. Raj Kapoor conflates the symbol of the river and the country with a maternal figure; not just in this film but in previous films such as *Shree 420*, where he goes a step further and presents an allegory of Indian traditions in the character of *Ganga Ma*. Thus the film utilises the symbol of the Ganga to evoke multiple significations.

The association of nature with women and the adulation of feminine power has been an integral part of Indian culture. Yet, the portrayal of women in cinema has been predominantly androcentric, catering to the demands of a society and an audience, fundamentally governed by patriarchal notions. This attitude is testimony to the analysis of early ecofeminists like Rosemary Radford Ruether who insisted that the

long established association between nature and women had led to the oppression of both (Miles). Women and nature have been essentialised as caring, compassionate mothers/wives/daughters that needed to be protected. Even as the narratives of nationalism rode on symbols of 'Indianness' (in the form of *Ma Ganga* or *Bharat Mata*), in the colonial and the post-independence era, the appeal was essentially to the 'sons' of India to rise and unfetter her and restore her past glory. This sentiment is reflected in the portrayal of Raju, the 'son' of the soil, who is instrumental in bringing a community of dacoits, back into the fold of society; reminding them of the glory of their land - the land of the Ganga. This depiction of the group of dacoits however is a problematic one. On the one hand the film romanticises their lives and represents them as people who are essentially warm and quick to believe and accept a stranger into their fold, simple and rustic; quite like the 'noble savage,' yet on the other it portrays them as being inimical to society and extremely violent - incongruous to the ideals ostensibly practised in the land of the Ganga. The apotheosis of the Ganga as one which embodied purity and chastity is questioned even as her 'children' declare non-violence and innate goodness as their creed. This brings forth the contradiction between the self-construction of the nation by employing the symbol of the Ganga and the reality of the land. The film collapses a complex socio-political issue, conveyed through the life of the bandits, into an over-simplified one, as it superimposes upon this problem the romantic metaphor of the Ganga. The film overlooks the socio-economic problems that led some people to take to violence and plunder, in this land of the Ganga. Raju is able to reform them by invoking *Ganga Ma*, the compassionate mother, the universal purifier and a harbinger of hope, who has the power to cleanse the sins off her prodigal sons and receive them into her fold (equating Ganga with the motherland), thereby achieving the dual objective of their social integration and moral salvation. Then again, the superintendent of police, invokes the Ganga metaphor, even as he tells the bandits who have surrendered, that the law of the land would take its course, assures them a secure future in a nation of hope and inclusion. The Ganga emerges as a unitary representation, accentuating an important *mantra* of nationalism that claims to iron out all differences, refusing to acknowledge the marginalised existence of women and certain communities. The Ganga is thus appropriated by the elite patriarchal voice of the film's narrative to project its own hegemonic cultural discourse. The nationalist struggle and the subsequent creation of the nation-state, framed discourses based on a recognition of cultural symbols and the glories of the past, and a language of idealism with the promise of resurgence. Reinventing tradition has been and continues to be a vital part of the principally male-monopolised nationalist narrative and the 'utilisation' of the Ganga metaphor is discernible right from pre-independence narratives (of stalwarts like Kaka Kalelkar) to the political oratory of the present day. With reference to Partha Chatterjee's observations in the context of nation formation in his work *Nation and Its Fragments: Colonial and Postcolonial Histories*, it could be argued that the psyche of the colonised male had fashioned the colonised woman/motherland as a victim to be rescued by him, who must 'protect' and cherish the female. This imaging thus sought to salvage the pride of the male and continues to feed into well-established notions of patriarchy. Simultaneous with the male fashioning himself as the liberator, there was the exclusion of women from the project of nation-building and a prioritising of political reform over social reform, in the name of safeguarding indigenous culture (of which women were heralded as the custodians). On closer examination it becomes clear that this myopic view was a result of a sense of

insecurity and a deep-seated fear of female power and independence. Therefore, the power of discourse, which played out in films like *JDMGBH*, (when the nation was still young and hopeful), was used to frame the role of the female figure: woman/Ganga *Ma* /*Bharat Mata*, as markers of its cultural boundaries, its magnificent past and as reproducers of the nation....a nation of 'sons.' Therefore, the evocation of the Ganga/nation/mother image and investing the river with heavy symbolism in order to cater to the lingering sentiments of patriotism and nationalism seems exploitative.

In the portrayal of the heroine Kammo, though there is an attempt to portray her as feisty, courageous and independent in her outlook, her character develops into a typical 'feminine' heroine who is reduced to a mere foil to the sanctimonious Raju. The movie further panders to voyeuristic demands of the largely male audience by portraying the heroine, Kammo in a song under a waterfall which has been termed as "erotic" by many critics. In his article, "Water as a Metaphor in Indian Cinema," Partha Chatterjee avers that there "was a marked deterioration in the use of water imagery from *Jis Desh Meye Ganga Behti Heye* (1961)...to the time Raj Kapoor made *Ram Teri Ganga Maili* (1986), [and] blatant carnality had come to dominate his sensibility..." (36). The female characters in the movie are not central to the film and play mere supportive roles to the central male characters: the protagonist (Raju), the antagonist (Raka) and the *sardar*. The feminine presence heralded as fundamental to the film plot, is the river Ganga, constructed as the fecund mother-figure and transformed into an allegorical representation of Indian culture and principles. The resultant outcome of the association of benignity with the feminine in both the female characters and the river, results in them being equated with passivity. Consequently, they are 'backgrounded' and this is reflective of how women and nature have been 'devalued' in the dominant male narrative of the film.

By the time Raj Kapoor filmed *Ram Teri Ganga Maili* (*RTGM*) or 'Ram Your Ganga is tainted/polluted', both India and Raj Kapoor himself had travelled a path of twenty-five years: from being hopeful and proud, to being despondent and pessimistic, from the Nehruvian world of utopian ideals to a more materialistic world in an atmosphere of growing political and social violence that saw the assassination of Indira Gandhi in 1984. Consequently, the use of the metaphor of the Ganga too underwent a transformation. This shift in the country's self-image is conveyed at the very beginning of the film in which a *khadi*-clad old man, disconsolately asks a businessman, "Is it really true that in today's world, it is impossible to live an honest life anymore?" (*Kya vakai aaj ki duniya mein sachai se nahin jiya ja sakta?*). This establishes Raj Kapoor's observation of the 'new, emerging' India, where honesty and patriotism are passé and that the old loyalists have given way to a self-centered and materialistic generation. It is interesting to note that it was during the shooting of the film *JDMGBH* which had taken him to Kolkata's Dakshineswar temple; on the banks of the Ganga that Raj Kapoor got his inspiration for the movie *RTGM*. Narrating the incident of his meeting with a *sadhu* at the Swami Ramakrishna Paramahansa *math* (monastery) to the film historian and biographer Bunny Reuben, Kapoor relates the story told to him by the *sadhu*. The story is of the meeting of Totapuri Maharaj from Rishikesh with Sri Ramakrishna: "They met at the geographical point where the Ganga is at its filthiest, and Totapuri Maharaj said, '*Ram yeh teri Ganga kitni maili hai*'... Looking at him steadily, Sri Ramakrishna

Paramahansa replied 'Maharaj, this is but natural. "As she flows down from Rishikesh to here, the Ganga does nothing but wash the sins of human beings'..." (qtd. in Bakshi 114). This incident is related through the background title track with visuals which illustrate the story of the pristine Ganga of the mountains, being defiled and polluted as she descends down to the plains on her journey to join the ocean. The 'Ram' referred to in the title is Ramakrishna Paramahansa, the seer. This incident is a stark pointer to the fact that the Ganga was already in dire ecological straits even twenty five years before the launch of this movie and Rajiv Gandhi's establishment of the GAP (Ganga Action Plan) in 1986.

It was only in 1979, under the auspices of Indira Gandhi, the then Prime Minister of India that the Central Pollution Control Board (CPCB) was asked to submit their report on the Ganga after a comprehensive survey of the condition of the river. The two comprehensive reports published in October 1984 (which formed the basis for the Ganga Action Plan announced by Rajiv Gandhi, the next Prime Minister) could not be made public due to the assassination of Indira Gandhi. Subsequently, the Central Ganga Authority under the Chairmanship of Rajiv Gandhi (in February 1985) and then the Ganga Project Directorate under the Department of Environment (in June 1985) was established, before the formal announcement of the Ganga Action Plan (GAP) on 14 June 1986, which was launched with much fanfare in Varanasi. The river being fundamental to the economic and socio-cultural ethos of India, this programme of its revitalisation was applauded and received with great optimism in the country. The polluted state of the river, along with the existing demoralised social sphere were perhaps inspiration enough for *RTGM*, the story of which was scripted by Raj Kapoor himself. The screenplay combines Raj Kapoor's almost obsessive preoccupation with 'purity' of womanhood and its being 'desecrated,' along with concerns about the pollution of the river Ganga, which were beginning to engage the people of India in the 1980s. The plot draws inspiration from two ancient narratives drawn from the *Sambhava Parva* of the epic *Mahābhārata*: the story of Shakuntala (popularised in Kalidasa's classical drama *Abhijñānaśākuntalam* or 'the recognition of Shakuntala'), and the Ganga mythology in the *Mahābhārata*. In the former narrative (as told in the *Mahābhārata*), King Dushyanta meets Shakuntala in the forest, falls in love and consummates the marriage after a Gandharva ceremony, before returning to his kingdom with the promise of sending a huge escort to accompany her to his kingdom. However, he forgets about his lady love and does not return. Shakuntala, then undertakes the journey of meeting the king, with her six year old son, Sarvadamana. On seeing her, the king refuses to recognise her, worried about his reputation. It is only after the intervention of a divine voice from the skies, which concurs with and affirms Shakuntala's claims of being his wife and insists that he accept Shakuntala and child (who is prophesied to be a great ruler, under the name Bharata) that he accepts them. This story is broadly played out between the urban dweller, Narendra (played by Rajiv Kapoor) and the village belle, Ganga (Mandakini), who is as 'pure' as the Ganga, at Gangotri. The erotic element in Raj Kapoor's portrayal of the character Ganga draws upon the storyline of a Ganga myth. On one of goddess Ganga's visits to the celestial court, (wherein the human king Mahabhisha too was admitted), the wind blew up her skirt. Though all the gods lowered their eyes, the king brazenly gazed at the goddess. This impudent act caused him to be cursed and be born on earth as a mortal. In that life, he is lured by Ganga, who becomes his consort and exercises considerable power over him. The character

in the film too asserts her influence on other characters in the film, but unlike the mythological Ganga, who does not suffer at the hands of others, the Ganga in the film goes through emotional and physical tribulations.

The Ganga of *RTGM* is no longer the *Ma Ganga* of *JDMGBH* but is a chaste, nubile blue-eyed girl whose depiction is conflated with the pristine beauty of the unpolluted Ganga. Narendra, the son of an industrialist Jiva Sahay (Kulbhushan Kharbanda) on a college trip to Gangotri meets Ganga and falls in love with her the moment he beholds her, subsequently he marries her according to her wishes and they consummate the marriage. Soon it is time for Narendra to return to Calcutta before which he promises Ganga to return to fetch her; but a series of twists and turns result in him being unable to fulfil his vow and eventually, he is led to believe that Ganga is dead. Meanwhile, a son is born to Ganga and then she decides to undertake the journey to Calcutta in search of Naren, so that she could hand over their child to him. The film creates a clear parallel between her journey and that of the river which is defiled and desecrated as it flows to Gangasagar, the first point of pollution being Haridwar. Thus Ganga the character too is assaulted, raped and sold before she reaches Calcutta and meets Naren, with a predictable happy ending. In addition to the main narrative of Narendra and Gangais the sub-plot of corrupt politicians like Bhagwat Chaudhary (Raza Murad) who are hand-in-glove with unscrupulous industrialists like Jiva Sahay who pollute the Ganga River. The degenerative moral code of the acquisitive times is articulated by Jiva Sahay for whom: "Everything is justified in the politics of business." The film opens with a brief prologue of a 'Save Ganga' campaign, (which conspicuously excludes the presence of women, in this scene) wherein a careworn Gandhian denounces the insidious forces that are inimical to the revivification of the Ganga and cautions against people in authority who misappropriate funds. Chaudhary too ironically shares the same platform and unselfconsciously delivers a disingenuous speech, pledging himself to occlude all that defiles the Ganga. Towards the second half of the plot, he 'buys' the 'besmirched' Ganga (the heroine) for his own carnal pleasure and satisfaction (though she is about the same age as his daughter). She then dances at the wedding of his daughter, Radha (Divya Rana) who happens to be betrothed to Naren. Naren, on beholding her, refuses to get married to Radha and 'chivalrously' stands by Ganga (despite her being 'tarnished'). The pride of living in the land of the Ganga as depicted in *JDM* is now only a distant dream and the movie ends with Naren and Ganga sailing towards an ambiguous future in a boat on the Ganga.

Through his narration Raj Kapoor focuses on the 'commodification' of both the river and women. Even as the film problematises androcentric depictions of river/woman, it accentuates the incongruity of the culture of veneration of feminine power juxtaposed with disregard for the female. The film brings out the double standards prevalent in a male dominated society, which is quick to reprove the woman who is violated and label her as 'impure,' while turning a blind eye on the men who are responsible for her condition. The film chronicles the fact that violence against women has taken on vicious forms as structures of capitalist patriarchy assert their supremacy. Vandana Shiva in her Preface to *Ecofeminism* avers that the policy of grabbing resources that is essential for 'growth,' "creates a culture of rape – rape of the Earth" (Mies and Shiva xvi). Bhagwat Chaudhary and Jiva Sahay are prototypes of Shiva's construction of male domination. However, Raj Kapoor in his depiction of

the female character reveals a typical chauvinistic point of view. Reflective of patriarchal societies which locate women as the constant 'other' as a consequence of which they have been viewed as victims - of men, of patriarchal socio-cultural systems; Raj Kapoor too images the heroine and the river as victims. The images of their portrayal tap into well-established notions of patriarchy and its entrenched androcentric values. Even though Raj Kapoor attempts to depict Ganga as an independent personality, who exercises agency in the choice of her husband and then venturing on an arduous journey to Calcutta to meet her husband, she emerges as nubile and vulnerable, requiring the 'protection' of a male. As the story proceeds she develops into a forgiving and compassionate, undemanding and ever-willing to sacrifice partner, who only wants to hand over her son to the child's father and then exit from Naren's life as he is to get married to Radha. Naren is epitomised as a 'knight-in-shining armour,' who rescues Ganga from being raped, or being forced to marry against her wishes and then towards the conclusion of the film, he emerges as the hero who accepts her, knowing that she has been forced into prostitution. The characterisation thus follows clichéd patriarchal constructs of the notion of pure/impure in Indian society. While setting out ostensibly to document the abuse of Ganga the river/woman, Raj Kapoor himself exploits the female body through images of overt sexualisation, such as in the waterfall scenes or the breast-feeding scenes, for drawing crowds to the theater. Even as he locates the character Ganga in the allegorical landscape of the river Ganga and has dialogues heavy with symbolism, the astute showman incisively interweaves the prominent socio-political issues of the day with the sexual appeal of the heroine to pander to a principally male audience. The river and its abuse are soon relegated to the background and it becomes clear that the symbolism of the river is exploited only to dramatise Raj Kapoor's fixation on the theme of 'purity' of womanhood. It is indeed ironical that a Raj Kapoor film that sought to highlight Ganga's pollution as a serious national issue still resorted, brazenly, to the usual film tactics of crowd pulling by salacious depictions of the heroine. Raj Kapoor's claims that his portrayal of Ganga, under the waterfall in a gauzy white sari, was inspired from the imagery of the Ganga in the paintings of Raja Ravi Varma and Kanu Desai, which to him were "as divine, as spiritual perfection" (Bakshi 123), seem questionable, especially when juxtaposed with (a) the publicity stills of the film with a nude Mandakini, covered in a wet transparent sari and (b) Raj Kapoor's interview to the writer/biographer T.J.S. George (with reference to one of Kapoor's earlier films that had the heroine expose her body), where he declared unabashedly, "Let people come to see...(her) tits, they'll go out remembering the film" (qtd. in Dwyer 150). It is obvious that the emblematic depictions of the Ganga were in congruence with the prevalent overriding mood and attitude, and Raj Kapoor's employment of the Ganga trope was evidently based on its marketability in terms of the crowd-pulling nature of the film's overt sexual imagery.

Kapoor's film narratives harped on the concepts of purity and *dharma* (duty) which were popular in the Indian market, with binaries charted out between the order of materialism and the so-called spiritual Indian values and principles, all of which were essentially male-centric. Raj Kapoor who was primarily a showman, articulates his doctrine lucidly in the following extract from Bunny Reuben's book *Raj Kapoor, the Fabulous Showman: An Intimate Biography*: "I have always believed, and I say it again emphatically, that a showman and a politician run on the same platform...They sell dreams" (qtd. in Bakshi 114). The dreams that he sold were to a male audience

which made the bulk of his market. Even social-structural arrangements and campaigns (be it in the male-centred hierarchy of the bandits in *JDMGBH* or the 'Save Ganga' campaign, bereft of women participants in *RTGM*) exclude women from participation and decision making. The obsession of films such as *RTGM* with purity and chastity in a woman, and the attribution of defilement and impurity through symbolic devices formulate an implicit statement of the inferior status of the female in a patriarchal society. Parallel to this is the archetypal vision of the 'motherland' or Ganga *Ma* in *JDMGBH*, which underlines an inherent androcentric construct of India as a helpless and maternal entity, dependent on her 'sons' to liberate her. The images Raj Kapoor wove through his films were a spontaneous reaction to the drift of events around him with a sole purpose to entertain. Therefore in his use of the Ganga symbols we can perceive the prevailing attitude of his times. In *JDMGBH* the focus had been on advancing a nationalistic agenda through coalescing a well-known religio-cultural motif of the Ganga with celebratory indigenism. The construct of the Ganga as the undemanding 'mother' who shelters, protects and forgives, is deeply patriarchal. It assumes her benignity, raising her to a pedestal, to worship her as an eternal benefactor who makes no demands on her children. In *RTGM*, Raj Kapoor purports to advocate "ecological nationalism" (Sivaramakrishnan) and manipulate the Ganga trope to highlight the deplorable condition of both the river and Woman. This appropriation of a supposed environmental agenda and its conflation with the subjugated condition of women is soon obfuscated, as the film rides on sexualising the body of the heroine for mere theatrical effect, while equating her with the river Ganga. Both the films use the Ganga as a launching point to explore the trending schema of their times. The different agendas of representation of the Ganga in both these films converge in that they unselfconsciously draw upon entrenched patriarchal constructs of Nature/Woman, and reiterate traditionally accepted notions of the condition of the female Self.

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**Rationality, Religion and Childhood: Probing into the Metaphor  
of Water in Charles Kingsley's *The Water Babies***

*The long nineteenth century witnessed a number of social, cultural and political transformations affecting the British society as well their colonies across the world. While the industrial boom had taken its vigorous course causing rapid urbanization and degrading social situation at the same time, the colonial advances of British Empire was also on its way to exploit the natural resources in their colonies. The literature of this period although was concentrated on the condition of England novels, written by Benjamin Disraeli, Charles Dickens, Mrs. Elizabeth Gaskell and many other popular Victorian authors, there was also an alternate genre of literature which generated simultaneously at the same era. This alternate genre although could largely be posited under the generic category of 'Children's literature', however was doing something more than just catering to the taste of children. It was actually exploring the trope of fantasy fiction to provide the readers with a clear idea of the philosophies of rationality, theology and their interconnection at the very beginning of their social lives. Charles Kingsley's novel *The Water Babies* not only celebrates the essence of this alternative literary endeavour, but at the same time goes forward to bring in the powerful symbol of water as the main setting of the narrative. By using the metaphor of water Kingsley wanted to present to his readers the possibilities of an alternate mode of existing as human beings, not just as the selfish power lusty species but as the benevolent eco-conscious community of responsible individuals. The trope of water as used in the novel also compels the readers as well as the critics to regard Charles Kingsley and interpret his work of fiction in the light of ecocriticism. This paper shall attempt to analyse the author's venture towards negotiating the art form of fiction and the didactic discourses of philosophies to celebrate the fantasy of the childhood and the spirit of ecological consciousness.*

With the social uproar caused by Charles Darwin's *Origin of Species* (1859), the Victorian era succumbed to a serious conflict between natural theology, rational science and religion at large. While the Oxford movement celebrated a new tangential re-direction towards religiosity, new branches of modern science also started bringing forth their skeptically rational observations which attempted to invert the ongoing socio-cultural traits of the society. The cultural flux of the era was at its pinnacle for the confrontation was directly between faith and science, neither of which could be given up. Such a period of transition left its imprint not only on the adult domain of literature, but percolated into the sphere of children's literature with a deeper and greater purpose. Plato's ideal Republic did not accommodate poets, for he believed that they would make men weak which was challenged by several critics, Aristotle being the foremost of them. However, the complexity of the situation intensifies from the fact that not only there were Victorian writers articulating their views and observations in "Condition of England" novels but some of them were also making serious, though not much publicized progress in the literature catering to the taste of children and even young adults at times. The history of Victorian Children's literature clearly hints at the subtle trend of educating through entertainment, a pattern much praised by the parents of the prospective readers. Although, the apparently harmless literature meant for children also contained an invisible dose of religious philosophy that contributed silently towards making children develop a confidence in theology and the order of the world around themselves.

Charles Kingsley (1819-75) was a naturalist and a clergyman at the same time. For Kingsley, science was not at odds with religiosity. He believed that no literature should be restrictive and children's literature should be anything but didactic in approach. Tess Cosslett in *Talking Animals in British Children's Fiction, 1786-1914* writes:

“Kingsley seems to be placing himself in the anti-scientific position of Charles Lamb when he attacked contemporary children's literature for its instructional and scientific bias. Kingsley even subtitles his book ‘A fairy Tale for Land Baby’...Moreover, all through *The Water Babies*, he parodies and attacks two made-up stereotypes of children's authors whom he refers to as ‘Cousin Cramchild’, with his ‘Conversations’ and ‘Aunt Agitate’ with her ‘Arguments’ on political economy.” (Talking Animals, 111)

What remains the most intriguing fact is that despite certain disparities in choice of themes at large, Kingsley was very much a social critic, as competent as any other social novelists of Victorian era. But the critic that he was, it was not the practice of science that disturbed him. He was rather perturbed because the uncanny madness over rationality and science that had generated in the enlightenment period had actually brought more harm on the earth than progress. His motive behind writing *The Water Babies* was neither to promote education nor just to provide the readers with entertainment. He was rather trying to promote an open-minded attitude among children, his target audience or readers. Kingsley believed that apart from attaining scientific knowledge, it is equally important for the children to understand and relate to the Nature with its varied beauty and mystery. He further insisted that the true scientists are not restrictive and they are the real patrons of knowledge for they believe in accommodating the unpredictable nature in their sphere of knowledge as a matter that cannot be ignored. In reference to Charles Kingsley Tess Cosslett articulates:

“...he insists that true scientists are open-minded, and realize how wonderful and unpredictable Nature is. It is only Cramchild, Agitate, and dull popular lecturers who use phrase likes like ‘cannot exist’ and ‘contrary to nature’...Kingsley's implied aim is to reinstate religious ideas that, like fairies and water babies, cannot be disapproved.” (Talking Animals, 112)

The basic plot structure of the narrative develops around the shape of a social novel. The setting is very much reflective of industrial era, a booming achievement of Victorian period. The protagonist of the novel Tom is a young chimney sweep, who works under a violent master named Mr. Grimes. Tom is not a sentimental sufferer in the novel, but rather keeps an attitude to make the best out of his situation in near future by taking up the role or position of Mr. Grimes. But lucky as he is, a chance encounter with the fairy godmother helps him to relive a new life under the water. It is this progress from the ‘real’ to the fantasy that strengthens Kingsley's intentions towards motivating the children to keep a comparatively equal inclination towards rationality as well as theology. Jessica Straley in her essay “of Beasts and Boys: Kingsley, Spencer and the Theory of Recapitulation” marks the narrative as a straight satire on morphology and its practitioners. . She also acknowledges that Kingsley was

a supporter of the theory of evolution and he wanted to reconcile it with natural theology that interpreted the beauty and order of the physical world as a demonstration of divine design. It was the essence of unison that for Kingsley was essential for the children's complete development into an ideal adult individual. The gusto of scientific endeavours promoting the theory of evolution directly hit on the age old faith of the social beings, and a society away from the reassurance of God's existence altogether could actually turn into a violent, immoral and totally corrupt space. This was the belief held by several Victorians, who were not exactly opposed to scientific developments or innovations but were also concerned about a proper social order that would not tamper with the conventional ideas of hierarchies and in turn destroy the very base of human society in the name of development and progress. Charles Kingsley, a noble clergyman that he was by profession not only had a chance to observe the individual church-goers of Victorian England, but also the religious ceremonies organized under the rightful authority of the church. It was probably the ceremony of baptism, which was and still is mostly strictly observed in the Christian communities that inspired Kingsley to consider the spiritual and physical cleansing effects of water. In his essay, "Charles Kingsley's *The Water-Babies: The Spiritual and Physical Cleansing Properties of Water*", Brendan Rapple interlinks various motifs which are associated with water such as social class, virtue, physical as well as psychological cleanliness and of course moral purification. Although the author primarily was trying to instigate a wider sense of perception among the children, he was also potentially making them eco-conscious individuals, much needed for the society that was steeped in the glamour of industrial boom and degrading the nature at a considerably high pace. Ravenna Helson wrote on "The Psychological Origins of Fantasy for Children in Mid-Victorian England" to discuss contemporary conflicts that left their imprint even on fairy tales. Among the conflicts of course the primary focus was on the theory of evolution and its effects on a long run upon the mankind. But covertly it also indicated towards the undergoing havoc inside the society in the name of industrial development. Victorian period was extremely protective about their claims of moral purity, ethics and socio-cultural discipline, but it was the same society where existed the highest number of brothels. Sexual intimacy was taken as a taboo, while blasphemous social scandals were unending. The moral corruption of the society existed behind the glorious masks of the progressing yet conservative society. Charles Kingsley's attempt to make the setting of his novel mostly under water was also partially because it has been believed since antiquity that water washes away the external as well as the internal dirt and corruption.

In the essay "Marvelous Plasticity and the Fortunes of Species in the *Water Babies*", Anna Neill examines Kingsley's critique of evolution in the context of social and biological development and consequent suffering. For Kingsley, the evolution theory much hyped in the Victorian society was nowhere contributing in the true development of man. Indeed it shook man's firm confidence in his direct lineage with the almighty, but it did not transform him in any sense. The society was still greedy, corrupt with individual classes treating each other pathetically, promoting nothing but social instability, criminality, poverty, violence and corruption. In the context of the novel, Kingsley makes his protagonist connect with the metaphor of water in different levels. The author tells us that Tom barely took a bath and thus was black with soot. It is actually pointing at the darkness which surrounds Tom's existence in the world. Unaware of the concept of ablution, when Tom sees little fair Ellie sleeping in her

room, he wonders if people who are cleaned by water looks like this. Apparently it hints at the difference of the social and economic status of the two children but at the same time it is also Tom's first initiation towards the ablution that he begets soon as he trips into the water and finds himself slowly getting transformed into a water baby. The first true cleaning occurs to Tom when he is cleaned by the fairies under the water and along with his dirt, his husk and shell also comes off making him the pretty little child that was hidden behind the thick layers of black soot on his body. Brendan Rapple articulates that Charles Kingsley was always interested in the promotion of personal health and hygiene and probably that is also another cause behind his exploration of the motif of water and an individual getting transformed in it. He writes:

“Kingsley was also deeply concerned with water as an essential agent in preventing disease. Indeed, the ubiquitous motif of water in *The Water Babies* reflects the author's life-long preoccupation with the urgent need to introduce greater awareness about sanitation and hygiene into his contemporaries' lives. As he wrote to his Fanny: “I am tired of most things in the world but of sanitary reforms I shall never grow tired!” ([qtd. In Pope-Hennessy 187])...he did not rest content with sermonizing about the need for the purification of the water supply, especially in England's expanding urban areas, and for greater sanitary efforts.” (Rapple, 3)

The pertinent attitude of such a writer who was so religiously into the scientific progress of the society is indeed reflected in his novel. But above everything else, it is his zest for a proper balance between science and religion that remarkably can be identified in his work. Lack of sanitation was contributing in the growing mortality rate, especially among women in that period, and what better means than to educate the children readers or audience (both male and female) through a complete amalgamation of fantasy and reality, and subtly including the most prominent and serious social issues of the contemporary time.

While Charles Dickens, Disraeli and Mrs. Elizabeth Gaskell were pointing at the social evils of the Victorian period in their overtly realistic works of fiction popularly known as “condition of England” novels, Charles Kingsley was exactly taking the same stance with a little difference. It is a fact that not every form of criticism or protest has to be declared through direct and prompt. It can always find its own way to raise its own voice of resistance. The politics involved in weaving a narrative meant mostly for an audience comprising of children into a novel that involves the continuing presence of water, a steady symbol of a consistent presence of hope for purification and a new beginning towards a better future is indeed complex but again, too evident to be ignored. *The Water Babies* is not just a text that can be befitted within the restrictive domain of Victorian Children's literature. Considering the possibility of the varied interpretations that the novel is capable of offering, we must accept the proposition that literature, complex and intriguing that it has been since the beginning of civilization can play upon a trope to present something absolutely different altogether without even informing the readers about the motive behind such representation. Kingsley who is celebrated for his classic text for children was actually targeting a larger audience than just the children for middle class drawing room reading culture was in vogue at that time. And it was through the agency of

children's narrative work, he could easily avoid the restrictions any social critic or reformer otherwise had to deal with. So, through this novel it was convenient to make the larger than life Victorian society to listen to his observations, predictions and even possible solutions. It is the perfect blend of rational thinking, realistic observation and emotional involvement with the society along with a strong and steady faith in God, who for Kingsley resided in the service of human kind that makes *The Water Babies* a classic instance of an indomitably contributive social fiction in its true sense.

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**Breaking the Crotchet: Decoding Idiosyncrasy in the Writing Style of Paulo Coelho in Selected Short Stories of *Like the Flowing River***

*Paulo Coelho has been internationally recognized for rendering inspiration and an insight of life through his books. The way he weaves the stories bestow into the modern readers a kind of brainwave which associates consciousness with thought. In the world of literature, a writer is viewed not only with the reference to the type of novels he writes but also the way he writes them which directly guides the focus to his style of writing. Paulo Coelho's 'Like the Flowing River' is a collection of one or two page stories which the author had published in different newspapers and magazines. The paper will look into how Like the Flowing River has broken the traditional style of novel-writing but yet, through its stories, it maintains a certain kind of interconnectivity through style. The paper will focus on highlighting the lyrical diction of the writer, the forte of Paulo Coelho. The objective of the paper would be to examine in depth the inter-relationship between the styles of selected short stories in Like the Flowing River using stylistic analysis. Stylistics, within the context of literature, is a study of styles which explores an interaction between the reader and the language of the text so as to explain how we understand a particular text and how we are affected by it when we read it. Employing the theory of stylistics by Paul Simpson, an attempt has been made to study the elements of style present in the novel in order to determine how idiosyncrasy plays a pivotal role in examining the eccentric writing style of Paulo Coelho in Like the Flowing River.*

*Like the Flowing River* is a collection of short stories by a Brazilian author Paulo Coelho. The book comprises of stories or reflections once published in various newspapers and magazines. Paulo Coelho talks about love, success, death, evil, opportunities, music, universe, destiny, travel, happiness, God, faith, life and much more through his short stories. 'Brazil's Greatest Writers', 'On Elegance', 'Genghis Khan and his Falcon', 'An Around-the-World Trip After Death' and 'Looking at Other People's Gardens' are the selected five short stories from the text which are analyzed stylistically.

*Like the Flowing River* maintains a divergence from his other novels in regard to the elements of a novel which he exploits in this specific text. The author has broken the conventional norms of a novel which demands experimentation with the same plot till the end of the story. The objective of the paper is to analyze the selected short stories of *Like the Flowing River* by Paulo Coelho stylistically. The author explores his lyrical diction through his style in. The word 'Style' is itself an integration of qualities and features. Writing style totally depends upon the author and his approach to a particular subject matter (6). The paper will be studying the kind of elements of style present in the selected short stories, some of which may have dominated the style of the author and also whether Paulo's writing style emanate out of the influence of his experiences and does the elements of style emphasize the morals of the selected short stories along with studying if the elements build or break the façade of the author's writing style. The analysis of the writer's writing style will be performed using selected stories from the text in order to find answers to the questions which emerge with regard to the area of focus.

Writing style, if viewed from a broader prospect is, within the context of literature, a discrete way or technique practiced by all the authors in their respective individual writings. Every author possesses his own distinct style of writing which is a total detachment from the writing style of any other individual author. Stylistics is the theory employed in order to study the type of diction Paulo Coelho has used in *Like the Flowing River*. Stylistics is a 'logical extension' in literary criticism from Plato to the twentieth century, which concentrates not on the writers but on their texts and its study. Stylistics is the study of a style or various styles of literary text(s) which contributes itself as an analysis of various features or elements of style present in the literary text using linguistic tools.

Talking about the purpose of stylistics, Paul Simpson regards that 'a language used creatively is stylistics.' Stylistics changes our perspective towards language and develops a comprehensive kind of understanding in us of a literary text. Stylistic analysis follows three basic principles, the first one that it should be replicable, it should be rigorous and the third one is that it should be retrievable (4).

Beginning with analysis, the first area to be examined under stylistic analysis is the writer's point of view. Point of view in a text is determined according to the narration of the events of the story. The narration might be done either by the character or by the narrator. It depends upon the type of the event and its content (21).

All the stories in the book are written in first person. The author himself has experienced them or writes about the experience of his friends as in a form of a conversation with them. While talking about writer's point of view, the mention of his writing background in the world of literature is significant as far as stylistic analysis of his text is concerned. Paulo Coelho is a known exhibitor of inspirational words, compelling the reader to think 'beyond the ordinary'.

"Ah, but I had already learned to admire his heart as much as I admired his books: a famous author who never despises beginners ...a human being always ready to help when asked" (140).

"Sometimes I find myself sitting or standing with my shoulders hunched. Whenever that happens, I am sure there is something that is not quite right" (94).

Here, in 'Brazil's Greatest Writers' and 'On Elegance', both the character and the narrator is the author himself. Hence, the first person perspective employed by Paulo in some of his stories is completely subjective as Paulo Coelho has framed all the stories in *Like the Flowing River* out of his own life experiences and knowledge of other people's experiences. The perspective therefore can be claimed as effective in nature and helps in determining the interconnectivity between the two stories.

As far as an in-depth analysis into the area of focus is concerned, the writing style also depends upon the construction of sentences, construction of paragraphs, use of figurative language etc. When talking about syntax, the stories do not contain only short or only long sentences specifically. The writer has not intentionally made use of short or long sentences in order to create an impact.

“Serenity comes from heart. Although often tormented by thoughts of insecurity, the heart knows that, through posture, it regains its equilibrium” (94).

“Ross went to the local notary public and registered his mother’s will. When she died, she would like to be cremated. Nothing unusual about that” (187).

The syntactic structure which the stories follow is mixed in nature, comprising of both short and long sentences. There are various paragraphs which accommodate only two long sentences. But the ultimate goal behind the construction of sentences is depended upon what the writer wished to convey and not on how and which kind of sentences he makes use to convey. The selected short stories do not make use of rhetorical questions. There are no traces of questions which are left unanswered or on the reader to find out the answer. This makes clear that Paulo himself answers the questions, some of which are clichés and myths attached to certain cultures and its people-Myth Two in ‘The Dangers Besetting the Spiritual Search’ which is titled as ‘Red meat drives away the divine light’ where the author responds to the “radical vegetarians” by questioning them that, “aren’t plants living things too?” (Coelho 197).

Paulo Coelho, in his short stories, has made the use of figurative language profoundly. “Don’t you know he is the most important writer in Brazil?” (Coelho 138-139). “...and made a wonderful speech that touched the hearts of everyone present” (Coelho 138-139).

These are the sentences from ‘Brazil’s Greatest Writers’ which are figurative sentences because they have made use of a figurative device called hyperbole. “Most important writer” and “touched the hearts of everyone present” contribute themselves as hyperbole phrases. “In the four corners of the earth, a silent chain of solidarity was formed...” (Coelho 186-187). “I often thought about what happens when we scatter little bits of ourselves around the world” (Coelho 186-187).

These are also the sentences to be considered as examples of hyperbole sentences. Hyperbole, however, is not used in a profound manner individually though it is made to use by the author in the stories to bring additional effect to a certain word or phrase which indirectly reflects his overall writing style.

Another figurative device which the writer has employed is metaphor. “When we start planting the garden of our life...” (Coelho 28). Here, the word ‘garden’ is used as a metaphor. This short story, with the help of the metaphor, looks into the idea of other people’s involvement in our lives and how we regulate our lives according to the way they see us. We tend to miss the beautiful things happening in the present by focusing on the advices and suggestions of those who didn’t even ‘tend their own plants’. By the term ‘garden’, the author means ‘designing’ of our own lives.

“In the four corners of the earth, a silent chain of solidarity was formed” (Coelho 187). Here, in this story, the author has made use of a phrase in order to describe a similar action. This signifies that Paulo does not employ high amount of metaphors in his stories, but when he uses, he uses it very deliberately and efficiently.



Paulo Coelho's diction is what defines his style of writing at a major level. The choice of words he makes to create an impact is totally vivid and possesses individuality. It can be clearly acknowledged in the example given below from one of his stories.

"One day, however, *The Alchemist*, written by another Brazilian, made it into the bestseller list in France, and in a few weeks it reached number one. Days later, I received a cutting of the list, along with an affectionate letter from Jorge congratulating me..." (Coelho 139).

"The date of the award ceremony was approaching, and the prize winner could not go..." (Coelho 139).

Here, in both the sentences, he does not praise himself in a direct manner. Moreover, he blends his achievement with the fact and the reality, making it sound a little formal but projects himself in a neat and intellectual way. Another example from the text is, "You discovered the problem because your body was feeling older and less elegant. Change your posture, relax your head, stretch your spine, face the world with an open chest. When you think about your body, you are also thinking about your soul, and one will help the other" (Coelho 96).

In this story, the flow of the sentence is what defines his diction. Words like 'body' and 'soul' are put together with equal significance so as to convey that elegance not only include body but the soul too. Both the stories, the author's diction is highly reflected and makes up to some interconnectivity between them. He also makes use of certain words to create the atmosphere. For example,

"Vera managed to move to Colorado so that she could spend the rest of her days with her son, Ross. There, before making the final journey-the one from which we never return-she made a decision. She might not have been able to travel even in her own country while alive, but she would travel the world after her death" (Coelho 186-187).

Here, the words as well as the combination of words such as 'rest of her days', 'never return', 'final journey', 'alive' and 'death' creates a certain kind of atmosphere which indicates that Vera is about to die. "Snow is beautiful because it has only one color: the sea is beautiful because it seems to be a flat surface. But both the sea and the snow are deep, and know their own qualities" (Coelho 95).

Paulo, in this story, talks about elegance and its connection with actions and posture. But he makes reference of snow and the sea; he creates a certain kind of relativity between elegance and the examples to make his concept act more comprehensible. The next key point to be taken into account for analyzing the text stylistically is tone. Tone is depended upon the first key point that is audience. If the target audience of the author is youth, he would mostly employ informal language and make use of certain slang words or colloquialism in order to match the understanding standards of the youth. The overall tone in the selected stories of the text is sincere, simple, informal and witty.

“The fool who loves giving advice on our garden never tends his own plants at all” (Coelho 28). Here the tone is intentionally set and referenced. It is sincere, exhibits wit, and the sentence is written employing a simple tone, so as to address the message clearly and avoid vagueness.

Methods of development include certain sub-points namely narration, examples, comparison, argument, analogy, contrast and so on. Paulo uses narration at some places in the stories to formulate the beginning of an idea of the story. “The article was about an American woman, Vera Anderson, who spent all her life in Medford, Oregon” (Coelho 186). He also makes a kind of comparison to present his thoughts clearly: “When we see today’s divided world, a world in which no one seems to care about anyone else...” (Coelho 188).

Comparison, here, tends to lend a perfect understanding of the story as it presents the reality of the present modern world and its association with the feelings assumed to be lost from the earth.

The next key point to be examined is emotion. Emotions may vary as it is a stretch of extended writing and not a poem. Paulo Coelho, however, in his individual reflections, assures to render a particular emotion throughout the story and also in the end of each story, “Even when a friend does something you do not like, he continues to be your friend” (Coelho 27).

Moving further, a statement is made by the author who talks about the condition of humans through his intention. Putting forth an analysis on the writing style of Paulo Coelho, it is important to assess his intention, though not in an elaborative manner. The way he concludes each reflection with a thought contributes majorly to his writing style. At the end of the selected five stories, he puts forth a thought, which wraps up the overall idea of the story and also presents the intention of the author that he intends the reader to read the sentence twice and offer it some amount of time and thought. Hence, Paulo Coelho’s original intention may never be known but as far as the analysis of his writing style is concerned, a general consensus is open for interpretation.

“Just like our handwriting differs, our writing style also differs and that too at a considerably great extent” (Manser 7). Referring to the above mentioned sentence, it can be asserted that the writing style of Paulo Coelho possesses certain elements of style (eg. diction) which reflect peculiarity of his individual writing style and his lyrical diction at large.

“The writing style has to be viewed beyond the views of literature because as mentioned earlier, it is a broader concept which is explored within and beyond literature” (Manser 7). The paper has concerned significantly, the elements of style present in Paulo Coelho’s writing and has employed linguistic tools at a substantial level, which has led to interconnectivity between the short stories.

After accomplishing a stylistic analysis for determining the idiosyncrasy in Paulo Coelho’s writing style, it can be discerned that through interconnectivity between the

selected short stories in *Like the Flowing River*, there is a profound presence of his lyrical diction throughout his stories. The paper has focused only on few elements of style. There are many elements which can be further explored for further research which fall under the category of literary devices and also in grammatical and lexical categories, as far as stylistic analysis of a literary text is taken into account.

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**The Colossal Presence of Sea in the Works of Jamaica Kincaid:  
With Special Reference to *Annie John* and *Lucy***

*Sea, an inseparable element in the works of Kincaid, is the elixir in the lives of the protagonists. Annie John the protagonist of "Annie John" undergoes a long suffering in which she has a mystic rebirth. The long rain helps her to recuperate from her mental and physical illness and emerge into a new person. The sea helps Lucy to take her dreams to a new land, where she believes to nurture her ambition. This paper attempts to bring out the lives of the protagonists which are inextricably connected with the sea- the protector and provider.*

Jamaica Kincaid's writings are self-revelatory. All her writings are from her life in Antigua. As an islander her life was intricately bound with the sea. *Annie John* a semi-autobiographical novel revolves around the mother daughter theme, one of the strongest obsessions of Kincaid in the island background. In *Annie John*, the protagonist Annie is her mother's pet, her "Little Miss". The mother and daughter share a beautiful harmonious bond. Annie finds herself as a narcissistic extension of her mother and enjoys perfect sense of security. Annie John experiences the pleasure of bathing together with her mother. She always follows her mother like her shadow and prefers constantly to be in her presence. Her presence provides her with abundant sense of security and value. The elder Annie teaches Annie John various domestic chores. Annie John feels privileged to be with her mother. She takes all the domestic lessons happily to please her mother. The elder Annie and Annie John as a symbol of their union wear dresses made in the same clothes. Using Nancy Chodorow's theory of extension, Diane Simmons calls Annie John a "narcissistic extension" of her mother. She adds that both women experience boundary confusion, both on some level suffer from the failure to establish a firm sense of the self, one that does not rely extensively on a relationship with the other. (Diane Simmons, 1994)

*Annie John* is almost the duplicate of her mother Annie. The mother conditions the daughter into a socially accepted model, protects the daughter from curses and bad elements. Annie enjoys perfect sense of happiness, harmony and protection under the powerful mother. The mother-daughter metaphor is the colonial motherland and Daughter Island. The little girl Annie John is very much obsessed with death. Her curiosity towards death and the following funeral ceremonies increases day by day. Death symbolizes separation, the harbinger of future autonomy of Annie John. One day when Annie John returns from school she finds her parents making love in the bed. She loathes the sight of her mother embracing her father. Annie feels neglected and deprived of the special love her mother shared with her father. To announce her presence at home she noisily arranges the table. But nothing disturbs her parents. This point of her life becomes very important as she starts developing a different feel for her mother - hatred. She says, "All that was finished" (*AJ*, 32) the mother who looked

beautiful and powerful now seemed to be small and funny. She now transmuted her love and adoration with hatred and suspicion. The sense of abandonment got magnified with her and that made her look for a replacement. Annie John was torn between her newly developed hatred and her longing for the original intimacy.

Annie tired and spent coming back home from school, noticed a group of boys standing across the road. They made a show of mockery at her. Annie already filled with despair found it very unfair of them to behave like that towards her. "Annie unable to withstand the humiliation identifies one of those four boys to be the son of her mother's once friend and her playmate Mineu. She approached him in a casual way to ease the situation. She exchanged customary greetings with him which again becomes an element of mockery to the boys. They left the place whispering comments unable to control the burst of laughter. Annie was humiliated and bullied by the boys who were not very older than her. She had greater difficulties in coping up with adolescence which was further complicated by the male of the society. The former self of Annie's searches comfort in the mother's arms. But something completely unexpected happens to Annie. Her mother accuses her for being late from school for which Annie replies in her usual way with reasons like extra classes. Now Annie's mother straight away accuses her for making herself a spectacle before four boys, She went on to say that, after all the years she had spent drumming into me the proper way to conduct myself when speaking to young man, it had pained her to see me behave in the manner of a slut (only she used the French-patois word for it) in the street and that just to see me had caused her shame. (*AJ*, 107)

Her mother a women instead of sharing the emotions of Annie, a girl troubled with sexual oppression, further intensified her pain by calling her a slut and this word she uttered in French patois, a language of the oppressed. So, this sluttishness belongs to the oppressed particularly the doubly oppressed. The sluttishness and the opposite of it are all ideas, doctrines created by the patriarchal world. The oppressed should follow the doctrines dictated otherwise they would be branded a slut by their own gender. The word slut was a blow to Annie's fragile self.

The word 'slut'(in Patois) was repeated over and over, until suddenly I felt as if I were it was filled with the word "slut", and it was pouring in through my eyes, my ears, my nostrils, my mouth,. As if to save myself, I turned to her and said, "...well, like father like son, like mother like daughter. (*AJ*, 102)

Annie wanted to attain self-autonomy. And it was not a desire she developed in due course of her growing. It was something she was forced into. She did not find any other choice, than separating herself from her once very loving and caring mother, which is almost 'death'. So to gain self- autonomy or an independent self would be a rebirth. "Annie John becomes severely ill. Feeling deprived of maternal care she forgoes all sustenance, akin to stressing self-sufficiency and denial. Yet her refusal affirms her impotence, keeps sexual growth at bay, and attracts hyper attentiveness as she becomes temporarily anorexic" (Harold Bloom, 1998).

In this episode of her mystic illness water becomes a symbol. There is a heavy continuous downpour. This downpour suggests rebirth. The water becomes the amniotic fluid in the womb. Annie again goes to the pre-Oedipal stage immersed in

the amniotic fluid in her mother's womb. As she is inside the fluid whatever her parents talk become mere sounds and she couldn't have a clear vision of them. Ma chess, Annie's grandma has become the surrogate mother who took care of Annie John of all her requirements. With the showering of care and love from Ma chess, she slowly gathered strength and power. When the rain stopped, she was out of her illness, the symbolic rebirth happened. After recovering from the mystic illness, she has grown in terms of height, maturity and power. "...my mother and I both silently noticed that I now tapered ever over her." (*AJ*, 128) The illness has become a metamorphosis in the life of Annie John. She has become sublimated from her former fragile, dependent self to a powerful independent self. At the age of seventeen, she walks to the jetty with her parents and leaves for London to work and continue her nursing education.

Lucy starts where Annie John has left. *Lucy* is the story of a nineteen year old immigrant from Antigua to New York. She arrives to the new place loaded with dreams about her future in that soil. She crosses the ocean to pursue her dreams. She had all troubles experienced by an immigrant from a small island. The unpredictable nature of the new place makes Lucy think of her homeland and it creates a deep sense of nostalgia.

I was no longer in a tropical zone, and this realization now entered my life like a flow of water dividing formerly dry and solid ground, creating two banks, one of which was my part- so familiar and predictable that even my unhappiness made me happy now just to think of it – the other my future a gray blank, an overcast seascape on which rain was falling and no boats were in sight. I was no longer in a tropical one and I felt cold inside and out, the first time such a sensation had come over me. (*Lucy*, 6)

Lucy wanted to sever all her ties with her mother, her family, her relatives and her homeland. She strongly believed her separation from her oppressive mother and homeland would bring her calm and peace which she longed for. She was an unhappy teenager who had big dreams about her future whose dreams were not acknowledged by her parents who failed to see her shimmering brilliance, but with whom she is unable to cut all ties permanently. Her heart in spite of all the bitterness towards them longed for their presence. She looked at a map and saw an ocean dividing her native place from the place she is living now. The water is a powerful image which recurrently symbolizes the amniotic fluid the cut of the umbilical cord. "An ocean stood between me and the place I came from, but it would have made a difference if it had been a tea cup of water? I could not go back" (*Lucy*, 10).

Like Annie John, Lucy should also undergo a painful transformation for which she has to sever her emotional ties with her mother. The mother from whom Lucy wanted to break free haunted her in one form or the other. She wanted to completely erase her part and start a new life, free of the past influences because her past was always a perennial source of pain. She wanted to move away from past which was always a deadly struggle for her. Lucy believed moving from the familiar to the unfamiliar would help her to erase her past. The sea which helped her to move away from her

past made her long for it. Throughout the work Lucy struggles to forget her past and compromise which her present.

The sea, rain and water –repository of symbols play a pivot role in both works discussed above. To Annie John the long rain a symbol of the amniotic fluid helps her to attain self autonomy through a mystic rebirth. The ocean carries her with her dreams to the new land. In Lucy the same sea which liberated her from her limiting past now reminds her of her past. It connects her to her homeland memories. It is the same water which washes all her pains in the form of tears when she undergoes a catharsis, and becomes a stronger individual.

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**The Liquid of Awe- A Poetic Introspection of  
Water through the Lens of Select Poems**

*The Liquid of awe- water holds a significant place in making life possible for human existence. As per the design of the universe, the liquid of awe serves from the beginning till the end. The sheer significance of water is well recorded in all genres of literature. The various bodies of water have been showcased in various ways, but the genre of poetry acknowledges its beauty in a flowing manner. The paper aims at unfolding the perspectives and the beauty of the liquid of awe through the lens of the select poems. Water being the driving force of all nature, the select poems will throw light upon the perspectives of life that can be understood through the aid of water. Water being the powerful image in literature, the paper captures the beauty and philosophy that the flowing liquid teaches humanity. The select poems will unfold a different dimension and a unique lesson professed by the celebrated liquid. As the water reflects the face the paper will reflect upon the life lessons professed by the water bodies with the aid of the poetry.*

“In the beginning, there was nothing. Just the water.”  
(Thomas King, Green Grass Running Water)

The quote symbolically states the magnificence and the role of water from the time immemorial. The Aquatic world is the first element to be registered in the journey of literature. If the water is the beginner of existence, then the journey of literature too begins with water. Literature and environment have made their journey together. The natural world has always been the causative agent for every form of literature.

Language is a reverberation adopted from nature. The Liquid of awe holds a prestigious position in the initiation of language. For instance, the creative effort begins from the authoritative and deep voice of nature. As per the fact, water holds the large and divine place in the universe- the writings of literature too give the liquid of awe, the major share.

“The mystery of language was revealed to me. I knew that ‘w-a-t-e-r’ meant the wonderful cool something that was flowing over my hand. The living word awakened my soul, gave it light, joy, set it free”! -Helen Keller

The beauty of language is made known to the visionary achiever Helen Keller through water, who had to battle the physical inabilities. The above mentioned quote reveals the secret of how Helen Keller came in contact with language; it is through the aid of the liquid of awe – water. She calls the water to be the living word that awakened her soul. The feeling of awe is created by water to the person who lacked eye sight. The incident becomes the powerful evidence to establish the capability of water to create the feeling of awe through every sense. As the celebrated playwright Shakespeare professes, “The earth has music for those who listen”. Water has been the liquid of awe to all the writers, especially poets.



The poetic introspection aims to address the degree of awe initiated by the water bodies in a poet's mind. John Keats says a poem needs understanding through the senses. The point of diving into a lake is not immediately to swim to the shore but to be in the lake, to luxuriate in the sensation of water. The genres of literature elevate the element water to a crowned position.

Somerset Maugham says, "the crown of literature is poetry" the genre of poetry has elevated the significance of the aqua world. The paper shall unveil the feeling of awe registered in the select poems. The feeling of awe created by the liquid of awe- water has been in the pinnacle position throughout centuries in the poets mind.

The poems to be introspected include,  
*The Water fall* by Henry Vaughan  
*Water* by Ralph Waldo Emerson  
*Going for Water* by Robert Frost  
*Water* by Pablo Neruda  
*Like the Water* by Wendell Berry

The water has gained the name as the liquid of awe- from the beginning of the universe. The degree of awe established in the poems stand as a testimony to the significance of water. The divine mystery of water gives birth to the feeling of awe. A modern day poet Amy Ludwing genuinely expresses the mystery of water in precise as:

Water is clearly a mystery to me.  
 A solid?  
 A Liquid?  
 A Gas?  
 It's all three.  
 Freeze it.  
 Warm it  
 Boil it  
 You'll see  
 Water is clearly a mystery to me.

The sense of wonder about the universe is the special grace which pertains to the human race, the paper tries to throw light upon 'awe' as a divine quality to assimilate the divine tendency of water. In this modern era we generally pay attention to protect the water bodies. The green studies suggest theories to analyze the celebrated liquid. The sense of awe is the beginning step towards saving the aqua world. The Zen word 'Shohshin' is the driving force behind the venture of this paper entitled the liquid of awe – a poetic introspection of water. The Zen upholds the meaning of a beginner's mind, a mind which adopts everything with the sense of awe. The sense of awe is experienced through the select poems record water to be the supreme element of the universe. True to the words of Waterway Marks –"Water is the ink that writes poetry of life" The sense of awe about water teaches the lessons of life "It's hard not to stand in awe and enchantment with the beauty in which nature expresses herself". - Steve Maraboli

The select poems express the feeling of enchantment throughout by reinforcing the significance of the liquid of awe- water. The sense of wonder acts as the initiator to admire and acknowledge the worth of the eco system's importance, the paper aims at igniting the sense of wonder as an endeavour to celebrate the liquid of awe- water. "Mystery creates wonder and wonder is the basis of man's understanding". - Neil Armstrong. Every poet befriends one element of nature and writes about it. For instance, water has been under the introspection of every poet. Across centuries the feeling of awe experienced by the poets in concern with the liquid of awe is brought to light through the specific selection of poems. The titles of the poems stand as the evidence to show the significance of the water.

The poet Henry Vaughan, a Welsh poet of the commonwealth poet expresses the feeling of awe through the poem *The Water fall*. The poem murmurs the secret melody of the liquid of awe. The way the poet addresses the water itself reflect the closeness celebrated by the poet with the liquid of awe. The word 'pensive' registers the effect created by the crown of nature in the poet's heart.

Dear stream! dear bank, where often I  
Have sate and pleas'd my pensive eye,  
Why, since each drop of thy quick store

Vaughan's monosyllabic structures beautifully calls the water as 'the sacred wash' the choice of words reveal the bond shared by the poet with the aquatic world. The 'mystical deep streams' echoes the mystery professed by the water- truly the liquid of awe. The mystery of the water has been the hidden treasure down the ages.

"What sublime truths and wholesome themes" The water holds within its boundaries, the philosophies of life. Thales, an ancient philosopher thought of water as both principle and an element meaning the water we see, drink and otherwise use in the physical reality has the basis in the realms beyond senses. The sense of wonder or awe is experienced by majority of poets and hence there are hundreds of poems, titled 'water' in the history of every language.

The Noble Laureate of literature Pablo Neruda professes his experience with the liquid of awe through the poem *Water*. The poet gives the vivid description of water and its nature.

Water is another matter,  
has no direction but its own bright grace,  
runs through all imaginable colors.

The words such as 'bright grace' bring out the true sense of divinity found in the liquid of awe. The words may contain few syllables but it weighs the mystical meaning of water. The environmentalist Ralph Waldo Emerson in his poem *Water* brings the true and evident fact about the relationship between the liquid of awe and the humanity. The human beings direction towards civilizations begins with the support of the aqua world. 'The Water understands Civilization well'. The inner joy or the childlike happiness is always felt in the presence of water. The sense of joy and awe is felt through the words of Emerson,

It wets my feet, but prettily  
It chills my life, but wittily

The chanting of the water and the reverberation of its ripples attracts and creates wonder in every mind. The theories of ecology and the study of eco critical aspects attain its zenith with this beginning stage of awe. "Water is the driving force of all nature"

The poem *Going for Water* by Robert Frost projects a routine act of going in search of a water body. From the time immemorial the human race has journeyed towards the water bodies to find peace and tranquillity. The poem records the importance of water by portraying dryness in the beginning, "the well was dry beside the door" The initial stage of dryness leads to the search of a water body "to seek the brook if it still ran". The joy of finding the water is expressed through a vivid imagery of 'moon'. "We ran as if to meet the moon" The element of wonder or awe is explicit through the description used by Frost.

The feeling of awe registered in the poem reverberate the scenic beauty of water- the liquid of awe. The wondrous beauty takes shape through the choice of words of the poet. 'Like pearls, now a silver blade'. The sense of awe exhibited in the poem is true evidence to bring out the ecological importance and beauty of the aquatic zone. The Ecocriticism or the analysis of nature through literature begins its journey with the feeling of wonder or awe. The poem *Going for Water* vividly captures the feeling of awe and happiness created by the water.

The emotional sense of awe is indicated in the poem *Like the Water* by Wendell Berry. The poet artistically uses the water as a symbol to express the delicate feeling of love. The nature is the best teacher of man says the study of philosophy, for instance the attributes, the motion and chanting of the river bodies initiate or ignite the feeling of love.

Like the water  
Of a deep stream,  
Love is always too much.

The attribute of the abundance of water is brought in comparison with the value of love. The liquid of awe, from time immemorial has been the moral instructor of the human race. The feeling of awe is an experience such perpetual vastness. To come in contact with the aquatic world and to understand its mysteries, the mind should raise the mental models to a higher order of divinity.

The poems introspected can be threaded together with one aspect of awe. The practice of Shoshin- the practice of seeing life with wonder is professed through the select poems. The relationship between the physical environment and literature which is the green studies begins with the aspect of Shoshin. Water, when assimilated as the liquid of awe, the theories of protecting water bodies can step into a sturdy action plan.

“He who can no longer pause to wonder and stand rapt in awe, is as good as dead”, says Albert Einstein. The sense of awe stands as an evidence for the lively human race. The striving force of awe becomes the ignition point for saving the aqua world. The beauty and philosophy of water teaches or has kindled the sense of wonder. The astonishment created by water has been the source of wisdom, true to the words of Socrates “Wonder is the beginning of wisdom”.

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**Malayalam Poems through the Ways of Ecological History**

*The ecological studies do commence from the very thought that the relationship between the human community and the natural community should be kept intact organically. But in our language and literature, this trend is apparent in the forms of domestic songs and oral proverbs. The influence of environment or nature on human beings is made it clear 2000 years ago in an official Malayalam text named 'Thinakal'. In the writings of Cherusseri, Ezhuthachan, Puthanam, Ulloor, Vallathol, Edasseri, P. Kunjiraman Nair and G. Sankarakuruppu the presence of ecology and environment is very much innate but this does not amount to any criticism. The literary works that were put together in the wake of silent valley agitation in the period between 1978 and 83 had come in to existence as a result of the arguments born out of environmental activism. The literary works emerged out of the history of environmental activism can be divided in to two, they are a) the works that do reflect environmentalism-oriented principals and b) works that do reflect environmentalism related arguments. This article extensively deals with the environmental arguments based upon these two stands.*

As a social animal the human being is linked to society and nature. The existence of a human being depends upon nature, so his/her visions and views are influenced by nature. The environmental/ecological studies do begin from the very fact that how the relationship between nature and human being can be maintained organically. The vision about nature only opens up new vistas of studies regarding nature in the field of literature. The American writer William Rukuert only used the term 'Eco criticism' in relation to ecological studies in the field of literature. He only started eco criticism in the field of literature based upon various literary works. 'Literature ecology' is all about the appearance of life science-oriented themes in the literary compositions. Along with this how much role, the literature plays in human ecology should be found out. The faith of the people in the processes of nature and the reasons behind the crisis in our ecology at the present time should be unearthed through the field of literature. Joseph Mikar says that the literary ecology should be able to state clearly how human beings existence and life are influenced by literature.

Any literary history would depend upon the literary works of that period. Ecological vision is also in that way. The incursion and exploitation of nature would ultimately endanger the human existence along with other creatures on mother earth. So it is imperative to study about the impact of these transgressions in the field of literature. Dr. C. R. Prasad states that 'eco-criticism means the link between the nature and its surroundings'. In the field of Malayalam literature, there is much scope for such a historic criticism. The literary works composed out of the exploited earth, Women, Dalit and the marginalised culture are part of this exercise.

In Malayalam literature, the idea ecology is reflected in two ways. Through traditional songs and oral proverbs the ecological vision is inherent in Malayalam literature. The official Malayalam text of ancient times 'Thina' does have the presence of ecology. The literary compositions of Malayalam writers such as Cherusseri, Puthanam, Ulloor, Vallathol, Edasseri, P. Kunjiraman Nair and G.

Sankarakurup and literary works of Thakazhi, PonkunnamVarkey, Uroob, Basheer and S. K. Pottakkadu do have this ecological consciousness. In these works the beauty of nature is delineated in an elegant manner. Dr. Varasheri says that this period can be termed as a period filled with literary works connected to ecological principles. So these literary works are the first period of ecological literature.

In the 1990's only ecological criticism based literary works came to the scene. In Kerala ecological sensitivity had come in to exist in 1970 to 80 period in relation to silent valley agitation. The scientific side of ecological arguments can be seen in the literary works of this period. So the literary works that give tacit backing to ecological sensibility can be included in the second period.

The foundation of Indian literary tradition is based upon the awareness about nature and ecology. The oldest concept associated with the link between ecology and literature can be seen in the 'Thina' concept belonging 'Sangam literature', It indicates the oldest face between the human being and nature in the field of literature. In literary works such as traditional songs and other texts, we see human beings live in syne with nature. In all other traditional and ancient texts emerging out of Kerala do have ecological issues inbuilt in to them. But all these works refer to the beauty of nature.

Cherusseri, Ezhuthachan, Puthanam and Kunjan Nambiar do narrate nature in different hues and colours. Here, life is depicted absolute conformity with nature. In the modern literary works also nature is presented in a multidimensional manner. But in the modern times the description of nature is used to add sum and substance to literary creations from a materialistic point of view. For these writers nature becomes a thing to spice up their literary works. They only extol and worship the beauty of nature. S. Rajashekarana says that our ancient poets do describe the sophisticated and advanced ideals innate in nature and the humanity that is present in nature which would establish the link between nature and human being. Nature has been a prominent theme in ancient poems and now there is a transition from nature to ecology. This ecological vision is clearly visible in the reformation oriented literary works of the period. A. R. Rajavarma's Malayavilasam is prominent among them. Here the transition takes place from narrative style to practical based narrative style.

In ancient poems also, nature plays an important role. In Kumaranasan's 'Fallan flower' (Veenapoov), the vision that is cited is nature and human being are one or both sides of the same coin. In his autobiographical poem 'One forest journey' (Oruvanayathra) Kumaranasan says that 'I yearn to become one of those creatures living in tandem with nature.' Vallathol is described as a nature singer because there are many poems written by him based upon nature. For example: Bird chatterings (Kilikkonjal), Pigeon (Oraripravu) and Nagila. G Sankarakuruppu says that very clearly that my poems are all about nature, love and patriotism. His poems are very special in terms of the presence of nature in them. P Kunjiraman Nair's poems do have the love of nature write large on them. Through his poems titled Love ritual (Prema Pooja) and Scattered pictures (Chithariya Chithrangal), he moved his pen vehemently for the first time in Malayalam against loss of ecology.

This universe is ruled  
By the strength of the  
Forces of nature  
They stand steadfast  
In bringing sustainability  
To mother earth.

G Sankarakurup says these things to the world through his titled 'Nature and Human being' (PrakruthiyumManushyanum).

Viloppilly is his 'Oil worms' (Ennappuzhukkal) poem says that any insignificant creature does have a purpose to fulfil in its life and its does have the right to do that. When nature and human being work in collaboration with each other, it adds beauty to nature. So here the poet states very clearly that the protection of nature through his poem is his obligation. But the poet is very proud of human beings incursion in to nature, his poem 'Snake forest' (Sarppakkadu) is an example. Critics articulate that this is cited as poet's anti ecological stance, even then if the poem is analysed deeply, then this poem seems to be an adequate example of the love relationship between human being and nature.

Edassery's poem titled 'Kuttippurampalam' has been discussed as a poem of prophetic nature. This poem takes a look at the marginalisation of nature and village life as a result of the advent of the urbanisation trend. In this poem the poet sings with anxiety 'you are transformed and flow like a mere stream.' Here poet says that when new developmental processes take human beings into the heights of glory, without their Knowledge, automatically their values and culture are lost in the wilderness. The poet might have written like this by seeing the pathetic state of Periyar River today. Here Edasseri fifty years ago contaminated and polluted rivers of today through his poem.

The 80's Malayalam poems reflected how the industrialisation and modernisation created attendant problems such as poisonous rivers, dried up wells, desertification of the wide forests and the levelling up of paddy fields and hills. In 1970-80 silent valley agitation accelerated this process of developing ecological sensitivity among the people of the society. Till then the nature than remained in narrative poetry gave way to ecocriticism oriented area.

The Silent valley agitation paved the way from mere love of nature to the consciousness in protecting the ecological rights of the earth in Kerala. From this transition the ecology became a perennial theme in the literary works emerging out of Kerala. The literary works that were put together on the basis of ecology and the works that were instrumental in generating discussion on ecology can be included in the second period. In the 80's, Kerala witnessed protest marches and ecological unity in favour of nature. Many literary works of this period reflected this tendency. The examples that can be cited to point out this trend are the publication of the poetic collection titled Mountain poems (Vanaparvam) and 20 poems related to this theme. The Malayalam poems gradually evolved to reflect this trend towards ecological sensitivity. In 1988 Sachidhanandhan composed a poetry called 'Straight ways' (Nervazhikal) which clearly included ecology as its main theme. From 'Mountain

poems' to 'Straight ways' is an indication of the transition Malayalam poems made from more love of nature to an ecological awareness that got propagated through the territory of Kerala and the literary fabric of her as well. This poetic collection does have the poems of Kakkad, Aattoor, K. G. Sankarapillai, Ayappapanikkar and Sachidanandan. The 'Straight Ways' laid down the foundation of the second period marking the ecological movement in Kerala.

N. V. Krishnavarriar was a poet who was in the forefront of the movement for the protection of nature and his poems reflected starkly the inclination towards the need to maintain the health our ecological system intact. Many poems that emerged out of Kerala at this time evoked sensitivity towards ecology and these poems had helped people to move towards the direction of protecting mother earth. The writers such as Kadamannitta, Sugathakumari, N. N. Kakadu, Vishnu Narayanan Namboothiri, O. N. V, Sahidanandan, D. Vinayachandran, K. G. Shankarapillai and Akitham looked at ecological issues in their poems from various angles, perspectives and view points and presented them in various dimensions as well.

Sow here sow here

To reap a good harvest (The Dream of the Land)

The 'four o'clock flowers' (Nalumanipookkal), by O. N. V. that delineates this line, Preys (Erakal), Lack of solace mountain (Ashanthiparvam), Letters (Aksharam), and an Obituary Song on Earth (Bhoomikkoru Charamageetham) do articulate ecological problems with almost vigilance and tactfulness. Here the poet pays almost attention to issues concerning ecology. O N V could foresee the mother Earth who always took care of her children with lullabies and rocking of cradles, but because of her children way ward ways, now she roams directionless. Ayappapanikkar's poems state very clearly that the exploitation of nature and ecology would destroy the mother Earth. In the wake of this disaster, the poet and his poetic creation dissolve into nothingness, the poet says this way in 'After death' (Maranathinappuram) poem born out his sensitive mindset towards nature.

The crisis encountered by ecology is described by Sachidanandan as part of commercialisation and consumerist culture. D. Vinayachandran wrote poems in concurrence with nature. His poem 'Parallel World' (Samantharalokantharam) states theme about world lost in modernisation and mechanisation.

The craze for development took human beings to work against the ecological system. In the name of development, anything can be done to ecology, has become the norm that is why in the poems of today, the natural issue stake centre stage and the ecological issues become politically contentious as well. P. P. Ramachandran says that like the disappearance of a vessel used to keep water in front the house to wash the legs before getting into the home, the hills of the natural landscape also vanish, this is a statement born out of the deep concern, the poet does have as a result of the transgressions into the natural world by human beings through their uncalled for interventions. In the changed lifestyles of today, the nature or ecology doesn't have any role of consequence. The profit motive is the key here. Veerankutty's 'Water Authority' poem makes this point absolutely clear. Sebastian's poem the very trend of marketization to see everything through a humorous angle. Mohanakrishnan Kaladi



through his poems presents a world where values are lost and the emptiness that is generated out of the mechanised world. In the poems of T P Rajeevan, Manoj Kurooor, Veerankutti and P. N. Gopikrishnan, the ecological problems are extensively dealt with. The contemporary poets don't directly deal with ecological problems and the destruction of ecology. They present the changing cultural patterns and the disasters emerging out of life as problems related to human beings alone. But behind all these descriptions, the nature is actively present or alive and kicking.

Colonialism, Modernisation and Industrialisation together had created an imaginative concept that nature is something that can be understood, comprehensively arranged properly, exploited to the brim and finally brought in to submission by human beings. This is the reason why human beings have not understood nature in its multiple dimensions, this lack of understanding only today results in excesses and exploitations against nature.

The protection of ecology is not only all about nature alone today rather the new poems try to bring to the mainstream how the globalisation affects the ecological system in general. Today's poems reflect clearly the social responsibilities; they do have towards nature in general. In addition to narrating the issues/problems related to ecology, the poets and their poems of today create an atmosphere of protests against forces ganged against the ecological system of mother earth. If an analysis is done about the history of ecological poems then we can see that all the while nature is an inevitable part for the poets in these poems. We can see here that no literary works are composed without surroundings, situations and nature. The different poems of different eras reflect in them the changes that can be effected in nature and human beings.

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**The Evil within Water: An Analysis of Evil  
Aquatic Creatures in Harry Potter Texts**

*A molecule of water consists of two atoms of Hydrogen and Oxygen. Most often water appears to be in the liquid form, but at a high temperature becomes vapor, and when it is chilled it becomes either solid, or snow. In the world of Wizard, water can be used for a variety of purposes, such as making of potions, extinguishing fire, defeating salamanders and even to cause damage to other creatures. Humans cannot survive underwater, as they lack gills which are required to breathe under water. But Witches and Wizards can survive using charms such as Bubble-Head charm, use of Gillyweed and through Transformation into an Aquatic Creature. The present study will focus on the Evil Aquatic creatures such as the Inferi, Grindylow and Dementors who live among the Wizarding world and are dangerous both to the Muggles (Humans) and to the Wizard and Witches. This paper will examine on the nature and behavior of these Evil Aquatic creatures that tend to kill, in the Harry Potter Texts.*

Water is the only chemical substance on earth that exists naturally in three states. It is a molecule made up of two hydrogen atoms and one oxygen atom. Its chemical formula is H<sub>2</sub>O. Frequently, water represents life and freedom. In Literature, water is a relevant image, implying that it can symbolize numerous things depending upon how it is utilized as a part of a novel or a story. In the world of literature, water fills in as a portrayal of birth as well as death, not only in placid manner but brutality as well. Rivers represent the flow of life or fertility, as is constantly moving. It is the water in the sea that has most captured the imagination of all authors. J.K Rowling's Harry Potter series has done enormously well in the Children's fiction by bringing in both the magical and the non-magical world together. The theme of water and the evil creatures that dwell in the water is something that the researcher would like to discuss in this paper.

Evil is what is morally wrong, sinful, or wicked. Biblically, evil is anything that contradicts the holy nature of God. Evil behaviour can be thought of as falling into two categories: evil committed against other people and evil committed against God. In this research paper, I would like to focus on the Evil Aquatic creatures that harm the Wizarding world in the Harry Potter series. In the world of Wizard, water can be utilized for many reasons, for example, use of potions, extinguishing fire, snowflake-creating spell and even to do harm to the animals. Muggles cannot survive under water, as gills are required to breathe in water; however Wizards can survive utilizing charms, such as the Bubble-Head Charm, or by the use of mysterious plant like Gillyweed. In the Harry Potter series there are few Evil Aquatic creatures such as the Inferi, Grindylow, Merpeople and Dementors who live among the Wizarding world, and are dangerous both to the Muggles and to the Wizards and Witches.

In the *Harry Potter and the Goblet of Fire*, Rowling portrays Merpeople as sentient beast that live under water in the Wizarding world. Merpeople are conceived as full grown-ups. They carry the information of the sea inside them.

“Here and there at the dark window, Harry saw faces...faces that bore no resemblance at all to the paintings of the mermaid in the perfects bathroom... The Merpeople had greyish skin and long, wild dark green hair. Their eyes were yellow, as were their broken teeth, and they wore thick ropes of pebbles around their neck.” (419)

The Merpeople lived in the Black Lake on the grounds of Hogwats Castle. During the second task of the Triwizard tournament, the Merpeople attempt to stop Harry from rescuing more than one hostage. They were watching Harry eagerly, pointing at his webbed hands and gills. Many of the Merpeople surrounding the hostages were carrying spears and all of a sudden, they started screeching excitedly and ran away. It is because, Victor Krum one of the champion of the Triwizard Tournament had transfigured himself as a shark. The Merpeople tried to confront Harry and wouldn't have hesitated to harm him, if he had not obeyed to their words. It was only because of Victor Krum, that Harry was able to save his friend Ronald Weasley and Gabrielle Delacour.

And then, there are the Grindylows who are (vicious little water demons). Grindylow is a small, horned, pale water demon and a dark creature said to grab little children from the edge of a waterway and suffocate them. The term is used as part of the folktales. They are aggressive towards witches, wizards and muggles and have only been tamed by the Merpeople. They are frequently described as being green, however this can as a result of living under water, and they are, as a species, decent swimmers. They generally eat algae and fish from their natural surroundings, and in certain cases, they can consume humans, which is the reason why they are frequently called as dark creature. They use their strong spindly fingers to catch humans, but if their grip is broken they tend to back off. It is advised that one should make use of the charm (*Relashio*) so as to get free from the bonds of Grindylow. In the novel, Rowling describes this water demon as, “A silky green creature with sharp little horn had its face pressed against the glass, pulling faces and flexing its long, spindly fingers.”

In *Harry Potter and the Goblet of Fire*, Harry saves his friend Ronald Weasley and Gabrielle Delacour during the second task of the Triwizard Tournament. As he was supposed to save only one person, the Grindylows attack Harry with their strong spindly fingers and drag him to the bottom of the lake. As he was suffocating underneath, the Gillyweed which he had consumed an hour prior to performing the task was of no use. Harry had to use the charm (*Relashio*) from his wand, to break free from the bond of Grindylows. Here we understand that, the Grindylows are deadly water demons who tried to harm and drown Harry.

Though there are giants and spiders which are big enough to crush the witches and wizards, none of these even come close to the chills brought by the Dementors of the Azkaban. The Dementors are not Aquatic creatures, however when they appear, there is coldness and rain in the surroundings. In the *Harry Potter and the Prisoner of Azkaban*, Rowling describes them as,

“Dementors are among the foulest creatures that walk this earth. They infest the darkest, filthiest places, they glory in decay and

despair, they drain peace, hope and happiness out of the air around them... Get too near a Dementor and every good feeling; every happy memory will be sucked out of you. If it can, the Dementor will feed on you long enough to reduce you to something like itself... soul-less and evil. You will be left with nothing but the worst experience of your life.” (140)

The first time the reader is introduced to a Dementor is on the Hogwarts Express. Its face is completely hidden beneath the hood. All that could be seen was a greyish, slimy-looking dead creature that had decayed in water. The creature is described as being evil, dead and covered by a hood. On encountering them, Harry feels extreme cold, which goes underneath his skin, inside his chest and touches his heart. The purpose of Dementors is to suck away every good feeling and every happy memory of their victim. In the series, Harry Potter was attacked five times by the Dementors, and the only way to escape them was by using the *Patronuscharm* taught to Harry by Prof. Lupin. The Dementors kiss is significantly malicious, not that it kills, but it damages a person's wholeness of life; it fragments the individual and irreversibly destroys a critical piece of him or her. A Dementor effectively empties good out of its victims, and the evil it creates is while ensuring lack of good, is a deficiency rather than an entity in itself. Prof. Lupin describes the anti-Dementor, a Patronous charm as a shield which protects the very thing that the Dementor feeds upon—hope, happiness, and the desire to live.

Another unnerving creature in Rowling's Pottiverse is called as an Inferi, a zombie-like creature. The Inferi curse used by the Dark Wizard like Lord Voldemort is used to revive a dead body. He used it during the first Wizarding war. Inferi are created through the use of a mysterious magical branch, called as Necromancy, which is a specialty for raising the dead. Because of their status as being barbarous dead, the Inferi are resistant to any real physical harms. They have enormous physical strength, which is sufficient to execute a human or drag them away. Due to unrivalled quality and amazing strength, they are particularly dangerous. Lord Voldemort had murdered homeless Muggles, and had made an army of Inferi by placing them within the lake of Salazar Slytherine's slocket (Horcruxes) hiding place. In *Harry Potter and the Half Blood Prince*, Dumbledore takes Harry to a cave and encounters an army of Inferi. Dumbledore found Voldemort's Horcrux being hidden in a crystal cave by the sea. Harry's wrist is grasped by a slimy white hand and an army of the dead is seen rising from the water. The Inferi emerges onto the land and begins to drag Harry Potter into the water. Dumbledore effectively repulsed them by conjuring a ring of flame, big enough to surround both Harry and himself. This was the only way to save them. Here we can understand that, if in case Harry Potter would have gone alone in search of the Horcrux without the help of Dumbledore, the Inferi would have dragged him to the lake and killed him without mercy. The creation of Inferi and the use of Imperious curse are evil because of the good that is missing. Human bodies, alive or dead, are effective agents, not to be controlled by anybody, but rather by their own will, and to take away this freedom for a malevolent design is dealt with as particularly appalling.

Who is good and who is evil is usually distinguished by the colour. White for good and black for pure evil is probably the oldest and most obvious classification.

However, according to my analysis from the Harry Potter text, the colour grey can be considered as only evil and not pure evil. In the Harry Potter text, the aquatic creatures like Grindylow and Merpeople are bound to do their duty and follow the orders given by Ministry of Magic, and Lord Voldemort in the case of Ineri. These creatures had been advised by their superiors about their task which has to be performed during the Triwizard tournament. Their intention to harm a person can be termed as instructed intention (grey shade) and not personal intention (black).

Likewise, in the army, the superior officer advises his subordinates to kill without any questions to those who try and cross the border or a valley. The soldiers without hesitation shoot and kill people, and have no regrets about it. Here we can say that the act performed by the soldiers is an act of evil (grey shade) but again, it is an instructed action by his superior and not pure evil (black). But the Dementors can be considered as being intentionally evil; because of the kind of harm they do, that leave a person traumatized for life.

Water in Literature is one of many symbolisms. It can be utilized as a part of exacting sense, but more often it is utilized with a shrouded meaning and authors make use of these pictures. Evil creatures that reside in the water in the Harry Potter series have been portrayed well by the author. By reading the novel with the focus on evil Aquatic creatures, it is clear that the concept is related to evil, and different dimensions of evil become visible. These amusing creatures do not exist in the real world and do not harm Muggles, but in the world of Wizard and Witchcraft, they have existed and have been playing their roles of sucking away happiness, drowning, hunting and killing. These roles played by the Aquatic creatures in the Harry Potter series can be termed as pure evil.

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**Psychological Effects of Yoga and Meditation:  
Science and Superstitions**

*Yoga and meditation is worldly acclaimed physical, mental and spiritual practice in the present world. Its growing popularity and usefulness are the reason why United Nations declared 21 June as international yoga day since 2015. More than 180 countries supported this decision. It shows the importance and popularity of yoga. But, yoga is surrounded by many superstitious beliefs. Some people try to make others believe that yoga is a superstition and its effects are merely placebo effect [simply, a pseudo feeling/ experience]. On the other hand, many still believe that yoga gives powers to men and by using those powers one can become extraordinary or beyond human. An analysis of such topics is intended here in this paper. Such an analysis is relevant in the present scenario.*

The term yoga comes from Sanskrit root “yuj” which means “to join” or “to unite”. Sage Patanjali is the proponent of yoga. Yoga is not merely a physical exercise as most of the people nowadays consider. It is one of the six “astikadarshanas” in Indian philosophy. A philosophy underlies yoga. But, most of the people are ignorant about its philosophical aspects. They consider it as a good physical exercise. This article discusses the psychological effects of yoga. When we try to analyse those points, we can understand whether it is a superstition or science.

Meditation is an antidote to the production of stress hormones. It reduces the stress – related changes in the body and boosts the immune system and thereby prevents chronic diseases. More people die of heart diseases in the world than any other illness. In a study published in 2012, a group of over 200 high-risk individuals were asked either to take a health education class promoting better diet and exercise or to take a class on transcendental meditation. During the next 5 years researchers accompanying the participants found that those who took meditation class had a 48% reduction in their overall risk of heart attack, stroke and death.

Meditation is well known for its ability to relax and calm the mind, and in recent years, studies document that such mindfulness can also curb the cravings associated with addictions. In the latest investigation on the effects of meditation on smoking cessation, researchers found that smokers who meditated were 60% less likely to smoke than those who were simply taught to relax various parts of the body.

During meditation, one experiences a profound sense of peace and relaxation and that can dissolve the psychological changes produced by stress. It can decrease blood pressure and heart beat rate, and it can lower anxiety and depression, which are typical stress makers. Meditation can wipe away the day’s stress and bring inner peace. Meditation is considered as a type of mind-body complementary medicine. It can produce a deep state of relaxation and tranquil mind. Meditation has become one of the most popular ways to relieve stress among people of all walks of life. So, many people around the world use it as a technique to throw away stress and anxiety.

Different studies have been conducted by different universities and various institutions on the effects of meditation in learning. They show that meditation helps to improve concentration and memory power. Scientists agree that trainable “muscle” needs daily exercise. Around for millennia, more and more neuro scientific researches point to meditation as being the best brain exercise for learning. By flexing one's cerebral cortex every day in meditation, one's ability to absorb and understand new information, to adapt any situation, and personality growth in all directions becomes limitless – no matter one's age.

Scientists have discovered that meditation boosts alpha brainwaves, the predominant state for learning, studying, memorising and recollecting large sums of information. Meditation makes left and right brain hemispheres work together. Scientists have found that highly successful people use both brain hemispheres in harmony. Scientifically proven to enable this dual activated, well balanced, highly active brain state, meditation has allowed countless people to transform all aspects of their lives, especially their ability to learn.

Researches had shown that deep meditation gives deeper relaxation than sleep. It stills the mind and stops the constant chatter of one's mind. Mind and body are closely connected. Thus, when the mind is still the body too begins to relax. It is deep relaxation method that stills the mind and stops the constant chatter in the head. When this internal dialogue ceases the mind settles. Researches had shown the rest we get during meditation is actually much deeper than the rest gained in sleep. 20 minutes of deep meditation can be equivalent to 7 hours of shut-eye. As deep rest is an essential aspect of recovery and rejuvenation, meditation plays an important role in enlivening inner healer. At the time of meditation one person's heart rate slows down, breathing becomes slower and deeper, blood pressure drops or stabilizes and the muscles relax. Thus, meditation gives deep relaxation.

Self-awareness is the process of going within and connecting within one's true self. Not with one's outer appearance or personality, but with one's inner essence. The reason self-awareness is so important is that it allows one to know what one's body, mind and spirit is craving in order to live a fulfilling life.

The modern dilemma of self-awareness is that it's a quiet inner journey at a time when we are mainly focused on our noisy outer journey. In order to become more self aware, one need to stop thinking and stop doing. Meditation is the perfect solution for this. Meditation is an exploration to one's inner self. It leads one near to answer of that great question “who am I?” Osho, one of the mystics and controversial philosophers of India, once said that meditation is a light discovered by Indian Rishies which illuminates one's inner world as Edison discovered electric bulb that illuminates outer world.

The above mentioned points are scientifically proven facts. Various research results are available in various websites. Moreover, one person should be ready to practice it a little and one can experience its effects himself/ herself. Apart from these scientifically proven effects of yoga, many have claimed that yoga gives so many supernatural powers to them. Some of them are given below:

Yoga enables one to hold breath for hours. That is, one can live many hours without breathing. Yoga practice enables one to walk on water. Many people have claimed this. They say it is possible to walk on water by using powers of hata yoga. Yoga enables some telepathic powers and one can read the mind and thoughts of other person.

Along with these many other unscientific false claims are also associated with yoga. Knowledge of past lives, miraculous powers of healing, visions of other lands, seeing the future, invisibility, the above type claims are many in the society. In fact, they are not scientifically proved. They are falls claims. No authentic texts of yoga tell about such magical powers as the benefits of yoga practice. They are superstitions. Sometimes these false claims are used to exploit the unknown. "Patanjaliyogasutra" by Sage Patanjali is the most authentic text as far as yoga is concerned. He gives a simple definition to yoga: "Yoga Chitta Vrithinirodha". It means stilling the mind in order to experience the ultimate reality. That is the Supreme aim of yoga. Rather yoga is not a magic like water walking, breathlessness, flying in the sky etc.

Those unscientific and false claims about yoga degrade the greatness of it. These claims are produced by different people knowingly and unknowingly for various purposes. Some persons use these to earn money by befooling the innocent people. Dr. A. T. Kovoor, a famous atheist born in Kerala, had challenged this type of superstitious claims. He would offer prize money to anyone who was ready to take the challenges and prove the claim. After the death of Dr. A. T kovoor his challenges have been taken by other members of atheist federation. No one has broken those challenges yet. That is, they are false claims. They can't be proved.

It is our responsibility to differentiate yoga from pseudo sciences. Superstitions will not lead us to right aim. Yoga is useful to whole humanity. It can contribute much to the well being of the people. It is a beautiful gift of Indian culture to the whole world. Let us try to understand it scientifically and spread it to the whole world.

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Light On Yoga - BKS Iyengar.

Patanjali Yoga Sutra – interpretations by Sri Sri Ravi Shankar

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**Evaluating Rainwater Harvesting Programmes:  
A Study in Ernakulam District**

*Rain water harvesting (RWH) is the process of catching rain water where it falls. The collected water can then be used directly or can be recharged into ground for later use. In a world of increasing water demand and decreasing ways to replenish the water sources, wise use of every drop is important. Efficient and sustainable approach under a centralised infrastructure with localised practices is required to solve water crisis in our country. The central government has introduced many measures including RWH programmes in order to urgently arrest decreasing trend in per capita water availability and to ensure water security to its population. Rain water harvesting is considered as an ideal solution for water scarcity in Kerala, a state, which has highest well density and with the presence of a large number of traditional water harvesting structures. Kerala is also the state, which gets around (3000 mm), above the national average annual rainfall. This study specifically aims at identifying the success factors of implementation of RWH and evaluating the impact there of with reference to two centrally sponsored programmes -VARSHA in coastal zone and IWMP in midland zone of Ernakulam district.*

Though Kerala has plenty of rivers, lakes, ponds and brackish water and receives around 3000 mm annual rainfall, the state exhibits paradoxical situation of scarcity and abundance of water. Over the years, there is an increase in per capita consumption of water and decrease in water availability in the state. Water-rich Kerala has now converted into water stressed state and pulled to behind even desiccated Rajasthan in per capita availability of drinking water. On closer examination, the state faces so many water issues. The state gets above national average annual rainfall, but 85 per cent during two monsoons, and that too within twenty or twenty five days. Due to the steepness of the terrain, almost all the rain flows down to the Arabian Sea within 24 hours. Among 44 rivers, none of the rivers in Kerala are major rivers and only four are classified as medium rivers. Traditional water harvesting structures like paddy fields, innumerable pools and ponds, marshes and lakes in the past, were collected the rain and recharged the water table. Increase in population, urbanisation and change in life style resulted in destruction of these structures, proliferation wells and a gradual fall in water tables.

Illustration-1. South west monsoon rainfall

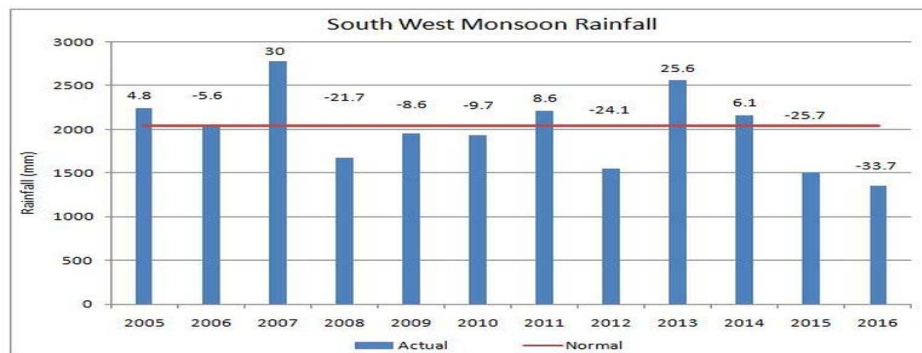


Illustration-2. Trends in per capita water availability in Kerala 1901-2001

Y	e	a	r	Population (Crores)			Per Capita Water Availability(liter)					
1	9	5	1	1	.	3	5	2	8	0	9	3
1	9	6	1	1	.	6	9	2	2	4	4	0
1	9	7	1	2	.	1	3	1	7	8	0	5
1	9	8	1	2	.	4	5	1	4	9	5	2
1	9	9	1	2	.	9	5	1	2	8	5	6
2	0	0	1	3	.	3	6	1	1	0	6	2

Source: Devi, I. P. 2012

Kerala has been showing decreasing availability of rain, lowering of surface, ground water decreasing trend in per capita water availability. State Government and Local Self Government Institutions (LSGIs) are implementing a number of drinking water schemes in addition to the water supply schemes run by the Kerala Water Authority (KWA). But improper functioning of many drinking water schemes does not serve the expected outcome. The KWA revealed that there are 32,568 drinking water schemes are implemented in the State out of which 44.5% schemes are having water distribution. All these point towards the need for alternative as well as sustainable means of water management practice.

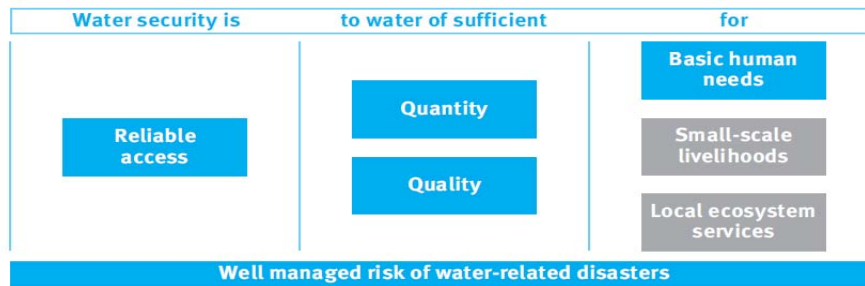
Illustration-3. Coverage of Households (HH) water supply

Percentage		Well water	Tap water	Hand pump/Tube wells	Other sources	Total
Ernakulam	R u r a l	58.2	38.4	0.6	2.8	100
	U r b a n	32	66.3	1.1	0.7	100
Kerala	R u r a l	64.8	24.5	3.9	6.9	100
	U r b a n	58.9	34.9	4.6	1.7	100
India	R u r a l	13.3	51.9	51.9	4	100
	U r b a n	6.2	70.6	20.8	2.5	100

Source: 2011 census

A number of individual securities must be needed to achieve human security: a good level of health and well-being, adequate and safe food, a secure and healthy environment, means to a secure livelihood, and protection and fulfilment of fundamental rights and liberties, among others (UNDP, 1994). Water is required for ensuring these securities to meet. According to UN Water Analytical Brief prepared by UNU-INWEH 'Water security is defined as the capacity of a population to safeguard sustainable access to adequate quantities of acceptable quality water for sustaining livelihoods, human well-being, and socio-economic development, for ensuring protection against water-borne pollution and water-related disasters, and for preserving ecosystems in a climate of peace and political stability'. WaterAid(2012) defines water security as: 'Reliable access to water of sufficient quantity and quality for basic human needs, small-scale livelihoods and local ecosystem services, coupled with a well managed risk of water-related disasters.'

Illustration-4. WaterAids explanation of water security



Source: Water Aid(2012) *Water security framework*

The quantitative measurement of water security introduced by *Asian Water Development Outlook 2013*, which lays a foundation for measurement of progress toward a water-secure future for the people of Asia and the Pacific. Societies can enjoy water security when they successfully manage their water resources and services to satisfy household water and sanitation needs in all communities, support productive economies in agriculture, industry, and energy, develop vibrant, liveable cities and towns restore healthy rivers and ecosystems; and build resilient communities that can adapt to change. There is a comprehensive framework for the water security of a nation, which would consider all water uses and assess the national water security as the composite result of the five key dimensions- household water security, urban water security, environmental water security, resilience to water related disasters and economic water security.

Illustration-5 : Water security frame work of five independent key dimensions



Source: *Water Development Outlook 2013*

Providing all people with reliable, safe water and sanitation for achieving household water security is an essential foundation for the efforts to eradicate poverty and support economic development. It is important to improving access to water for the basic human needs like drinking, cooking, bathing, sanitation and hygiene of the poorest people. Household water security is an essential foundation for efforts to

eradicate poverty and support economic development. Household water security index provides an assessment of the extent to which countries are satisfying their household water and sanitation needs and improving hygiene for public health in all communities and is a composite of three sub indexes- access to piped water supply (%), access to improved sanitation (%), and hygiene. Economic water security measures the productive use of water to sustain economic growth in the food production, industry, and energy sectors of the economy. Economic water security index is a composite of three sub indexes: Agricultural water security, Industrial water security and Energy water security. The urban water security indicators measure the creation of better water management and services to support vibrant and liveable water-sensitive cities. The index is a composite of three sub indexes: water supply (%), wastewater treatment (%), and drainage (measured as the extent of economic damage caused by floods and storms). The environmental water security indicator assesses the health of rivers and measures progress on restoring rivers and ecosystems to health on a national and regional scale. The sustainability of development and improved lives depends on these natural resources. The river basin health index is a composite of four indicators and their sub indexes watershed disturbance, pollution, water resources development and biotic factors.

Illustration-6: Asian Water Development Outlook Framework for Assessing National Water Security

Key Dimension	Index	What the index measures
National Water Security	National water security	How far countries have progressed toward national water security. The index combines the five dimensions of water security, measured by key dimensions 1 to 5 (see Appendix 1).
Key Dimension 1	Household water security	To what extent countries are satisfying their household water and sanitation needs and improving hygiene for public health. The household water security index is a composite of three subindexes (see Appendix 2).
Key Dimension 2	Economic water security	The productive use of water to sustain economic growth in food production, industry, and energy. The index is a composite of three subindexes (see Appendix 3).
Key Dimension 3	Urban water security	Progress toward better urban water services and management to develop vibrant, livable cities and towns. The index is a composite of three subindexes (see Appendix 4).
Key Dimension 4	Environmental water security	How well river basins are being developed and managed to sustain ecosystem services. The index is determined by spatial analysis of four subindexes of river health (see Appendix 5).
Key Dimension 5	Resilience to water-related disasters	The capacity to cope with and recover from the impacts of water-related disasters. The index is a composite of three subindexes (see Appendix 6).

Source: *Water Development Outlook 2013*

A country's exposure to disaster-related risks and its capacity to overcome such disasters defines its resilience. Resilience is the outcome of historical experience and the investments made to cope with water-related hazards, namely floods, droughts, storm surges, and coastal flooding. The building of resilient communities reduces risk from natural disasters related to water and minimize the impact of future disasters. Resilience to water related disasters is a composite indicator that includes evaluation of three types of water-related shock—floods and windstorms, droughts, and storm surges and coastal floods—by assessing exposure (e.g., population density, growth rate); basic population vulnerability (e.g., poverty rate, land use) hard coping capacities (e.g., telecommunications development); and soft coping capacities (e.g., literacy rate).

Illustration-7 Description of National Water Security Stages

National Water Security Index	National Water Security Stage	Description
5	Model	Sustainable local agencies and services; sustained sources of public financing for water and environmental protection and management; sustainable levels of public water consumption; and government demonstrating new models of water governance, supporting advanced technology, supporting research and development, and initiating or leading international partnerships.
4	Effective	Water security initiatives built into key national, urban, basin, and rural development master plans; high priority on national development agenda; public investment reaching appropriate levels; effective regulation; and public awareness and behavioral change are a government priority.
3	Capable	Continuous capacity building; improving rates of public investment; stronger regulation and enforcement; national development agenda prioritizing water and environment; and focus shifting toward improving local technical and financial capacity.
2	Engaged	Legislation and policy supported by government capacity-building programs; institutional arrangements improving; and levels of public investment increasing (although these rates may still be inadequate).
1	Hazardous	Some legislation and policy on water and environment, and inadequate levels of public investment, regulations, and enforcement.

Source: *Water Development Outlook 2013*

Even though the five dimensions are related and interdependent, the foundation and cornerstone of water security is what happens at the household level. The overall national water security of each country is assessed as the composite result of the five key dimensions, measured on a scale of 1–5. National Water Security Index (NWSI = 1 or Stage 1), the national water situation is hazardous and there is a large gap between the current state and the acceptable levels of water security. At NWSI Stage 5, the country may be considered a model for its management of water services and water resources, and the country is as water-secure as possible under current circumstances.

Since the need and demand for this valuable water resource has been increasing over years, the necessity of scientific management of water resources is more important nowadays. Rainwater harvesting is an alternative for supplying water in the face of increasing water scarcity and escalating water demand. It is the deliberate collection and storage of rainwater that runs off a natural or manmade catchment surface like rooftop, compounds, rocky surfaces, or hill slopes, or artificially prepared land surfaces. Water harvesting can be practiced in both urban and rural areas, by the rich and poor, and by industrialised and developing countries. There are two main systems of rainwater harvesting; storage for future use, artificial recharge to ground water.

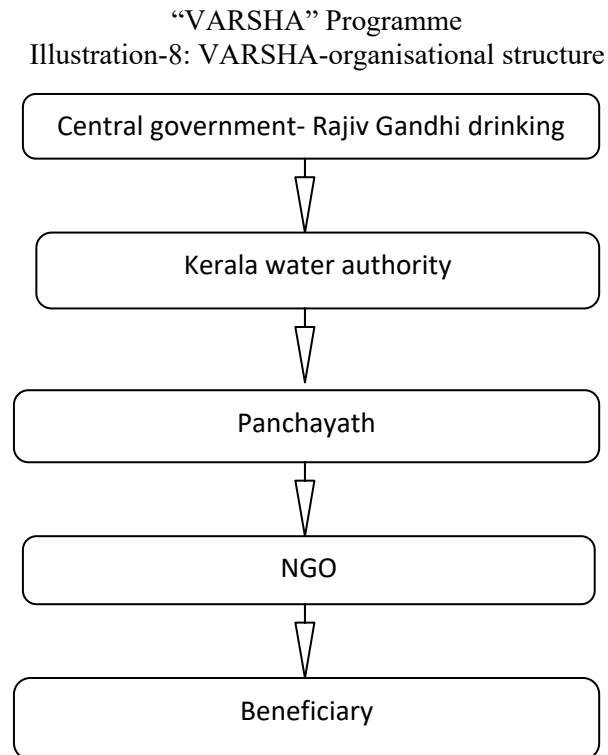
RWH is the most viable solutions for severe water problems, particularly in Kerala, the land of rain. It is important to arrest and conserve as much rain as possible with suitable methods. Rain water harvesting is an effective process to utilize the natural gift. Kerala has an annual average rainfall of 3085 millimetres which is almost three times higher than the national average of 1194 mm. It is estimated that more than 90 per cent of the rainwater in Kerala is flowing into the sea within a day or two. Kerala has surplus water during the monsoon months but shortage of water during rest of the year. For the entire state, impounding the rainfall for 44 days would be enough to supply 250 lpcd to every person in Kerala for an entire year if it managed well.

Low consciousness about the scarcity, and mismanagement, wastage and inefficient uses of water creates water problems in Kerala. The latest Census 2011 shows that 65 per cent of rural and 59 per cent of urban households have wells; the density of wells is the highest in the country and is higher in the coastal regions. The time has reached to make use of this large number of wells, ponds etc for water harvesting. The strategy of water supply has changed from state as the provider to state as the facilitator in case. In the wake of decentralised planning process the state government devolved the responsibility of providing basic necessities to local organisations. Under the new initiative of community water supply schemes, the beneficiary groups are responsible for planning, technology selection, and installing rural water supply facilities. Operation and maintenance of the structures is also the responsibility of the beneficiaries.

The study documents two centrally sponsored water harvesting programme implemented in Ernakulam district-VARSHA programme and Integrated Watershed Management Programme (IWMP), one to store rain water and the other to augment ground water table. Considering the geographical feasibility, the VARSHA programme implemented ferro-cement tank in coastal areas and the IWMP, well recharging in midland area. The study used both primary and secondary data. For the purpose of primary data collection, a survey was conducted among the beneficiary households of these two rain water harvesting programmes. Under VARSHA, RWH structures were constructed in Njarakkal, Nayarambalam, Edavanakad, Kuzhippilly, Pallipuram, Kottuvally, Ezhikara, Alangad, Karumaloor and Elamkunnupuzha panchayaths of Ernakulam district. Samples of 60 beneficiary households were surveyed from Njarakkal, Nayarambalam, Edavanakad panchayaths, where large number of water harvesting structures implemented under VARSHA. The survey is also conducted among 60 beneficiary households, practising well recharging under IWMP in three grama panchayath- Elanji, Piravom, and Pambakuda in Pambakuda



Block panchayath. The study aims to identify the success factors of RWH and to evaluate the impact there of in the study area.

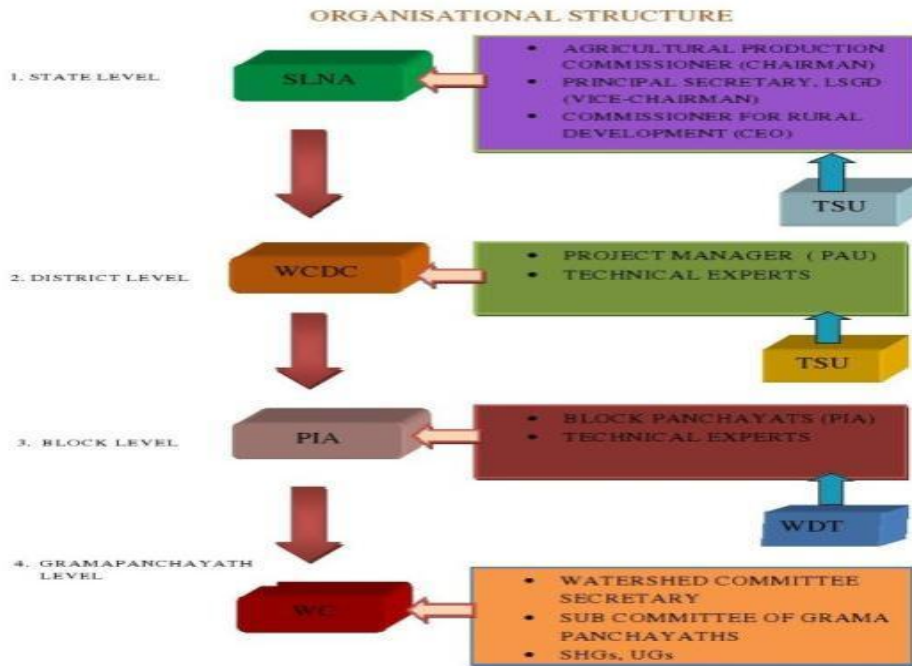


In the year 2002 Kerala Water Authority (KWA) introduced the first community based rainwater harvesting scheme “VARSHA” designed to provide RWH system to the people in districts of Ernakulam, Alleppy, Kottayam, Thiruvananthapuram and Pathanamthitta with the financial support of government of India under Rajiv Gandhi Drinking Water Mission. As a part of VARSHA rain water harvesting system, Ferro cement tank with capacity of 10000 liters are constructed by the Kerala Water Authority. These are constructed above ground benefiting two or more families and with a provision to store 5000 liters of water for every family, which is sufficient in summer months, at least for drinking and cooking purposes. The financial support is at 90:10 between government of India and the individual household. The works are carried out through the Non Governmental Organisations. Ferro cement tanks are implemented in Njarakkal, Nayarambalam, Edavanakad, Kuzhippilly, Pallipuram, Kottuvally, Ezhikara, Alangad, Karumaloor and Elamkunnupuzha panchayaths since these coastal areas are not suitable for ground water recharging.

IWMP is a centrally sponsored scheme under the Ministry of Land Resources, Department of Rural Development, Government of India. In Kerala the scheme is implemented through Department of Rural Development. The main objective of IWMP project is judicious utilization of every drop of rainwater received, for domestic consumption, agriculture, horticulture, livestock rearing etc thereby attaining self sufficiency in drinking water, increase in employment opportunities,

increase the standard of living etc. The project area is a cluster of micro watersheds with an area of 1000 to 5000ha rather than individual micro watersheds. There would be dedicated implementing agencies with multi-disciplinary professional teams at the national, state and district level for managing the watershed programmes. At the state level there is the State Level Nodal Agency (SLNA) with Agricultural Production Commissioner as the chairperson. At the district level there is the Watershed Cell cum Data Centre (WCDC) which will oversee the implementation of watershed programmes in each district. At the project level there is the Project Implementing Agency (PIA). In the project implementation level, Block Panchayat is the PIA. At the watershed level there is the Watershed Committee (WC), constituted from Grama Sabha. The actual implementation of the scheme in the field is done by WC. The project aims to restore the ecological balance by harnessing, conserving and developing degraded natural resources such as soil, vegetative cover and water. The outcomes are prevention of soil run-off, regeneration of natural vegetation, rain water harvesting and recharging of the ground water table.

Illustration-9: organisational structure-IWMP



Source: Detailed Project Report, Pambakuda Block Panchyath

Government of India has sanctioned projects to be treated under IWMP spread across all 14 districts of Kerala. The total cost of the project is to be shared between the Central and State governments in the ratio 90:10. Kerala is the only state where IWMP is being implemented exclusively and through the complete involvement of local self government organisations and involving maximum participation of local population right from planning through all stages of implementation and monitoring. The IWMP programme is implemented in an area of 4428 hectares in Pambakuda block panchayath. It benefits 25 wards in three grama panchayath- Elanji,



Piravom, and Pambakuda. It covers seven watersheds- Onakoor, Piravom, Mulakulam-Vadakekara, Elanji, Perumbadavam, Mulankulam and Valiyathod.

RWH has dual benefits- as an alternative water supply and as a storm water detention method to relieve urban flooding. The coastal areas in the district are generally known for water scarcity, and VARSHA was started as a remedy for drinking water scarcity. The central government programme-IWMP, introduces as a solution to drinking water crisis in the Pambakuda Block Panchayath- the hilly area in Ernakulam district. About 85 per cent households under VARSHA scheme and 96 per cent households in IWMP responded water scarcity as the main driving force for installing the RWHS.

Both the central government RWH programmes demand a very low contribution from the beneficiaries, thereby aims to attract low and middle income families to this programme. Under the VARSHA scheme, 78 per cent of the beneficiary households are from middle income group and 22 percent from low income group. In IWMP, the participation of low income group is of 45 per cent, more compared to VARSHA scheme. The two methods harvest rainwater from the roof top either to store in the ferro cement tank or to collect in the pit to recharge the well. Under the VARSHA scheme 95 % of the beneficiary's have concrete terrace and only 5% tiled terrace. In Pambakuda, 90 percent have concrete and 10 percent have tiled terrace. The survey found that the key variables for success of RWH are the rainfall, geographical suitability, proper construction, willingness to do and incur maintenance of the structure, training attended, and availability of other sources. RWH programmes can be a successful in a state like Kerala, which gets more than 3000 mm of rainfall.

In the coastal areas, due saline intrusion and high density of population, the RWH system should be for storage purpose. The central government programme-IWMP, introduced in the Pambakuda Block Panchayath- the hilly area in Ernakulam district, well recharging is recommendable for avoiding the drying up of wells in the summer. The reliability of the RWH system in providing safe drinking water depends to a large extent on the technical soundness of its various components like the condition of roof and storage tank. There is cracks and leakage in the structure, so that 45 % of the beneficiaries under VARSHA cannot rely on RWH. Construction defaults are also in IWMP of 4%.

As every RWH system is an individual household's asset, its operation and maintenance is the sole responsibility of the user household. Proper maintenance of the roof catchment, first- flush devices, overflow pipes and storage tanks was critical to ensure collection of clean water. Those who are doing the management and maintenance activities properly use the stored water for drinking and cooking purposes and they feel the quality of the collected water is superior to other sources. About 55 per cent of the beneficiary's of the VARSHA scheme and 96 per cent of the beneficiaries of IWMP are doing the maintenance of the structures on time. And the willingness to incur maintenance cost on RWH structure is high among the beneficiaries of IWMP (98 per cent), than 15 per cent in VARSHA scheme. About 40 per cent beneficiaries of the VARSHA schemes are not using the RWHS for their domestic needs. Only 55 per cent does the maintenance properly, and only 10 per cent prefer stored rainwater to piped water, and only used for drinking and cooking.

40 per cent of the household use it for other than cooking and drinking. In Pambakuda, well recharging is being used by 98 per cent of the beneficiaries.

The RWH structures installed in the premise make the beneficiaries to practice the good habits of water sharing, conservation of water, wastage control and effective utilisation of water. An increased provision of adequate technical training is important for households to maintain and improve the quality of water from their RWH system. A higher proportion of beneficiaries, 90 per cent have attended classes about RWH under IWMP than 15 per cent under VARSHA. Realising the importance and benefits of water harvesting, educated households practice various other rainwater harvesting methods in their premise; and have huge expectation about the project in future. RWH increases the water availability at home to meet all domestic water needs during the dry months from March to May. It increases the water secure days in a year, reduces the time needed to collect water and water bills in every summer. It also relaxes the workload of housewives, so they can engage in non-domestic activities. Benefits are more to the beneficiaries of IWMP than VARSHA.

As so many construction faults are reported, there is a need for technical up gradation. Continuous awareness programme should be conducted through the self help groups like kudumbasree which educates the women first then the family. The government has taken so many programmes to promote water harvesting. The follow up action is also important for the success of the programme.

Rainwater harvesting is one of the alternative technologies for delivering drinking water. In fact, through the ages, this has been a traditional way of enhancing domestic water supply. Due to increase in population, urbanisation and other factors means to recharge the ground water reduced drastically. In the changing scenario every drop of rainwater should be harvested and need for other conservation measures exist. The households can play major role in water harvesting by making use of wells for water harvesting, rejuvenation of ponds, and other water conservation measures, so these practice at home itself educate the people about its role.

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**H<sub>2</sub>O: From Cuneiform to Emoticon**

*Being one of the primary sources of life, Water has been the signifying metaphor for a variety of cultural, religious, historical and political movements. Water can be personified as a protector and a destroyer of the beings and things on Earth. This paper attempts to trace the literature of various signifiers symbolizing ‘water’ from the historical perspectives as depicted in the Sumerian Cuneiforms and Egyptian Hieroglyphs to the modern perspectives of representing ‘water’ through literary images, concepts and emoticons.*

Water is one of the needful natural resources for the existence of living beings on Earth. Water, being a molecule made up of two hydrogen atoms and one oxygen atom, is the only chemical substance on earth that exists in three states: solid (ice), liquid (water) and gas (steam). The signifiers of water generated from almost all the fields such as literature, history, geography, chemistry, religion, politics, economics, astronomy and medicine, can be understood from different perspectives with reference to the context and the usage of which it is associated with. The present study traces the signifiers of water in the form of signs ranging from the cuneiform scripts to the modern emoticons and in the form of concepts and literary symbols in religion and literature.

To understand and interpret any phenomenon as a whole, one must develop an interest in knowing the history of it. The origin of man would have never been possible without the genesis of water on the mother Earth. Being one among the five sacred elements of the universe, water had its foundation on earth even before man was created. Water was and is still continuing to be the primary source of life.

Before the invention of the art of writing, pictures were drawn to record life events. It was these kinds of pictures that formed the first form of writing called pictograms. Later, in 3000BC, the wedge-shaped cuneiform script was invented by Sumerians who belonged to Sumer located in the southern Mesopotamia (today, it forms a part of Iraq), the world’s first urban civilization, and they were the first to write. The land where Sumerians lived was fertile with many farms. Due to very less amount of rain, the Sumerians built ditches to store water for their crops, and the canals to carry water to the farms. They represented ‘water’ using the script they developed for writing. Cuneiform script, being one of the earliest writing systems, represents water using two curved lines signifying water running in a stream, as shown in Fig.1. The signifiers for ‘water’ in different time periods are also shown in the figure given below.

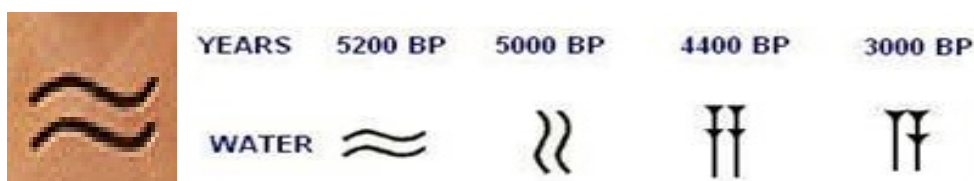


Fig.1: Sumerians’ Cuneiform Script for ‘Water’

Next to Cuneiform scripts, water is represented using a sign in another such form of pictographic writing created by Egyptians. Ancient Egyptians created a formal writing system combining logographic, syllabic and alphabetic elements called Hieroglyphs. The symbol for 'water' as represented by the ancient Egyptians appeared like a continuous even zigzag line as shown in Fig.2. Apart from signifying a ripple of the water, this symbol stands as a signifier for the letter 'N' as a Hieroglyph is formed by combining both alphabetic and logographic elements. It is also noted that the hieroglyph shown in Fig.2 representing 'water' is the historical origin for the Roman and the English letter M.

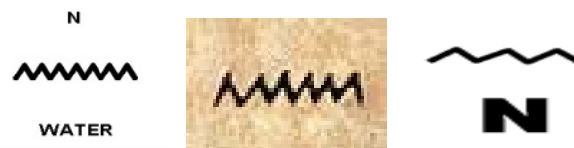


Fig.2: 'Water' in Hieroglyphs

Ancient Egyptians considered river Nile as an important waterway both for farming and for sailing the river from one place to another. Nile is one among the longest rivers in the world. Egypt would have been a barren land without the life giving water from Nile. The level of water in the river increases when snow melts in the mountains North to the Nile, thereby causing floods which in turn spread fertile mud over the land letting the farmers to grow rich crops with the help of ditches and canals that carry water into the fields.

The zodiac sign for Aquarius is similar to the Hieroglyph used by Egyptians to signify water. Aquarius is the eleventh astrological sign in the zodiac. The meaning of the zodiac symbol is waterbearer, where the sign represents ripples of water and is also understood as a sign for disruption. Like the hieroglyph for 'water', the zodiac sign Aquarius is represented by wavy zigzag lines as shown in Fig.3.

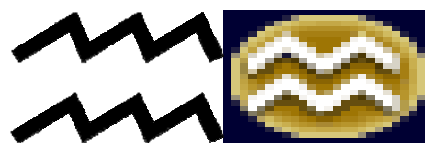


Fig. 3: Aquarius - Zodiac Sign

Alchemy is a form of chemical science and philosophy practiced in the middle ages and during the Renaissance, aiming to transform the base metals like lead into noble metals like gold. It was a protoscientific tradition practiced throughout Europe, Africa and Asia. A person who practices alchemy is an alchemist, who deals with a magical process of transmuting commonly available elements into a substance of great value. Alchemical symbols are formulated as part of alchemy and are used to denote some elements.

The four basic elements comprises of Air, Earth, Fire and Water. Mercury, otherwise known as quicksilver, is one of the seven metals in alchemy and is often associated

with water. In Hindu philosophy, water is referred to as one of the five great elements or *Panchamanabhuta* and the element water is also associated with Chandra or the moon. The Alchemical symbol of water is inverted triangle pointing downward as shown in Fig.4.

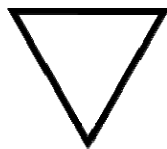


Fig. 4: Alchemical Symbol of water

Next to Alchemy, water is considered as one of the elements in Wiccan traditions, which is equivalent to modern witchcraft. Wicca is otherwise known as pagan witchcraft that was developed in the first half of the twentieth century in England. The believers of Wicca wore a pentacle as a pendant signifying a pentagram (see Fig.5). The five points in the symbol of Wicca as represented in the Pentagram has a relationship with the five elements: air, fire, water, earth and spirit (see Fig.6). The symbol representing water in the pentagram is same as the downward pointing triangle in the alchemical symbol of the element water.



Fig. 5: Pentacle Pedant



Fig. 6: Five elements with Pentagram

Wiccan traditions included the celebrations of the cycles of moon (also known as Esbats) and the cycles of sun (also known as Sabbats). As a part of Wicca, there were some magical symbols associated with the moon (Esbats) and they were called Moon Glyphs. The symbols of moon glyphs were usually drawn in the black ink on the skin representing various magical reasons. The moon glyph for 'water' was represented like a sigmoid curve where 'S' is inverted and is rotated in anticlockwise direction with two black dots under the surface of the curve (see Fig.7). Isobel Winter, in her blog 'Violet Witchcraft', mentions that one can wear the moon glyph 'water' on Esbats during autumn. However, she dismisses that these symbols are created for fictional purposes and are not meant for witchcraft practices.



Fig. 7: Moon Glyph – Water

People who lived in the Stone Age were religious in the sense that they feared for the powerful and mysterious things and believed them to be gods and goddesses. They respected the sun, moon, star, water, fire and wind, and understood Nature to be a magic of spirits. To them, lightning, thunder, rain, waves in the ocean and tides were mysterious and magical. Early man, with all these beliefs, had a deep respect for Nature.

Unlike the historical representations of water, the signifiers of water in religion are much more understood in terms of metaphors rather than the symbols. In both the Old and New Testaments of the Bible, water is used for signifying 'Salvation' and 'Eternal Life' (Revelation 22:2). Water stands as a metaphor for 'Baptism' in the Christian context and it further refers to cleansing the soul, which is purifying it. Water Baptism refers to 'Immersion Baptism' where people immerse into the water in order to symbolize the burial with Jesus Christ and they rise out of water representing resurrection and the rise to a new life. Therefore, water stands as a symbol for 'Spiritual Cleansing', 'Purification' of the inner soul and 'Rebirth'. It is common to find most of the Hindu temples being connected with a water body either in the form of a river or Temple Tanks. In Hindu mythology, water is associated with 'Theertha' or 'Theertham' which is referred to the Holy water body associated with a temple. Even today the custom of offering 'Theertha' as Prasad to the devotees is still in existence in many temples. The signifier for water in this context is 'Theertham' representing the 'Sacred Holy Water'.

Water, in literature has many metaphors, multiple imageries and is represented with varied signifiers. Tirukkural, the classic Tamil Sangam literature, has a separate chapter portraying the 'Blessings of Rain' (*Vaan Sirappu*) in Book one (*Aam* or *Aattuppāl*, the one dealing with virtue). The significance of *Vaan Sirappu* is that it is the second chapter positioned next to 'The Praise of God'. As each chapter is comprised of 10 couplets (*Kural*), we have ten couplets comparing water with virtue in this chapter. The personification of water as the protector and the destroyer is explained in Tirukkural using a single couplet from this chapter (*Aam*). The couplet explains that rain may cause destruction by causing floods but it is the same rain that protects and restores life of the people. This duality of water is explained as: "Destruction it may sometimes pour, But only rain can life restore". (English Translation, Couplet: 15)

Apart from the chapter 'Blessings of Rain', water is associated with purification of the body and conscience in the chapter named 'Veracity' (*Vaimai*) in Tirukkural. The purification in the religious context is totally different from the comparison mentioned in Tirukkural. In this context, the couplet emphasizes the natural ability of 'water' to purify (clean) the outer body and so the signifier of the water is 'purification'. Here, 'water' that purifies the body is compared with 'truthfulness' that purifies the mind or the inner self. "Water makes you pure outward Truth renders you pure inward" (English Translation, Couplet: 298).

These couplets stand just as sample for the representation of 'water' in Tamil Sangam literature. There are also references and comparisons about 'water' in *Kuuntokai* and other Tamil Sangam texts. In English Literature, 'water' is represented through various imageries and binaries like water in birth as in 'Baptism' and water in death

as in ‘drowning’; rain as a symbol for ‘sadness’ or ‘despair’ and rain as a symbol for ‘New life’.

In *Henry VI*, Shakespeare uses ‘rain’ as a signifier for ‘perseverance’ through his lines “*Much rain wears the marble*” (Part 3, Act 3: Scene 2). On the other hand, he also uses ‘water’ as a symbol for ‘sin’ in *Richard II* saying “*water cannot wash away your sin*” (Act 4: Scene 1). This contradicts the religious signifiers of water as a symbol for ‘purification’ where the immersion into water purifies the inner self by dissolving all the sins. Virtue is a common theme both in Tamil and English literatures. Shakespeare once again uses ‘water’ image in *Henry VIII*, this time for representing ‘Virtue’ through his lines “*Men’s evil manners live in brass; their virtues we write in water.*” (Act 4: Scene 2).

River, sea, lake, pond and ocean are represented through different symbols in literature. The water in a river represents the fluidity of life. In Tennyson’s *The Brook*, the first person voice to a ‘stream’ is given in a vision of ‘eternity’. Stream, like a river, is a body of moving water confined by banks and stands as a signifier for ‘eternity’. Tennyson’s lines from *The Brook* are as follows:

“*For men may come and men may go  
But I go on forever*”

The first person ‘I’ in the above line stands for a ‘stream’, that signifies fluidity of water. Further, the lines prioritize ‘stream’ over ‘men’ with reference to time as the stream ‘goes on forever’ implies its eternity. Thus, in this context, ‘water’ through the first person voice to ‘stream’ is the signifier for ‘eternity’. These are some of the symbols of ‘water’ depicted in literature.

Emoticon is a type of pictogram that is graphically designed to express all sorts of human emotions such as shock, frustration, anger, sadness and happiness. They are the pictorial representations in the form of stickers or computer generated icons. Like the cuneiform symbols of ‘water’, there are certain signifiers for ‘water’ even in emoticons. The ‘Splashing water drop’ emoticon (see Fig.8) is quite common among the users and it can be interpreted as a signifier for ‘splashing sweat’. Similarly, the ‘Wave’ emoticon (see Fig.9) represents an ‘unsettled huge tide in a sea’ or even a ‘Tsunami’ and the ‘Umbrella rain drops’ emoticon (see Fig.10) indicates one to ‘carry an umbrella when it rains’.



Fig. 8. Splashing water drop



Fig. 9. Wave emoticon



Fig. 10. Umbrella Rain drops

Thus, the signifiers that denote water in cuneiform scripts, hieroglyphs, astrology and alchemy are in the form of signs. On the other hand, the signifiers of water in religion and literature are in the form of words that denote literary symbols like ‘Drowning’

and 'Baptism' or concepts like 'Purification' and 'Eternity'. Signs representing 'water' take a comeback in the form of emoticons where the signifiers are in the form of different coloured computer generated icons. The signifiers representing 'water' take the shape of signs, words and literary symbols. Thus, there are different forms of signifiers to denote one particular concept (signified) 'water' in different contexts such as history, astrology, alchemy, religion, literature and emoticons.

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### **Death by Water: An Exploration of Humour in a Funny Ghost Story**

*Water has always been a potent symbol in literature. It has been used to symbolize pleasure, life, rebirth, freedom, or even obstacle. Water has also been associated with death (instances like lives lost in flood, or drowning). Water has also been identified with paranormal activity because ghosts are said to extract energy from electromagnetic fields produced from running water. The present study analyses a funny ghost story where a woman who commits suicide by jumping into the sea returns in the form of water to take revenge on whoever drove her to the suicide. The paper examines how water here as an element is humorously associated with death and spirits; and it also attempts to analyze and examine the humour related to water-deaths.*

Water, being a contextual symbol, represents many things. Usually, it symbolizes life, freedom, cleansing, rebirth, etc. For example, rivers are used to symbolize birth and rebirth. The calm sea or lake is used to represent peace. Water can also indicate death. Huge tides of a sea, floods, and heavy rains are sometimes used to indicate death. This paper which analyzes how water here is associated with death and spirits, examines a humorous ghost story juxtaposing this against a movie which has a similar instance in it. An overview of the story and the movie emerge necessary in this context.

*Durga Shakthi*, a Kannada horror movie, is a story of love and revenge. Cheluvi, a village girl is deeply in love with an artist. The zamindar, Raja Raja Varma, loves this girl. In his selfish pursuit of her, the zamindar kills her lover, traps her in his mansion, and tries to seduce her. Cheluvi, in deep distress and agony, runs out of the palace, jumps into a well and dies. She turns into a wandering ghost and attempts to take revenge on the landlord who is born again, haunting the house, and also by possessing his beloved. Finally, the ghost gets killed with the help of a priest. The movie succeeds in instilling fear in the audience through its stereotypical props and music. A standard type of the ghost story has been perpetuated by the movie. Hence, the movie stands as a model of typical ghost stories, and is representative of a ghost stereotype.

“The Water Ghost of Harrowby Hall”, a hilarious ghost story by John Kendrick Bangs, owing to its non-stereotypical narration of ghost ways, functions as a parody of the above stereotype. In the story, the great aunt of Henry Hartwick Oglethorpe, the owner of Harrowby Hall, haunts him every Christmas Eve. She has been haunting the Harrowby Hall for two hundred years after she committed suicide by jumping over the cliff into the sea and turning into a water ghost. Whenever she appears, there will be a flood in the hall and she ends up soaking the occupant of the Hall, getting everything he possesses saturated. When the master of Harrowby dies, never having recovered from the cold he catches that night, the ghost starts haunting his son, who inherits the hall. The heir of the Hall, after making many vain attempts of resolving the problem, finally captures the spirit by tricking her. He takes her out in the dead of winter and gets her frozen forever.

As mentioned above, the story, “The Water Ghost of Harrowby Hall” is funny. The paper attempts to explore how humorous the tale is and also tries to uncover the reason for the emergence of humour here. In order to analyze the humour, Incongruity Theory, one of the humour theories is used. According to this Theory, humour occurs when there is a deviation from norms which govern the status-quo of things in society. There are some norms set up; stereotypical ideas are constructed around ghosts as projected in the classical ghost stories and propagated in horror movies as well like the one mentioned above.

Usually, one does not take one’s life for a trivial reason. One thinks of suicide when one is in great depression or pain. In the movie, *Cheluvi*, when the Zamindar tries to seduce her by trapping her in his mansion after killing her lover, she commits suicide because of deep pain. But, in the funny ghost story, the woman kills herself just because her father gets her room furnished with the colour she does not like. The act of suicide carried out on account of this makes her case more hilarious than pathetic. Normally, ghosts return from the world of the dead for a serious purpose. As Charles F. Emmons says in his essay, “Ghosts: The Dead among Us”, “...ghosts are commonly if not universally thought to have emotional ties to concerns in their pre-death existence. Such concerns might include unfulfilled social expectations, violent death, and improper burial, but they may also involve more positive attachments to surviving relatives and friends.” It is also believed that if one dies before one’s time or in a socially inappropriate way, one may end up wandering about as a ghost. There are many examples of these in both mainstream narratives and popular literature. For example, in *Hamlet*, King Hamlet returns for a serious purpose which is to let his son, Prince Hamlet know about his father’s murder and injustice done to him by his uncle. In “The Demon Lover” by Elizabeth Bowen, Kathleen Drover is in the presence of her former lover who died in the First World War. The ghost of her dead lover is supposed to have returned for the sake of extracting out of her a promise she had made twenty-five years ago that she would wait for him. But she had failed to keep her promise as she married someone else. *Cheluvi* in the film turns into a ghost and haunts the resident of the house in his next birth. Here also, the lady has a serious reason for returning from death, as a ghost. But, when the great aunt of *Oglethorpe* returns as a spirit, she does not take revenge on her father; instead, she, thereafter, haunts her own previous room and its occupants every Christmas Eve for one hour for no special purpose. This is because, when she drowns herself in the sea, after a week of that, she is met by a nymph who turns her into a ghost and asks her to haunt the Hall forever. She expresses her helpless condition: confessing that, though she does not like to haunt the hall, she is destined to do so. This pathetic condition of the ghost being made to haunt the hall for any proper purpose breaks all conventional and accepted ideas around ghostly returns. Hence, the ghost here is both frivolous and hilarious.

The presence of running water is believed to power paranormal activity. Paranormal research or theory claims, “a location with water on the property has the potential for odd happenings because spirits are said to draw energy from electromagnetic fields.” An electromagnetic field is naturally produced by running water. For instance, water is the source of power for mills and power plants. According to the research, ghosts basically do the same. Shane Sorios in his “Water and the Paranormal” , records his

observations of paranormal activities in the locations with water flowing through the property. He states that water is one of the requirements for paranormal occurrences. He has noticed the presence of water in most of the locations where paranormal activities are reported. His article discusses how spirits are reportedly seen as a ball of light or as having the light around them. Sorios brings up a significant point about how water and light interact. He explains: "water, while changing the speed of light, may create the perfect atmosphere for spirits to be picked up by our eyes." (1). Sorios' thoughts on the connection between water and spirits stay significant on the scientific approach he takes.

There are some mentions of water-ghost in some mythologies or cultures. Mami Wata is a transcultural pantheon of water spirits and deities of the African diaspora. For the many names associated with Mami Wata spirits and goddess. In German, there is The Neck (English) or the Nix/Nixe/Nyx (German), shapeshifting water spirits who usually appear in human form. In Roman mythology, there is a mention of Camenae, goddesses of springs, wells, and fountains, or water nymphs of Venus (mythology). Therefore, the water ghost in the story chosen for analysis here is not new.

Through the ages, folklore has reported different kinds of hauntings which are dreadful. A paranormal text describes it thus: "Occurrences of paranormal activity associated with a particular location or structure and usually attributed to the activities of an anomalous entity; the rattle of chains that send a steely chill through the night time air, steps that gasp under ghostly weight, and spectral visions that seem to be lost in time". For instance, in one of the earliest haunting which occurred in ancient Athens, documented by Pliny the Younger (50 AD), the ghost who was haunting a house, would make a terrific noise through its rattling chain. Its frightful appearance itself is said to have caused many deaths. In *Durga Shakti*, the spirit haunts the house with her awful song and her magical appearance and disappearance. She also attempts to kill Jai Krishna, who had led her to commit suicide in her previous life, by possessing her fiancé. As opposed to these, the way the great aunt haunts the house and its owner in the story is hilarious. She intends to kill or harm no one. She just haunts the particular room of the house by getting everything in the room along with its occupants soaked for no purpose. Oglethorpe and his son, who inherit the house after 200 years, are also haunted in the same way. But, the way the two deal with the ghost is funny. Oglethorpe humorously inquires of the ghost asking if she is "the Lady of the Lake or Little Sallie Waters". He also blames the spirit for diluting his whiskey. This light treatment of the ghost, which breaks the conventional way of treating a spirit, creates amusement. Usually, we do not joke with ghosts because ghosts are believed to be serious creatures who return from death for a serious business. Being angry apparitions, they are harmful as well as dreadful. Here, The Water Ghost has enough sense of humour; she appreciates his wit and defends herself saying she is not dry either. The ghost of Cheluvi is projected as purposeful and is treated seriously in the movie *Durga Shakti*, whereas the Ghost of Harrowby Hall is projected as frivolous and is treated lightly.

Extinguishing or getting rid of spirits, who are said to come to complete their unfinished business, is not easy. There are different ways to deal with it i.e. scientific or religious. Nowadays, there are people who are trained to deal with paranormal activities in a scientific manner. The team members of The Atlantic Paranormal

Society (TAPS), which was also an American paranormal reality television series (Ghost Hunters), investigate the haunted locations using electronic equipment, which they believe is capable of detecting paranormal activity. Still, in many parts of the world, people seek the help of God and priests to find the solutions. In the movie, the ghost is killed with the help of a holy man after superfluous prayers and the worship of Goddess Durga, the killer of demons. In Hindu culture, it is common for people to seek the help of God and godly persons whenever they are troubled by evil. They believe that evil is more powerful than humans and it can be defeated only with the help of God or a priest. According to Hindu culture, a ghost is a just angry soul which has lost its body, and which cannot be destroyed by any means till it rests in peace. Therefore, according to Atharva Veda, they perform shraadh (a death anniversary), a ritual to ensure the dead to take rebirth or to finish the works left incomplete by ghosts, so that spirits get what they wish, and stop troubling or haunting people. But the way the master of Harrowby Hall deals with the ghost is unusual. He does not lean on any God or saint to get rid of the ghost; he himself tries many ways and finally succeeds. He wears multiple rubber garments, tight fitting clothes, and a diving helmet to keep him warm. His father had died as he could not recover from the severe cold he was inflicted with when he was haunted by the ghost. When the ghost appears, the master surprisingly welcomes her saying, "I am glad to see you." Normally, no one is happy to confront a ghost. The movie *Durga Shakthi* makes it a point to show how people are scared of the ghost. But in "The Water Ghost of Harrowby Hall", the master deals with the spirit fearlessly. He tricks the ghost and takes her out to the lake. The ghost, forgetting the fact that it is too cold outside as it is midnight and Christmas Eve, walks along with him. The master deliberately walks slowly. The Water Ghost finally realizes his plan when her limbs start getting stiff due to the cold, and she begs him not to expose her to the cold. This helpless condition of the ghost evokes no sympathy, only laughter. The master shows no mercy to the spirit but lets her get frozen saying, "You have drenched me and mine for two hundred and three years, madam. To-night you have had your last drench." Taking revenge on a ghost for its troubling is something strange. People, who do not even dream of confronting ghosts, and fighting with them, get amused at such unconventional and 'cool' ways of treating spirits, which they believe is impossible.

All along, we can see the incongruity between the two ghosts, their appearance, and the ways in which they are treated. The water ghost appears to be funny as it differs ideologically from the conventional ghost shown in the movie. The story, "The Water Ghost of Harrowby Hall" violates all norms and traditional ideas regarding ghosts, as described in the above analysis. Aligning to Incongruity Theory, humour emerges out of these unusual and non-normative ways in which the spirit is projected and treated in the story.

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**Water: A Subjective Element in Select Movies**

*Three quarters of the earth is occupied by water. The area of water is objectively named ocean, sea, river, lake, pond and pool. When it is subjectively thought through it beholds the names like identity, strength, emotion and life. Cinemas have become one of the prominent sources for the visual and digital representations of water. This research paper aims to show the subjectivity of water through the films, "Finding Nemo", "Maryan", "Eeram" and "Moana".*

Water has always stood as an important source for human beings and animals to live. Even most of the non-loving things are made with the use of water. Ocean, sea, river, lake and pond are the major water bodies from where people and animals get water for various purposes. All these water bodies are objectively named based on their size and structure. When the same water is thought subjectively, it lets out various other meanings to itself. Movies take the best place to show water as subjectively as possible, totally involved with human beings and animals. From the analysis of four movies, this research paper aims to discuss how water is portrayed as *identity, strength, emotion and life* in the films "Finding Nemo", "Maryan", "Eeram" and "Moana" respectively. In all the above mentioned films water has been involved with the characters throughout their existence.

"Finding Nemo" is the story by Andrew Stanton, an American film director, screenwriter, and producer. Stanton himself directed the film with the help of the co-director Lee Unkrich. It was produced by Pixar Animation Studios and released by Walt Disney Pictures in 2003. It is the story of an overprotective father fish named Marlin and his son fish Nemo. Nemo is once abducted by the scuba divers and is taken to Sydney. It is placed in the fish tank of Dr. Phillip Sherman, a dentist. How the father Marlin swims all the way to Sydney after a tedious journey, how the fish Nemo is rescued from the hands of Darla, the niece of the dentist, and how Marlin and Nemo swim back to their place are all about the film. This paper deals with how one particular water body becomes the subjective identity of the fish Gill (another fish in the same fish tank), and how Nemo too yearns to go back to its place.

This film was directed and released in 2013 by Bharat Bala starring Dhanush as Maryan, and Parvathi as Panimalar. The story is adapted from a newspaper article which gave the details of a real life crisis. This film is about Maryan who travels to Sudan, an unknown place to him to earn and lead a better life back in his hometown. In his native he is very happy as he is glorified as the King of sea both by people and by himself. He loves being in the sea. When he works in Sudan, he and his two friends are captured as hostages by the Sudan mercenaries. How Maryan escapes from the place and how he returns to his village in Tamil Nadu are all about the story. This research paper analyses how water gives him all the *strength* both physically and mentally both in his native and in the foreign land.

“Eeram” is a Tamil gothic horror film released in 2009. It was written and directed by Arivazhagan Venkatachalam. Aadhi as Vasu and Sindhu Menon as Ramya take the lead roles in the movie. Ramya and Vasu love each other but get separated due to misunderstanding and personal problems. Later Ramya gets married to Bala (actor Nandha). She gets killed by her own husband as he suspects her character with the false proofs given by his neighbours. How Vasu, who is an investigation officer, figures out what had happened to Ramya and how Ramya takes the form of water and kills all those who were the reasons behind her death is the story all about. This research paper tries to analyse how water is used by Ramya to show the emotions of revenge, love and realization.

“Moana” is an American animated musical fantasy. It was released by Walt Disney Pictures in 2016. It was directed by Ron Clements and John Musker with other co-directors. This film is about the strong willed girl named Moana. She is the daughter of a chief of a Polynesian village. The people of the village are scared of the sea. Moana’s father does not allow her to go to the sea. The land slowly becomes infertile and vegetation becomes poor. All these are because of the demigod Maui who stole the heart of TeFiti, the Goddess with power to create life. Only when that heart is restored, will the people, sea and land get to normalcy. How Moana goes to the ocean, finds the demigod and restores the heart of TeFiti with the help of Maui himself is the story all about. This research paper analyses how water becomes *life* for people being subjectively interwoven with them.

In the film “Finding Nemo”, the major concept discussed in the literary field is the father doing mothering (Brydon, 2008). When the same movie is seen from the perspective of Aquatic literature, there is the diasporic theme of longing and identity portrayed in the film. This is evident from the fish called Gill. Although the ocean and fish tank consist of water, all the fish in the fish tank do not feel that water to be their place. This can be seen through the fish Gill when he talks to Nemo about his first escape saying, “my first escape landed on dental tools. I was aiming for the toilet” (“Finding Nemo”, 2003). When Nemo asked for the reason for that aim, Gill replied, “All drains lead to the ocean”. This shows how much Gill would have yearned to go back to the ocean which he feels to be his place of identity. Though both fish tank and ocean consist of water, Gill feels it is not its identity. The fish tank is not its place to live in. It is just like how humans feel. Many people have migrated from one place to the other out of compulsion or to earn the living. Though both native land and the living land are lands on Earth, the diasporic people feel it is not their own land where they are currently living. It is always the foreign land.

The distance that can be travelled cannot be decided by the people who have immigrated to the foreign land. The native people of the foreign land will not readily accept the new ones to roam about wherever they like. The same way, in this film, Nemo and the other fish were happily swimming wherever they liked in the ocean as nobody laid any boundary for them. The ocean stood for them as a whole. It was only their wish about the distance that they need to travel. On the contrary to that, in the fish tank, it is only a limited distance that they can travel which is decided by man who owns the fish tank. When you are out of your native, it means you are out of your protection zone. It is evident from Nemo and the other fish that once they are out of their ocean, they are out of their protection zone, as Nemo was to be killed by

Darla who would not stop shaking the bag when a fish is put into it. It is to be noted that it is not 'just' water that the fish live in. In water, there are differences for fish just like human beings have differences on land. Water becomes their *identity* to live in. Not any water can become their own.

The Oxford English Dictionary (2000) defines *strength* as the capacity to withstand great force or pressure. In the movie "Maryan", the hero Dhanush as Maryan attains his strength through water. His source of living is also through water. Maryan tells his friend Swamy in Sudan that his act of separating fish from water might have been a sin, which has resulted in life separating him from sea ("Maryan", 2013). This separation has made him devoid of strength in Sudan. Here, the word strength is not just the physical strength, but the mental strength too. He felt, he was the king of sea in his place. That was the strength that he got from his place. When he was in his native place, a fisherman said to Maryan, "Sea and love... it's always new any number of times you see". When this statement is analysed, it is clear that like how love gives one the strength and energy for a new life, sea too gives one the same for a fresh and energetic life. When he was captured by the mercenaries in Sudan, he sings song which shows he has lost his energy and that he was the king of the sea in his hometown. Finally when he escapes from the Sudan militia and crosses the desert after a tedious journey on foot, he sees the sea. Immediately he becomes extremely happy and calls the sea "Mother". Just by seeing and touching the sea water, he gets all the energy in the world. This energy is more apparently expressed through Dhanush's acting. Therefore, water is portrayed subjectively as the strength to get the mental power, which thereby boosts the physical power of Maryan.

Emotions are expressed through humans or animals' acting in various ways. Psychology defines emotion "as a complex state of feeling that results in physical and psychological changes that influence thought and behaviour" (Cherry, 2017). It is also said that strong emotions could cause a person to take actions that one normally does not perform. With reference to the film "Eeram", the heroine Ramya was made to die by those who had folly on their side. She took the form of water to express her strong emotion of revenge. She wanted to avenge everybody who had been a cause for her death. The story writer made the heroine to use water as a 'help' to satisfy her emotion of taking revenge. Not only revenge is expressed through water but also love and realization. When a friend of the hero places suspicion against Ramya, Vasu replies with extreme love saying, "I still love her and I still believe her" ("Eeram", 2009). This makes Ramya who has taken the form of water, to become soft in her emotions. In this scene Ramya's face emerges with water droplets on the windowpane and her tears are shown rolling down from her eyes. This heart touching scene is felt just by the portrayal of water with utmost emotions of love and yearning.

The entire film "Moana" revolves around water which is the reason for the life of people in the film. When the heart of TeFiti, the Goddess of power to create life, is taken by the demigod Maui, people start losing all the natural wealth gradually. The vegetation becomes poor due to lack of ground water, the people fear to go the sea due to its arrogance and many. The father of the heroine Moana never allows her to even touch the sea for the fear that he may lose her to death. The film also portrays how the ancestors were once voyagers who travelled all parts of the ocean. TeFiti herself is seen in the middle of the ocean thereby giving importance to water. Maui's

stealing of the heart of TeFiti can be compared to human beings polluting the natural resources, especially water. Like how people in the film *Moana* suffer due to lack of water and the anger of the sea, the human beings of the real world also suffer from lack of water and natural calamities which are again due to human beings. The film gives a lesson that when human beings take away the heart of the nature by wasting the natural wealth, it becomes destructive to the human beings in return.

From the four films analysed above, this research paper gives a picture of how water is subjectively connected to every human being and also how movies portray water in different angles. Water is not just the chemical components of hydrogen and oxygen but more than that. It stands as identity, strength, emotion and life for many.

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### **Gods as Heroes and Friends: A Glimpse into Ganesh Television Narratives for Children**

*The world of children comprises not only of toys and robots, but also of characters from myths and legends. Despite being a passive listener to the old tradition of storytelling, children are now sporty enough to take part in the modes of discourse in which they are involved as this tradition is replaced by cartoons, comics, serials, films and animations leaving imprints of a world of colourful characters. Among these, "animation" gathered momentum in appealing the child viewers.*

The Indian animation industry for children has long been dominated by very popular western characters such as *Mickey Mouse, Donald Duck, Tom and Jerry, Spiderman, Popeye, Pokemon*, etc. At times dubbed in Hindi and now in Malayalam, these cartoons have occupied a staunch position in both national and regional channels. Besides, children do not bother if a cartoon character doesn't possess "Indianness" in any of its aspects. Doordarshan being the only national channel available during the 90s, Indians relied solely on it as it telecasted the animated series such as *Mowgli* and *Disney* cartoons. Later, there emerged many other television channels such as Cartoon Network, Baby TV, Toonami, Disney channel, POGO TV, Hungama TV, Nick, Discovery Kids, Animax etc. that concentrated mainly on child viewers and focused on stories that appealed to children rather than game shows, reality shows and other programs. The Indian animation industry has utilized Indian myth, legend and history as cultural resource to churn out a number of narratives centred on characters from Hindu mythology such as *Bal Ganesh, Luv Kushh, Roll No: 21, Little Krishna, Kumbhakaran, Krishna and Balram, Hanuman* and so on.

The study reveals how mythological characters are redesigned from their original versions to fit into the animated narratives and focuses on select contemporary mythological television narratives of Lord Ganesh for children that include the animated film *Bal Ganesh*, the television serial *Balaganapathy* and the cartoon series *Hamara Dost Ganesha*. These visual narratives take Lord Ganesha out of context and present before the viewers with a different makeover.

In this age of science fiction, advertisements, music, movies, robots and superheroes, it is difficult to insist on and impart mythology to children and to make them understand the power of gods and goddesses. Animated shows and series assimilate adventurous events, interesting characters and thrilling stories in a colourful manner and children often rely up on such television narratives. The appearance of gods and goddesses as animated characters on television retell mythology in the manner the children take fancy to. They try to present Hindu mythology in a way that the crux of the story is always retained though the gods are presented in contemporary images, lingo, thoughts and costumes. Thus re-presenting mythology in television has become a safe platform to tread on, for the children prefer television to the traditional mode of storytelling by their grandparents. Besides it makes the inaccessible gods available to

the children in their drawing rooms as one among them, although with a hidden identity. The gods are portrayed as friends but at the same time as heroes who render a helping hand to the troubled and solve the problems of the confused.

The most adorable and affable among all gods Lord Ganesha is one among the favoured mythical characters that dominate the animation market. He is supposed to be the mysterious son of goddess Parvathi. There is a belief behind the origin of Ganesha's elephant head: Goddess Parvathi, while getting ready for a bath, made a statue of a boy using the *durbha* grass since she doesn't want anyone to interrupt her bath. She then gave him life and instructed to guard the entrance of the palace till she finished her bath. By the time Shiva reached Kailas after having a fight with Gajasura, and was stopped by this boy. Though Shiva convinced the boy regarding his identity and all, the boy was not ready to permit him into the palace. At last in his fight with the boy, Shiva severed the boy's head in fury with his *Thrisul*. Parvathi on learning this heinous act got enraged and depressed and demanded the boy's life back. Shiva sent his soldiers- the *bhoodas* to get the head of the first creature that they saw in their path to the north. The *bhoodas* soon returned with an elephant's head and Lord Brahma, the patron of all creations, breathed a new life to the boy. The boy was named Gajanana, the one with elephant head and Ganapathi, the leader of the *ganas*. He was also given the status of being worshipped before all the gods. In addition, he was invoked for removing obstacles.

Pankaj Sharma's computer animated feature film *Bal Ganesh* highlights the adventures and pranks of the infant Lord Ganesh. The film's first part is about the events that led to the child's (created by goddess Parvathi) transformation into the ever worshipped Lord Ganesha and the adventurous yet enjoyable moments between Ganesha and his companion Mooshak. They make fun of everyone in Kailas by stealing Ganesha's favourite sweet called *Modak*. Beautifully narrated through the mouth of a mouse, the film's second part tells about Ganesha and his brother Karthikeya's fight with the evil beings such as Supketan and Tadmakeswar along with the brothers' lovely moments together. Ganesha's never ending hunger is portrayed through Kubera's invitation of Ganesha to his palace and Kubera's acceptance of defeat in satisfying Ganesha with the food served. Moreover, Ganesha has saved other gods too, in the times of trouble. Then at last, there also occurs a fight with an *asura* as the grand finale. The story progresses like this.

*Balaganapathy*, directed by Harrison, is a regional Malayalam television serial airing on Asianet, about a boy called Ram and his intense devotion towards Lord Ganesha and Ganesha taking his avatar in front of Ram as 'Balaganapathy', a live character. Ram came to know about Ganesha from his grandmother as she tells stories to him. At school, Pooja, his best friend and their class teacher Sunitha supports Ram throughout. She is very compassionate too. Ram is often threatened by two other boys called Motta and Thadiyan. When he failed in one of his subjects, the teachers called his father to the school and when he was informed about the matter, turned to drinking. Raged by the comments made by the teachers, his father broke the idol of Lord Ganesha. Later the idol got fixed by itself and soon Ganesha took his form as a boy (balaganapathy) in front of Ram. Balaganapathy always remains as his secret friend who plays miracles in Ram's life. This teleserial that celebrates the adventures

of Ram and his secret friend captivates the child viewers in participating in their cheerful expedition.

*Hamara Dost Ganesha* is a cartoon series for children in Hindi that portrays various Ganesha stories, with a view to appeal to children. Each series presents different stories of Ganesha at different places. Here, Ganesha appears before the needy, helpless and the poor as their saviour. Each story is centred on Ganesha and his involvement in solving various problems, tackling complex situations and destroying evil. Common people from various villages form the characters of the series.

These narratives focus on the relationship of fiction and reality in the process of reworking myth and legend. Though they share a common myth, each one is different in its style, concept, theme and even presentation. Moreover, the three narratives present Lord Ganesh as 'hero' before the children than the ever revered God of origins, thought and reason. Widely considered as the God of hindrance (the *Vighneswara*), Ganesha is here pictured as a saviour who removes the obstacles and solves the problems. In *Bal Ganesh*, Ganesha merges with the child viewers in his journey towards peace and prosperity. Ganesha in *Balaganapathy* on the other hand shares none of the characteristic features of Lord Ganesha in appearance. He disguises as a friend of the protagonist, Ram and is always engaged in helping and protecting him. In the case of *Hamara Dost Ganesha*, Ganesha appears before the people who are in need of his help and he maintains peace. What is common in the three narratives is that, whatever the story and the context is, the mastery over all sorts of vices is the central concept. Though portrayed as hero or friend, the *karma* or the duty entrusted on the lord both in mythology and in these television narratives are the same- to remove the *vighnas* (obstacles).

Though the original relevance, purpose and role of these characters are lost, the gods are now available to the children and are very close as they descend from their holy abodes to them through television and films. At the same time, the gods' appearances as superheroes to bash out the evil beings make the children adore them. But an important point to be noted is that, by portraying the mythological characters as super humans before the children, they fail to understand the real purpose behind the various *avatars/incarnations* of these gods. Instead they fall into the category of *heroes* and *friends* who possess super human abilities.

These television narratives are expected to promote innovative and inventive thinking, fostering new ways of seeing the traditional while embracing the reworked versions. At the same time, it will unravel how the once sacrosanct mythological figures are made accessible to the children as their heroes and friends through visual media.

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**Water in Spirituality and Rituals**

*It is said that all religious structures are built to induce a feeling of spirituality among the devotees who visit them. Water in this context is what in some form or the other, brings sanctity to the structure, to the devotee who goes inside it and to the occasion on account of which he has entered inside the sanctorum. In some instances, water may be used outside the holy structure. In both instances, it connects the two important things, God and his creation. The huge sea of humanity comprising of different religious faiths acknowledges the almighty's precious gift of water by observing various rituals in which it is a main element. This paper, in all humility is an effort to show how some of the rituals are performed as per different religions to invoke awe and a sense of spirituality among the various adherents of different faiths. Only a few rituals observed in various religions are given here due to paucity of time and also because it is beyond the gambit of the subject concerned.*

In Buddhism, there are a very few rituals as compared to other religions as Buddha himself was against following such religious practices. However the tradition of pouring water into a bowl before the monks and the dead body is well known. When it overflows the edge the monks will chant that as the rains fill the rivers and overflows into the ocean, so likewise may water be given here, reach the departed. This tradition is considered as a merit towards the dead. Alternatively it may even be seen as a rewarding performance which may benefit the dead person.

In Judaism, abundant rain is an expression of divine blessings, a means of measuring Israel's commitment to the covenants and a matrix from which life emerges. In the ancient Tabernacle/Temple, water figures in various purification rituals in regard to coronation of the priests, sacrifices, childbirth, the cure of skin diseases, bodily emissions, purification after contact with animal carcasses and human corpses. Water in such references is seen as wiping off impurities from the person concerned and in the process making the person clean and as good as being recreated or reborn.

In Christianity, the act of Jesus Christ himself being baptized by John the Baptist shows the spiritual importance of the water used in the process of baptism while at the same time reflecting a person's belief and faith in Christianity. Water poured on the acceptor of the faith is not only supposed to have washed away his original stain of sin but also supposed to cleanse and wash away his dirt. Thereby it is assumed to fill everything it enters, as god fills those who are immersed in him. It demonstrates that it is needed to survive physically as god is needed to survive spiritually.

In Hinduism, there are many rivers which are considered sacred. However the predominant ones among these are the Ganges, Yamuna, Godavari, Saraswati, Narmada, Sindhu and Kaveri. The waters of these rivers are said to be spiritually uplifting while at the same time making the people taking a dip in them physically clean. Holy places are almost always located on the banks of rivers and where they are not, will have some perennial source of water close by, which could just be a small pond, a lake or even an artificially built in water tank. In some cases each temple will have its own well. A holy dip in these sacred rivers is supposed to wash

away the sins of people, irrespective of castes or distinctions of any manner. Hardwar, Prayag, Nashik and Ujjain are sacred places of utmost importance where drops of nectar of immortality are supposed to have fallen from the heavens during a heavenly fight.

In the case of a person dying, where it is impossible to give him the water from the Ganges, it is offered after dying. Such is its importance. Even at the funeral ground when the body is being consigned to flames, the water from the holed earthen pot carried preferably by the son is allowed to fall to the ground; here a sort of boundary line is made so that the soul emanating from the dead body will not return to the earth as a ghost. Those who visit the place of cremation are also supposed to take a bath. Even the ashes of the dead person after cremation are collected and thrown back into some holy river.

It is also said that the waters from the holy rivers, the knowledge of all the Vedas and the blessings of all the deities are invoked in the 'Kalasha' and its water is therefore used for all rituals, including the 'Abhisheka'. Water is also considered as a cleaning agent. Like for example all the items, vessels etc. have to be thoroughly cleaned with water and likewise the temple deities too should be cleansed properly before being considered fit to be offered pujas to them. Water offered to the deity and water collected after washing the deities is considered very sacred and hence offered to the devotees as holy water.

In Islam, Muslims should be ritually pure before offering prayers to Allah. Three kinds of 'ghusl' (ablution of the whole body after making an intention to do so) for adult Muslim is considered mandatory before the performance of various rituals as well as after sex, child birth and end of menstrual period. Similarly, 'Wudu' (the ritual of washing the hands, mouth, nostrils, arms, head and feet with water) is an important part of ritual purity in Islam. All this is to induce a spiritual feeling in the person performing them and at the same time reverence to god.

In Shintoism, in veneration of the Kamis who are considered deities by the Japanese, purification rituals are performed for them in Shinto temples. In such temples innumerable troughs are placed for ritual cleansing of such deities who are supposed to have their abodes in mountains, trees, rocks, springs and other natural elements. Even the waterfalls are regarded holy and therefore standing under them is supposed to purify the person not just physically but spiritually as well.

In Zoroastrianism, water is considered sacred for its property of purity and therefore care is taken to see that it does not get polluted. Zoroastrians are forbidden from polluting water. They must perform ritual ablutions not only before saying their five times a day prayers, facing a source of light but also before the performance of religious ceremonies like marriages. Purity and pollution are central concerns in their thought and practice. Contact with a corpse is considered a serious matter for which a nine day ceremony is held, of which prayers form a central theme. In this case washing is also to be strictly required but that too with the help of priests! It is also incumbent for them to not urinate in the natural water sources, spit or even wash their hands in rivers nor allow others to do so.

In Sikhism the Khalsa baptism ceremony involves drinking of nectar (Amrit) sugar water stirred with a dagger in the presence of 5 Khalsa Sikhs and the Guru Granth Sahib thereby showing the spiritual importance of water.

Even in Animism there is a belief that natural objects like mountains, rocks, valleys, caves, springs, lakes, rivers, seas and oceans are the natural abode for water spirits. These natural objects are said to even possess souls. They also believed that natural objects have souls that may exist apart from their material bodies. From this it can be discerned that animistic religions accord water a supernatural life force. Animists believe in water spirits. According to some South African Animists water knows, hears, smells, protects and can be even sorry or happy just like human beings. Hence it is deduced after a fair analysis of all religions that water is used as an element of spirituality and forms part of many rituals for people across various continents throughout the globe.

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