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*The Investigator – An International Refereed Journal of Multidisciplinary Explorations*

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### **Editor's Note**

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**Multiple Levels of Meaning in Joseph Conrad's *Heart of Darkness***

*Joseph Conrad was born on December 3, 1857, to Polish parents in Ukraine. Through an introduction to a merchant who was a friend of his uncle, Conrad sailed on several French commercial ships, first as an apprentice and then as a steward. Conrad began his own literary career in 1895. Joseph Conrad is remembered for novels like Heart of Darkness and Lord Jim, which drew on his experience as a mariner and addressed profound themes of nature and existence. This paper tries to expose the multiple levels of meaning in the novel Heart of Darkness based on the personal experiences of Conrad to the Congo in 1890. The expedition to the Congo became a journey within, a journey through darkness into the self. The multiple levels are: Initiation Level, Social, Economical and Satirical Level, The level of Quest, Mythological Level and Poetic Level. The presenter has taken two levels for discussion. The process of initiation is the journey from innocence to experience. Marlow recalls the period of his initiation from innocence to the world of experience. Heart of Darkness is a story of a man's adventure. Conrad uses the ingredients that make adventure appealing are: danger, mystery, suspense, escape etc. Conrad's purpose is not merely to entertain, but also to instruct.*

Every literary text is deeply connected to the real world that produced it and the relationship between the text and the context is multidimensional and complex. The popularity of the novel in modern age is due to the immense variety and complexity. Joseph Conrad's approach to literature is an integrated approach in the sense that he responds to the demands of both outer and inner life. In his preface to his novel "The Nigger of the Narcissus", he says that "a work that aspires, however humbly, to the condition of art should carry its justification in every line". Between 1874 and 1878, he sailed in several French ships in various capacities. It is obvious that Conrad's major works of fiction drew rather heavily on his own life, on his experiences of 'stormy seas' of long journeys, and of loneliness, exile and isolation. He spend more time at sea than on the shore. The presenter has taken up the novel Heart of Darkness to highlight some of the levels of meaning explored.

Heart of Darkness is a artistic projection of Conrad's personal journey to the Congo in 1890. Though he had many sea voyages and adventures, this journey was the prime influence that determined Conrad the sailor, to become a novelist. The expedition to the Congo became a journey within, a journey through darkness into the self. This masterpiece of Conrad deals with a number of important ideas. The title signifies literal and symbolic meanings. On the surface, the title refers to the dark continent of Africa, especially the territory known as the Congo. Symbolically, it refers the dark forces of evil at work in the heart of Africa. Berthoud, Jacques states that, 'Man's goals do not have to be realised in order to made 'real': it is enough that they be taken seriously' (p.54).

The levels of meaning taken for the analysis are: Initiation Level, The Level of Quest, Social, Economical and Satirical Level. Initiation can be understood as the first

existential ordeal, crisis or encounter with experience in the life of man. As a process, initiation leads to an authentic experience of “living” in the world. Its end is recognition and confirmation of the good and evil invested in existence. Initiation can be understood as the first existential ordeal, crisis or encounter with experience in the life of man. As a process, initiation leads to an authentic experience of “living” in the world. Its end is recognition and confirmation of the good and evil invested in existence. In the words of Palmer, John, ‘It is obvious that Conrad’s journey to Congo was the fulfilment of a lifelong dream, a dream that he had peopled with courageous, adventurous knowledge seekers who were guided by the lofty ideal of scientific enquiry’.

Thus, the process of initiation is the journey from innocence to experience. The idea of initiation derives from the story of Adam and the fall. In *Heart of Darkness*, Marlow is recalling the period of his initiation from innocence to the world of experience. Before going to the Congo, Marlow was like Adam before the Fall. His psychological, moral and spiritual circumstance was prior to experience and, in this state, he was fundamentally innocent. He was a sailor unconditioned by social morality. He was alone but self-reliant and self-determining. When he decided to go to the Congo he was advancing hopefully into an unknown world, ready to encounter whatever awaited him with the assistance of the qualities inherent in his nature. Life has always been identified with knowledge, both in the story of Adam and in grail legends. The ordeal of the hero is the encounter with the knowledge of evil, and the reward of this knowledge is life. Thus Marlow saw his adventure as the archetypal embodiment of the Academic initiation is clear. The principal symbol, aside from the forest, is the river. The chief motif is Marlow’s journey up the river, which “seemed to throw a kind of light on everything about me—and into my thoughts.” Indeed, like Adam tempted by Satan in the shape of a snake, Marlow is “charmed” by the Congo River, which resembles a snake.

*Heart of Darkness* is a story of a man’s adventure. To make this kind of tale entertaining, Conrad has used the ingredients that make adventure all the more appealing- danger, mystery, suspense, escape, exotic background, plots and intrigues and unexpected attacks. The Level of Quest in *Heart of Darkness* is most apparent in the structure of the action. Marlow, the central figure, is like a knight seeking the grail and his journey follows the archetype. His many references to the unknown and secret places of the earth, the farthest point of navigation in the Dark Continent, his sudden realization that he is not going to ‘the centre of a continent’ but to ‘the centre of the earth’ – these assertions made prior to the voyage establish of a quest. The journey itself is an ordeal. The river, the jungle, the sunken steamship and the torturous forest paths are all appropriate obstacles. At the central station, he is given a routine task of going up the river to retrieve a sick Company agent. Little by little, Marlow learns about Kurtz. As Marlow’s interest in him increases, so do the hazards that separate him from Kurtz.

The grail motif is associated with the light-dark symbolism prevalent throughout the novel. The grail is light, and it gives illumination to those who can see it. This is the light that Marlow seeks in the *Heart of Darkness*. Paradoxically, the light of the grail he finds intensifies darkness. Forever, Marlow is illuminated: ‘It threw a kind of light

on everything about me'. For the manager and the other faithless pilgrims, there can be no illumination.

Conrad as a master of narrator, brings out the struggle of man against evil which manifests itself in the heart of man as irrational instincts and impulses, which is symbolised by the objects and forces of nature. As stated by Walter Allen, 'his remote exotic settings, provide him with laboratory conditions for the study of the nature of man and the springs of action under the stress of hostile and malevolent forces at work, both within and without the individual isolated in this way.' Conrad analyses the intricacies and complexities of the human soul, with a complex technique. He is an impressionist who tells his stories in an oblique, zigzag manner.

The mode of indicating characters through a combination of direct description and indirect presentation is quite common in this novel. Marlow says about the Manager: 'My first interview with the manager was curious. He did not ask to sit down after my twenty-mile walk that morning. He was commonplace in complexion, in feature, in manners, and in voice' (p.22).

Heart of Darkness is a novel which skilfully represents Conrad's understanding of the predicament of human beings both African and Europeans. His African sojourn enriched him as a human being that his writings acquired dimensions unknown to it before. *Heart of Darkness* is a story of the pitfalls and perils of greed, lust, and the corruption of ideals and values by the darkness that dwells within all of mankind. It tells of the madness that the greed for riches or power can create within the heart and mind, and that even the best of intentions can become twisted into something evil and oppressive.

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**Reflections of the Anti-Ecological Consciousness in Hemingway's  
*The Old Man and Sea***

*Humans are, without doubt deeply interconnected with nature from time immemorial. When man and nature meets the question is what kind of relationship they have. The relationship between human and nature could be described in different ways; it can be beautiful, cruel or at times puzzling. Based on their surrounding, humans can simply accept nature, deal with their situations, or make efforts to change it. In his constant struggle with nature the central character is exposed to the constructive and destructive force of the sea. With sea as the backdrop and its creatures, the birds, the sun, the moon, the stars etc, the old man's relation though friendly lacks eco-consciousness. Hence this paper probes into Santiago's anti-ecological behaviour exposing his negligence of nature, ignoring co-existence with the surrounding, cruel treatment of animals, in human attitude towards marlin couple, sharks and dolphins. Santiago projects his super egoistic nature taking priority over the animals and all other living creatures focusing only on his needs.*

Ernest Hemingway the American author and journalist was born on July 21, 1899 in Oak Park, Illinois. In 1917 Hemingway joined the Kansas City Star as a cub reporter. The following year he volunteered to work as an ambulance driver on the Italian front where he was badly wounded. For his service, he was awarded the Italian Silver Medal of Bravery. Wartime experiences formed the basis for his novel "A Farewell to Arms". In 1919 he returned to America and took a job at the Toronto Star. Hemingway's first novel "The Sun Also Rises" was published in 1926. It was widely considered his greatest work. Hemingway spent most of 1930s chasing adventure; hunting, bullfighting and deep-sea fishing, his writing reflected this. He visited Spain during the Civil War (1937) and described his experiences in the bestseller "For Whom the Bell Tolls". He then moved to Cuba. His direct and simple style of writing spawned generations of imitators. Recognition of his position in contemporary literature came in 1954 when he was awarded the Nobel Prize, following the publication of "The Old Man and The Sea".

Man-nature relationship is always an exemplary topic in American literary works, which explains the reason why Eco-criticism has a great influence in America and has developed in such a short time. The Old Man and the Sea in the 20th century is believed to be one of the best works that has a remarkable description of the relation between man and nature. As the literary giant of the 20<sup>th</sup> century, Hemingway was also considered to be one of the greatest writers who have written on the relation between man and nature, and it is clearly reflected through the protagonist Santiago. This representative work of Ernest Hemingway projects his consciousness of loving and protecting the great nature. Through his characterization of Santiago, Hemingway reveals his ecological consciousness in his recognition of nature's values and his admiration for it. He views nature, as worthy of man's profound concern, as man's equal partner, and man's spiritual mentor. It is an eye opener for the readers to have a clear understanding of Hemingway's ecological consciousness from an Eco-critical

perspective and his concerns about the interconnection between human and the nonhuman rather than man's mastery over the forms of life. A critical analysis of Hemingway's book, will throw light on the mind of the people to realise their responsibility about their surroundings, along with all its human and nonhuman inhabitants.

Eco-criticism has become a widely discussed topic in recent years. Due to the over exploitation of natural resources of the mother earth man is facing many ecological & environmental crisis, Survival of man itself has become a threat in this ecologically degraded world. In order to save our planet earth it has become necessary for everyone to contribute in their own way. As literary eco xaviours many writers with a social responsibility chose eco-criticism as a tool to voice man's inhuman, selfish attitude towards nature unmindful of the fact that man is nothing in front of the mighty magnificent nature. So analysing this story from an eco critical view will nail the truth that man is a tiny creature before the mighty ocean in this novel with the basic theme as human beings struggle against nature and the consequences thereafter.

Hemingway's introduction of the old man is so realistic when fishing on the big ocean alone, the old man "did not remember when he had first started to talk aloud when he was by himself". From this description, the readers can feel how lonely the old man was. Fortunately, nature helps him alleviate the sense of loneliness: He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the stretching ahead and the strange undulation of the calm. The clouds were building up now for the traded wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea. The above description forcefully demonstrates the aesthetic value and mentally therapeutic value of nature. However, these values are based on the nature's usefulness to human. In fact, nature does not exist for humans alone.

Nevertheless, it has much rich intrinsic value which is blind to the human eye. However, human beings always see nature's usefulness to man and neglect its intrinsic value. To a certain degree, the description of nature in *The Old Man and the Sea* can reflect nature's value. However, such value is always of subjectivity and utilitarianism of human beings. Proof of this point can be found everywhere in the novel: "he ate the white [turtle] eggs to give himself strength" and "also drank a cup of shark liver oil each day", because "it was very good against all colds and gripes and it was good for the eyes". Ocean is the very source of Santiago's livelihood and he has his own opinions about different kinds of peculiar ocean creatures. In his eyes, the man-of-war bird "is a great help", because such bird is often attracted by large abundance of fish. "He (the man-of-war bird) is got something. He's not just looking", in this sense, the man-of-war bird can serve as a guide to catch fish. Santiago "was happy to see so much plankton because it meant fish" (25). However, when he saw the *auga mala*, he cursed it "You whore" (26) and believed "they were the falsest thing in the sea" (26). The reason why Santiago is so disgusted with *auga mala* was just because it could make the fisherman "have welts and sores" (26) and the "poisonings from the *agua mala* came quickly and struck like a whiplash" (26). As a result, "the old man loved to see the big sea turtles eating them" (26).

Later, the old man killed the big marlin with great effort after three days fighting. Although he thought “there is no one worthy of eating him from the manner of his behaviour and his dignity” (63), he still computes in his mind: “he’s over fifteen hundred pounds the way he is” (82). “...Maybe much more, if he dresses out two-thirds of that at thirty cents a pound?” (83) In addition, the old man took advantage of the light the sun made in the sea and “the shape of the clouds over the land” (25) to judge the weather condition, and he could tell course and direction “from watching the stars” (36). All these clearly prove the human’s utilization of nature. Here, human’s feeling about nature does not go beyond their own need, therefore, it is impossible to realize and pay due attention to nature’s intrinsic value.

All human beings should know the value of nature and learn to respect nature for all its magnificence is what the ecologists stress upon. They should realize the fact all living things are equal, no matter animal or human or plants. This indicates that human is not superior to other creatures but a part of the intricate web of life. In the whole ecological system, human has equal place as other species and should live in harmony with each other. However, readers could not count how many innocent lives have been killed by the protagonist Santiago in his whole life. The cruelty and mercilessness of human being to nature can be seen from the following description in this story which unfolds Santiago’s tough guy spirit as a revelation of his anti-ecological consciousness.

When fighting with the big marlin, the old man “remembered the time he had hooked one of a pair of marlin” (39). He killed the female fish without sparing a thought for the male fish and mercilessly separated the once happy marlin couple. If the readers were in the marlins’ shoes, they would truly feel the old man’s cruelty to the marlin couple and human’s abused violence to nature: The male fish always let the female fish feed first and the hooked fish, the female, made a wild, panic-stricken, despairing fight that soon exhausted her, and all the time the male had stayed with her, crossing the line and circling with her on the surface...When the old man had gaffed her and clubbed her, holding the rapier bill with its sandpaper edge and clubbing her across the top of her head until her colour turned to a colour almost like the backing of mirrors, and then, with the boy’s aid, hoisted her abroad, the male fish had stayed by the side of the boat. Then, while the old man was clearing the lines and preparing the harpoon, the male fish jumped high into the air beside the boat to see where the female was and then went down deep, his lavender wings, that were his pectoral fins, spread wide and all his wide lavender stripes showing. He was beautiful, the old man remembered, and he had stayed. Every reader would get shocked at this scene because it is so horrible and merciless. Actually, the brutal and violent hunting reflects the way in which Santiago, even Hemingway, values the natural world and humans’ place in it. In human world, animal and nature are easily labelled as “the other”. Therefore, they are crowded out of humans’ moral consideration, which goes against the basic spirit of environmental ethics.

When describing the old man’s shack at the beginning of the novel, Hemingway stated that “once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt”. On one hand this short sentence reflected the old man’s deep love to his wife and his loneliness when lived alone. On the other hand he is

negligent of the fact that to love and to be loved is the basic fundamental biological need of all living organisms .

Although it was the same sincere and ardent love between couple, the old man could not feel it between the marlin couple. “All the time the male had stayed with her” (39), watching this, how could the old man kill the female fish? Imagine what a different effect would come out if the narrative point of view shifts to the marlin or the description of the marlin’s psychological movement! Although the old man thought “that was the saddest thing I ever saw with them” (39), and “he begged her (the female fish) pardon” (39), he “butchered her promptly” (39). From Santiago’s self-contradictory speech and action, humans’ cold-blooded nature and hypocritical attitude are clearly thrown light upon. Just like the hunters who ruthlessly hunt the animals in the forest, Santiago too all his life time hunted and butchered the innocent dolphins, the strong and sturdy sharks, for his own selfishness. When Santiago was at a stalemate with the big marlin, a dolphin was hooked and killed by him to “keep strong”. The detailed and vivid description would no doubt make the readers obtain a clear picture of his very deliberate method of fishing, but his cruelty and ferocity to the so-called “brother” as well:

The stars were bright now and he saw the dolphin clearly and he pushed the blade of his knife into his head and drew him out from under the stern. He put one of his feet on the fish and slit him quickly from the vent up to the tip of his lower jaw. Then he put his knife down and gutted him with his right hand, scooping him clean and pulling the gills clear. He felt the maw heavy and slippery in his hands and he slit it open. There were two flying fish inside. They were fresh and hard and he laid them side by side and dropped the guts and the gills over the stern. They sank leaving a trail of phosphorescence in the water. The dolphin was cold and leprous gray-white now in the starlight and the old man skinned one side of him while he held his right foot on the fish’s head. Then he turned him over and skinned the other side and cut each side off from the head down to the tail.

To the hunter, this is a happy moment to enjoy his fruit of victory. However, it is undoubtedly evil and unfair to the hunted dolphin. Small as the dolphin is, it is also a kind of sea creature and should have lived a happy life in the huge ocean, its home. But we could not get such feeling from the above description. The whole paragraph, almost the whole novella, is narrated in Santiago’s point of view and the dolphin’s voice is covered or deprived. The dolphin even has no chance to appeal for itself. This point is enough to prove that humans who boast himself as “the beauty of the world, the paragon of animals” have disgusting souls to take delight in killing other species. The central idea of the novel is Santiago’s fighting against a big marlin and many fierce sharks successively. Through the description of Santiago’s catching the big marlin and defeating the savage sharks, Hemmingway created an image of a tough fisherman who was optimistic, indestructible and unyielding when facing difficulty and failure. Relying on this kind of spirit, the old man realized his value and proved his ability. Numerous readers were shocked by Santiago’s toughness. However, few people have realized the irreversible damage to nature, which just results from his never-giving-up spirit. This is a perfect example of Hemmingway’s description of the marlin before it was mercilessly killed by Santiago: He was bright in the sun and his head and beak were dark purple and in the sun the stripes on his

side showed wide and a light lavender. His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and then re-entered it, smoothly, like a diver and the old man saw the great scythe blade of his tail go under and the line commenced to race out. (51-52).

This is the direct description of the big marlin after it came out from the ocean. From it readers can clearly see the vitality, energy, beauty and great of the big marlin, and even Santiago who have fished on the sea in all his life could not help praising “they are more noble and more able” (52) than us human and “en a greater or more beautiful or a calmer or noble thing than you, brother” (79). These words are Santiago’s sincere admiration for the big marlin, which denotes his respect for nature. However, at the meantime he has a lifelong zeal of conquering nature, which can be illustrated by his mental activity and actual deeds. He said to himself that “I’ll kill him though, in all his greatness and his glory” (55), and relying on his rich experience, great determination and the help of various weapons, he killed the big marlin eventually.

In fact, the description of Santiago’s ambivalent attitude towards the big marlin actually reflects parts of Hemingway’s paradoxical attitude towards animals (or nature). On the one hand, Hemingway loves and praises nature, showing great concern over all the living creatures in nature. This kind of ecological consciousness is well connected with his early experience in childhood, and his father has exerted much influence upon him. His father, Dr. Clarence Edmonds Hemingway, is a highly-respected physician and unusually keen amateur naturalist who devoted to hunting and fishing. Through him, Hemingway was taught not only a love of hunting but a reverence and respect for the hunted. On the other hand, aiming to conquer nature, Hemingway is fond of killing animals to experience excitement and realize self-value. According to Paul P. Reuben, “in the summer of 1933 ... Hemingway spent three months hunting on the Dark Continent (a place in Africa)”<sup>10</sup> And in his work *Green Hills of Africa*, Hemingway once clearly expressed such idea that he didn’t care killing anything and any animal as long as the process of hunting was done neatly, for they would die sooner or later. . In traditional literary criticism, the sharks “symbolize the vicious force in the world and symbolize despicability and greedy”, they “prevent human beings from reaching the ideal place.”<sup>11</sup> However, the whole nature is an organic unity, and it has its own rule of evolvement. All living creatures such as animals, plants, and microorganisms etc. are all indispensable parts of this community. They exist reasonably. As a kind of sea creature, the sharks do nothing wrong. The same as human beings, they have to fight for existence and they did not violate any law of nature. After all, it is human beings who break into the place they live and destroy their rule of life. The old man regarded the dead marlin as his own property. In order to safeguard his fruit of victory he would “fight them until I die” (100). Therefore, he used all kinds of tools he could use, such as harpoon, rope, knife, oar, tiller and short club, and “have killed many sharks” (99). During describing the process of killing many sharks, Hemmingway does not show any emotional colour, it seems that the old man should and must do it under such condition. However, the author could not neglect the cruel way of treating animals and human’s savage and violence is fully presented in the old man’s speech and action. The ecocritic Rachel Carson believes that: “Nature is a close system. Each creature has a kind of close relationship with other particular creatures, and with the whole

ecological system. This relationship cannot be hindered or cut off by any human being. ” So, if human beings continue to deal with nature cruelly, they will only destroy this relationship and “go farther and farther on the road of destroying themselves and the whole world”. The application of the “tough guy” spirit to the treatment of the relationship between human and nature will push nature, which maintains the existence and development of human, to the opposite of human. From the perspective of ecocriticism, it is this conceit consciousness that has caused the present ecological crisis.

Hemingway states the adversity of the old man in the beginning: “he had gone eighty-four days without taking a fish” (1), he “was now definitely and finally *salao*, which is the worst form of unlucky” (1). Having read the whole story, readers can deeply feel the old man’s proficient fishing-kill and considerable experience of fishing. To such a professional fisherman, catching some fish to maintain his existence was not a difficult thing, but why did he catch no fish in eighty-four days? Maybe that was nature’s warning for his wrong deeds in the past. However, he did not understand the voice of nature but thought highly of heroism, “for pride” (91) he went deep into the sea and did the thing that he thought he was born for. Therefore, nature punished him harshly and let him know “he was beaten now finally and without remedy” (103). In the end, Santiago said “I went out too far” (95, 99,100,104) for four times and realized his folly when he rethought his experience. Until now, it is safe to say that Santiago deserves his failure. Therefore, praising highly of hero as conqueror of nature is also an anti-ecological thought and behaviour, and the absurdity and harmfulness of this idea is obvious.

To conclude it is clearly obvious that all selfish activities of man cause the global warming resulting in climatic conditions on the earth giving rise to gloomy predictions about the continuous existence of man on earth. When it becomes a threat to ecological balance, man has to wake up from his carelessness and join hands with his fellowmen and develop an attitude based on justice and ethical insight. Adoption of an ethical code of conduct by human beings enables the maintenance of harmonious relationship between man and nature. There must be a positive change in human attitude towards nature from “ego-centric” to “eco-centric”. The materialistic minded man distances from nature day by day resulting in depression. The recent researches conducted by the American Psychological association found that Nature Deficiency syndrome is the root cause of man’s stress, depression, anxiety and agony. Nature has always been a soother and provided solace to man with its therapeutic nature. Hence man has to overcome his anti ecological attitude towards nature and develop a constructive attitude realising the truth that degeneration of nature is reflexive degeneration of mankind.

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### **Water in Religion**

*Nautical fiction is a genre of literature with a setting on or near the sea that focuses on the human relationship to the Sea and Sea voyages and highlights nautical culture in these environments. In this paper, I am going to talk about Water in Religion. Water has a central place in the practices and beliefs of many religions for two main reasons. Firstly, cleanses. It washes away impurities and pollutants; it can make an object look as good as new and wipe away any signs of previous defilement. Water not only purifies objects for ritual use, but can make a person clean, externally or spiritually, ready to come into the presence of his/her focus of worship. Secondly, water is a primary building block of life without water there is no life, yet water has the power to destroy as well as to create. The significance of water manifests itself differently in different religions and beliefs but it is these two qualities of water that underlie its place in our culture and faiths. Thus, the place of water in literature is one of imagery. While water can be used in a literal sense, most of the time it's used with the hidden meaning.*

For at least 2-3 billion people on this planet, religion shows the way how to deal with water, not scientific knowledge! The influence of religion and tradition on use and management of water is underestimated. Water plays a central role in many religions and beliefs around the world: Source of life, it represents (re)birth. Water cleans the body, and by extension purifies it, and these two main qualities confer a highly symbolic – even sacred - status to water. Water is therefore a key element in ceremonies and religious rites. Water is often perceived as a god, goddess or divine agency in religions. Rivers, rain, ponds, lakes, glaciers, hailstorms or snow are some of the forms water may take when interpreted and incorporated in cultural and religious spheres. Religious water is never neutral and passive. It is considered to have powers and capacities to transform this world, annihilate sins and create holiness. Water carries away pollution and purifies both in a physical and symbolical sense.

Water is a living and spiritual matter, working as a mediator between humans and gods. Water often represents the border between this world and the other. Water unceasingly changes shapes and transforms itself. It is thus a model out of which everything can be born. Water, consequently, becomes a symbol of fertility that can be found in all the myths and all the religions. Beings and things are born of water. Water also possesses medicinal virtues. Some waters are recognized with miraculous powers capable of healing the bodies. It is also a source of purification. Purification for the individual beings but also for the whole of mankind. The Flood is a founding episode in numerous civilizations. Among Australia's Aborigines, a giant frog is said to have swallowed the Earth's water to release it only when the other animals, dying with thirst, made it burst out laughing. In Hinduism water's main goal is to attain purity and avoid pollution. Water has spiritually cleansing power. Cremations are performed at river banks. Morning cleansing with water is a basic obligation. *Tarpana* is the point at which the worshipper makes a cup with his hands and pours the water back into the river reciting mantras. Many sacred rivers like Ganges,

Godavari, Kaveri, Narmanda, Sarasvati, Sindhu and Yamuna flow in India. God Shiva made Ganges and Ganges flows from his head down into the world below. It has power to elevate the dead soul towards heaven. Water is used in different steps (16) for worshipping god such as Inviting god, washing feet and hands of god, for rinsing his mouth, for bathing god etc. There are many references to Holy water and he largest human gathering ever has been photographed from space by a high resolution imaging satellite. Over 70 million people are expected to attend a Hindu spiritual event in northern India called the Maha Kumbh Mela. The pilgrims gather at a sacred location on the Ganges River, 15 kilometres from Allahabad, for more than a month of bathing rituals. The activities are intended to wash away their sins and hasten the Hindu people's progress toward nirvana. The one-metre resolution image was collected by Space Imaging's KONOS satellite, travelling at over 6 km s<sup>-1</sup>, 677 kilometres above the Earth. It shows red-robed bathers at the confluence of the Ganges, Yamuna and mythical Saraswati rivers.umb

Water is an element in every religion. It has the ability to eliminate sins, carry holiness and it also changes the world: Water mediates the contact between humans and god, often it is the interface between both. All religions and traditions anticipate the purity of rivers and wells – water is the icon of purity. All originated from periods with much less population and, thus, much less waste water. Treatment of waste water (neither re-use) is no issue in any religion Usually, waste water is considered impure. Religion's interest in waste water is the observation of rituals associated with purification (in the broadest sense of the word). Science's interest in waste water stems from- disruption of fecal-oral circle - conservation of nutrients - protection of the environment. Science tends to introduce new concepts and modifies behavior. Religion, however, preserves old beliefs and maintains traditions and requires obedience to rituals. Usually, rituals are better followed than concepts.

In India there is a conflict between religion and water treatment. The Bagmati River in front of the Pashupatinath temple, Kathmandu, was so highly polluted before 2002 that it could not be used for religious purposes. This was a major problem for the devotees, and the solution was to build a cleaning station just above the temple which treated the sewage before it was channeled back into the river again. But then the problem was whether the water was holy or only cleans since humans had interferred in the sacred river and created a pure river by technological means. This caused huge debates among priests, laymen and holy men, but since then there were no real options it has been accepted somehow as holy water.

Water holds a cultural and spiritual significance that is often lost in discussions on natural and marine resource management strategies. It is a central element in many religious ceremonies of purification, and yet its role within nature religion discourse has been largely obscured by the emphasis on green nature. If we wish to change profoundly the behaviour of people and the relationship they hold with their environment, then we must speak to their deepest selves. Whether re-attainment of a healthy spiritual orientation to the environment be identified as such, or as heartfelt emotion, strongly held environmental conviction and concern, or something less definable, we contend that it is in the re-attainment of a healthy 'spiritual' orientation to the environment that a sustainable physical relationship will most naturally follow. It is at this archetypal substratum of the human psyche that our most essential



orientation to the world is defined. It is at this level that we seek to make our impact: re-enlivening the connection between water and the personal meaning of our own lives. The facts, figures and worldly accounts of environmental peril speak to but one part of our selves. We must speak also to people's hearts and ask them to believe once more in the beauty and sacredness of water and the wider ecosystems within which all life revolves. From anthropological and mythological exposés of archetypal mind structure, through experiential accounts of divine connection, to sociopolitical and psychological analyses; a multidisciplinary and multi-voiced format blends academic enquiry with grounded accounts of experience and understandings from writers intimately connected with water. Contributors outline ethical and spiritual life ways directed at the sustainability of aquatic environments. As seems fitting, we have used the natural and symbolic form of ritual as an implicit structural metaphor for the exposition. The intent of this research, as ritual, is to invoke, honour, merge with and sacred water, and then to raise and send energy for the protection and regeneration of aquatic ecological environments.

Most of us learned about the movement of water from ocean to land and back again when we were still in primary school. Water in the sky is continually evaporating and condensing, shaping and reshaping cloud formations made up of tiny water droplets that, when they become too heavy, fall to the earth as rain. Much of this rain falls over the ocean and the interflowing patterns of evaporation, condensation and precipitation starts all over again. When we were children we would spend hours lying on our backs looking up at the sky telling stories of the images we could see in the swirl and dance of the water vapour. Without realizing it, we were acknowledging the sacred process of the movement of water.

The water cycle marks the passage from creation to dissolution, and then regeneration, the turning of the wheel of life. In the beginning there was only water. Creation stories in many cultures arise from, or are associated with water, especially the emergence out of the primordial sea, the great cosmic mother, the ocean (Eliade 1958). The creation of all life is generated via an erotic surge of water as the sky, through its life giving rain, inter-courses with the earth, fertilizing the ground, nourishing the plants and replenishing the rivers and ground. Life is fecund, fertile, sensuous, shimmering. It travels through the water cycle in an eternal dance, balancing and rebalancing the movement from salt to fresh, from ocean to sky, from earth to ocean. In the process water comes to be worshipped as a source of healing and eternal life, as water magic and ritual healings are enacted through a reverential and respectful affinity towards watercourses, to springs, lakes, rivers, and waterfalls. But divine water can also bring death through dangerous waters and fearsome deities who need to be appeased. This is the paradox of water as life-giver and life-taker, at once fearsome and alluring, creator and destroyer.

The circular movement of water forms through the water or hydrological cycle embodies the basic ritual structure associated with nature religion practice. The circle is sacred space, a place for communion with deities; it represents movement and change – the turning phases of life, death and rebirth, the changing seasons, the ebb and flow of tides, the pull of the moon and the expression of these natural cycles in our own bodies. As a symbolic expression of nature religion beliefs and values, rites of passage involving water such as initiation and purification work to bind the

community together in a close relationship with water-spirit. According to Gerd Baumann (1992: 98), rituals are generally regarded as 'symbolic performances' that unite a particular group of people together in a shared event that underlines a common belief system and communal practice. In this way, they generate a sense of what the anthropologist Victor Turner (1974) terms 'communitas' or a feeling of being bound together in a community of shared experience. This sense of communitas is demonstrated effectively through the experiences of volunteers involved in river care and regeneration.

For example, the American River Network found that people get involved in river and watershed care: 'To connect with nature. To make a lasting difference in the world. To meet other, like-minded people ... to get together with neighbors and work towards the common good provides a rare feeling of community. Similar findings emerged in a study conducted in Queensland's catchment (watershed) areas by Margaret Gooch. She found that a person's decision to volunteer is related to their sense of belonging and identity to place and community. People develop a strong affinity with land and waterway partly because they already have a strong connection to such places, and partly because their involvement in river restoration brings and reinforces a sense of attachment to the places they care for. Volunteers describe their participation in both spiritual and communal terms as quietly religious.

Water has a central place in the practices and beliefs of many religions for two main reasons. Firstly, it cleanses. It washes away impurities and pollutants; it can make an object look as good as new and wipe away any signs of previous defilement. Water not only purifies objects for ritual use, but can make a person clean, externally or spiritually, ready to come into the presence of his/her focus of worship. Secondly, water is a primary building block of life without water there is no life, yet water has the power to destroy as well as to create. The significance of water manifests itself differently in different religions and beliefs but it is these two qualities of water that underlie its place in our culture and faiths. Thus, the place of water in literature is one of imagery. While water can be used in a literal sense, most of the time it's used with the hidden meaning.

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**Nautical Narratives in the Twentieth Century Novels**

*Nautical fiction deals with naval fiction, sea fiction, naval adventure fiction or maritime fiction. It is a genre of literature with a setting near the sea which focuses on the human relationship to the sea and sea voyages and highlights nautical culture in these environments. The settings of nautical fiction differ greatly, including merchant ships, liners, naval ships, fishing vessels, life boats, etc., next to with sea ports and fishing villages. When describing nautical fiction, scholars most frequently refer to novels, novellas, and short stories, sometimes under the name of sea novels or sea stories. Most of the works are sometimes adapted for the theatre, film and television. In my paper I have mentioned some of the twentieth century's celebrated sea voyages. Beginning from Melville, many novelists have set their stories in the sea. As sea was the principal transport of the 19<sup>th</sup> century. But even in the 20<sup>th</sup> century many novels by Conrad and William Golding deal with sea voyages. I have mentioned many other minor writers who have made sea narratives as their own special genre. All these novels still make an archetypal journey through the sea to showcase the chaos of modern man. Thus, I have presented a brief review of all the Nautical narratives that have struck a chord in twentieth century.*

Nautical fiction deals with naval fiction, sea fiction, naval adventure fiction or maritime fiction. It is a genre of literature with a setting near the sea which focuses on the human relationship to the sea and sea voyages and highlights nautical culture in these environments. The settings of nautical fiction differ greatly, including merchant ships, liners, naval ships, fishing vessels, life boats, and fishing villages. When describing nautical fiction, scholars most frequently refer to novels, novellas, and short stories, sometimes under the name of sea novels or sea stories. Most of the works are sometimes adapted for the theatre, film and television.

Some of the twentieth century's celebrated sea voyages. Beginning from Melville, many novelists have set their stories in the sea. As sea was the principal transport of the 19<sup>th</sup> century. But even in the 20<sup>th</sup> century many novels by Conrad and William Golding deal with sea voyages. A century that has seen transoceanic liners supplanted by jet flying machine and sea encounter for some, individuals decreased to the gliding amusement royal residences of the voyage exchange isn't likely to equal the time of disclosure or the time of scissors transports in voyage accounts. Presently the word voyage itself is similarly as likely to inspire pictures of undersea or space investigation as treks on the surface of the ocean. Thomas Philbrick starts his astounding book on American ocean fiction by stating that the ocean let go the American creative energy amid the main portion of the nineteenth century in light of the fact that "it represented the arena of past glories, the training ground of the national character, and the field on which wealth and power were to be won for the country" (Philbrick 1).

Tolerating the quintessence of the Turner proposition that consideration abandoned the ocean to the boondocks, Philbrick discovers enthusiasm for voyage accounts winding down at mid-century: "Melville's work, like the great clipper ships which

were its contemporaries, was something of a historical anomaly, the last, magnificent flowering of a plant that was dying at its roots” (Philbrick 262). In another good book on the genre, Bert Bender challenges Philbrick’s estimation: This conclusion mistakenly assumes a parallel between the intensity of American maritime industry and the production of sea literature; it distorts the significance of a single element among the three that are featured in traditional sea fiction, the sea, the sailor, and the ship; it suggests that only sailing ships can excite the writer’s imagination; and it does not account for the very impressive quantity and quality of American sea fiction that has appeared during the last century and a quarter.

*America and the Sea: A Literary History*, altered by Haskell Springer, supports the point: Its range extends from the pioneer period through the most recent many years of the twentieth century, and it additionally contains end product parts on ocean music and art. The whirlwind of distributions in the last 50% of the twentieth century may even recommend that enthusiasm for voyaging is contrarily corresponding to its part in day by day life. In an overlooked voyage story, N by E, craftsman Rockwell Kent encapsulates the pressure between the schedules and fantasies of a worker who attempts to jump from his dull reality into a bold voyage. Such readers are clearly out there, and recent decades have seen the publication of works like John Barth’s *Sabbatical*, Peter Matthiessen’s *Far Tortuga*, Nicholas Monsarrat’s *The Master Mariner Running Proud*, William Golding’s trilogy (*Rites of Passage*, *Close Quarters*, and *Fire Down Below*), Derek Walcott’s *Omeros*, John McPhee’s *Looking for a Ship*, Charles Johnson’s *Middle Passage*, Robert Stone’s *Outerbridge Reach*, and a craze of novels.

Patrick O’Brian’s Aubrey/ Maturin series. One can infer that Philbrick’s eulogy was untimely. This brief postscript can’t fathom broad distributions in a prospering classification all through a whole century, yet it does propose some key lines of advancement. Like the voyage accounts of earlier hundreds of years, regardless of whether clearly anecdotal, self-portraying, or narrative, most in the twentieth century held depiction, activity, memory, furthermore, reflection inside a specific domain of ocean encounter, much as *Moby-Dick* and *Two Years Before the Mast* had done before. Numerous of them revamp old subgenres with varieties, others concoct new ones. A standout amongst the most thriving of the new subgenres is the yacht voyage, showing up in both anecdotal and nonfictional modes and frequently, as most voyage accounts, and absorbing components of the other mode to its essential one. Beach front yachting had been around for quite a while, particularly in Britain and Holland, however the idea of putting to ocean on a broadened seaward voyage for delight would have appeared endless to the shellbacks of the nineteenth century who needed to persevere through the rigors of the sea to make their pitiful living. However the subgenre was not created in the twentieth century.

Master and Lady Brassey cruised around the world in the yacht called *Sunbeam* with their family from July, 1876, to May, 1877. Brassey was a skipper in his own particular right, a conspicuous expert on sea undertakings; what’s more, the Member of Parliament who presented a considerable lot of the charges intended to enhance conditions in the British Merchant Administration. Anne Brassey kept a diary that developed into the coherent and hugely prominent *Around the World in the Yacht Sunbeam: Our Home on the Ocean for Eleven Months (1878)*. E. E. Knight had

hurled his shore calling as a 246 barrister in London and cruised to South America in 1880-1881, recording his enterprises in *The Cruise of the Bird of prey* (1884). Yet, unquestionably the yacht voyage picked up its first mass perusing open in America with the production of Joshua Slocum's *Sailing Alone* around the globe (1900), a book so famous that it was instructed in schools for ages. Slocum's performance circumnavigation from 21 April 1895, to 27 June 1898 (incidentally imitating the standard three years for world-circumnavigating voyages as far back as Drake), was a "first" and pulled in the consideration of daily papers everywhere throughout the world, setting up the path for the accomplishment of the book.

Slocum, by at that point an automatically resigned skipper in the discouraged universe of cruising ships, had composed before about a voyage in some ways more striking: *The Voyage of the Liberdade* (1890) describes the 5,500 mile voyage he made in a 35-foot watercraft of his own development—with his better half and two youngsters on board—to return home after a wreck on the Brazilian drift. The cleverness of the mariner was coordinated by the art of the generally untutored however to a great degree viable author, who built up an abbreviated, self-belittling style bound with unpretentious silliness and very much turned accounts. *Cruising Alone around the World* is deservedly the prime example of the subgenre that has prospered consistently.

Slocum's book persuaded J. C. Voss to set out from Victoria, English Columbia, in 1901 on a voyage crossing three seas in a 38-foot log kayak, later recorded in *The Venturesome Voyages of Captain Voss* (1913). That desire has never stopped, prompting many independent sea intersections in all parts of the world, with overstated cutting back for the record books (Tinker Belle was just 13 feet long) and upsizing to additional than 70 feet to get the speed essential for winning independent races the world over. Unmistakably, similarly as the want for distinction had spurred numerous nineteenth-century chiefs to drive their boats as far as possible—and at times past—so would twentieth-century solo mariners battle for acknowledgment by attempted unsafe entries in little vessels or then again dashing for prizes in expansive ones that yielded fitness for sailing to speed. These are voyages of perseverance in new settings, for new rewards, yet the stories that record them proceed with the examples of earlier hundreds of years, setting the vessel and her single group against storm, quiet, isolation, and the breaking down of will.

Similarly as different as the genuine voyages behind the books are the interests that their distributed accounts incorporate. Two world wars hosed everybody's vigor for bold yacht voyages; however solo circumnavigations returned in new settings, record breaking and after that dashing, particularly in Great England in the 1960s. Maybe these new oceanic endeavors reverberated with echoes of Britain's hundreds of years as leader of the oceans. So awesome was national enthusiasm for Francis Chic ester's endeavor to break the old records of scissors delivers that when he come back from his circumnavigation in 1967 he was met by a huge flotilla of dignitaries at Plymouth. He was later gone by Ruler Elizabeth II at Greenwich, where he was knighted (reminiscent of the primary Queen Elizabeth and Sir Francis Drake) and given a tremendous welcome. His pontoon, the 54-foot Tramp Moth IV, now sits by the scissors Cutty Sark at the National Maritime Museum in Greenwich, emblematically associating late ventures with previous sea matchless quality; his book, *Gypsy Moth*

Circles the World (1967), was a best vender on the two sides of the Atlantic. Inside multiyear the London Sunday Times had reported a relentless race the world over for solo pilots, which drew nine participants.

Hal Roth's *The Longest Race* (1983) portrays the end result for them, and it is very a story: One vessel sank; another was found without its captain on board; six pulled back for different reasons, including one whose captain swung back to Polynesia and remained there 11 a long time; one wrapped up. From that point forward round-the-world races, either with full teams or independent, have multiplied and definitely created a developing number of voyage accounts what's more, recordings to whet the general population craving for a definitive experience on the surface of the sea, as though windsurfing around Cape Horn were insufficient. However some of them are well worth genuine consideration. The most driven late work in view of independent races far and wide is Robert Stone's novel *Outer bridge Reach* (1992), which manages a portion of the oddities and logical inconsistencies of isolation adrift—peace, fear, self-question, or more every one of the fantasies that have plague each performance mariner since Slocum. After the male hero, Owen Browne, puts to ocean in a feebly constructed sailboat, the novel exchanges scenes of his continuous slippage into dream with those from the similarly strange shore side world that has supported and built up his entrance. At the point when Browne's suicide is found, his dowager plans to set out all alone solo races in reparation for the voyage her significant other had neglected to finish.

Aside from solo hustling and circumnavigations, numerous accounts of yacht voyages record entries to threatening coasts like those of Labrador and Greenland, including R. D. Graham's *Rough Passage* (1936) and Rockwell Kent's *N by E* (1930), which closes in wreck. Others, similar to David Lewis, attempted voyages that recreated those of Polynesian pilots and European wayfarers in the Pacific; in *Ice Bird* (1975) he relates a circumnavigation of Antarctica, the genuine mainland that lay covered up inside the bigger one envisioned in the land theories about Terra Australia amid the eighteenth century. Other yacht voyages in the Pacific stir the bait of Polynesia that the principal voyagers felt, counting those recorded in W.A. Robinson's *To the Great Southern Sea* (1957) and *Sterling Hayden's Wanderer* (1963), the story of his escape from the tinsel of Hollywood to the South Seas with four of his youngsters on board a 98-foot clipper.

Such records of cruising to the tropical islands of the Pacific regularly have the suggestions of a mission, including takeoff from the essayist's individual rendition of oppressed world and succeeding quest for a Idealistic goal. However similarly as every now and again they are loaded with the truth of water crafts ill suited and gravely arranged for sea cruising, troublesome entries, and the loss of the vessel among the reefs of unknown coral atolls. Such are the signs of Jack London's self-expostulating *The Cruise of the "Snark"* (1911), which started a long queue of South-Sea voyage stories in the twentieth century. A few accounts of yacht voyages have been inseparably caught with governmental issues. Erskine Childers' *The Riddle of the Sands* (1903) blends a journey in the dubious waters of the Dutch furthermore, German Frisian Islands with a government agent story, and Hilaire Belloc's *The Cruise of the Nona* (1925) mixes give up over the confounded territory of Britain and acclaim for Mussolini's vision with a voyage around England and Wales. John Barth's

*Holiday: A Romance* (1982) is a mind boggling novel constructed around a Chesapeake Bay voyage that envelops a CIA spy dramatization, an investigation of the idea of composing, and an affection story. Plainly and expressly in the method of metafiction, the novel requests that we hold both the activity and the written work of the story at the top of the priority list all the while, guaranteeing that doing and telling are indivisible.

In addition, it connects with incorporate all past voyage accounts, with exceptional reference to the *Odyssey* and *The Narrative of Arthur Gordon Pym*, and pulls them into itself. In frame it is a nostos, the arrival from nine long periods of meandering in the Caribbean; it starts with a conflict with Poseidon off the Virginia drift and finishes with lovemaking in home port. A few of Barth's ensuing books, *The Tidewater Tales: A Novel* (1987) and *The Last Voyage of Somebody the Sailor* (1991) keep on setting voyaging and composing, love and legislative issues, in metafictional parallels, assembling in the *Odyssey* and the *Arabian Nights*; the previous is worked around a fourteen day voyage in the Chesapeake, while the last's hero resails seven of Sinbad's voyages in different rebirths. Other voyage accounts, as William Buckley's casual symposia or skimming discussions—*Airborne: A Sentimental Journey* (1976), *Atlantic High: A Celebration* (1982), and *Racing through Paradise: A Pacific Passage* (1987)—just record the encounters and thoughts of educated companions who cross an sea together, nearly as though Dr. Johnson's circle had set out on a voyage through the Atlantic or Pacific. Right off the bat in the twentieth century the last period of business cruise was hopeless, however significant essayists kept on creating great voyage stories.

Three of them—Jack London's *The Ocean Wolf* (1904) and a couple by Joseph Conrad, "*The Secret Sharer*" (1910) and *The Shadow-Line* (1917)—sustain the ocean. Bildungsroman in darker organic or mental settings; for each situation the inception nearly pulverizes the hero. Later in the century the universe of cruising ships returns in a natural classification, the verifiable ocean novel, first created in America by James Fenimore Cooper. Starting in the 1930s, it generated a sound and enduring subgenre managing British maritime adventures amid the Napoleonic Wars. Here the concentration shifts from voyages of disclosure or perseverance to the inner clashes on board men-of-war and the clashes of maritime undertakings. American enthusiasm for the Imperial Navy amid the most recent many years of the eighteenth century returns to Melville's *Billy Budd* and Charles Nordhoff and Norman Hall's remaking of its most infamous occasion in *The Bounty Trilogy* (1932-1936); the greater part of the chronicled fiction managing maritime activity amid the European wars somewhere in the range of 1796 and 1815, be that as it may, has originated from Britain and Ireland. On the off chance that you are mature enough, you will have experienced it first in the colossally mainstream books of C. S. Forester, fabricated around the maritime vocation of Horatio Hornblower, who rises from commander to commodore and chief of naval operations in a succession of books, a considerable lot of which are gathered in *Captain Horatio Hornblower* (1944) and *The Indomitable Hornblower* (1958).

An immediate descendent would appear to be Patrick O'Brian's Aubrey/Maturin books, an arrangement currently numbering 18 volumes, which have been all the more energetically inspected as scholarly creations as of late. Truth be told,

enthusiasm for O'Brian's arrangement of books is a distributing marvel, extending from the racks of book shop chains to the corridors of academe; the novels have been reviewed in the *New York Times*, the *New Yorker*, and the *New York Review of Books*. Another real author has included further intrigue. William Golding's set of three managing a similar period however expelled from any fight scenes—*Rites of Passage* (1980), *Close Quarters* (1987), and *Fire Down Below* (1989)— narratives the voyage of a maturing Royal Navy dispatch transporting travelers to Australia. It comes back to both the ocean

Bildungsroman and the voyage of continuance for structure, following the instruction of a youthful and vainglorious hero, Edmund Talbot, through phases of his instruction in human nature amid a relentless voyage on a moderate and breaking down vessel that never ought to have left port, much less helped travelers through the thundering forties to Australia. The representation of the officers and men of the Royal Naval force is finished and legitimate, from the part of support rearward to buggery forward, and the full scope of status among travelers makes a microcosm of British society inside which the pressure of shipboard life causes clashes that may be maintained a strategic distance from aground. The historical sea novel has also paid attention on naval campaigns in twentieth-century wars, especially World War II in Herman Wouk's *The Caine Mutiny* (1951) and Nicholas Monsarrat's *The Cruel Sea* (1951). Both deal with voyages in relatively small warships, destroyer and corvette, respectively, that intensify the tensions among their crews, leading to mutiny in the first case.

Katherine Anne Porter's *Ship of Fools* (1945), the narrative of a voyage from Vera Cruz, Mexico, to Bremerhaven, Germany, in 1931 with German, Swiss, Spanish, Swedish, Cuban, Mexican, and American travellers on board, resuscitates an original that returns to Noah's ark—stacking the entire world on board a vessel and putting to ocean. Doorman's remote source is an ethical moral story by Sebastian Brant, *Das Narrenschiff*, first distributed in 1494, however her quick subject is a human network making a beeline for the detestations of World War II. Another novel, Peter Matthiessen's *Far Tortuga* (1975), might be the twentieth century's *Moby-Dick*. Like Melville's enormous book, this less robust one has identical desire to suck in the entire world, and it faces the sharkishness of that world without recoiling. At first glance the account of a terrible turtling voyage in a withering fishery, it fathoms everything from the Columbian disclosures to the organic universe of the sea to Zen Buddhism in a trial frame reminiscent of James Joyce. I have mentioned many other minor writers who have made sea narratives as their own special genre. All these novels still make an archetypal journey through the sea to showcase the chaos of modern man. Thus, I have presented a detail review of all the Nautical narratives that have struck a chord in twentieth century.

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**Water in Biblical Narrative**

*Water is the essence of life, and without water nothing can exist. The notion that water is the source of life is in itself a miraculous fact. And the usage of water as a symbol of life and source of everlasting life is an apt one. Almost every religion on earth considers water as a symbol in one way or the other. The followers of Hinduism believe that the sacred rivers like Ganga and Yamuna have the power to cleanse the sins of the people. However, this analysis of water will constrain itself to the Holy Scriptures of the Christians i.e, the Bible.*

It is interesting to note that some of the Biblical scriptures were found in the Dead Sea. They are called the Dead Sea scrolls. It is ironic that the life giving scriptures are found in the Dead Sea. The first book in the Bible, Genesis starts with the creation of the heavens and the earth. The Bible records that before the start of the creation that there was only chaos, and water covered everything. And the Bible records that Great Spirit moved upon the firmament. Only when God decided to put this chaos into order he separated water and the land.

The body of water that was separated from the land was called the Sea. And as the psalmist says, "Thou hast set a bound that they may not pass over; that they turn not again to cover the earth"(Psalms 104:9). God had set a boundary for the sea, and so they don't cross their border. But when they crossed the border, destruction takes place. It is evident from reading the Bible, that water is certainly an important element. The duality of water is evident in the biblical narrative. Water is a preserver as well as a destroyer. The major incident involving water in the Bible is the story of Noah in the antediluvian world. According to the Bible, Noah a righteous man found favour in the sight of God. Thus, God warns him of a major destruction using rain. Noah preaches about the impending judgment for over 120 years. And after 120 years the people did not believe in the warning of Noah.

Then one fine day God commands Noah to enter into the ark. "In the six hundredth year of Noah's life, in the second month, the seventeenth day of the month, the same day were all the fountains of the great deep broken up, and the windows of heaven were opened."(Genesis 7-11). And the Bible goes on to record that it rained for 40 days and 40 nights. And the flood was forty days upon the earth, and the waters increased, and bare up the ark, and it was lift up above the earth. The water covered the earth, and it destroyed everything except Noah and his family. This incident illustrates divine judgment. And water is used as a means to clean sin, and also it paves way for a new beginning. Some scholars believe that this might be the time in which Dinosaurs and many other species might have gone into extinction. The water in this incident clearly shows how it is used to cleanse and regenerate the earth from all impurities. Water is the only element on earth that has the capacity to return to its former purity by changing its states of matter. And it is also amazing to note that the human body constituents about 70% of water. As mentioned earlier, water is in many

ways elixir of life. The Biblical incident of Noah only illustrates the magnitude and power of water to wreak destruction.

The next character mostly associated with water in the Bible is Moses. In fact the name of Moses in the Hebrew context is “to pull out/drawn out of water”. Moses life begins in the Nile as his parents left him in the river hoping the Egyptian princess would nurse him and he would grow up in the palace of Pharaoh. Moses after realising that he was the born deliverer he flees from Egypt fearing for his life. But as the narratives encloses, Moses was commissioned of God to deliver the Hebrew children from Egypt. Then the Lord said to Moses, “Pharaoh's heart is hardened; he refuses to let the people go. Go to Pharaoh in the morning, as he is going out to the water. Stand on the bank of the Nile to meet him, and take in your hand the staff that turned into a serpent. And you shall say to him, ‘The Lord, the God of the Hebrews, sent me to you, saying, “Let my people go, that they may serve me in the wilderness.” But so far, you have not obeyed. Thus says the Lord, “By this you shall know that I am the Lord: behold, with the staff that is in my hand I will strike the water that is in the Nile, and it shall turn into blood. The fish in the Nile shall die, and the Nile will stink, and the Egyptians will grow weary of drinking water from the Nile.”’” And the Lord said to Moses, “Say to Aaron, ‘Take your staff and stretch out your hand over the waters of Egypt, over their rivers, their canals, and their ponds, and all their pools of water, so that they may become blood, and there shall be blood throughout all the land of Egypt, even in vessels of wood and in vessels of stone.’”

After this as per the commandment of the Lord, Moses and Aaron lift up the staff and the water turns to blood. And all the waters of the Nile turn into blood. The fishes die and the bible says that the Nile stank. Water here is also used as a destructive force. This plague lasted for over 7 days. Moses continued to call upon more plagues until Pharaoh let the Hebrew children go. But that was not the end, as they began their exodus. They seemed to encounter more problems in the way. The biggest hurdle came when they confronted the Red Sea.

The Red Sea is seen as a metaphor by many Bible scholars. Moses was confronted by this humungous sea in front of him. The people started mumbling, and the armies of Pharaoh began to near them upon them. Moses begins to cry unto God, and God asks him to stretch his hands towards the sea, and the sea opens up. A supernatural bypass is created for the Hebrew people. They cross the Red Sea safely, but the armies of Pharaoh also try to cross, and the waters come tumbling down killing all the soldiers. From this event it is obvious that water has been a bypass of escape for the Hebrew Children, and it is also a source of destruction for the Egyptians. Even in the case of Noah this is true. The water saved the household of Noah, and it also killed the wicked people of the earth. The creator of water seems to use water in its dual sense. There are many other incidents of water in the Bible narrative in which Moses is involved like the time the bitter water was turned into sweet water. And also the water from the rock to quench the thirst of the Hebrew Children.

Nevertheless, before concluding the symbolism of water in the old testament the Jordan River is of particular interest. Crossing of Jordan is a symbol of passing onto eternal life. Elijah the ancient prophet in the Biblical times crossed Jordan. The Bible records as: “And Elijah took his mantle, and wrapped *it* together, and smote the

waters, and they were divided hither and thither, so that they two went over on dry ground”(2 Kings 2:8). And after crossing Jordan Elijah is taken up to heaven. Death is a symbol of passing through Jordan. The Bible has so many incident of water in it that is out of the scope of this paper to deal with everything. However, two particular events in the New Testament stand out with reference to water. Jesus Christ asked his disciples to go ahead without him in the boat. And it was near midnight when they saw him walking on the water. An almost impossible task.

Shortly before dawn Jesus went out to them, walking on the lake. When the disciples saw him walking on the lake, they were terrified. “It’s a ghost,” they said, and cried out in fear. But Jesus immediately said to them: “Take courage! It is I. Don’t be afraid. (Matthew 14:22-33) Scientifically it is impossible to walk on water, however, as Jesus was the divine creator of everything in the world, as the Bible states he was above the natural. To further illustrate this point, the God who created the heaven and earth in the Genesis was tired and sleeping on a small boat. The winds blew heavily, and suddenly there was a powerful storm, and all the disciplines cried out, and screamed for him to help. The disciplines thought that they were going to perish.

And the same day, when the even was come, he saith unto them, Let us pass over unto the other side. And when they had sent away the multitude, they took him even as he was in the ship. And there were also with him other little ships. And there arose a great storm of wind, and the waves beat into the ship, so that it was now full. And he was in the hinder part of the ship, asleep on a pillow: and they awake him, and say unto him, Master, carest thou not that we perish? And he arose, and rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm. And he said unto them, Why are ye so fearful? how is it that ye have no faith? And they feared exceedingly, and said one to another, What manner of man is this, that even the wind and the sea obey him? (Mark 4:35-41)

The disciplines wondered who could Jesus be that even the wind and the sea obeyed. Many theologians have made the connection that Water was subject to the supernatural creator. When he spoke to divide the water from land, it obeyed, and similarly as mentioned before he commanded its borders and finally one can see the same authority in Jesus who is commanding the seas. The Biblical narrative has myriad references to water, but these incidents from the Bible is sufficient to showcase that water is an archetypal symbol found throughout the Biblical narrative. It is ever present, and many of the western literature uses this collective archetype of water in its literature. To conclude, Water appears in the Scriptures symbolically of such things as refreshment, purity, prosperity, and idyllic conditions. Most importantly one can note that water at times symbolizes life itself and beyond that, God the giver of life.

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**Crossing the Shadow Lines: Youth and Adulthood as Depicted in  
Joseph Conrad's *The Shadow Line***

*Though Joseph Conrad, the Polish-British writer lived in the early twentieth century and is considered as an early modernist, his works contain nineteenth century realism. He wrote stories and novels drawing upon his experience in the British merchant navies. His writings explore the aspects of the European dominated world and explore the psyche of human beings. His novella *The Shadow Line* is based on sea and the conflict between the young protagonist and the old drive is the underlying point in the novella. It is based upon events and experiences from twenty-seven years earlier to which Conrad returned obsessively in his fiction. A young sea captain's first command brings with it a succession of crises: his sea is becalmed, the crew laid low by fever, and his deranged first mate is convinced that the ship is haunted by the malignant spirit of a previous captain. *The Shadow Line* depicts a young man at a crossroads in his life, facing a desperate crisis that marks the "shadow-line" between youth and maturity. Conrad is using the naval and exotic setting as a canvas on which to paint bigger things: youth, experience, maturity, expectation, disappointment and hubris.*

Though Joseph Conrad, the Polish-British writer lived in the early twentieth century and is considered as an early modernist, his works contain nineteenth century realism. He wrote stories and novels drawing upon his experience in the British merchant navies. His writings explore the aspects of the European dominated world and explore the psyche of human beings. His novella *The Shadow Line* is based at sea and the conflict between the young protagonist and the old drive is the underlying point in the novella. It is based upon events and experiences from twenty-seven years earlier to which Conrad returned obsessively in his fiction. *The Shadow Line* depicts the development of a young man upon taking a captaincy in the Orient, with *The Shadow Line* of the title representing the threshold of this development.

The conflicts between the 'young' protagonist, who is never named, and the 'old' in matters like the nature of wisdom, experience and maturity form much of the underlying points of the novella. This autobiographical masterpiece of Joseph Conrad's later years depicts a young man at a crossroads in his life, facing a desperate crisis that marks the shadow line between youth and maturity. In this fictionalized autobiography, Conrad expands on his first experience as captain of a ship. This brief but intense story is based on and a fictionalized account of Conrad's first command as a young captain on *Otago*, sailing from Bangkok to Singapore trapped abroad a becalmed, fever-wracked, and seemingly haunted ship. The former captain of the ship dies at sea. He takes over the ship in unfavourable circumstances. Young and hopeful, the young captain accepts the promotion, unaware of the trials that lay ahead. With no wind in sight and his crew disabled by malaria, the narrator discovers that the medicine necessary to save the sick men is missing as his predecessor had sold almost all of the quinine, the drug used for the treatment of the fever and its absence has been deliberately concealed. Meanwhile, his increasingly frightened first mate is convinced

that the malignant ghost of the previous captain has cursed them. In these circumstances the young captain takes the ship 800 miles in three weeks because of lack of wind and the whole ship's company, except Conrad and the cook, is down with fever. In the beginning of the novel the protagonist has left his job at sea and is living at Officers' Sailors' Home in Singapore. He takes over the captaincy of the ship which brings with it a succession of crises: a crew that is laid low with fever, startling discovery of missing quinine, deranged first mate Mr. Burns who is convinced that the ship is haunted by the spirit of former captain and the extreme weather conditions. But despite these difficult situations the captain succeeds in bringing the ship to its destination, Singapore port. In *The Shadow Line*, Joseph Conrad explores the passage to manhood. The story begins with thoughts of youth and its lack of introspection and reflection. The narrator speaks of "rash moments", such as when one suddenly marries. He says there is a shadow line that must be crossed from youth to adulthood. The narrator loiters on that line as the story begins. This unnamed storyteller introduces himself as a mate on a ship in an "eastern port," leaving his post suddenly, resigning on impulse to the surprise of his captain, and the Arab ship owner. He says, "One day I was perfectly right and the next everything was gone--glamour, flavour, interest, contentment--everything". This marks the impulse of youth.

The crossing of the shadow line from youth to adulthood is not a sudden process. It happens gradually and his period at the Officers' Home, his responsibility as the captain of a ship and the people around him take him through it. As the narrator leaves the office, he is sent off with the captain's wish that he finds what he is looking for. With several days to wait for a ship out, he goes to stay at the Officers' Home. Here he meets Hamilton and Captain Giles, two men of very opposite temperaments. The former is a sour, snobby man of the sea, and the other a wise and clever captain. While they are killing time, the narrator has an internal conflict, and hostile reactions to things that bother him. He is, at this stage, fed up of his job, being there, whatever else there might be, and seems to be running away. This stage is crucial in every one's life in the process of growth. One's efforts at this time, the decision whether to stick on or give p determines what that person becomes. The narrator decides to stick on and continue.

In the Officer's Home, the narrator verbally clashes with the Steward who runs things at the home; each seems to find the other immediately annoying. The narrator also has a similar interaction with Hamilton, who dismisses the notion of competing with him. The Steward receives a message from the port for the narrator but, out of petty spite, hides it from him. But Captain Giles, always even-tempered, has seen this and knows that a secret is being kept from the narrator. Giles advises him to confront the Steward, and it turns out that the Harbour Office has sent several messages to the hotel. The Steward tells him that he thinks that he is going home, so he does not bother to pass the message on. At the Harbour Office, the Harbour-Master, Captain Ellis, presents the narrator with a command of a ship in Bangkok. They want no one else for the job. He accepts it, and as he is leaving he sees Hamilton, likely there to try and get the position for himself. He is still not matured enough to let it go. It troubles him.

Thoughts of angry reaction whirl in the narrator's head, but these are not seen by anyone except Captain Giles, who reads him with ease, and directs the younger man's thoughts toward a kinder, more responsible outlook. He is responsible for maneuvering the young man to take this important step into adulthood. The Harbour-Master, Captain Ellis, has never heard anything but good reports from others about the narrator, completely unaware of the young man's inner struggles. As the new captain prepares to set sail for his ship, which is docked on the river in Bangkok, he is impulsively hard on the Steward, leaving him to worry that now with the power of a captain, the narrator will lodge a formal complaint against him. The narrator allows the belief to eat at the Steward. It is Giles that tells the poor Steward that there is nothing to fear.

His emotions soar with joy, but he also is self-questioning. Through the narrator's reflections, the reader is reminded that the narrator can still see his own youth in himself, but the fact that he can see himself this way is an adult quality of self-evaluation. Indeed, the two tendencies place him on this shadow line. On the way, the ship's captain treats the younger captain poorly. When arriving at the destination, the older man calls the younger captain to the bridge and points to a beautiful, sleek ship at anchor, and with his hand on the young man's shoulder, he says, "That's your ship, Captain". The older captain seems to be showing respect now, recognizing the younger man's achievement as he embarks on a new life. Yet, the narrator gets the impression of something sarcastic in it. He thinks, "What was his tone? Mocking? Threatening? Or only indifferent? I could not tell. I suspected some malice in this unexpected manifestation of interest. But at this stage, with all his self-doubt, the younger captain may be an unreliable narrator, merely reading everything to be against him.

In *The Shadow Line* Conrad shows how the full intensity of existence can be experienced by the man who, in the words of the older Captain Giles, is prepared to "stand up to his bad luck, to his mistakes, to his conscience". A subtle and penetrating analysis of the nature of manhood, *The Shadow Line* investigates varieties of masculinity and desire in a subtext that counters the tale's seemingly conventional surface. In *The Shadow Line*, there are literal, nautical connotations, but it can also refer to sundials (and the line which marks the time of day), as well as to more abstract ideas which the novella touches upon. Conrad implies that the line between youth and maturity, the watershed between youth and maturity which is central to the novel is not marked by a neat rite of passage but rather by a slower and more subtle experience or series of experiences; it can also refer to the shadow line between the natural and the supernatural. Conrad is using the naval and exotic setting as a canvas on which to paint bigger things: youth, experience, maturity, expectation, disappointment, and hubris.

The title of the novel *The Shadow Line* is symbolic and contains in it various themes of the novel. The title can be suggestive of the crossing line from youth to maturity, from innocence to wisdom. The captain progresses from his ignorant life, through grappling with the ironical and contradictory problems at sea, to the wisdom and maturity. The title can also refer to the shadow line of death, the ending of life which is the final destiny of mankind. The death is the constant threat in the novel. The

lurking death is evident either in the shape of diseased crew's endangered lives or in the form of Mr. Burns' hallucination of dead captain's evil ghost.

There are a number of themes incorporated in the novel: maturation of the captain, man's relation to others, and man's relation to fate. It perfectly lines up with that stage of life where responsibility forces people to grow. As the trials pile up for the young captain, the desperation does as well. The young captain is essentially a stand in for anyone who is at this point in their lives. He is proud, he is reckless, he is insecure, but more importantly, he grows. *The Shadow Line* is very much about that fine line between innocence and adulthood. In the hands of Conrad's fertile imagination, whatever factual account may have taken place has been turned into a test of a young captain's mettle that helps him grow from innocent youth to matured adulthood.

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### **Shades of Blue in Literature: Sea as a Setting and Symbol**

*The vast and mysterious sea has always intrigued the writers of all ages. Sea has been a constant presence in literature where it acts as the setting, a body of symbolism, a mystery, the agent of divine wrath, a means of escape and a reason to reflect on the human relationship to nature. This fascination with the sea has even resulted in the emergence of a new literary genre called 'Nautical Fiction'. This paper entitled "Fascinating Shades of Blue in Literature: Sea as a Setting and Symbol" seeks to analyze the sea in its roles as a setting and a symbol in works like *The Old Man and the Sea*, *Riders to the Sea*, *Moby Dick*, *Robinson Crusoe*, *The Life of Pie*, *Open Boat*, *The Rime of the Ancient Mariner*, *Lord of the Flies* and *The Invitation* by Kamala Das. The paper tries to examine how exactly the sea functions in these works as a tool to infuse deeper meanings in to the text.*

The sea has influenced the imaginations of writers throughout history in vastly different ways. This fascination with the sea has even resulted in the emergence of a new literary genre called 'Nautical Fiction'. The sheer variety of literary genres with which writers have reflected upon the sea and its meanings suggests that writing and voyaging on the water share a deep affinity. The sea in *The Odyssey* is full of dangers and wonders; in *The Bible*, it is an instrument of the wrath of God; it is the hostile space of exile and despair in Old English poems. In stark contrast, the sea is the space of self-discovery in many modern writings. Thus sea in literature hides within its multiple folds a multitude of meanings and symbolic connotations which further adds to the depth of the texts. This paper entitled "Fascinating Shades of Blue in Literature: Sea as a Setting and Symbol" seeks to analyze the sea in its roles as a setting and a symbol in works like *The Old Man and the Sea*, *Riders to the Sea*, *Moby Dick*, *Robinson Crusoe*, *The Life of Pie*, *Open Boat*, *The Rime of the Ancient Mariner*, *Lord of the Flies*, and *Invitation* by Kamala Das. The paper tries to examine how exactly the sea functions in these works as a tool to infuse deeper meanings in to the text.

Earnest Hemingway was awarded the Nobel Prize for Literature in 1954 for his mastery of the art of narrative demonstrated in *The Old Man and the Sea* and the influences that he has exerted on contemporary style. This novella is based partly on the actual experiences of an old Cuban fisher man who caught and lost a big fish and it bagged the Pulitzer Prize for in 1952.the story line is like this. Santiago, the old Cuban fisherman, fished alone in a skiff in the Gulf Stream for eighty four days but he couldn't catch any fish. This failure of Santiago to catch a fish makes him the laughing stock in the village. But the little boy Manolin, the apprentice of Santiago, cares for him and appreciates his efforts. On the eighty fifth day, he prepared himself to catch a big fish and rowed out in to the sea with determination. Towards the noon he hooked a gigantic marlin. For two days and two nights it pulled him in his boat far out into the sea towards the north and the east. Santiago puts up a brave struggle and on the third day he killed the big fish with his harpoon. As he started his voyage back into the shores, sharks attacked the dead fish and tore away its flesh. Santiago fought



them and hit them with his club and his oar. But when he reached the shore he was left with only the skeleton of his giant catch. The old man had lost his battle, but he was not defeated in spirit. "But man is not made for defeat. A man can be destroyed, but not defeated", he says. Throughout his fishing venture he showed heroic courage, dignity and indomitable will. The setting of the novel can be divided into two portions. At the beginning and the end the story takes place in the small fishing village Cuba that is situated near the Havana. The middle part of the story is set against the backdrop of the dangerous sea rampaged by marauding sharks. During the course of the novel, the setting also becomes symbolic, because the sea represents the total universe against the humanity represented by Santiago. Sea plays a significant role in the novella as setting and a symbol. The main event of the story takes place in the sea. Here sea symbolizes the universe and Santiago's isolation in the universe. Though people have their own identity in their specific places, in the universe people are helpless and alone. In Santiago's village, he has his identity as a fisherman and always gets the help of little Mandolin and a few of others. However, It is at sea, that Santiago faces his ultimate challenge, with no help and no recognition. According to Hemingway, man was most able to prove himself worthy in isolation. Thus sea forms the setting and later emerges as a powerful symbol infusing deeper meanings into this text.

Another play which has brilliantly used sea as a setting and as a symbol is J.M Synge's *Riders to the Sea*. It is a play that springs most directly out of Synge's life on the Aran Islands. A simple but tragic statement of the harsh fate that overtook so many of the island fishermen, it dramatizes the conflict between the islanders and the sea. At the centre of the play is Maurya, the old mother. The sea has already taken her husband and five sons, and she is anxious to stop Bartley, the youngest, from crossing to the mainland when the weather is threatening. But Bartley has horses to sell and he must go to the fair on the mainland. He is knocked into the sea and drowned while trying to get his horses on to the boat, and at the end his body is carried into this mother's cabin in a sail-cloth. The play ends with a moving ritual of grief. *Riders to the Sea* is a tragedy in which the main role is played by 'fate' which here is symbolized by the sea. It is the sea which robs Maurya of all the men-folk of her family. The sea in fact may here be interpreted to mean other natural forces also, all those natural forces which destroy human happiness and human life even though they may serve mankind in various ways. Thus sea, which acts as a setting emerges as a powerful symbol in this play.

Herman Melville's *Moby Dick* is in the form of sailor Ishmael's narrative of the obsessive quest of Ahab, captain of the whaling ship 'Pequod', for revenge on Moby Dick, the white whale that on the ship's previous voyage bit off Ahab's leg at the knee. The novel is set against the backdrop of dangerous sea which is integral to the books intricacy and ultimate success. The sea is a motif that runs throughout the story. The sea in *Moby Dick* emerges as a symbol for the depths of knowledge that are beyond human comprehension. To an onlooker, the sea looks calm and placid unless if they are in the middle of the storm. Even in the biggest gale, the wealth of life hiding under the sea never becomes apparent. The sea, for Ishmael, becomes a metaphor for the limits of what it is possible to know. Because humanity does not have the all- seeing eye of God, we only have our own observations to relay on. This frustrates Ishmael, because he wants to know everything. When we analyze this novel

from an 'Anti-Transcendentalist' perspective, sea attains additional significance. Melville attempts to attack the rosy-cheeked ideals of Transcendentalists through his master piece *Moby Dick*. The Transcendentalist principal that nature is good and rational is tackled by the Anti-Transcendentalist ideal that nature is indifferent, unforgiving and often unexplainable. Melville presents this by using the sea as a setting. The sea is vast and is often at times an unexplainable phenomenon. The damage that the whale does to the boats and crew members is how Melville shows the true nature of the sea.

The novel *Robinson Crusoe* by Daniel Defoe, tells the story of a young and impulsive Englishman that defies his parents' wishes and takes to the seas seeking adventure. The protagonist, young Robinson Crusoe is shipwrecked and castaway on a remote tropical island for 28 years. From the beginning of the novel, Robinson has an intense desire to go to sea, an urge that stays with him even at the novel's end. Going to sea symbolizes abandoning a life of comfort and ease in search of something greater like profit or adventure. The ocean is dangerous, but it also holds the promise of immense profit. The sea is also unpredictable and unknowable. As such, it can symbolize the divine forces of providence, to which Robinson surrenders himself. In his various vessels, Robinson's trips are somewhat determined by the capricious waves, currents, and conditions of the sea and when he is literally thrown into the sea during his shipwreck, his life is completely up to the unpredictable waves that are equally capable of dashing him against the rocks or carrying him safely to shore. Similarly, Robinson's entire fate is up to the capricious "waves" of fortune or providence. Robinson's going to sea is thus representative both of his desire to seek greatness in spite of danger and of his willingness to submit himself to the larger forces of fate and divine providence that determine the course of his life. Thus the symbolic overtones of the sea add new depths to the novel.

*Life of Pi* is a Canadian fantasy adventure novel by Yann Martel published in 2001. The protagonist is Piscine Molitor "Pi" Patel, an Indian boy from Pondicherry who, after a shipwreck, survives 227 days on a lifeboat in the Pacific Ocean with a Bengal tiger named Richard Parker. Pi survives a terrible journey, eventually landing in Mexico where he tells his fantastical story. This novel is replete with images of sea as a setting and a symbol. After the ship wreck, we see Pi staring out at the ocean that stands in the way of land and his home, and has swallowed his family, but he still relies on water for his survival. Thus here the ocean represents both life and death for Pi Patel. It's the same ocean that has swallowed his family that helps him survive by providing him with food. Thus, the sea represents both loss of family and certainty as well as survival. It's on the ocean that Pi realizes the natural world's forces can't be controlled or explained. Thus sea water symbolizes Pi's acceptance of realities that are 'hard to believe', such as love and survival. Even from the very beginning of the book, the idea of water is connected to Pi. The name Pi, after all, is short for Piscine; he is named after a swimming pool. Thus the images of water and ocean pervades throughout the novel adding to its symbolic significance.

Stephen Crane's short story, *The Open Boat* is a work of naturalism, which basically seeks to represent the ultimate futility of man's existence. It was based on Crane's experience of surviving a shipwreck off the coast of Florida while traveling to Cuba to work as a newspaper correspondent. Crane was stranded at sea for thirty hours

when his ship, the SS Commodore, sank after hitting a sandbar. He and three other men were forced to navigate their way to shore in a small boat; one of the men, an oiler named Billie Higgins, drowned after the boat overturned. Later he turned his real life experience into this masterpiece short story. Sea forms the setting of the story and it symbolizes the uncertainties of life and the boat, to which the men cling to survive the seas, symbolizes human life bobbing along among the universe's uncertainties. The story scrutinizes the position of man, who has been isolated not only from society, but also from God and nature. The struggle between man and the natural world is the most apparent theme in the work and here the sea stands as a symbol for the natural world which can at times be hostile. Sea also symbolizes the indifference of the universe to man. Nature's indifference to the struggles of man are explicit in the shark's hunting of the men, causing them great duress, only to lose interest in the end, indifferent to their stress but also a reminder that the wolf is always at the door. The greatest example of nature's indifference to the plight of man is the strongest of the men is within feet of salvation when he is consumed by the waves and dies in an ironic twist, while the weaker men survive. A ceaseless presence in the story and constant nuisance to the refugees, the ocean waves suggest both the forces of nature and uncontrollability of life. At the beginning of the story, the narrator presents the oceanic waves as the men's primary concern, the thing they must master if they are to survive the shipwreck. In this sense, the waves resemble the ever-changing demands of the present, the part of life that demands the most attention but allows for the least reflection. Crane seems to imply that because the men cannot control the waves' ebb and flow, man in general cannot affect the outcomes of his life and can hope only to respond constructively to what he encounters. Just as the oceanic waves are constantly changing, becoming sometimes violent and sometimes favorable, the pressures in man's life will continue to jostle his progress toward whatever he seeks. Thus ocean which forms the setting of the story emerges as a major symbol as the story progresses.

*The Rime of the Ancient Mariner* by Samuel Taylor Coleridge, which was first published in the *Lyrical Ballads*, is a literary ballad which successfully captures the spirit of the medieval ballad. The story narrated in *The Rime of the Ancient Mariner* is that of medieval or Renaissance sea voyage. The mishaps which befall the ship and its mariners, the vagaries of wind and weather, for instance result from an act of wanton cruelty, the killing of the Albatross, and these rouse feelings of ghostly fear and wonder in the minds steeped in religious faith. Crime and punishment, is followed by redemption, in keeping with the laws of morality and ethics. The whole poem vividly conjures up a picture of medieval life with its intense spiritual faith and deep-rooted convention in moral laws. *The Rime of the Ancient Mariner* is set in a time when, once you crossed a certain point in your ship, you could expect not to see other people for a long, long time. As in many works of literature, here in this poem, the ocean represents the mysteries of the human soul and, in Freudian terms, it represents the unconscious. Just like the sea, an individual's personality is often like a flat, uniform surface that conceals a deepness filled with those bizarre and often unsightly creatures we call emotions or desires. That's why when the Mariner pollutes his soul by killing the albatross, the ocean symbolic of the unconscious, becomes polluted with slimy and horrible creatures. Moreover, the imagery of the vast, vacant ocean, particularly once the rest of the crew has died, expresses a condition of spiritual solitude and loneliness. This setting makes the reader realize

that we are truly all alone in this world, with seemingly infinite depths above and below us.

William Golding wrote his *Lord of the Flies* in response to a Victorian story about English boys stranded on an island entitled, *The Coral Island*. As they are stranded on an island, the ocean symbolizes a barrier to Ralph, Piggy, Jack, and the other boys, isolating them from the world that they have known. Its waves erase any marks on the shore; likewise, the waves seem to erode the vestiges of society that slowly slip from the boys. They remove their clothes and bathe in the waters of the ocean, perhaps re-baptizing themselves as their primordial selves shedding their conditioned behavior for their inherent savage nature. Thus ocean resonates with symbolic overtones in this novel.

The sea is a symbol in many of Kamala Das's poems. The sea lurks in her memory and has been a place of retreat from the agonized world of everyday existence. It is a prominent symbol in her poem *The Invitation*. The poem is in the form of a dialogue between the poet and sea. In this poem, the poet is prodded towards suicide by the haunting pains of disillusionment. The famous critic Sunanda P Chavan is of the view that Kamala Das's vision of existence is realized primarily through the symbol of the sea, particularly in the poem entitled *Composition*. The sea, for Kamala Das, stands for the human condition, and it represents a stasis between uninvolvedness and involvement. But in the poem entitled *The Invitation* the sea is used as a metaphor, and a metaphor which is rather ambiguous, says the same critic. The sea in the poem seems to offer a solution for the crucial dilemma of the body and the soul. The sea here has the power to isolate the soul from the entanglements of the body which the poetess yearned for but which she could not get in any love relationship. Yet the sea still remains as an important metaphor to communicate the ordeal of the self instead of providing a condition to transcend the self and reach ultimate knowledge. The sea in this poem provides a satisfactory objective correlative to concretize the psyche's sufferings. The poem, then, embodies Kamala Das's struggle to keep up her faith in life in spite of the betrayal by a particular lover although she feels an irresistible temptation to end her life in the sea. The image of the sea provides her with a valuable means to project the inner conflict between her faith and her despair. The sea here is a physical reality, inviting Kamala Das; and here also is the sea of mind trying to resist the fatal invitation. Thus this paper entitled "Fascinating Shades of Blue in Literature: Sea as a Setting and Symbol" traces the various occurrences of the sea as a setting and as a powerful symbol in the works listed above and detect in what way their symbolic value adds to the whole of the text.

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**The Tantalizing Sea in Henrik Ibsen's the *Lady from the Sea***

*Literature refers to the depth of our feelings as compared to the depth of the sea. The sea is emotion incarnate. The sea being one of the most awesome creations of nature symbolizes multiple meanings. It stands for the soul, the subconscious mind, emotion, nature, a primal state, nature, the good parts of existence, dreams, fantasy and more. It's a symbol for the person facing his own subconsciousness, going deep into his own emotions and his mind. This paper highlights the role of sea in the life of a protagonist Ellida Wangel. The Lady from the Sea by Henrik Ibsen portrays a female, Ellida who assumes, she could get everything from the sea. It is a play, blend of domestic realism, symbolism, myth, and folktale; a drama about the varieties of love, marriage and its alternatives for women, psychological obsession, free will, and the opposing attractions of land and sea .*

Literature refers to the depth of our feelings as compared to the depth of the sea. The sea is emotion incarnate. The sea being one of the most awesome creations of nature symbolizes multiple meanings. It stands for the soul, the subconscious mind, emotion, nature, a primal state, nature, the good parts of existence, dreams, fantasy and more. It's a symbol for the person facing his own subconsciousness, going deep into his own emotions and his mind. This paper highlights the role of sea in the life of a protagonist EllidaWangel. *The Lady from the Sea* by Henrik Ibsen is a play, blend of domestic realism, symbolism, myth, and folktale; a drama about the varieties of love, marriage and its alternatives for women, psychological obsession, free will, and the opposing attractions of land and sea. EllidaWangel, the daughter of a light house – keeper, and grew up where the fjord met the open sea; she loves the sea. She is married to a country doctor Dr.Wangel , a widower with two daughters.

Her longing for freedom and emotional fulfillment is symbolized in the play in the figure of a mysterious seaman to whom she was once betrothed. He appears, as if summoned out of the depths of her consciousness, to reclaim his bride. Confronted by his real or imaginary threat from her past, Ellida eventually chooses to commit herself freely to her husband Wangel and his two daughters Bolette and Hilda from his previous marriage. The reconciliation is genuine, but the note of elegiac sadness in the ending is equally unmistakable. The sequences with the mysterious seaman have a dream-like quality foreshadowing the expressionist texture of Ibsen's.

The play drifts towards the dull and loveless life of Wangel and Ellida. She suffers from a severe depression, worsened by her lack of fulfilled relationship with her husband and his two daughters. She copes with by taking medicines. Wangel diagnoses the reasons for Ellida's depression. It seems that it began some three years earlier when she lost a baby. She started to have nightmarish fantasies about a lover whom she felt she had betrayed, a mysterious seaman, possibly a murderer, to whom she had symbolically betrothed herself. In her obsessed state, she became convinced that her dead child's eyes were those of the seaman. That's why she refused to sleep with Wangel. The immediate effect of this confession is a deepening of Ellida's

emotional crisis. It leads directly to the conjuring up vision from her past which both terrifies and attracts her.

He further describes that Ellida is torn between sea and land topographically. The crisis reaches its peak with the arrival of the stranger. The sculptor Lyngstrand mentions him as a man he had met at sea, and who swore to avenge himself on his faithless fiancée who married another man. Ellida tells Wangel that the stranger was the mysterious lover who had married her and who has ever since been her spiritual husband. She ever fears that he was physically the father of the child, as the baby had his eyes. That is why it could not live, and she dare not conceive again.

When Ellida narrates the past, she trembles: “Yes, terror. A terror so huge that only the sea could hold it” (*LS* 629). The stranger, called Freeman occupied her mind and his figure appears huge and mysterious to her. As a result, she is not aware of her real ‘self’ and loses her capacity to make decision. The Seaman arrives on the last tourist boat of the season. The action of the play moves completely into the sphere of Ellida’s dreams and fantasies. Everything is seen through Ellida’s eyes, including the responses of the other characters and this is a trait of an expressionist dream play. Wangel attempts to assume control over events, dismissing the claims of the stranger as pure fantasy and threatens to call the police.

Ellida feels that, by marrying Wangel, she has lost her essential freedom as a human being. She also feels that he has bought her in marriage and she has let herself be tainted in the process. That is why she tries to wash herself clean every day in the waters of the Fjord. Wangel asserts his authority as husband and doctor and advises Ellida that she is not fit enough to choose between her married life with him and an uncertain future with the mysterious seaman. But in a last traumatic confrontation with the Stranger, when Ellida relieves the worst of her fears and her temptations, Wangel finally gives her complete freedom to choose. But it is a freedom with responsibility. In surrendering his claim of authority over her, he gives unmistakable proof of his affection for her at that point. Ellida is able to choose him for the first time in complete freedom. In doing so, she is able to see how she might relate more openly and genuinely to Wangel’s two daughters in the future

She completely surrenders herself to Dr. Wangel and this surrender guarantees safety and peace to her, whereas her future with the stranger is uncertain and unknown. Her attraction towards the larger sea is far more powerful than her attraction towards her house or garden. Wangel shares with his friend, Arnholm:

Haven’t you ever noticed that the people who live out close by the sea are almost like a race to themselves? It’s as though they lived the sea’s own life. There’s the surge of the waves, the ebb and the flow in their thoughts and their feelings both. And they never can be transplanted. Oh, I should have remembered that. It was a plain sin against Ellida to take her away from there and bring her inland. (*LS* 656)

Like the waves of the sea, Ellida’s thoughts fluctuate. She wants to get rid of the thoughts but she could not overcome. The stranger possesses the characteristic of the sea and her attraction towards him is very intense. But now, Ellida has no more

attraction towards sea and the stranger. The sea on the surface level attracts Ellida but when she comes to know the dark depths of the sea, she is terrified. Wangel knows her condition very well and asks:

Ellida, your mind is like the sea, it ebbs and flows. What brought the change?".... I begin to understand you- little by little. You think and feel in images and in versions. You're longing and craving for the sea-your attraction toward him, toward the stranger- these were the signs of an awakened, growing rage for freedom in you. Nothing else. (LS 686)

Ibsen effectively brings out Ellida's mind and also the stranger through the 'sea' as a symbol. By this symbolism, Ellida is considered an outsider who struggles to cope with the surroundings of her life with her husband. The sea strikes one as a sulky, dangerous, beautiful and unpredictable element. Even as it pretends to be the friendliest, it could drag anyone under and kill oneself. The sea, which symbolizes the stranger, traps Ellida in a sticky and dangerous net and she finds it extremely difficult to escape from it. The familiar archetypal symbol of sea is eternity, romantic longing, rejuvenation and death but here it serves as the controlling metaphor for the scope, mystery and complexity of Ellida's dilemma. Ellida plays with the sea to ventilate her pent up emotions.

Ellida finally decides to stay with her husband and breaks the hold the stranger has over her mind. The sea is highly symbolic. It symbolizes Ellida and the stranger. Her emotions are like ebb and flow of the sea. Her passion for the sea draws her closer to the stranger who possesses the characteristics of the sea, free of all limitations. The sea attracts Ellida and its terrible attraction is due to the "homesickness for unknown country". She has sea in her mind and the ebb and flow of the waves drive her into an imaginary world. But land reminds of familial bindings and responsibility. At last she chooses the life with Wangel by destroying the tantalizing sea in her mind.

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**Colonialism and the Indian Ocean in Amitav Ghosh's *Ibis Trilogy***

*Amitav Ghosh is well known to the readers of English novels around the globe. His works deal with the interplay of history, science, environment and modernity with each other. Armed with the research rarely surpassed by his contemporaries, Ghosh constructs worlds full of mesmerising people and events which enable the reader to attain a transformation in his perspectives. Ghosh's works have a large canvas with a wide range of characters enriching it with numerous shades. However, Ghosh never loses his attention on the minute details of individual lives. From wars and trade wars to the plight of a rural woman married to an afeemkhor, Ghosh brings life to events. This combination of universality with individuality makes his works worthy of multiple readings, enriching the reader at every turn.*

Ibis trilogy consisting of three books *The Sea of Poppies*, *The River of Smoke* and *The Flood of Fire* has opium wars with China in the background. Set in the first half of the nineteenth century the novels look at the intricacies in the relationships between nations and individuals.

The novel *The Sea of Poppies* begins with one of its characters, Deethi having a vision of a tall masted ship Ibis. The ship symbolises the colonial power standing on the exploitation of countless individuals. The ship had been used for the transportation of plantation slaves before and intended to be used for the transportation of Indian coolies to Mauritius. It belongs to a prominent opium trader, Mr. Burnham. Ghosh emphasises the two important contributors to the prosperity of Britain: slave labour and opium. The hypocrisy of the imperialists is evident in the remarks of Mr. Burnham. He regrets the abolition of slave trade by the British government and maintains that trading opium is according to the God's will.

As a symbol of colonial power, Ibis represents another important aspect of the forced rule on India. Though it drained the country of its resources, it inadvertently brought the colonised people near. Ibis, the slave schooner links the lives of Deethi, Kalua, Zachary, Neil, Paulette, Baboo Nob Kissen, Serang Ali and Jodu. An upper caste Rajput woman, an untouchable, a black man, a jailed King, an outcaste French girl, a panda, a pirate and a boatman. The ship, a source of suffering to most of these characters also bonds them together forever. Colonial rule with all its attending injustices linked this extremely diverse country and created a sense of fellowship.

That Ghosh draws his characters from the diverse groups of society is evident from the above example. Most of the time they come from the marginalised sections. Zachary Reid a carpenter of African American origin passes as a white man due to his fair complexion. At the beginning of the novel, Zachary finds himself being promoted first as the First mate and then as the Captain due to riots and disease in the ship. With the help of a pirate turned lascari Serang Ali Zachary manages to survive and bring it to the port. Ghosh brings out the lascari language in all its vividness in his narration. Lascars were the seamen seen along the Indian Ocean mostly from the Indian subcontinent and belonging to different faiths. A predominant number of them



were Muslims. They developed their vocabulary which displays the diverse socio linguistic roots of their members.

Ocean is a fascinating subject in many works of Ghosh including *The Hungry Tide*, *In an Antique Land* and *The Circle of Reason*. In the Ibis trilogy the Indian Ocean serves both as an oppressor and liberator. For a village woman like Deethi it symbolises a fearsome boundary after which her identity in the caste based society disappear and erase her existence. When she learns that the girmityas are going to Mareech (Mauritius) she is thunderstruck by the people who are about to cross the sea.

How was it possible that the marchers stay on their feet knowing what lay ahead? She tried to imagine what it would be like to be in their place, to know that you are forever an outcaste; to know that you would never again enter your father's house; that you would never throw your arms around your mother; never eat a meal with your sisters and brothers; never feel the cleansing touch of the Ganga. And to know that for the rest of your days you would eke out a living on some wild demon plagued island?(SOP72)

However she overcomes that fear once she is compelled to travel in Ibis to Mauritius. Instead of despairing, she forms bondages with her fellow women. She considers all of the travellers are now ship siblings and connected with one another in their bleak fate. In the second novel of the trilogy we see Deethi as an elder matriarch ruling over a large joint family in Mauritius.

Throughout his novel Ghosh emphasise the fact that travel, migration and cultural integration are not the by-products of the recent globalization. He also refutes the claim of many historians that modernity is the fruit of European civilization. In his lectures given in the University of Chicago Ghosh stresses the contribution of eastern cultures in the advent of modernity. He considers Europe not as an originator but a partner in the project of modernity which changed the world. Claire Chambers call the Indian Ocean in Ghosh's novel the most striking model for 'proto cosmopolitanism'. Ghosh himself proposes this in one of his essays.

It is common nowadays to hear 'diversity' being spoken of as though it were some thrilling new invention. But it is unlikely that there were ever more diverse collections of people – albeit only men – than the crews of merchant ships in the age of sail. ('Fanas': 57)

In the Ibis trilogy Ghosh focuses on the cultural, economic and social connections between the people of far flung lands. The plot actually revolves around the cities which have been the melting pot of different cultures and nationalities such as Calcutta, Mumbai, Macau, Singapore and Canton.

Ghosh seeks to construct a history that transcends national borders and focuses attention on groupings other than the nation-state. Ghosh's novels shift attention away from the nation state to examine the interaction between differently-structured communities fringing the Mediterranean and Indian Ocean. Ghosh challenges the claims to definitiveness of academic discourses, such as nation-based histories, indicating that knowledge can only ever be partial, subjective, and historically

contingent. (Chambers, *THE INDIAN OCEAN IN THE FICTION OF AMITAV GHOSH*)

The Ibis trilogy is enriched by the depth of research and the wide range of characters born from it. It also looks at a major historical phenomenon from the odd side of the telescope: individual lives inadvertently contributing and being shaped by history. The subaltern in all his/ her marginality actually lives history more than the icons we choose to remember.

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**The Theme of Slavery Focused in the Films  
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*The Theme of Slavery focused in the Films of Aayirathil Oruvan(1965) and Maryan (2013), this paper focused with the study of the nautical literature based on the imagery of sea that had been related with the human's sufferings. Everyone's entertainment is the films and some of the films based on the sea or ocean makes interesting of watching. The both films Aayirathil Oruvan(1965) and Maryan (2013) were based on the slavery, which is on the difference between the 20<sup>th</sup> century and 21<sup>st</sup> century. At the period of 20<sup>th</sup> century, the film Aayirathil Oruvan had shown the slavery in the sense of they showed the peoples are carried for the sake of workers but finally the hero had found that they were not moving for working as workers but they were totally slaved by the villain character. The years goes at the current century of 21<sup>st</sup> also called as modern period observes the same as like the olden days of slavery continued with the same concept, the maryan film shows the slavery of the hero was occupied there for the importance of money. As the old film Aayirathil Oruvan shows the slavery ,as the new film also shows the same like of slavery with the concept of the People who were welcomed for the purpose of working but they were invited indirectly for the sake of slavery which both old and new films shows the main reason of Money.*

This paper focused with the importance of the slavery through the marine, they were captured by the character of villain in the way technically spoken to the peoples, in which they were gathered this journey for the sake of work. But they were not supposed of moving for work, instead of that the peoples are sold out as slaves in other countries. This article shows how the media had took effort of screening these sorts of social issues like slavery happens due to the importance of money, through the film technology. The awareness that shows to the audience for the sake of viewing the society on how the same concept of slavery caused at olden days and its still continues in modern days also.

The movies contains the same concept of slavery, where the humans are not respected but they were going downward as a slaves to the other countries, they were also sold out for the best reasoning of money. The earth surface consists of 70% of water and carries 90% of the world's trade, through this kind of things the peoples were imported to other countries as slavery. For the environmental situation slavery has been proven to occur on fishing boats in Asia and Africa, Where people are held against their will and have to endure long hours of work, sometimes not returning to dry land for several months or even years. Large numbers of men who were bought for the reasoning of working but originally they were sold against their force on fishing boats in countries across the world, including Thailand, Indonesia, Bangladesh and Philippines, where workers endure tortures working condition with little or no opportunities to escape.

The isolated nature working at sea or on other water bodies often deprives fisher folk (including children) of access to the protections available in landscape workplaces. They were forced to work, unable to escape, under threat and abuse. The term slavery at sea level is a broad term within the context of modern slavery in the fishing industry. Slavery at sea is an umbrella theme under which run a number of specific campaign interventions around exploitations in the fishing industry. The theme of slavery will bring attention to labour against both children and adults in the global fishing industry.

Human trafficking is rife in the fishing industry. The pathway from ocean to dinner plate is rarely linear. Instead, fishing companies, transportation firms, processing plants, exporters and distributors form a complex web that often shrouds an appalling truth- that the seafood, can buy was caught by men working as slaves. The issue of slavery has been presented to black people in such a way as to give them the impression that they were helpless people.

On showing in the picture of slavery in the media, to know more on how they were suffering as a slave under rich people and in which way they were sold out. In the films of Aayirathil Oruvan, the hero M.G. Ramachandran has made a big role of the movie, like he is saving the peoples who were slaved by the villain character through the ships. This story is based on the story of sea-pirates and independence achieved against a cruel tyrant. The character Manimaran( MGR), hero of the movie is a doctor living in Neidhal Naadu with his Sidekick Azhaghan (Nagesh). He helps to cure the illness of one of the rebels against the dictator (Manohar) of NeidhalNaadu.

The ruler's guards arrest the rebels, along with the doctor Manimaran for helping them. But unfortunately they were sold as slaves, including the doctor. They were sold by the ruler to the nearby island called KanniTheevu, that island was ruled by Sengappan. The secrets of this slavery that the rebels were sold as slaves to the island was clearly found by the doctor Manimaran (hero of the movie). He started to leads the slaves and fights for their rights.

There, in the island of KanniTheevu, the women character entering in the movie as a heroine called Poongodi, (Jayalalitha) the princess of Kanni Theevu. She is a niece of Sengappan, the ruler of the island, and also he is the guardian of the orphaned princess Poongodi. She falls in love with Manimaran (doctor) at the first sight. She had a servant, called Thenmozhi, who takes care of Poongodi but she also falls in love with doctor's friend Azhagan. There are lots of differences between Manimaran and poongodi, she tries to encourage him on many occasions. She even offers freedom from slavery only to him, who can rejects the offer demanding freedom for all of the slaves. Meanwhile, the island is attacked by pirates headed by the leader called (Nambiyar).

As Sengappan troops are out of the island on another assignment, Sengappan pleads with Manimaran and the other slaves to help him. Manimaran demands freedom slavery in return for fighting the pirates, only to be betrayed later. The slaves make an escape plan of their own and successfully take over the pirate ship, with whom they fought earlier. Manimaran deeply discussed and explained to the pirate captain, about their plight and asks him to help them reach Neidhal Naadu. The captain apparently

agrees while actually taking them to his pirate island and holds them captive. He forces them to work for him as pirates or Manimaran will see his other entire men die before him. So with no option in place, Manimaran agrees to work as a pirate for the sake to escape from the situation. On the time of his pirate hunts, he finds Sengappan and Poongodi. He brings Poongodi to the pirate island, and tries to hide her from the pirate leader. Nanjappan, the right hand of the pirate leader, he finds out and tells about Poongodi to the pirate leader.

So the rules of the island, any products like treasure was pirated must be auctioned and also so poongodi was auctioned. After a tight bidding, Manimaran bids the highest, buys her and keeps her with him. After a few dramatic events held, Manimaran gets married to poongodi and as per the rules of the island the pirate leader cannot separate the married couple. But the pirate leader had planned to take poongodi by the sense of force and gets defeated by Manimaran in a Sword fight and reforms into a good man. All the slaves were become happily because during the fight the hero had been won and the villain was become failure one. And all the peoples including Pirate leader wish that Manimaran wants to become a leader of the Island but he refused the Post of pirate leader.

Finally, his words to the peoples that “Am here to fight and getting the Independence for the slaves” people but not for getting the leader posting of the Island. He loudly said that the Island was controlled again by the pirate leader itself with a good manner. And he wants again back to his Nobel work as a doctor, serving the people. The film speaks with the Good song that finished the climax of the movie, the overall story cover with moral support with the song. This song says that the freedom of bird, waves, earth it’s all interconnected to human rights, love, affection and Motherhood etc.....

Over there! We want to live like that bird  
Over there! We want to dance like these waves  
In the same sky, in the same earth.....  
One song, a song of rights, we will sing.  
(Adhoanthaparavaipola...)

At the end of the movie there is an ensuring war, the dictator is defeated but tricks into arresting them instead. However, Manimaran politely rejects the offer and further states he wants to continue his noble work as a doctor, serving the people. He then takes leave from the royal court and walks away with his wife and his med kit.

The same as like Aayirathil oruvan film, but this film is a new modern movie and says about today’s situation of peoples who were in below low range, this film is called Maryan. This movie is based upon the theme of slavery and also due to credit loan settlement, hero went too far away to work in an oil factory but that time when he finished the bond of the work and back to the native, the hero and his friend was slaved on the way and jailed them as slaved. He was tortured by the Africans people (Kidnappers for the sake of money), who he was treated as a slave. He was lived more than a week without food and water, and also he was not able to escape from that place because of dehydration.

He was suffered a lot all for his lovable heroine Panimalar and her family, he loved a lot to her and a main stream focused here, it's all because of her and her father sake only he get rid of this slavery torture, by the way he borrowed a loan from them and had signed for the money, to work for two years in the oil factory. This story's inspiration from the real life story of three oil workers who escaped from their kidnapers in Sudan and how they technically back to India. The hero had a beautiful but it is an intense story that shows the celebrating the power of love which makes heroes out of ordinary men. There is bond between Maryan and Panimalar giving the movie its strong emotional core.

The director of this film had shown Maryan as an ordinary fisherman who rises above their circumstances and fights for freedom, but he glorifying as a larger than life hero. This film Maryan was based with upon the two parts of countries, like Coastal region of southern Tamil Nadu and Desserts of Sudan, Africa. Mariyaan Joseph (Dhanush) is a fisherman in a village named Neerody. He is always special to their area, because the highlighting view on him that he is naturally helping minded person to the peoples of Neerody. So he has an auspicious bond with sea and proudly claims himself as "KadalRaasa" (The king of ocean).

The Important character in this movie is the female role done by Panimalar (Parvathy), who falls in love with Maryan and doesn't shy among on confessing to him. The theme of slavery is found by the Women character Panimalar, because due to her family situation he bought the loan and forced to take up employment on contract basis for two years in Sudan. He successfully completes his tenure and packs bags of returning to India for his ladylove, but unfortunately there is wind of tragedy had flow to the king of ocean by the form of Sudanese terrorists. Who end up the movie with the Kidnapping of Maryan and two of his co workers, demanding for the money for their Freedom.

Unfortunately one of his friend was died and another two were started to escape from the place where they tortured. Maryan was separated by another friend called saami, and also he had suffered with dehydration in the Dessert area and also confronts cheetahs as his mirage. After finding the coast, he fights the terrorist who catches up with him and escapes. Finally the both film had a same kind of romantic ending up in the form of the tragedy that Maryan had return to his village where his ladylove is waiting for him.

As a researcher of my article I had been found that at the ancient times and modern times the concept of slavery was done by the sake of Money, but there is difference between both periods that the old period, the group of peoples were undeveloped with the awareness of the society, so there were easily captured as a slave in the marine, but in the Modern times there is a lots of possibilities form of slavery with the consciousness and developed nations by the way there are captured in the titled called a perfect job in several companies. So they are not much highly educated because due to the economical status of their society, today's youngsters are captured by the terrorists as shown in the movies of Maryan.

Slavery is any system in which principles of property law are applied to people, allowing individuals to own, buy and sell other individuals, as a de jure form of

property. A slave is unable to withdraw unilaterally from such an arrangement and works without remuneration. The olden slavery is that the Legal ownership asserted, High purchase cost, Low profits, shortage of potential, long term relationship, slaves maintained, Ethnic Differences important. The modern slavery is totally opposite to olden slavery is that the Legal ownership avoided, very low purchase cost, very high profits, lots of potential slaves, Short-term relationships, Slaves disposable, Ethnic differences not important.

As I research in this paper focused with the importance of money by the way of slavery in both the movies with the olden slavery and modern slavery. The olden slavery that shows in the film of Aayirathil Oruvan is covered with the slavery from village peoples and they were sold to the king for the sake of money and the importance of slavery focused with the work in the palace. But in the new modern slavery contains several activities like sex trafficking, child sex, Forced labour, Bonded labour etc...., this film shows that the forced and bonded labour is a kind of slavery that the character of Maryan delivers the originality of modern slaves.

My thought to the readers is that everyman is having the individuality of showing their talents in the society, so should not be a modern slave to save the family situation. To lift up the family by the greatness of everyman hard work in the world to show up the talents in different varieties. Our country made a freedom for everyman individuality lives, so not jump down on the situation of slavery, if this slavery continues we are still in dark world and struggling to light up for our future generation.

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**Sea in Religion, History, and Literature**

*Sea Literature has customarily included three components: the ocean, the mariner, the ship. Ocean has roused enthusiasm among essayist to turn out with different stories, for example, stories of romance and courage. It has additionally been commended for its excellence, respected for its secret. The ocean has given great scene to every one of the scholars around the world. Towards the finish of eighteenth century and turn of the nineteenth century, English discovered authors and specialists seeking nature for motivation. Water assumes a focal part in numerous religions and convictions around the globe. It is wellspring of life, holy, and key component in functions and religious customs. Water is frequently seen as s God, Goddesses in religions. While imagery of water is thought of it as changes shapes and changes itself. Water is a model out of which everything can be conceived. So it moves toward becoming image of ripeness. The Bible was composed in a piece of the reality where water is rare. Water was related with peril and passing. In New Testament water is associated with endowment of unceasing life, profound gift – Jesus is depicted as "Living Water." Cleanliness is half of confidence. "It is He who sends down water upon you from the sky with which to cleanse you (Quran 8:11). This paper centers on how ocean is connected with Religion, its history and how it turns into a Literature.*

The three components: the ocean, the sailor, and the ship have developed as the prevailing in period of times. The ship has symbolized life itself—speaking to the foundation against which numerous adolescents, who sought the ocean for experience and passion, developed into free men. The ocean has propelled the best measure of enthusiasm among authors. Blessed with human characteristics, the ocean has been depicted as apathetic, threatening, inviting, and flighty. It has managed journalists the material for gutsy stories of sentiment and mettle. It has been commended for its magnificence, respected for its secret. The ocean has given a tremendous and great scene for American and English essayists alike, and in spite of the fact that the narratives of the two nations contrast, their accentuation on these essential topics is very comparative. Referred to in its initial history as a marine country, England has had its personality formed in substantial part by the ocean. Having set up and protected a maritime realm over the span of its history, the country by the eighteenth century took incredible pride in its naval force. ), one of the nation's prevailing scholarly figures of the time, who in such fills in as *The Adventures of Peregrine Pickle* (1751) and *The Life and Adventures of Sir Launcelot Greaves* (1762) centered his nautical composition—albeit restricted in degree and somewhat sarcastic—on the Royal Navy.



Around the end of the 18th century and the turn of the 19th century, English works about the ocean were impacted enormously by the Romantic development, which discovered journalists and specialists seeking nature for motivation. The Romantic artist Samuel Taylor Coleridge (1771-1834) composed his masterwork “The Rime of the Ancient Mariner” (1798) amid this time. Sentimental writer Percy Bysshe Shelley (1792-1822) treated the subject of man versus nature in his gothic "A Vision of the Sea" (c. 1820), a horrifying account of a bound ship's voyage and the frightful passing of its group. By the initial segment of the 19th century, English authors like Captain Frederick Marryat (1792-1848) were composing picaresque accounts in light of their firsthand encounters. Marryat, who went to ocean at fourteen years old, spent more than two decades on board deliver. Writing in the convention of Sir Walter Scott (1771-1832), whose Scottish books uncovered private information of his nation's history and individuals, Marryat incorporated into his ocean stories genuine land and nautical subtle elements. The early history of the first thirteen states of North America was vigorously subject to water too. Transplants from England were familiar with sea endeavors and depended on the ocean for imports and fares—particularly transporting timber from the New World to shipbuilders over the Atlantic—and for the developing whaling and angling enterprises.

Early American ocean writing was accepted to have started with the oral conventions of Native Americans, who presented stories of the regular encounters of whaling and angling, social old stories of how the land had been made from the immense waters, and fundamental experiences with others from over the ocean. Early American pioneers composed of their encounters adrift—reviewing their misleading voyages over the sea in sonnets, accounts, and diary sections. By the main portion of the nineteenth century, the ocean possessed an indistinguishable place in the American mind from the American outskirts involved after 1850. Seen as a position of opportunity and soul-scanning for the individual, the ocean was to a great extent romanticized by Americans who proclaimed it as a place of refuge a long way from the disasters and diversions of society. This sentimental view stretched out to the life of the mariner, a lifestyle that appeared to offer enterprise, flexibility, and escape from the expanding industrialization of society.

James Fenimore Cooper (1789-1851) commanded American ocean fiction, in the long run composing twelve sea ocean novels .In 1824 distributed his novel “The Pilot,” which researchers harmonize denoted the start of the class. As a precursor to Herman Melville, Cooper composed amid the stature of the Romantic development in America, and these sentimental, romanticized ideas were reflected in his books. To Cooper, the ocean was a positive power, offering opportunity and building character in the individuals who experienced sea life.

From the mid-nineteenth century to the turn of the twentieth century, ocean fiction mirrored a few noteworthy changes in the American social and social scene: the finish of the utilization of cruising ships, the end of the Western wilderness, and the production of Charles Darwin's questionable *On the Origin of Species* in 1859. Ocean writing was most significantly influenced by this last advancement. The Mediterranean Basin has passed by numerous names: Our Sea, for the Romans, the White Sea (Akdeniz) for the Turks, the Great Sea (Yam Gadol) for the Jews, the Middle Sea (Mittelmeer) for the Germans and all the more dubiously the Great Green

for the old Egyptians. The Sea assumed a noteworthy part in the correspondence of the people groups around it and averted conflicts between individuals with various interests from various parts of the Basin.

Individuals around the Mediterranean Sea have had boundless chances to meet with various societies and to find out about the world and this reality, beginning from the Hellenistic time frame, brought forth the rise of savants and researchers who made extraordinary commitments to scholarly improvement. Among them were Thales from Miletus, Anaximandros, Anaximendes, Pythagoras, Xenophanes and Diogenes from Apollo, Hipocrates, Socrates, Plato, and Aristotle (6th, fifth, fourth hundreds of years BC). The Red Sea is a channel of the Indian Ocean that structures a characteristic outskirts amongst Egypt and the Arabian Peninsula. It is totally made of salt water. No common waterways imbue it with new water, making it a standout amongst the most saline waterways on the planet. The Red Sea assumed a pivotal part in forming life in antiquated Egypt.

The Red sea gave the old Egyptians transportation to Africa and the Far East, however exchange merchandise were by all account not the only things that were traded over the conduit. As individuals interacted with each other, social thoughts were traded. Egyptian hoods wound up famous in Africa, while African styles of ceramics started to supplant customary styles in Egypt. Egyptian folklore likewise started to spread the world over. The Kushites started to hone numerous Egyptian internment customs. Water and culture are firmly interlinked. Water is an essential wellspring of life, and culture incredibly decides a man's 'lifestyle'. This incorporates the manner in which individuals deal with their water assets, having adjusted to the earth in which they live. For long time supportable water administration has been day by day hone in numerous societies, bringing about a fragile harmony between water assets and human culture.

Water has played a pretty much conspicuous part in societies, contingent upon the ecological conditions individuals needed to confront. Indigenous societies are as yet famous for their keen and reasonable water hones. Current practices have regularly aggravated and overruled these conventional practices, with undesired outcomes. Notwithstanding, in the present social orders we regularly observe a restoration of old customs and a more common and manageable utilization of water. Finding the correct blend amongst 'old' and 'present day' hones finds maintainable answers for adapt to environmental change. In many religious conventions, water is fundamental to physical and profound life, symbolizing filtration, resurrection, and richness. This idea keeps on assuming a huge part in introduce water-related states of mind and activities.

Each mainland has religious records of surges. In the Old Testament of the Bible, Noah assembles an ark to overcome the tempest (40 days and 40 evenings) that God is sending to rebuff human underhandedness. To the Sumerians, the surge was a come about because of battling among the Gods. Aztec and Maya people groups trusted that flooding isolated progressive times. Persian writings discuss millennial surges covering the world. The god may have divine control over water, as in Judeo-Christian records of God separating the Red Sea (Exodus 14:16– 22) or of Jesus quieting the waves on the Sea of Galilee (Mark 4:37– 41).

What part does religion play today in mankind's care of water? The World Scientists' Warning to Humanity approaches the assistance of the world's religious pioneers in settling basic ecological pressure with respect to water assets and seas. The World Council of Churches' "Equity, Peace, Creation" crusade is especially worried about nature and environmental change. Pioneers from the world's religious networks met at the United Nations in 2000 and marked the "Pledge to Global Peace," which incorporated a require the assurance of the earth for present and who and what is to come. Among other national-scale religion-based ecological and water-related backing bunches are the National Religious Partnership for the Environment.

This paper concentrates in outline, as individuals confront the test of maintaining the world's water today and for the future, religion keeps on playing an undeniably perceived moral and common sense part. The sea, with its daunting width and depth, simply stands for life itself. It may be quite calm, but it become raging and even deadly in an instant, with the waves representing the sudden obstacles life throws our way. "The old man and the sea" may be the most famous novel that uses the sea as a central symbol for life itself. The point of course is to not give up, and keep going, even if ultimately it doesn't give you what you worked so hard to achieve. "The sea is emotion incarnate. It loves, hates, and weeps. It defies all attempts to capture it with words and rejects all shackles. No matter what you say about it, there is always that which you can't." Vastness. Greatness. Humble but ferocious sometimes. The sea is a place where even the greatest of people become humble and give away to the greatness of it. The vast sea overwhelms the mind and finally the person accepts his surrender and begins to ponder about himself, life, science, and attains an intelligence much better than his previous self.

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**Indentured Migrants in Amitav Ghosh's *Sea of Poppies***

*Sea of Poppies* (2008) is the first in a trilogy written by Amitav Ghosh. The other two novels are *River of Smoke* (2011) and *Flood of Fire* (2015). *Sea of Poppies* is a historical novel which reveals the social Anthropological concerns of Ghosh. The story is set on the banks of the holy river Ganges and in Calcutta. A number of characters move from Calcutta across Indian Ocean to Mauritius on a schooner, the *Ibis*. The people comprise of grimitiyas, the indentured labourers, the poppy growing peasants, lascars, and displaced people. Many people with various racial and linguistic backgrounds are on board. The central character of the novel is Deeti who marries an addict of opium. Moreover, she was exploited by her brother-in-law. After the death of her husband, she escaped with an untouchable, Kalua. They also want to start a fresh life by boarding on the same *Ibis*. The events and incidents of the novel describe the social, political and economic history of colonial India. The transportation of the people leads to displacement, dislocation, loss of identity and the creation new diasporic dynasty. The *Ibis* starts from Calcutta carrying indentured servants and convicts to Maruitius. Due to storm, some people reach Maruitius, and some reach Hong Kong and Canton. After coming from their respective native places, the migrants struggle to start new lives.

Amitav Ghosh always sets the history as a background for his novels. *Sea of Poppies* is one the works in *Ibis* trilogy which covers more than a century of colonial history in trade with opium. The novel is divided into three parts namely, Land, River, and Sea. The story is set on the bank of the holy Ganges River. The characters are portrayed as poppy seeds and all of them coming together to form a *Sea of Poppies*. The export of opium to china was a brain child of the British. In the dinner party offered by the landlord Neel Ratan Mr. Doughty proudly proclaims: "the yen for opium would still be limited to their twice-born if not for the perseverance of English and American merchants". (112)

The sea forms the back ground of the novel, *Sea of Poppies*. The ship, *Ibis*, which was earlier used for transporting slaves, is now reshaped for the new transport. *Ibis* is a slave schooner which is converted for transporting the coolies to Mauritius. By bringing all the characters to Calcutta into the open water, Amitav Ghosh writes about all the manners of them. The small farmers and agricultural labourers were forced to work as coolies and deported to Mauritius and other places. After losing her husband, Deeti's land has been forcibly used for opium plantation. Deeti was ready to die in her husband's pyre but she is rescued by low caste man, Kalua.

Kalua frees Deeti and pushes himself with her onto a raft and they go down the Ganges to Calcutta. They decide to join the *Ibis* as coolies and wait for it to sail. The ship, *Ibis*, carries a large group of indentured migrants to Mauritius. The passengers include coolies who want to escape from poverty and misery from home, several convicts, a British captain, Crowle, Reid, the Lascars and Indian troops. Both eloped and they were in the ship to be coolies in some other land.

The pathetic plight of the farmers like Deeti is clearly revealed by Amitav Ghosh. By portraying the character of Deeti, Ghosh writes that there are so many innocent women who are cheated by rich people and, how dalits are being tortured, exploited, discriminated and betrayed by the upper caste and landlords in the Indian society. The farmers fell into the clutches of the English. Before the plantation of poppy plant, the fields were full of wheat in winter. "But now, with the sahibs forcing everyone to grow poppy".(29) Now, instead of wheat, opium was made and packed in the factory for business. The farmers who planted, harvested and supplied the poppies were not paid properly. They were not allowed to keep some parts of the harvest with them for free selling or personal use.

The pathetic plight of the workers in the opium factory is also clearly depicted by Amitav Ghosh. The workers faced hazardous and insecurity of their dangerous job. Deeti, the wife of a worker in Ghazipur's opium factory, a poor, illiterate woman who did not have a chance of witnessing a ship, has never left the district so far, has never seen the sea, boarded in the ship. Moreover, she has never spoken a language other than her native Bhojpuri. Kalua is an untouchable. He takes Hukam to the factory in his cart each day and he is the one who brings back Hukam's body when he dies. He is a strong wrestler. He is rescued by Deeti from humiliation by some high caste Thakurs. In turn, he saves her.

A vivid picture of racial conflict and discrimination are found in the description of racism or casteism. Caste differences are presented in the first few chapters in *Sea of Poppies*. This is clearly revealed through Hukam Singh's handling of his servant Kalua. Patriarchal set up of Indian society in the pre-colonial period is beautifully and graphically portrayed by Amitav Ghosh. Deeti, the submissive wife of Hukam Singh faithfully follows the words of her husband. Amitav Ghosh focuses on almost every character belonging to different levels of society. The caste system was prevalent in the pre-colonial period that both Kalua and Deeti had to change their names to conceal their identities. Kalua becomes Madhu and Deeti becomes Aditi. Kalua killed Subedar Singh, the man who was engaged for looking after the indentured labourers, happened to be a relative of Deeti's husband. Deeti and Kalua were found by Bhyro Singh in the Ibis. Kalua was flogged and tortured by Bhyro Singh.

In fact, *Sea of Poppies*, provides an encyclopaedic knowledge of early nineteenth century Indian food, dress, religious ceremony and funeral rites, sea faring and trade, Botany and horticulture, sexual practice and criminal justice. In 1750, the British East India Company encouraged the plantation of opium in Bihar and Bengal. The dominant trade between India and China became opium. The company persuaded many farmers to abandon their traditional crops and to plant poppies. "The recent shortage in food supply ...Bihar and Bengal where the farmer could get high on a drug, but had nothing to eat". (122) Another important aspect of the novel is the amalgamation of all kinds of people, cultures and languages. There are Indians and Westerners, Asians and Africans.

Suffering is the thread that unites the various characters in *Sea of Poppies*. Another common factor that connects all the labourers in *Sea of Poppies* is Ibis. Though the characters are continuously suffering, they never lose hope under any circumstances. Optimism is the main thread of Ghosh's *Sea of Poppies*. Zachary Reid, a carpenter

joins the Ibis to escape from racism. When all the original crew die, he soon rises to the post of a captain. The novel closes with Ibis in mid-ocean in a storm. Serang Ali, leader of the lascars, has abandoned the ship along with the convicts and the condemned.

Raja Neel Rattan Halder, has been lured into the opium business by the hope of huge profits. He becomes restless, when there is a downturn in the trade. He, having failed to pay his debts, has been framed as forger. He is stripped of his holdings and sentenced to penal colony Mauritius for seven years. Above all, he is transported for hard labour. So far, he has been following caste rule out of Social politeness, but he is forced to eat food for the first time in his life that has been prepared by unknown hands. The drug has destroyed his life. The novel describes a poignant picture of human devastation due to this opium trade.

The unspeakable faith in Almighty is chiefly responsible for optimism in the character of *Sea of Poppies*. Deeti reminds Kalua about the importance of prayer. Deeti's firm belief in God is unflinching. The characters namely Serang Ali, Jodu, Neel and Kalua ultimately succeeded in moving out of Ibis and proceeded towards an unknown destination. The novel is left deliberately incomplete so that the readers have to wait in anticipation for the next work.

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**Sea and Water Imagery in Theodore Dreiser's *Sister Carrie***

*As an illustration of naturalism, particular and considerable attending is given by Dreiser to sea and H<sub>2</sub>O imagination. Here, the sea base for the sea of people that gather together in urban countries, this is a tremendous topographic point where one can acquire lost or become drowned rather easy. The sea is shelter for many types of fish and few battle to reflect and non-mix with those that are swept by the current. In the sea, nevertheless, there is simply the great attempt to remain drifting and non-acquire lost.*

Urban society imposes on the characters from *Sister Carrie* a force per unit area to which many of them succumb. The urban landscapes serve as putting for the narrative, characteristic of naturalism. In this scene, the characters are compared to elements of the sea, as they are undistinguished in the huge sea, merely like bantam "wisps". This sea serves non-merely as an image for crowds of people, but for forces stronger than adult male, in this instance capitalist economy. It is inevitable and all the lives of the characters turn around either the attainment of money or the calculated screening off of it. Feelings and emotions bead in importance compared to the tide of uncontrolled capitalist economy and there is ever another chance in the sea of people. Carrie goes with the tide through several relationships, none long-lasting, each of them altering. As if contrary to her will, but if the sea image is seen as the "tide of capitalist economy" so it is clear that Carrie is merely following the pledge of stuff comfort and non-love. Although the surface events of the fresh appear to parallel those of many a narrative of passion, love as it is plays no echo function in Carrie's life. *Sister Carrie* depicts a complicated narrative about endurance and deficiency of experience "giving up of one's head to the powerful sea of capitalist forces and selfish desires". (Smith, web)

When Carrie is swept to "the sea of humanity in the metropolis" (Smith, 2010: web), she is lost and disserted. Even if she has optimistic ideas about her hereafter, she tends to compare herself with the other "fish" and realizes that what she has accumulated as experience at place does nonuse in the metropolis. Home in Wisconsin she was an single, but here she is one of the many that struggle in society. This idea is portrayed in a quotation mark, "Work force and adult females hurried by in long, switching lines. She felt the flow of the tide of attempt and interest-felt her an weakness without rather recognizing the wisp on the tide she was" (18). It is now that she realizes that she belongs to the sea and that she is bound to happen her topographic point in it. The rapid motion of people does not allow reason and exposure of feelings. It is place characterized by shallowness and Carrie shortly acknowledges her insignificance within it. (Smith, 2010: web)

Carrie's topographic point in the urban sea is bit by bit changed with the added capital. Drouet helps her separate from the remainder of the crowd and when meeting the misses from her former work topographic point "Carrie felt as if some great tide had rolled between them" (59). Drouet's entreaty proves overpowering and Carrie shortly outputs to his seduction. However Dreiser does non render Carrie's seduction

straight; alternatively he suddenly shifts attending to Minnie, who is kipping at place dreaming of Carrie and herself in a series of crisis. In the dream the two adult females find themselves “by unusual Waters”, standing on “something that reached far out” (61) Minnie’s dream paints the funny bend Carrie’s life had taken one time accepting Drouet’s offer. Even though an initio she seemed swept by the sea she found her manner to the surface. This is merely the consequence of what Hurstwood noticed as being a strong point in Carrie: “She possessed an unconditioned gustatory sensation for imitation and no little ability” (112). She possesses a unusual adaptability to the ways of the metropolis and sometimes she pretends to make so in order to suit the forms of the capitalist society. (Smith, 2010: web)

Dreiser fills with dry item chapters 14-15 when depicting Carrie as insecure and afloat. In the presence of Drouet, who one time made her experience she had found a unagitated topographic point in a “sea of problem”, Carrie feels “all at sea mentally” (106) when discoursing Hurstwood. It is with farther dry turn, so, that Carrie is shown have owning a crewman chapeau when she meets her new lover in the park. The imagination of sea continues in the scene between Carrie and Hurstwood. Hurstwood wants to “immerse in” and expostulate with Carrie, but finds he “angling for words.” For Carrie the “floodgates” are unfastened, and she finds herself “still illogically floating and happening nil at which to catch”, “driftinga^|on a borderless sea of guess. “ (114-115) Hurstwood beats on against the current of Carrie’s indecisiveness. The imagination reveals Drouet’s purpose to demo the nature of adult male’s being in a universe of flux and resistless alteration. Man is dominated and controlled by the forces of nature. At those times when he most needs it, his ground wantonness him. (Balling, 1967) Besides Carrie, Hurstwood besides acknowledges that the environment has shaped him excessively. Not long after he leaves his place town to get down “downstream” with Carrie we are given the writer’s sentiment sing his determination: “Whatever a adult male like Hurstwood had been in Chicago, it is really apparent that he would be but an invisible bead in an ocean like New York. In Chicago, whose population still ranged about 500,000, millionaires were non legion” (214). “The sea was already full of giants. A common fish must necessitate disappear from view-remain unobserved. In other wordsHurstwood was nil”. This comment foreshadows the full battle Hurstwood gives from the minute he leaves the known Waters of Chicago.

Possibly the lone clip one manages to asseverate his individualism is when he attains capital and the ability to command the environment in which he lives. From the minute Carrie gets money she acknowledges that this is the lone manner she can last. Economic stableness is what she longs which brings with it societal security. “In the position of a certain stratum of society, Carrie was comfortably established-in the eyes of a starveling, beaten by every air current and puffy sheet of rain she was safe in a Alcyone seaport” (69). Dreiser uses the sea imagination throughout the full narrative demoing Carrie’s lasting impetus. She eventually has left the unsteady seas with “air current and puffy sheet [s] of rain” reach the seashore and a “halcyon seaport” (69) stressing the fact that with suited agencies one can get the better of the sea. (Smith, web)

Dreiser draws his imagination in the following chapters from barbarous nature. The vision of day of reckoning discoveries look in images of stormy conditions and “



darkening cumulonimbus ” pouring forth “ a rain of wrath. ” In the storm of his married woman’s barbarian green-eyed monster, Hurstwood is “like a vas, powerful and unsafe, but turn hovering and staggering without canvas”. Similarly, in the onslaught of Drouet’s find about her and Hurstwood and her aim find about Hurstwood ‘s matrimony, Carrie is shaken free from her forenoon of logic” and becomes “an anchorless, storm-beaten small trade which could make perfectly nil but impetus. Through such imagery Dreiser demonstrates his “realistic” doctrine, demoing his belief that adult male is simply an object battered about the dark forces of the natural existence. The ship, a conventional image of adult male’s impermanent but epic victory over nature is cast adrift and battered about mercilessly.

A Dreiser opens chapter 29 “the Solace of travel: The boats of the Sea” with a treatment of travel. To the untravelled, new topographic points are intriguing. Travel “consolations and delectations”. New things and topographic points to see are so intriguing that they cannot be neglected, and the head, which is a mere contemplation of centripetal feelings, succumbs to the inundation of objects. ” One forgets lovers, puts aside sorrow, and suspends impending jobs. Thus Carrie is fascinated by her entry into New York with its boats and main roads, and particularly the East River, “the first mark of the great sea”. (Balling, 1963: 59)

In Dreiser’s universe position such a drastic alteration in conditions is portion of the extraordinary flux of life. At one minute Carrie drifts along on stormy sea; the following minute she finds herself on the crest of a moving ridge siting toward success. Looking over her shoulder, she sees Hurstwood stealing beneath the stormy surface. In the urban landscape the sea of people seems endless. Some people are urgently seeking to remain afloat but others dare to trust for more and even dream of making the “halcyon seaport” -the promise of wealth and satisfaction. In Dreiser’s universe the paradigm “endurance of the fittest” is exemplifying for that specific trait that many “fish” deficiency: adaptability. This is what pushes Carrie to the pinnacle of success and what draws Hurstwood back into the deep Waters of humanity. The universe that Dreiser portrays is a ceaseless flux, a fluid, wide-open existence in which people are invariably lifting and falling – quality which he seeks to propose by the bunch of H2O images he employs in the novel, his infinite description of Carrie “floating with the tide” his summing up of Hurstwood in New York as “an invisible bead in the ocean”, and his assorted comparing of the metropolis to the sea. In such a universe the lone world is motion, the merely good is upward motion, the lone objects worth holding are those one cannot afford. (Lynn, 1991: 503)

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### **Nanotechnology for Water Treatment**

*To provide clean and fresh water to the living organism is the great challenge of 21<sup>st</sup> century. The decrease of the availability of clean water is due to both natural and manmade sources. Drought, Climate change, Population growth, Human activities etc. play great role in contaminating natural water sources. Nanotechnology is the branch of science which deals with systems in molecular or nano scale. One of the important applications of Nanotechnology is the low cost detection and treatment of impurities in water. The current advances in nanoscience and nanotechnology provide different methods to overcome the current problems of water quality. This includes the use of Nanosorbents, Nanofibres, Nanomembrane, Nano composites, Nano particle enhanced filtration, Molecular imprinted polymers, Nanoballs etc.*

“Agni and water are givers and sustainers of life, they are affectionate mothers, givers of all, giver of life, and they have healing powers”. The words from Rig Veda are very relevant in today’s world. Water is extra ordinary. From the awesome beauty of giant glaciers to the fragility of snow flakes, from the poetry of rain to the magic of mist, water is the most important input for survival of not only plant, human being, animals and other living being on the earth but also economic development and environmental sustainability (Bansil, 2004). We are on the threshold of a water crisis.

Comprising over 70% of earth surface, water is undoubtedly the most precious natural resources that exists on our planet. Out of which 97% of earth water supply is from the ocean, of the remaining 3%, 70% is locked in mountain glaciers and polar caps, and only remaining 30% is available for human use. Life on earth without water is non-existent. Although we human recognize this fact, we disregard it by polluting our rivers, lakes and oceans. Subsequently, at a very alarming rate drinking water become scarcer. Water pollution is a global problem, both developed and developing countries (Gopinath & Chandradasan, 2014).

The solution for water pollution does not come from one stream of science or engineering, now it’s a multi-disciplinary approach. The characteristics of wastewater depend upon the sources of its discharge. Sewages in general contain organic, inorganic and living matter. Nanotechnology enabled water and waste water treatment promises not only overcome major challenges of existing technologies but also to provide new treatment capabilities that could allow economic utilization of unconventional water sources to expand the water supply. This article gives a brief overview of the use of nanotechnology in the purification of water contaminated by toxic metal ions, organic and inorganic solutes, bacteria and virus.

Nanotechnology is the branch of applied science whose aim is to create devices, materials and systems through the understanding and control of matter at nanometer scale. Nanotechnology may be able to create many materials that have wide application in the field of medicine, electronics, biomaterials, energy production, optical fiber and Purification. Some of these applications utilize size dependent

properties of nano materials which relate to the high specific surface area, high reactivity, strong sorption, high strength, thermal stability, low permeability and high conductivity, which are rather different from the bulk counterpart (Richardson & Ternes, 2011).

About 2000 years ago sulfide nano crystals were used by Greeks and Romans and about 1000 years ago gold nanoparticles were used to produce different colors in glass windows. Concept of nanotechnology was first discussed by Richard Feynman, a renowned physicist in 1959 in his talk as “There is plenty of room at the bottom”. The term nanotechnology was first used by Norio Taniguchi in 1974. First reported nanoparticle was synthesized by Michael Faraday. Today nano phase engineering expands in a rapidly growing number of structural and functional materials including both organic and inorganic. Nanostructured materials can be classified according to its structure as zero dimensional (spheres) one dimensional (Nanowires, Nanorods), two (Nanofilms, Nanoplates) and three dimensional (Nanomaterials) (Madras, 2011) nanostructures. There are natural and synthetic nanomaterials. Some of the carbon based nanomaterials are Fullerenes, Carbon nanotubes and Nanobuds. Nanomaterials can be synthesized by either Top-down or Bottom-up techniques. In top-down bulk material is modified to desired size and shape by milling and grinding. In bottom up process using physical and chemical forces Nano scales are assembled into layer structure. Some methods of preparation of nanomaterials are sol-gel, thin film desorption, Chemical vapor deposition (T. Pradeep, 2007), atomic layer desorption, Nanolithography etc. Nanomaterials are already in industrial and consumer products, including Drug delivery system, stain resistant clothing, Solar cells, Cosmetics and food additives (improvement). Most nanomaterial research is centered on developing new uses for nanomaterials and new products with unique properties; but on the other side there is also significant concern regarding nanomaterials as environmental contaminant. Innovative use of nanoparticle for treatment of industrial and nonindustrial waste water is one of the potential application. Below we highlight some of the selected studies in this field.

The size dependent properties of nanomaterials are responsible for its extensive use in water and waste water treatment. Heavy metal ions (HMI) are one of the micro pollutant that represent an increasing environmental problem. The main sources of this are cosmetics, fertilizers and other industrial and household waste (Roy, 2010). The HMI cause various diseases and disorders such as nervous, reproductive and gastrointestinal. Among various heavy metals Pb, Cd, Hg, Cr and As are highly toxic (Pujol et al., 2014) (sharma, 2005). Heavy metals are major water pollutant and dangerous to both human and animal (B. Bansod et al, 2017). A number of techniques have been developed for heavy metal ion detection which include absorption spectroscopy, mass spectroscopy, voltametry and fluorescent spectroscopy. The development of simple, rapid, inexpensive, method is a challenging one which can be met by nanotechnology (Forzan s. et al, 2005).

Climate changes due to global warming leads to ice melt, sea level rise, increased evaporations. This makes sea water saltier and decrease the availability of fresh water. The rapid change in human life style over the years has constantly added pollutants to the aquatic system. Adoption of single method for water purification is

insufficient due to the threads faced by the conventional methods(Das, Ali, Hamid, Ramakrishna, & Chowdhury, 2014).

Nanomaterials developed by nanotechnology give immeasurable opportunity for water purification and detection of pollutants even in its ionic forms. Gold and iron nanoparticles are especially suited for removing inorganic heavy metals for waste water (S. Kar, R.C. Bindal, P.K. Tewari,2014). Nanomaterials coupled with other metals are also used in this area. This article gives a brief overview of the use of nanomaterials in the purification of water contaminated by toxic metal ions, organic and inorganic solutes, bacteria and virus. Nanosorbents, Membrane and Novel Molecular imprinting are discussed here.

Adsorption is a process in which pollutants are adsorbed on a solid surface. It's a surface phenomenon due to physical or chemical sorption. This can be explained by Langmuir, Freundlich, Halsey and Henderson models. The heavy metal ion is toxic and dangerous to eco system. High level cobalt cause nausea, vomiting and asthma. Zinc leads to poor growth, high level of Nitrate leads to blue baby syndrome. Most commonly used nanoparticle for metal ion removal are Al, Fe, and Ti. Fe (0) is used to remove As, Cd, Cr, Zn and Pb(Ponder, S. M.; Darab, J. G.,2000). Al is used to remove Cd, Cu, Pb and Hg ions (Pacheco, S.; Rodriguez, R. J., 2001). Al, Fe and Ti oxides are effective in the removal of organic pollutants like Dye (Red195 azo dye, Blue 19, Red 198) hydrocarbon (phenanthroline) and biological pollutant like viruses and bacteria.

The small size of  $Fe_3O_4$  nano sorbent was favorable for the diffusion of metal ions from solution onto the active sites of the adsorbents surface. The efficiency of  $Fe_3O_4$  can be increased by modifying iron oxide nanomaterials by covalent binding of 1,6 hexadamine on the surface of  $Fe_3O_4$  for the removal of  $Cu^{2+}$  from aqueous solution(Hao YM, Man C, Hu ZB,2010).  $Fe_3O_4$  hallow nanosphere effectively remove red dye. Carbon coated  $Fe_3O_4$  effectively remove organic contaminants. There are various iron oxide structures such as nano crystals, particles, cubes, rods wires and tubes. Novel 3D flower like iron oxide was synthesized by ethylene glycol mediated self- assembly. There are three iron oxide with flower like morphology they are  $\alpha-Fe_2O_3$ ,  $\mu-Fe_2O_3$ , or  $Fe_3O_4$  .It remove highly toxic As(V) and Cr(VI) from waste water(Zhong et al., 2006). Ti-Fe oxide nano adsorbent is a bimetallic oxide adsorbent. Its efficient an economical adsorbent for fluoride removal from water. Fluoride is essential for human skeleton system,but excess of fluoride cause fluorosis. Zr oxide and Fe oxide are used for its removal but its efficiency is very low. Fe-Ti oxide are of high adsorption capacity and low cost(L. Chen et al., 2012).

The adsorption capacity of nano $TiO_2$  and  $Al_2O_3$  are much higher than nano ZnO and CuO due to the higher surface area for the removal of methylene blue and As(V) (Zhan, Jiang, & Ma, 2014). 3D graphene has large surface area and porous structure which make them super adsorbent and catalyst. Its development is green, facile and of low cost. These are excellent adsorbent towards dye, organic solvents like n-Dodecanese. Tannic acid induced 3D graphene shows excellent anti-bacterial activity (Luo, Lai, Zhang, Liu, & Liu, 2016).

Carbon nano tubes like SWCNT and MWCNT are used to remove metals from waste water. MWCNT removes Cd(II), Pb(II), Cu(II) while SWCNT is good in removing dissolved organic matter(T.Pradeep, 2007).Dye which is extensively used in textile industry can be best isolated from water using metal organic polyhedral (MOPs)among which Cu<sup>II</sup> nanoballs are of good application. MOPs purify water by creating porous network accommodate guest molecule(Amayuelas et al., 2016).

Membrane technology has emerged as a significant development in water treatment. There are physical chemical and biological techniques for water treatment. Physical biological and chemical methods to remove organic and inorganic matters(sharma, 2005).In this technique we use selective permeable barriers with porous sized to permit the passage of water molecules but small enough to retain wide range of compounds dissolved in it. One of the biggest challenges in desalination is its high energy consumption. Low pressure nanofiltration membrane can be used for the pre-treatment of sea water to enhance system performance and reduce energy consumption.

In the application of polymeric membrane ultrafiltration(UF) and microfiltration(MF) are effective in desalination(X. Chen, Hong, Xu, & Ong, 2012),but these are not commercially and practically available(P.S. Goh, A.F. Ismail, B.C. Ng,2013).Other membrane techniques include dialysis, reverse osmosis, electro dialysis etc. Carbon nano tubes (CNT) are highly selective for size controlled separation of pollutants. Low energy consumption and self cleaning functions have made CNT membrane extraordinary over the conventional one. Smooth and hydrophilic inner core of CNT allow the spontaneous passage of the water molecule(M. Majumder,2005).Functionalized CNT is a precondition for CNT based water purification, here we add positive, negative or hydrophilic groups on the CNT surfaces(Das et al., 2014).

Oil spillage is one of the biggest contribution to the water pollution.CNT in macro/mesopore channel of ceramic membrane is developed to remove oil droplet from water.CNT is implanted on ceramic membrane by means of chemical vapour deposition(X. Chen et al., 2012). Mg Al-layered double hydride 3D sheet on polyacrylonitril porous nanofibrous membrane and the surface modified with cyclohexane carboxylic acid achieve high oil removing capacity. The efficient de nitrification of water was achieved by coating a polyether sulfone membrane with a hydrothermally synthesised LiNbO<sub>3</sub> powder(Xu et al., 2018).

The use of MIP for selective extraction of environmental contaminants also continued to grow(Shen, Xu, & Ye, 2013).MIPs are synthetic polymers made with specific recognition sites that are complementary in shape, size and functional group to the analyse of interest. In the presence of template the MIP are polymerised. The recognition sites mimic the binding site of antibodies and enzymes, for the encapsulation of molecules and pollutants. Because they are highly specific to the target analyses of interest, MIPs can be used to extract and isolate them from other matrix component in a complex mixture. MIPs have now been synthesised for a number of emerging contaminants and pesticides(Richardson & Ternes, 2011). These have improved features such as stability, effective cost and rapid fabrication.

Chromatography is a separation technique, MIP coated hollow fibres (MIP-HFs) have been developed combining MIP and Chromatography. Triazine an organic pollutant present in the water sample can be micro extracted using a thin film of toluene which is immobilised in the pores of the MIP-HF(Mart, 2016).Hallow fibres coated with functional polymers are used to extract organo chlorine pesticide and diethyl stilbestrol from milk.MIP have been reported for selective recognition of metal ions, Protein and bacteria(Iskierko, Sharma, Bartold, & Pietrzyk-le, 2016).Molecularly imprinted porous beads are used for the removal of copper ions(Bajwa et al., n.d.).

The TNT templates were efficiently imprinted into the matrix of silica through acid-base pairing nitration between TNT and 3-amino propyl triethoxy silane. Removal of TNT analyte create recognition sites on the walls of silicon nanotubes (Xie et al., 2008). There are lot of sensors are generated using molecular imprinting. Surface MIP on doped ZnS quantum dots are effective in treating pentachloro phenol(Xie et al., 2008). MIP in dendrimers are also studied extensively(Zimmerman, Zharov, Wendland, Rakow, & Suslick, 2003).High mercury level is harmful to our brain, heart, kidney and lungs. Inexpensive and gold nanoparticle based probes are used for screening Hg level in water(Darbha, Ray, & Ray, 2007).

In spite of the tremendous use of nanomaterials we should have enough knowledge about the safety measures of nano materials. Some of them are non-biodegradable, its disposal can be a problem in near future, all the produced nano materials are not free from the poisonous effect. The issues of water access, quality and availability are a global issue that requires urgent attention today. The small size of nano material makes their entry easy to living organisms. Nanoparticle like Zn, TiO<sub>2</sub> CNT etc. leads to lung inflammation and affect body immune system. It can enter our body through skin, inhalation and injection due to its small size. Through body fluids they can reach our internal organs. But in some cases like textile industry we cannot speak of the risk of nano textiles. Since textiles with silver nano particle eject less silver particle than conventional silver textiles(Mitrano et al., 2014). Due to the potential hazards of nanomaterials new technology should be adopted for waste water treatment.

Our mother earth is in a great need of clean and portable water. Nanotechnology provides (Gopinath, A., & Chandradasan. (2014) unique opportunity for the treatment of waste water. Even if some of the nanomaterials are still in the laboratory we can expect to have cost effective and reusable nanomaterials in the near future. I wish that nanomaterials become essential element in industrial and pubic water purification systems the coming years .The solution can come from the collaborate efforts of different groups of people including chemist, engineers, material scientist and policy makers who can adopt a multi-disciplinary approach.

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**Prognosticating the Current Scenario in S.T. Coleridge's  
*The Rime of the Ancient Mariner***

*Some writers anticipate the future events through their writings. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is a kind of presaging the present situation and also forecasting the future. By dissecting the events of the poem in to three sections, such as, incidents before calamities, the presence of Albatross and the aftermath of realisation, it can be interpreted that all these events correspond to the ancient, present and future scenario of nature respectively. Coleridge's says, "Water, water everywhere, / Nor any drop to drink", which becomes a universal truth. One-third of our earth is filled with water. Even calamities like tsunami and flood indirectly convey that there is lot of water available in nature. Still, drinking water becomes a major issue. As Vandana Shiva pointed out, this may become that exact time to shed 'Blood for Water'. This becomes an alarming threat to the entire world and it is in due time to preserve nature. The proposed paper titled, "Prognosticating the current scenario in S.T. Coleridge's The Rime of the Ancient Mariner", is an attempt to voice out the depleting state of nature.*

There are lot of works that acts as a foreshadow of the future. Current scenario has been predicted many centuries ago and even many contemporary writers are anticipating the future. In this perspective, Samuel Taylor Coleridge, a famous British poet, can be considered as one such writer who has predicted the present scenario in his poem *The Rime of the Ancient Mariner*. In this poem, a sailor narrates his experiences after returning from a long sea voyage. The incidents mentioned by the sailor have three major events. That is, the incidents that happened before the calamities in their voyage form the first part of his experience. The second part of his experience is where, the Albatross, which is considered to be a symbol of luck, reaches their ship and later it turns out to be a bad omen for the voyagers after killing it. All these incidents changed the mind of the mariner and he starts to realise his mistakes, which forms the third part of his experience.

In the first of the sailor's experience, the actual state of nature is portrayed. The events mentioned in that part is a usual happening in a nature-filled society. "The ship was cheer'd, the harbour clear'd/ Merrily did we drop/ Below the Kirk, below the hill, Below the lighthouse top." (Lines 21-24). Everything is at a right place and there are no interruptions in the natural happening. With lot of cheers from the people, the ship started to move from the harbour. The sea in which they are travelling is surrounded by natural elements. It can be noted through the lines, "Below the Kirk, below the hills" (Line 23). That is, that particular sea is surrounded by hills and so their voyage begins in a happy note by enjoying the beauty of nature. Their voyage remains a happy and a contented one until a particular day. This initial part of the sailor's voyage can be interpreted to the ancient age where everything happened without any destruction. Humans didn't disturb nature and so nature too didn't cheat us. The beauty of nature is not lost and this is where humans are attracted by nature. Nature, by its adorable beauty attracts the human mind and stimulates them to make use of it.

As humans try to occupy the place of nature, nature starts to ignore humans which can be seen in the later part of the sailor's experience.

The Mariner then continues his story which forms the second part of his experience. During this time, all the sailors are amazed to see a bird in their voyage. It is Albatross, a sea bird. Since it is the first bird they see during their voyage, they consider it to be a symbol of luck. They also look at it as a saviour. Along with the Albatross, all the sailors enjoy their journey. Albatross has accepted the food offered by them which it had not taken earlier. This can be compared to the present scenario. If 'Albatross' is replaced with 'Nature' and 'Mariner' is replaced with 'humans', the exact present scenario is picturised in the poem. Similar to the Albatross, "It ate the food it ne'er had eat" (Line 67), nature started to accept unusual things. Even though humans have a good relationship with nature, they started to dump something to nature and started to gain control over it. Without knowing that nature will show the effects later, humans enjoyed the presence of nature and goes the extent of killing it.

At once the Mariner kills the Albatross, all their happiness vanished. All the other sailors are furious with the mariner for killing the bird which they believed to be a good omen from God. This can be interpreted in such a way where 'sailors' can be compared with the nature-loving people and 'Albatross' with 'nature'. Nature-loving people like activists and environmentalists raise their voices against those who deplete the natural resources. Similarly, in this poem, other sailors are enraged with the mariner who had killed the Albatross. Even after the killing of the Albatross, the fog is cleared and the fair breeze continues and so at one point of time, they believed that the killing is justified. Their belief does not last too long, as they are trapped in a critical situation. Once nature is killed by humans, they must face the consequences. It is the present time where some environmentalists and nature-loving people are taking some initiatives to bring back the same beauty of nature. If it is not protected, then the same problem will occur in the future as similar to the sailors.

The mariner mentions that the ship suddenly becomes calm. The poet gives a hint in the line, "The silence of the sea!" (110). This is very unusual as the sea cannot be in a silent state. Through this, a reader can predict the unnatural happening that is going to happen in the forthcoming scenes. He also says, "As idle as a painted ship / Upon a painted ocean" (117-18). Once humans started to act against nature, the nature lost its originality. It indicates that in future, natural things may turn in to an artificial one. All the sailors are very thirsty even if they have abundant water in the sea. Similarly, water-crisis, which is a major problem in the present-day scenario may turn out drastically as mentioned in the poem in our future.

Water, water, everywhere,  
And all the boards did shrink;  
Water, water, everywhere,  
Nor any drop to drink. (119-22)

There is a plenty of water in front of them but they could not drink it and the men on the ship grow thirsty. They also faced a situation that they could not speak. Three fourth of our earth's surface is covered with water but there is still scarcity of water across the globe. This scenario is prophesied in this poem. Vandana Shiva in "Making



Peace With the Earth” says, “The more water we return to the hydrological cycle, the more water there is in our wells and rivers to provide for human needs” (p. 15). That is, the continuous movement of water should be there below, above and on the surface of the earth. Through this method, the ground water level can be increased, thereby becoming a remedy for water-crisis.

Meanwhile, when the Mariner sees what he believes is a ship approaching, he must bite his arm and drink his own blood so that he is able to alert the crew, who all grin out of joy. Their happiness does not last for a long time. On the deck of the ship, Death and Life-in-Death gamble with dice for the lives of the Sailors and the Mariner. The sailors begin to die of thirst. The ship can be compared with the nature as it is giving a disastrous effect because of the bad treatment. In future, humans will be standing like the Mariner who is surrounded by the dead Sailors. Once humans start to destroy nature, nature will start to take revenge. It is like a good friend to the one who tries to protect it and a worst enemy to the one who thinks to destroy it. The best example in the present scenario is the massive flood attack in the ‘God’s Own Country’, Kerala, during the month of August in the year 2018. Human being as a whole has started to go against nature and they try to live an independent life without nature. So, the nature also started its game to teach a lesson by showing its effects. This condition is anticipated in this poem many years ago and it has been a prophecy.

The problems did not threaten them for a long time. Once the Mariner realised his mistake, everything become normal. It is only in the Moonlight, after enduring the horror of being the only one alive among the dead crew that the Mariner notices beautiful Water Snakes swimming beside the ship. He is inspired at this moment. He has a spiritual realization that all of God’s creatures are beautiful and must be treated with respect and worship. With this realization, he is finally able to pray, and the albatross fell from his neck and sunk into the sea. Here, the Moonlight which gives him the mentality to look at the beauty of nature is nothing but the “Environmentalists”. In the current scenario, Environmentalists are laying a major role in protecting the nature. Their initiatives and participation are acting like a catalyst in inducing all other minds to look at the beauty of nature and also it made to realize that it is the prime time to protect nature. “Eco-Literature”, as a field, emerged in Literature, which attracts scholars from various fields to enter in to this area. Scott Slovic, in his “Ecocriticism 101: A Basic Introduction to Ecocriticism and Environmental Literature” says, “This is an elegant and fascinating definition, . . . possibly that art and scholarship might work together to guide audiences to more careful strategies for living on the Earth.” (p. 5)

The final part of his experience can be interpreted in such a way as if it is predicting the future state of our earth. If humans realise the importance of “Environmentalists”, so as the Mariner realises the “Moonlight”, then the future will be a flourishing one. The Mariner falls into a kind of stupor. When he wakes up, he finds that the dead Sailors’ bodies are reanimated by angels on the ship. Powered by the Spirit from the South Pole, the ship races homeward, where the Mariner sees a choir of angels leave the bodies of the deceased Sailors. After the angels’ chorus, the Mariner perceives a small boat where a Pilot, the Pilot’s Boy and a Hermit approached him. As they get closer, the Mariner’s ship suddenly sinks, but he wakes to find himself in the Pilot’s boat. The Mariner at last saves his own saviours. Similarly, when humans realise the

power and beauty of nature, everything will fall in a right place. If so, then nature will forgive all our sins. It is such a prime time to grasp the importance of nature and also to protect it. At last, in the poem, the Mariner is compelled to tell his tale to those he encounters. In this manner, S.T. Coleridge gives a hint to share the importance of protecting the nature. It is the duty of every citizen to work for the benefit of Mother Nature, which in turn will give benefit to us. A birds-eye view of the poem gives an explicit lesson that prayer is the greatest joy in life. But, the in-depth view of the poem reveals that realising the real beauty along with the prayer, will bring lot of happiness in life. Thus, *The Rime of the Ancient Mariner*, is a kind of portraying the present situation and a presage for the future.

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**Seeing the Sea as a Source of Salvation: A Nautical Analysis of Amitav Ghosh's *Sea of Poppies***

*Nautical literature focuses on literature spun around sea and maritime experiences. The sea has been a source of liberation and freedom to many people, both in life and fiction, which has been the representation of life. Sea navigation dates back to times immemorial and most of the stories have been spun around the central characters of men. Hence, nautical literature has been moulded with masculine culture and speaks about the adventures and maritime experiences of men. The present paper analyses the sea as a source of escape for a rural woman and her man of trust. The present paper narrows down to a work of fiction by Amitav Ghosh. The paper analyses Ghosh's *Sea of Poppies* and attempts to bring out how the sea is a source of escape to Deeti, a rural woman and her man of trust, Kalua.*

Nautical literature focuses on literature spun around sea and maritime experiences. The sea has been a source of liberation and freedom to many people, both in life and fiction, which has been the representation of life. Ample traces of nautical elements are available since the early eighteenth century. The nineteenth century too is a store house of nautical literature. This genre of literature houses stories in the sea, adventures, story of pirates and even biographies of famous and popular sailors and pirates. Moreover, these works show that the sea has been a source of escape, guaranteeing freedom and liberation, to some of the central characters. James Fenimore Cooper's *The Pilot* is the pioneer of this genre, closely followed by many novels like Walter Scott's *The Pirate*, *Robinson Crusoe*, *Moll Flanders*, *Roderick Random*, etc. Subsequently, many writers like Eugène Sue, Edouard Corbière, Frederick Chamier and William Glascock, innovated and explored the genre.

The novel *Sea of Poppies* spins around many characters of whom, the paper focuses on Deeti, a rural Bhojpuri woman and her man of trust, Kalua. The novel is spun around several characters, each having dimensions and perspectives of one's own. The present paper throws light on the character of Deeti, a rural Bhojpuri woman. She is married to Hukam Singh, an ex-service man, who is wounded in a war. He is addicted to opium. On the day of her marriage she is disappointed to see him using the drug. She, too, is forced to inhale the drug and she faints. The next morning she realizes that she her marriage has been consummated, not by her husband, but by a stranger. Slowly, it dawns on her that it is Chandhan Singh, her brother-in-law is the biological father of her daughter Kabutri. She gets used to the usual jibes of her brother-in-law and neglects them. Her husband often loses his health. Subsequently, Deeti realizes that she has to follow the ritual of Sati, if she has to escape from the taunts and physical assaults of her brother-in-law. Therefore, she sends her daughter to her relatives and gets prepared for Sati, when her husband breathes his last. At this juncture, she is saved by a low caste man, Kalua, who regularly drives Hukam Singh to the opium factory, where he worked. Circumstances culminate in the marriage of Deeti and Kalua. They both forge their identities and roam aimlessly, until they board

a boat which carries workers to a ship, the Ibis. This decision is not out of interest to enslave their lives, but in order to escape from a relative by name Bhyro Singh, who was instrumental in getting Hukam Singh married to Deeti. However, the desire for escape is put to test when Deeti realizes that she has jumped from frying pan to fire. Nevertheless, the paper analyses how the sea and the Ibis are sources of escape and liberty to Deeti and Kalua.

A general perception is that the womanhood of a girl is complete only when she is married and bears a child, for the continuity of the lineage. Every girl is prone to a pressure from the society, until she gets married. Literature has been an evidence to show that in life, the roles of being a wife and a mother always overlaps each other. A girl is pushed to wifhood and subsequently to motherhood, as a result of which she is denied a space of her own. Consequently, all women are portrayed as unidimensional in literature. They are inculcated with the images of epitomes of virtues and are unaware of the pictures of their real capabilities and qualities. A girl is brought up in a way which patriarchy demands of her and not what a woman demands of her life. In *Sea of Poppies*, when Deeti is given in marriage to Hukam Singh, she is enticed by the first picture she gets of him. She is so acquitted to distinguish his addiction to opium and the consequent intoxication from inoffensiveness. Ghosh writes,

As for Hukam Singh, she had been favourably impressed by his soldierly bearing, which was, if anything, enhanced by his limp. What she had liked better still was his drowsy demeanour and slow manner of speech; he had seemed inoffensive, the kind of man who would go about his work without causing trouble, not the least desirable of qualities in a husband. (20)

Only a shift in the mindset will repudiate the stereotypic image of women in a patriarchal society. This shift will help to create a considerable change by releasing the feminine sensibility. However, the release of this feminine sensibility, which has been fed in for ages, is highly challenging to every woman. Deeti realizes, the very next morning of her marriage, that her marriage has been consummated. Though the situation is unquestionable that Hukam Singh would not have been responsible for the task of her defloration, she remains silent. Ghosh brings out her thoughts saying, "It was useless, she knew, to be seized by regret now, on the very night when her fate had been wedded to his: it was as if the shade of Saturn had passed over her face, to remind her of her destiny." (22) Had it been Deeti's wish to sleep with another man, on the grounds of her disappointed nuptial knot, the society would condemn her. As Devi avers, "A man can satisfy his needs, either physical or intellectual or spiritual, at the cost of his own interests. Nevertheless, a woman has to abide by the rules and get confined to the narrow frame that the society has framed for her." (5-8)

From times immemorial, the female characters have been haunted by a doomed feeling which makes them confine themselves to an impounded world of their own. This, subsequently, results in boredom and alienation. As Beauvoir proclaims,

The tragedy of marriage is not that it fails to assure woman the promised happiness – there is no such thing as assurance in regard to happiness – but that it mutilates her; it dooms her to repetition and routine... And the worst of it is that her very devotion often seems annoying, importunate; it is

transformed for the husband into tyranny from which he tries to escape; ... In marrying her he obliges her to give herself entirely to him. (496)

A factor for admiration in every woman is that when exploring her inner psyche, a specially carved out niche is found, in which a perpetual search for value and truth is witnessed. However, Deeti's search is pathetic when she ponders on the identity of the man who had impregnated her. The author reflects her thoughts saying, "... who could have impregnated her if not her husband? What exactly had happened that night? When she tried to question her husband he spoke with pride about the consummation of their wedding." (23) The most grieving part is that her mother-in-law, being a woman, has been instrumental in deceiving Deeti. The latter knows that the former "would tell her nothing and spout many lies and soothing reassurances." (24) Though a woman of innocence, Deeti makes out that this practice of victimizing Deeti would be repeated again, with no hesitation, to prolong the lineage of the family and to pelt the impotency of Hukam Singh. Devi advocates the plight of women who are forced to be sustainers of the family lineage saying, "As per the Hindu mythology, the intention of God creating a woman is to support a man and to procreate. She has to be a facilitator of his progeny. Other than the lead roles of continuing his lineage and supporting him in his obligatory duties, the power bestowed in a woman does not sound significant." Deeti feels, "that her mother-in-law had every intention of ensuring that whatever had happened on her wedding night would be repeated; that she would be drugged and held down, to be raped again by the unknown accomplice." (24)

A woman has to struggle a lot in a patriarchal society to outstrip the narrow confines. The conventional belief in Hindu mythology speaks about the relationship of a husband and a wife as the Ardhanareeswara – where a man and a woman are equal. However, the mutual understanding of a husband and wife can be established only on the grounds of mutual respect and love. As Devi propagates, A man and a woman, though married, cannot be husband and wife, until they love each other from the depth of their hearts. Both of them need love and warmth from each other.

Being a normal human being, a woman would have an intuition to escape such circumstances in which her virginity and individuality is put to test. In the case of Deeti, she has to escape not from her husband who does not show her any concern or love, but from Chandhan Singh, her brother-in-law and biological father of her daughter, to escape from his taunts and sexual abuses, because "He cornered her inside the very room where her husband was lying supine on his bed." (105)

The plan to escape brews up in her mind and takes a form. Though she often sees the apparition of a "tall-masted ship, at sail on the ocean," (1) and though she knew that "the apparition was a sign of destiny," (1), she has no intention in boarding the ship or leaving the place. Nevertheless, the picture of the ship she sees fills her mind, as if heading her towards a destiny which she has longed for. The author writes, "... her foreboding sprang from a certainty that this turn of events was somehow connected with the ship she had seen; it was as if the very wind that was bearing it towards her had blown a draught up her spine. (17) When she sees the apparition, though bewildered, she draws a neat picture of it in her mind. Ghosh says, "... her eyes suddenly conjured up a picture of an immense ship with two tall masts. Suspended

from the masts were great sails of a dazzling shade of white. The prow of the ship tapered into a figurehead with a long bill, like a stork or a heron.” (4) Ghosh brings out the element of surprise through the character of Deeti, when he makes the readers realize that she has never been to the sea or never seen a ship, but sees the apparition of one which seems to be her vent to all sufferings of her marital life. He writes, “She had never seen the sea, never left the district, never spoken any language but her native Bhojpuri, yet not for a moment did she doubt that the ship existed somewhere and was heading in her direction.” (4) Deeti feels that the ship “was like a great bird, with sails like wings and a long beak.” (5)

Deeti knows her life has to end with the ritual of Sati, when Hukam Singh passes away. She sends her daughter Kabutri to live with her elder brother. Here, again a boat plays a role in Deeti’s life. When she sends her daughter with some relatives, she feels that the boat which takes her daughter away from her is an end to all relationships. The author says, “When the boat sailed away, with Kabutri in it, it was as if Deeti’s last connection with life had been severed.” (107)

The day arrives when she has to give herself up to the custom of burning herself alive in the funeral pyre of her husband. All arrangements are made; she almost faints and is half dragged and “half carried” (119) and is “brought to the pyre and made to sit cross-legged on it, beside her husband's corpse.” (119) It is at this juncture that Kalua, a low-caste man, who regularly drives Hukam Singh to the opium factory, where he worked, comes to her rescue. He lifts her up and flees soon, aboard on the raft he has made by now and Deeti feels that she is in the netherworld, “on the Baitarini River, in the custody of Charak, the boatman of the dead. Such was her fear of what she would see that she did not open her eyes: every wave, she imagined, was carrying her closer to the far bank, where the god of death, Jamaraj, held sway.” (120) This thought is caused owing to the deep probe into her psyche which is impregnated with the mysteries of her future, the inner turmoil, and the chaos inside the mind. The inner struggle shows Deeti’s arriving towards a more authentic way of life than the one she is subjected to, where she is denied love, care and concern.

Deeti surrenders herself to Kalua, who plays the role of her redeemer. This capitulation, on probing deep into it, shows that it is a sort of self-surrender. This situation is an outcome of the struggle between involvement and detachment. It displays a psychological perspective in which Deeti wants to detach from the situation of alienation to surrender herself to a situation of belongingness, where she is loved. This sense of belonging is a psychological perspective which helps in balancing the mind in a stable manner. Ghosh brings out this feeling of belongingness saying, “...she could hear the whispering of the earth and the river, and they were saying to her that she was alive, alive, and suddenly it was as if her body was awake to the world as it had never been before, flowing like the river's waves, and as open and fecund as the reed covered bank.” (120-21)

Both Deeti and Kalua, see the water as their source of salvation from the incidents of the past. They have to go a long way to escape from the hands of Chandhan Singh and other villagers, who would be on the hunt for the low-caste ox man for having abducted a woman of the higher caste and a widow, who has escaped the ritual of escaping Sati, thus bringing dishonor to the family. Ghosh writes, “Both Deeti and

Kalua knew that their best chance of escape lay in travelling downriver, on the Ganga, in the hope of reaching a town or city where they would be able to disappear into a crowd.” (127) they face many hardships en route to their source of salvation, when finally they come across a boat which carries people for the slave trade. Though not interested wholeheartedly, Deeti and Kalua plan to join the group on the boat, so as to escape from the eyes of a distant relative of Hukam Singh. In the words of the author, Kalua “was without any hesitation now that he swept Deeti into his arms and strode through the water, towards the pulwar.” (151)

... so she was among the first to come upon the rowboats that were moored around the camp's jetty: the scream that broke from her lips – nayyá á gail bá! – was such as to freeze your liver, and by the time its echoes had faded, there was not a soul in the campsite who was still at rest. In twos and threes they came creeping out of their huts to ascertain that the boats were real and that this was indeed the day when they would take leave of the camp. (238)

As Kaur says, the society lays down the patterns of life for a woman much before she takes birth by conceiving fixed identities for her. It confines her existence through binary divisions between the general conception of men and women defining her as feminine as opposite to the masculine, the characteristics marked in the formation of gender by society. Often, the society forgets that every woman has an inner psyche and a space of her own, where she frames her own individuality. The isolation of a woman from her family does not make her apathetic towards the rest of the society. This isolation is a means of reestablishment of her ideals, her individuality and a space for her individually, culturally, socially and financially. The society has always treated a woman on the basis of gender and sexual reservations. Kaur advocates that in fiction, “Women characters are depicted as shattering their fixed cultural and gender identities while stepping into the post modern diasporic world of fluid selves where they learn to cope with different cultures. (837-45) This is what happens with Deeti, when the sea serves to be her source of salvation.

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**Kochi as a Self Portrait: Nautical Art at Kochi-Muziris Biennale**

*The spatial and representational aspects of the sea are re appropriated and remained for the exhibition space and presented as Ergodic texts at Kochi-Muziris Biennale (KMB). The coastal Geography of Kochi had a major role to play at the KMB owing to its unique history, multiplicity and heterotopic nature. KMB plots a space of possibility, encouraging a journey that reveals Kochi itself as a Biennale of our collective making and the presence of Sea plays an unavoidable role in it. This paper attempts an analysis of the performance of 'the Sea' as a literary text as featured at the various exhibition spaces such as the Kochi-Muziris Biennale. It looks at KMB as a self-portrait of Cochin coast and its nautical experiences resembling the spirit of the painting Las Meninas by Diego Velázquez.*

As KärenWigen writes, "No longer outside time, the sea is being given a history, even as the history of the world is being retold from the perspective of the sea"(717). Across historical periods and cultures the impulse to represent the Sea persisted and has resulted in a huge corpus of 'sea narratives' in the form of letters, diaries, films,, fiction, poetry, plays, travel writing., scientific write-ups etc. "These forms have captured the diverse ways in which humans interact with the sea, from representing it as a space of danger and the unknown, a space of possibility and potential, and a site of conflict and contest"(Charlotte Mathieson 2).A more contemporary form of artistic discourse is the Installation Art which are gaining popularity.

Biennale, Italian for "biennial" or "every other year", is any event that takes place once in two years. The term, popularised by the Venice Biennale (1895), is commonly used within the spheres of art to describe large-scale international contemporary art exhibitions. Since then, it has since been used for various events related to art and architecture such as the "Biennale de Paris", "Kochi-Muziris Biennale", the Berlinale (the Berlin International Film Festival) and Viennale (International Film Festival of Vienna). The Kochi-Muziris Biennale, an initiative of the Kochi Biennale Foundation (KBF) with support from the Government of Kerala, is an international exhibition of contemporary art held in Kochi, Kerala. In 2012, when Kochi hosted the first edition of KMB, it was the first Biennale of its kind that was held in India. Beginning 12<sup>th</sup> December 2012, India's First Biennale curated by its founders Bose Krishnamachari and RiyasKomu, made an impressive statement leading to the declaration of Kochi as the Biennale City. Not only has it initiated Kochi to the recognised centres of Indian contemporary art but also attracted the contemporary art world to Kochi. Spanning duration of three months, India's First Biennale showcased art from all over the world, featuring 80 artists (with nearly fifty per cent foreign artists), site-specific works and a sustained education programme. Following its success, a second and a third edition were staged in Kochi themed *Whorled Explorations*, curate by Jitish Kallat, and *Forming in the Pupil of an Eye*, curated by Sudarshan Shetty, and saw a more focused approach and larger viewership.



The exhibition is curated across the spaces in Kochi, Muziris and surrounding islands, with shows being hosted in existing galleries and halls; site-specific installations in public spaces, heritage buildings and disused structures. Indian and international artists exhibit conceptual artworks through a variety of media including language, visual media, painting, sculpture, new media and performance art. With installation art the viewer is surrounded by and can become part of the work itself.

At the 3 editions of KMB, particularly the 2<sup>nd</sup> edition titled ‘*Whorled Explorations*’ curated by JitishKallat, the sea was an intangible presence and its slow but steady waves seemed to carry the viewer through the labyrinth curated to allow an exploration of human experiences past and its whirling repercussions. *Chronicle of the Shores Foretold* by Gigi Scaria, *Kalapani: The Jahaji’s Middle Passage* by Andrew AnandaVoogel, *The Column* by Adrian Paci, *Touch* by Janine Antoni, *Wave II* by IqraTanveer, *Erasure* by Dinh Q Lee, *Descension* by Anish Kapoor, *Iceboat* by NehaChoksi, *Metal Graves* by Shumon Ahmed and *Dyed Burlap* by Manish Nai are some such examples of artworks pertaining to the sea and coastal experiences.

A complexity peculiar to Kochi is its cultural layering. Centuries of waves of migrations, global trade links and colonial rule has left its footprints on this locale in more than one way making it a Heterotopia. Kochi and its island has been shaped and enriched by the sea in more ways than just the geographical sense. The sea has shaped its language, its art, its socio-cultural history and performances which is precisely the reason which took the coast and islands from a maritime trade hub to be the Tourists’ h(e)aven. The sea has been an ever-present live witness to the scores of history written into its pages. Just like in J.M Synge’s play *Riders to the Sea* it is an invisible force which shapes the destiny of all of Kochi.

The most substantial re-appropriation for the exhibition space would be IqraTanveer’s *Wave II* which captures that which cannot be captured – the ocean. The installation is a rectangular transparent container filled with water that is placed in a tailored opening in the wall: Within this frame, waves move vigorously, constantly altering the surface of the water and the light that filters through it. According to the artist, it is the duality of elements such as light and water, their existence “both as objective entities in thought and constantly shifting phenomena in the world” that interests her. (*Short Guide* 75)

*Kalapani: The Jahaji’s Middle Passage* is an installation by Andrew AnandaVoogel which excavates the stories of displacement and detention. Memories of the violent departure and exile of Indians (including his own ancestors) who were forcibly shipped to the Caribbean as plantation labourers in the early 19<sup>th</sup> century form an important part of Voogel’s work. Featuring official documents that state the arrival of Voogel’s great grandparents to Guyana as indentured labourers along with a video-an abstract, dream like vision of waves crashing on the coastline. As the catalogue for *Whorled Explorations* puts it,

Rendered soft and indistinct, the projected image slowly reveals itself once the viewers’ eyes adjust to the darkness around. The undulating movement of waves combines with the stillness and silence of the gallery space to create an intensely

meditative, almost therapeutic atmosphere: A space to piece together fragmented memories of our past as also a site to revisit the trauma of those who suddenly found themselves stranded on alien shores. (*Short Guide*167)

In *Erasure*, Dinh Q Lê evokes the trauma and desperation of millions of people from across who had set sail to escape violence. The installation includes a broken fishing boat and debris arranged on a floor covered with photographs: Flickering within this sea of memories is the video of a replica 19th century ship, such as the one used by European traders and explorers, burning on a beach. Lê here connects contemporary debates around immigrants and asylum seekers to a long history of travel across the seas . . . invoking innumerable stories of violence, displacement and personal rupture that continue to unfold around us. (*Short Guide* 125)

*Iceboat*, an emotionally charged installation, Mumbai-based artist Neha Choksi tussles with questions of time, the erasure of the self and nature's capacity for renewal. In *Iceboat* Choksi, dressed like a renunciate, rows a boat made of ice until it melts, releasing her into the water's womb. "Viewed in Kochi, the sea breeze adds another layer to this work— exhuming narratives of doomed voyages of the past, the many sunken expeditions that define a coast as much as the ones that made it."(artsandculture.google.com).

Anish Kapoor's *Descension* destabilises our experience of the solidity of the ground we stand on. Placing a whirling water vortex in the centre of a room facing the open sea at Aspinwall House, cleverly invokes multiple significations including an existential crisis, a inevitable gravity and force of the nature and a tangible sense of the terrors of the open waters. "In its state of flux and motion, 'Descension' confronts us with a perpetual force and a downward pull into an unknowable interior" (*Short Guide* 99).

*Chronicle of the shores foretold* by Gigi Scaria is about the holes made in time. The Sea/river here, symbolically flows through the holes of a gigantic bell fixed on the shore. This installation brings together a conversation/meeting point for the past and present and represents the history of shores.

An untitled installation by Subodh Gupta, featuring a boat loaded with old everyday household items, inspects the liminal space between belonging and un- belonging, displacement and homelessness in the face of a natural disaster. The boat suggests notions of migration and survival, a microcosm of the entire existence of a person – basic needs and worth of material possession thrust upon which he has set sail. Here what the artist tries to achieve is a sense of containment.

The peculiarity of an art installation, featuring the sea and the particular experiences pertaining to maritime lives, in a setting such as Kochi is in its self-reflexive nature much like the famous *Las Meninas*. *Las Meninas*, painted in 1656 by Diego Velázquez, is considered to be one of the best and most intriguing paintings of the baroque era for its unique composition. Highly elaborate, it challenges the perceptions of illusion and reality, the painting also reinvents the status and involvement of the subjects and the audience. Instead of painting a portrait of his subject, the *Infanta Margarita*, a five year old princess who was the daughter of the

Spanish King Philip IV and his wife Mariana, Velázquez chose to portray the entire scene including himself.

Fort Kochi is coastal space with immense colonial history and is moulded by the memories of those experiences. A discourse on nautical experiences and colonial history is thus a dialogue between the past and the present through the medium of the represented forms of the sea thereby communicating the trauma and precarious existence of the affected lives in the liminal spaces of political and cultural boundaries. The representation of the Sea here, at this particular geo-political location, then acts as a text that politicizes the experience of the people and portrays the story of the land itself. If KMB is painting the picture of nautical experiences, it does so by including within the frame the entire setting along with the painter to achieve a heightened self-reflexive discourse generation.

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**Rain as Ultimate Healer: The Theme of Redemption  
and Rebirth in Kamal's *Perumazhakkalam* (2004)**

*Nature is made up of 5 major elements known as Panchabhootas. Pancha Bhoota or Pancha Maha-Bhoota, five great elements/ physical elements, according to the Vedic texts, is the basis of all cosmic creation. These elements are Prithvi ( Earth), Jal (Water), Agni( Fire), Vatu(Air), A akash( Aether). These elements have different characteristics and these also account for different faculties of human experience. The possibilities are endless when it comes to symbolism, especially of the panchabootas. Whenever you begin reading a book or watching a TV show/movie, anything normal is far more intentional in the crafting of a story. Weather is not just weather. Rain, manifestation of Jala, for example, has many different meanings. It could represent a cleansing rebirth, a dark depression, or even destruction. This paper proposes to evaluate how Kamal's National Award Winning Malayalam movie 'Perumazhakkalam' (English: The season of heavy rains, 2004) has adapted the presence of rain at par with the main protagonists: Ganga and Raziya. It acts as a symbol of forgiveness, freedom and redemption in this story and it is portrayed as the ultimate healer. The rain metaphorically cleans a murderer's hands from blood and gives a new life to him. Torrential rain in almost every frame of this movie is often used to create a sense of foreboding, a travel through the pains of the lead characters, or impending disaster.*

Nature is made up of 5 major elements known as *Panchabhootas*. Pancha Bhoota or Pancha Maha-Bhoota, five great elements/ physical elements, according to the Vedic texts, is the basis of all cosmic creation. These elements are : Prithvi( Earth), Jal(Water), Agni( Fire), Vayu(Air), Aakash( Aether). These elements have different characteristics and these also account for different faculties of human experience. Our quest of the world and beyond starts from the point of analysing the panchabhutas (five elements) as the life force at the macrocosm and microcosm level.

The possibilities are endless when it comes to symbolism, especially of the panchabhutas. Whenever one begins reading a book or watching a TV show/movie, anything normal is far more intentional in the crafting of a story. Weather is not just weather. Rain, manifestation of Jala , for example, has many different meanings. It could represent a cleansing rebirth, a dark depression, restriction or even destruction .Rain has a natural gloomy feeling to it, a feeling that dulls emotions. Rain makes a lot of disturbing noise when it comes crashing down. Its deafening noise kind of kills the romance. It can represent ruthless, inconsiderate, uncaring iciness. So that can be a great comparison to a character, situation or theme in a story, especially if it is raining at that time. Rain has obvious links with the tears of God, angels and Man. 'I'll do my crying in the rain' is a typical lover's lament. In one Biblical account, standing in the rain was seen as a sincere sign of repentance. The ministry of John the Baptist wouldn't have been as significant if rain hadn't fallen to create the River Jordan and other rivers and streams and brooks as well.

Water is life. Rain brings an abundance of it bringing the dead and dry lands back to life. Rain can also be seen as a cleansing agent that purifies the atmosphere after some disaster. The rain is refreshing after a drought or a period of scorching heat. Rain is a symbol of time, season, and a new beginning. Rain, like other forces of Nature, is a constant reminder that we human beings are part of nature and thus can never be master of it. It makes no difference or distinction between the Queen and the pauper. Rain beats them alike and soaking wet thus offering us a great lesson about social justice. Usually rain in literature and in movies accompanies a sad, melancholic, introspective or nostalgic state of mind, portraying nature as partaking of human feelings or emotions, which is called "pathetic fallacy". In many cases rain may be used to herald some dramatic event.

This paper proposes to analyse how director Kamal's National Award Winning Malayalam movie '*Perumazhakkalam*' (English: *The season of heavy rains*, 2004) has adapted the presence of rain (as a technique of pathetic fallacy) at par with the main protagonists: Ganga and Raziya. Rain acts as a symbol of forgiveness, freedom and redemption in this story and it is portrayed as the ultimate healer. It metaphorically cleans a murderer's hands from blood and gives a new life to him. Torrential rain in almost every frame of this movie is often used to create a sense of foreboding, a travel through the pains of the lead characters, or impending disaster. Rain is portrayed as 'the leveller' who offers a great lesson that no matter what the religion, culture or social background, the only thing that binds human beings together is love, compassion and forgiveness.

This sentimental movie starts at the gloomy note preparing the viewers to be ready to travel through the pains of the lead characters: an innocent Brahmin girl Ganga (Kavya Madhavan) and a young Muslim girl Razia (Meera Jasmine). The presence of a drizzle or downpour in almost all the significant scenes of this movie helps the audience to identify with the pains of female protagonists. Everyone cries especially Raziya in a bit loud fashion and Ganga, more subtly. Nature cries with them and the audience does too, when they identify with the characters.

Akbar (Dileep) is happily married to Raziya. Akbar goes to Saudi Arabia for employment. There he befriends Raghu Rama Iyer (Vineeth) and John Kuruvila (Biju Menon). The three become good friends. Akbar loans some money to another Indian named Haneefa working with them. Haneefa absconds with the money and all efforts to get back the money goes in vain. During a fight with Haneefa, Akbar hits him but misses and accidentally kills Raghu. He is now facing the death penalty. The movie deals with the repercussions of the murder of Raghu Rama Iyer in Saudi Arabia. Under the Shariath Law, Akbar is found guilty and is condemned to be beheaded for the crime committed. The judgment is revoked only if the deceased one's wife, Ganga forgives the murderer. Raziya, Akbar's wife, is caught in this agonizing situation. The only way for him to escape the penalty is to obtain a letter from Raghu's wife Ganga that she pardons him. On the other side, Ganga is inconsolable, and forced to accept the humiliating custom bestowed on a very traditional, orthodox Hindu woman. She is condemned to the barbaric rituals that attend her widowhood. (She is given a ceremonial bath, dressed up as a bride, and systematically divested of every symbol of her marriage, wiping the sindoor from her forehead, breaking of bangles by

banging the wrists together and donning the white garments for the rest of her life). Ganga can never pardon Akbar.

Things are getting tough for both women as their dream is shattered especially for Raziya who still lives with her aged father Abdu. Raziya has hardly eaten a morsel and is a pale shadow of her former self; she never sleeps thinking of the horrid conditions her husband must be undergoing in jail. To add to the nightmare, she must still take care of her young baby while brushing away the lecherous advances of her cousin who attempts to take advantage of Raziya's helplessness and vulnerability.

Raziya thinks all doors are closed; Akbar's roommate John (Biju Menon) visits them from Saudi Arabia. For Raziya, a ray of light and a door of hope is opened after conversations with John about Shariat Muslim laws. Raziya is willing to clutch at any straw to save her husband's life. Raziya and her father travel from Calicut to Palakkad to meet Ganga to plead for mercy and obtain such a letter from her. Ganga's in-laws refuse to let her meet Ganga but Raziya persists. She finally meets Ganga when she is visiting the temple, but Ganga is confused and leaves the scene. Ganga is in a dilemma whether to pardon the person who murdered her husband, the sole breadwinner of her family, leaving her a widow and her child fatherless..After trying so many times and getting humiliated and beaten up by Raghu's family and thrown out from the community compound by Raghu's relatives; Raziya loses her confidence in humanity and returns to her village. At the same time, after overnight self-introspection, Ganga convinces herself that a human life is solely dependent upon her mere signature. She finally realizes that she must pardon Akbar, so that he can be exonerated and given a fresh lease of life but Raziya has left for her home by then. Realizing that pardoning Akbar could lead to ostracisation by her community, Ganga braves the situation and with the help of a local priest visits Raziya's house and signs the letter of pardon to save her husband's murderer. When she returns home, she is thrown out of her home by her in -laws and the community.

The heart-rending and gripping climax will leave many wiping the wet skin under their eyes. Akbar returns after serving a seven years sentence and the family goes to meet Ganga who now makes a meagre living in a hut, selling savouries made at home. The children of the families bond with each other oblivious to the relationship between their parents. Kamal's offbeat movie, *Perumazhakalam*(2004) is the extremely poignant tale of two women who live in the different corners of the state of Kerala connected by the Kalpaathi River. One has lost her beloved companion and the other travels beyond her comfortable living perimeter to save her soul mate despite his inexcusable crime. The movie is based on a real life incident that has happened in the Middle East.

This movie instills values which are lost somehow in the busy chase of life among the deserts, where seldom one gets the view of oasis. Contrast between the dry dreary desert in gulf (where friends fight) and the monsoons here (where enemies forgive) is beautifully blended into the story. One of the most powerful scenes comes at the end when Akbar and Raziya visit Ganga and all three watch their kids playing together. This is a masterstroke of irony. It is indeed an amazingly powerful film which gives a message to save humanity during these sordid times, told with utmost sincerity and

restraint without over-melodrama. One is reminded of these quotes from the Holy Scriptures:

And verily, whosoever shows patience and forgives, that would truly be from the things recommended by Allah (42:43) If you want to see the brave, look at those who can forgive--Bhagavad Gita. Therefore, I tell you, her many sins have been forgiven - for she loved much. But he who has been forgiven little loves little --Luke 7:47 Meera Jasmin has portrayed Razia's grief, desperation, and strength flawlessly. Kavya Madhavan commands ovation for the portrayal of sadness, confusion and fear on Ganga's face and the silent conflict in decision. She excels as a young Brahmin widow who is cloistered after her husband dies, and who lives in an atmosphere that is suffocating, her grief, her anger, her pleasure (almost) when she learns that the man who killed her husband has been condemned to death, and finally her pity which leads to the redemption of both the main characters in the form of forgiveness. She is the widow in charge of a super power - the power to give or take the life of a human being. She is the rain, which can give life or destroy completely. The characters go through so many emotions and dispositions just like the various moods and temperaments of rain. It is the rain in the background which moulds all these elements into a cohesive whole.

Talking about the symbolism of weather in this movie, everything is connected. What makes every shot really powerful is the presence of rain. It is not used just for providing a dreary back drop which can subtly endear us to the characters or tragic circumstances but as a foreshadowing technique. The gray clouds building up in the distance creates a sense of impending disaster and ultimately the downpour symbolizes freedom-freedom from tears, freedom from fear, freedom from stifling traditions and freedom from all bondage.

Everyone would have experienced the mystery, magic and the multitude of moods that monsoon evokes, be it romance, melancholy, happiness or nostalgia. In *Perumazhakalam*, it plays a big role because it paints a complete picture of human emotions. Rainy scenes are often repeated with an excellent soundtrack and picturisation so much so that the monsoon casts its spell on the audience. The different moods of the movie are perfectly synced with the emotions that rain evokes. The rains are present in every scene - as mist, drizzle and downpour. It rains as the characters fall in love, when both the female protagonists grieve over their love, and manifests in all its terrifying glory when tragedy strikes in their lives. The rain-drenched visuals and songs helped add an air of mystery to the scenes and reflect the melancholy mood. The rains are a witness to Raziya's undying resolve and Ganga's emotions as she traverses love and loss in her life.

'Symbolism' is comparison between the abstract and the concrete with one of the terms of comparison being merely suggested. This suggestiveness is the main characteristic of this movie, where weather is used to philosophically interpret the ambiguity of life. It awakens by law of association, certain responses in the viewers' mind through use of associations and emotional suggestions rather than by plainly describing what actually happens. Kamal uses a technique which is beyond the ordinary standards of measuring the depth of human feelings. The different nuances

of rain represent the different phases of life and give us a peep in the inward working of the characters' minds.

*Perumazhakalam* is a haunting movie. Just like its English name implies, 'While It Rains Hard', most of the movie takes place in rainy, gloomy or wet sunny days during rain-drenched monsoon season. Rain itself is one of the key characters in this emotionally powerful film where women are weeping behind the doors knowing that their soul mates are no more or waiting to be executed. It is an emotionally draining yet enriching movie about the terrible anguish that strikes Raziya and Ganga's lives and how they beat the odds. While the background constantly lashes with heavy rainfall, we cannot afford to relax even for a while as our attention gets constantly riveted to the scenes of Raziya's pleas and Ganga's battle with her own conscience. When the whole world shuts its eyes towards Raziya's plight, it is the rain in the backdrop that embraces and emboldens her. For the audience, the rain signifies Raziya's tears and resonates her emotions. The emotions in the air are overwhelming leaving the audience with moist eyes. The movie's biggest support is provided by the rains – it is incessant and colors the palette of the movie. Whether it glitters in the sunlight in the beginning, or is overcast by the clouds of sorrow that befall the characters, the rain is there, permeating everything that is seen or done. It's as if Nature herself is celebrating and / or grieving along with the characters. It is like undergoing a catharsis, and the viewer comes out feeling a slightly better person than when he went in. The movie captivates an audience who always feast on tears. The title of the movie aptly means the Season of Incessant Rain because it rained heavily in the heart of every character Kamal showcased in this movie. The artistic use of the symbolism of rain has a hidden significance: the exact portrayal of the grittiness of real life and the ultimate human predicament

The rain very well coincides with the rain of tears in the mind of Raziya and Ganga. After the rain is over, the rain in the lives of Raziya and Ganga is also over. Raziya gets what she wants and Ganga attains salvation. The suggestive power of rain used by ace director Kamal as a technique of expression very well reflects the complicated personalities of the heroines. The symbol of rain is used in various other Malayalam movies to signify an array of emotions: peace, love, despair, hope, anger; or to create the impression of an overwhelming deluge, or the irresistible force of life and death. Some of them are:

*Ennu Ninte Moideen (2015)* Entwining eternal love in timeless rain. *Mazha (2000)* Exploring the music inherent in rain. This movie magically captures the invincible thread that connects rain, love and music. *Beautiful (2011)* Exemplifying sensual allure where rain was used to bring out the emotions of love, lust and loss. *Vyshali (1988)* The symbol of rain as a harbinger of happiness and heartbreak. The anticipation of rain throughout *Vyshali* is rewarded by the downpour in the final scene of the movie. It's the need for rain that drives the movie. In the end when it starts drizzling, everybody is overjoyed but for *Vyshali*, the rain becomes the symbol of her broken heart.

Kamal's *Perumazhakkalam* has been remade into Hindi as *Dor* by Nagesh Kukkunoor where Ayesha Takia, Gul Panang and Sreyas Talpade played the pivotal roles. All the tear-filled eyes in the screen shots leaves a lump in the throat, or a



wetness to the eyes not because they are hammering you on the head with how devoid of joy their lives really are, but makes one realize how empty is the life of mankind without love, mercy, forgiveness. Water becomes a key image in this movie: coastal shores, boats floating over rain shimmered rivers, beautiful front-perched houses on river shorelines, the Kalpathi River that connects the places where the two protagonists live and the incessant rain.

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**The Therapeutic Flow of the Aqua:  
Exploring the Blissful Poetic Psyche in Water Poems**

*Water is the key ingredient for the creation and sustenance of life on Mother Nature and no wonder it had left its indelible mark upon the creative human mind. Art, especially poetry had come under the terrible influence of the deep yet tranquil watery world. The water with its myriad reflection of colours, its universally divergent spaces of existence and its unique yet shifting patterns in the form of waves, ripples and linear flow had come to act as recurring patterns in poetry, representing the psychic landscape of the poet and the world she/he inhabits. The human psyche is an inner world that is at the same time deep and complex making it one of the toughest structures to master. Being a significant element on earth, the water has a significant role in mentoring and painting ideas emerging from the conscious and as well as the unconscious zones of the human mind. This paper attempts to traverse through a few select poetic discourses on water and tries to mark out how water with its universal presence had indeed crafted the poetic vision, philosophy of life and even perspectives of aesthetics. Moreover it seeks to analyze how the poetic reflection on water serves as a therapeutic channel, offering bliss and solace to the poetic psyche, which is in a constant turmoil, out of the worldly affairs.*

Water is supreme among the earth's elements, for it is the tender shoot from which all living beings seems to have originated. Of the varied elements of earth, water alone can concretely represent the concept of 'flow' in its fullest sense. It is the flow generated by water and its innate capacity to transform into water vapors, condense itself to solid forms and yet flow in meandering movements that had led philosophers, religious enthusiasts and scientists alike, to hold water in a space of reverential awe! Its myriad forms of occupying the earth's fissures, gaps, gullies and deep caverns have resulted in the oceans, seas, lakes, rivers, ponds and aquifers. Water in combination with the land and the air has crafted magic upon the earth's surface, painting it with a rich tapestry of bio diversity. The texture, depth and even the sounds made by water varies from the varied shapes and forms it inhabits and it is of no wonder that human beings with a profound and thoughtful mind couldn't escape the magic trance created by it. Ever since the origins of mankind, the charismatic aura of water had held her/his minds captive in reverberating thoughts. There are instances of philosophers and scientists whose remarkably revolutionary ideologies and discoveries were chanced upon the water sides, in moments when they were engrossed in meditative chat with the forms of water. Water, with its miraculous flow has a terrible influence on poetry, for the art of poetry is an intricate tool to represent the abstract, hidden and layered human thoughts repressed to the depths of the human mind. Literature, especially poetry garnished with thoughts and poetic techniques centered on water had a wide acceptance among reader circles, for the twisting, bubbling, rippling and meandering movement of water has a lot of similarity in comparison to the soothing movements of poetry- both in its origins from the poetic psyche and as well as in its effect upon the readers of poetry.

The subgenre of poetry viz., water poetry, has had a vibrant presence in the sea of English poetry. Water had etched its marks in English poetry not merely with its lyrical and decorative descriptions of its vibrant forms and hues, but also with its philosophical depths and the treasure trove of imagery and metaphoric emblems carved out of it. As philosophy and poetry traverse on the same trajectory of self exploration and creation of meanings out of the enigmatic complex structured by life, it is of no wonder to find that both the discourses resort to each other's arenas to explain the abstractions that they had chanced upon. It is in this sense that great philosophers both from the west and the east- Ralph Waldo Emerson, Walt Whitman, Lao Tsu, Rabindranath Tagore and Sree Narayana Guru to name a few- had resorted to poetry to express some of the finest of thoughtful gems to mankind. Bruce Lee, the legendary Chinese-American martial artist who had later been venerated as a cultural icon, quotes the Chinese philosopher poet Lao Tsu's poetic statement on water in his compendium entitled, *Bruce Lee: Artist of Life*.

“Nothing is weaker than water  
But when it attacks something hard  
Or resistant, then nothing with stands It,  
And nothing will alter its way.” (Popova)

Lao Tsu, according to Bruce Lee in his ruminations on water, illustrates the powerful philosophy that ought to enlighten our minds. The properties endowed to water enable it to be so fine and impossible to have a handful of it; “...it does not suffer hurt; stab it, and it is not wounded; sever it, yet it is not divided” (Popova). Lao Tsu was reminding us to perceive from water, the message of grit and endurance required of a human being to pass through the ocean of hurdles posed by life. Water poetry holds within it a treasure trove of enlightening philosophical undertones, at the same time it encapsulates the romantic fervor that permeates the glitter and the river like flow of water. The movement of water creates shifting geometric patterns in the form of ripples, waves and cascades. Water poetry captures this aesthetic appeal of water and creates an awful respect to watery forms. Water poetry through its portrayal of the linear and geometric aesthetics embedded in water, draws the contemporary readers to be aware of the deep ecological view point that one need to derive by reading them. This genre of poetry apart from having a philosophical and aesthetic undertone, have proved to be effective pieces of eco critical perspective, painting the stark contrast posed by the dyads of manmade and natural world. The myriad aspects of water as expressed through poetry offer bliss and solace from the deepening scars of hurt caused out of a world torn by the ever thirsty efforts of individualism and monetary claims. Regeneration and rejuvenation, so vital in the contemporary context especially to the human psyche is only possible through nature and especially through the therapy offered by water. It is in this context that the subgenre of water poetry becomes all the more relevant to be researched upon.

The human psyche is a complex bundle of thoughts, aspirations and feelings to which the vast amount of research from the ancient classical era had contributed to unlock its hidden and dark chambers. The revolutionary and path breaking findings of Sigmund Freud, the twentieth century psycho analyst who classified the psyche into the layered structures of id, ego and superego had thrown much light into the understanding of the unconscious, the repository of the numberless feelings and

emotions that passes by with a tinge of unfulfilled desires bearing a brunt of hurt. As the contemporary human life had turned out to be intricately complex, the human psyche is susceptible to be bombarded with a cloud of thoughts unlike never before, making the process of psychoanalysis all the more complex. Of the various defense mechanisms crafted by the chamber of unconscious, repression is a technique that slides the human consciousness to be free of the hazards of the nerve racking thoughts of unfulfilled wishes and patterns of day dreams that had gone shattered in the storm of complicated interpersonal relationships. Repression was one of the first defense mechanisms discovered by Freud and it is arguably one of the most important. "It involves forcing the disturbing wishes, ideas or memories into the unconscious, where although hidden, they will create anxiety." (McLeod) Having explored the complexity of the human psyche and the rate to which it is susceptible to repressive acts, one must be amazed at the fact that in fact poetry is the byproduct of the repressive act.

Just as dreams in human beings present unfulfilled and repressed acts/ wishes, poetry too incorporates and provides spaces to salvage and materialize the repressed, through a combination of poetic devices, imagination and creative endeavors. Dreams and as well as any form of art, especially poetry has a remarkable coincidence in the fact that both are acts of sublimation of the pending and residual formations piling upon the floors of the unconscious. Seen in this light, a poet is in a high vantage point, for she/he has the opportunity to combine the repressed experiences with the beautiful and the colourful concreteness processed from the life and subsequently employed as poetic devices. "A true artist has more at his disposal. First of all he understands how to elaborate his day dreams, so that they lose that personal note which grates upon strange ears and become enjoyable to others; he knows too how to modify them sufficiently so that their origin in prohibited sources is not easily detected" (Hopwood). For the reader, who is engrossed in the aesthetic joy of the poetry, the margins between the poet's own dreams and the poetry itself is not exactly evident. A successful poet manages to spell out the conflicts subjected to repression in the unconscious, using the aid of the poet's own fantasy life and the dreams seen. The ensuing poetic flow wins the poet gratification and furthermore recognition and an opportunity to escape from the heaviness of the repressed concepts. When dreams represent wish fulfillment and a resolution of conflict, poetry aids a poet to narrowly escape from the groveling burden of repressed thoughts. Having established the intricate connection between dreams and the art of writing poetry, it would be worthwhile to notice how Sarah Orvino, a contemporary poet and a language lecturer at New York University, conducts an exploration of her own dream life and the language of her unconscious through the pathway of poetry in the collection, *Night Thoughts*. She believes that the associations and slippages on display in her poetry serve as an entry point into her unconscious and help her reconstruct the traumatic events from childhood. Each of her poems is followed by notes- largely annotated sections of her poems which in fact create a memoir about her dreaming life. Her poetry collection, *Night Thoughts*, in fact transform trauma into deep insights and the raw materials of dreams into potent revelations. Perusing through the subgenre of 'water poems', water becomes a recurrent pattern represented with its vibrant poetic techniques, comes to stand for the psychic landscape itself. The representations of water in this subgenre have a significant role in the sublimation of the pending and residual repressed ideas hanging by the walls of the unconscious. Water, being a

universal solvent acts with its therapeutic touch through its employment of poetic devices garnished in ideas based on water, thus winning the poet both gratification and recognition from the readers. The following part of this research paper attempts to collate a handful of English poetry picked from the various annals of the history ranging from the seventeenth century to the present. The poetic pieces and analysis enlisted paragraph wise, seeks not merely to introduce the concept of water embedded in the poems, but also dwells into the poet's psyche through the verses and salvages out the extent to which the representation of water could offer a therapeutic bliss to the already burdened thoughts piled upon the poet's psyche.

John Bunyan, the pious seventeenth century English poet narrates the soothing effect of water and its inhabitant, the fish in the poem- *Upon the Fish in the Water*. The poem reminds one of the abiding spirits bonding the life of fish to the deep mystic waters, for it represents the almighty and the giver of strength in the path of life. Divided into three stanzas, each of it beginning with the same pattern of verse- "The water is the fish's element" (Bunyan), reverberates the closeness of the fish to the water. This closeness is at once symbolic of the faith expressed by human beings towards the ever pervading peace of Almighty. The water being symbolic of almighty or the life giver is presented as the powerful, for once the fish is trapped out of its moist enclosure it fades away into the gloom of death. The second stanza paints a portrait of contentment and bliss, where in the fish is integrated to the movements of water, with a prayer or a wish to remain in the state of heavenly bliss. The second stanza in its inner recess reinstates the aesthetics of contentment experienced by the human soul in communion with the God.

The water is the fish's element:  
Leave her but there and she is well content.  
So's he, who in the path' of life doth plod,  
Take all, says he, let me but have my God. (Bunyan)

*Afton Waters* is a poem that celebrates the aesthetics and the movement of Afton, a river flowing by Ayrshire, Scotland, also the native domain of the poet Robert Burns. Considered to be the national poet of Scotland, his romantic fervor interspersed with liberalist and socialist thoughts is evident in the movement of the poem, *Afton Waters*. Having forced to live in the tedious web offered by global networks, its constant demands and fights to succeed, Robert Burns' poem, *Afton Waters*, takes us to a nether world of rustic peace, by the banks of the river. The poet's psyche and as well as the flowing Afton, at once merges to fuse into the pastoral haven of a romantic Ayrshire. Throughout the passage of the poem, the poet remarks of Mary, who is in a silent slumber by the river's banks. The poet is engaged in a unique blissful conversation both marveling at the flora and fauna rejoicing by its banks and as well as the hidden Mary, lulled to a peaceful dream by the riverside. The river is praised for its gleaming flow and it almost becomes a painted flow of Milky Way wrapping the beautiful forms of nature.

Flow gently, sweet Afton, among thy green braes,  
Flow gently, I'll sing thee a song in thy praise. (Burns)

The magical gush of the waters stitches a garland of therapeutic imagery, picked judiciously out of the Scottish landscape- an assortment of birds and flowers viz., the stock dove, whistling black birds, green crested lapwing, screaming forbear, the prim roses- crafting a myriad world of eternal charms for the modern day human being to ponder on. The clarity of the joy as experienced by the poetic psyche is more evident in the floating flowerets enjoying a dance in crystal flow of waters- “As gathering sweet flowerets she stems thy clear wave.” (Burns)

W.B Yeats the twentieth century symbolist poet marks the transience and the futility of human life in the poem, *The Old Men Admiring Themselves in the Water*. The self reflective nature of water is explored in the poem and is made use as a door way unlocking into universal truths and facts that are to be accepted. The poem presents a group of old men pondering over the fact of death that ends their life and leaves the world a space for the new. The turbulence of their life is captured through the symbols of hands that are twisted like claws and knees that are gnarled and wrinkled as the old thorn trees growing by the flowing waters of life. Water in the poem is at once a symbolic dyad- one that represents the flow of life towards stagnating death and as a self reflective mirror that enlightens the stark philosophy of life that everything that is beautiful turns to still dust.

I heard the old, old men say,  
'All that's beautiful drifts away  
Like the water'. (Yeats)

The life giving waters turns out to represent the grim and stark realities that human beings are subjected to, though all phases of their lives. The twentieth century American poet, Robert Frost foresees the search for water and its depletion in the post industrialist phase in the poem, *Going for Water*. At a time when environmentalist send out rallying cries across the globe about the diehard need to conserve the water sources, the poem with its conversational yet thought provocative mood, sends the same message to the mankind. The modern world had seen sufficient industrialization and exploitation of resources, so much so that modern day science and technology had incorporated the idea of considering the “deep ecology” at its core, before venturing into any developmental procedures. The plastic mess had already proliferated even into the seas and the soil making the biotic environment seamlessly suffocated. Frost’s poem begins with the grave reality of finding the well dry and his venture out to the fields behind his home, in search for the brook. The brook he remembered had been conveniently forgotten at the sake of the comfort offered by the civilization and its silver flow divided his fields from the woods. His search for the brook and its sheen brings him back to nature and the trees that had shed its cloak in autumnal hours. His search for water ushers in his childlike glee wandering about the woods to meet the moon at its zeniths. Soon this childhood ecstasy disappears and the poet paints the versus with thoughts of futility and imagery of impending death by knitting across images such as the barren boughs, bird less trees and an absence of breeze. However the poet is not ready to compromise with the situation and returns to the childhood innocence of having played hide and seek with the moon, in a hope of getting back to the lost love for nature. However the terrible hopes of the poet do not go futile as he finds bliss and happiness at the very frail note of a slender tinkling fall

of water from a brook. Water falling in drops into a pool, with ripples of silver brought back the lost joys of the poet:

A note as from a single place,  
A slender tinkling fall that made  
Now drops that floated on the pool  
Like pearls, and now a silver blade. (Frost)

The brook too had died to a mere silver trickle, after the continuous ravages of the lusty human beings, but the nature, just as the poet's psyche is hopeful to return back to the nature and "the pristine". The dry well and the subsequent search of the poet away from his village in search for the forgotten brook, is a peaceful remainder of the depletion of water on the earth's surface. The poem acts as a stark reminder as to the extent to which human life can become so horrible, without water.

Pablo Neruda, the Chilean poet and diplomat talks on the power, the grace and the supremacy of the element- the water. His poem, *Water*, brings our attention to the properties of water, with its simple yet graceful image does not seek to attract nor flamboyantly portray itself as the as the other myriad artifacts of nature. Just as a hermit in a philosophic trance it babbles by and seeks the truth even from the humblest of the stone lying in the path of a stream. In its chattering with the pebble it plays out a rather unheard soft music crafting thousands of bubbles and foamy clusters. The poet imagines that water as a being with all the thoughts, aspirations and even ambitions which ordinary human beings possess. The crafting of the foam as water interacts with the stone is a powerful remainder presented through its image, for it stands for the unrealized ambitions, which it had chanced upon in life. However water doesn't linger about a wreathing pain at the loss of its glorious ambitions, instead it moves on, sliding in ease, conveying a powerful message to the rather hurt human psyche in a world of complex relationships. Though its foam studded with dreamy bubbles do burst, it seeks to relearn its skills from life.

Water is another matter,  
Has no direction but its own bright grace,  
Runs through all imaginable colours,  
Takes limpid lessons  
From stone,  
And in those functionings plays out  
The unrealized ambitions of the foam. (Neruda)

The water itself is colour less, yet it mimics the vibrant hues reflected from nature and yet do not claim the ownership of anyone of the single hues. Water is in stark contrast to the bristles, waving its fanny and feathery stalks in the breeze. However its proud posture with its erected flowers soon fall prey to the shifting time and seasons, first the greens dies off by fall and the winter crushes its crown. The poem highlights the supremacy and the humble presence of water.

Dónall Dempsey is a contemporary Irish poet who lives all by himself and in his words he seems to be living a life even without a cat! It is the emptiness arising out of isolation that permeates the contemporary world and this comes out as a shocking

revelation, especially at the fact that human beings have made great strides in the arena of communication technology. The technological progress in terms of communication might have fostered a booming trade and global commercial economy. Individuals are unseen and unheard at the faster pace of contemporary world and increasingly isolated individuals crave for understanding and care. In the poem, *The Thirst of water*, water almost comes out as a being, whose presences are craved after and celebrated, at the same time its absence lamented at. The presence is at once mentoring and the absence disgraceful and as well as disempowering. The poem begins in the arena of presence when the hands craft the clay in a wheel molding it into shape full forms; it is obviously the wet moist water that transforms the clay into art. The process of wet crafting is inside out, shaping the soul first and then the body, which is unique and divine at the same time. The crafting winds up with a smile of the being/ spirit of water and this is remembered, recounted and its absences lamented in the poem:

You smile. Tell me the emptiness  
Is never empty. (Dempsey)

Water poems are a subgenre within the vast panorama of world poetry. In English poetry traces of it can be sought after from the origins of the ballad forms and it permeates even the contemporary poetry with themes and diverse poetic techniques etched out of it. It is of no wonder that water being a universal element paints its influence upon the world of poetry too! The paper having reinstated the existence, establishment and relevance of water poems, tries to dwell into the concept of human psyche and its resort to use watery themes and poetic techniques. Taking supportive evidences from Freud's analysis of dreams and how in human beings dream act as a buffer between the acts of repression of unfulfilled events in real life and the effect of accomplishment of a similar event in the fantasy world of dreams; the paper pieces evidences wherein the poet too indulges in a similar act of transforming the repressed thoughts and even materials from day dreams to be converted into the actualization and sublimating art of poetry, which in turn provides gratification, recognition and an escape from the repressed sufferings. Water being a universal healer, provides concrete ideas, themes and even poetic techniques, which the poetic psyche employ in water poems. An assortment of water poems, from the seventeenth century poet, John Bunyan to the contemporary Irish poet, Dónall Dempsey have been analyzed to provide instances on how water with its myriad forms and shades had sufficiently added to the therapeutic bliss of the poetic psyche.

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**Life on the Salt Water: An Exploration of John Masefield's Select Poems**

*"The cure for anything is salt water: sweat, tears or the sea...." (Dinesen) The sea has been the most mysterious part of our world and lives. The vastness and unfathomable depth of sea are symbolic and baffling. Sea is unpredictable like life is. In literature, sea is studied and analyzed symbolically and philosophically. Sea also represents the human psychology which is difficult to interrogate. The great psychologist Freud analyzes human mind by comparing it to the iceberg in the sea. The depth of the sea is something that is quite bewildering and astonishing as it is not revealed open. The same principle also is applied to the mind.*

In literature, sea is deeply studied in various forms. There are many literary works which explore the sea and symbolism of sea. Examples like *Robinson Crusoe*, *Moby Dick*, *Old Man and the Sea*, *The Open Boat*, etc. are the works where sea is the setting and portrayed as the protagonist. Films like *Titanic* and *Life of Pi* too reveal the wrath of sea. Sea stands as a symbol of fury, mystery, unpredictability and unending vastness. This paper researches John Masefield's poems on sea and his experiences on the sea journey. He is widely known for his collection *Salt Water Poems and Ballads* which represents the sea life. The poems analyzed in this paper are 'Sea Fever', 'The Turn of the Tide' and 'A Wanderer's Song'. These three poems of John Masefield bring different pictures and description of life on the sea very realistically. Josephine Julia substantiates in her thesis "The Realism in the Poetry of John Masefield" that,

Lured by the love of the sea and adventure, John Masefield ran away from home at the age of fourteen and was indentured to a captain in the Merchant Marine. His poetry is less vague and verbose, and more simple, sincere, and individual; it is written in contemporary speech and possesses a truly authentic vitality of theme. Many are they who go down to the sea in ships and see the works and wonders of the Lord, but they see them with no spiritual vision, with no self-consciousness, with no power to refer or to interpret. The boldness and sincerity with which Mr. Masefield dares to express the love, jealousy, hate, revenge, and murder of the untutored is typically characteristic of his work before the advent of the World War.

*Salt Water Ballads*, published in 1902 attracted very little attention from the public, though they were at once recognized in the literary papers. As one would expect these ballads are songs of the sea, telling of its beauty, humor, terror, magic, mystery, and hardship. The romance of the sea as told in these ballads actually tangles with reality. Mr. Wesselhoeft, of the University of Pennsylvania, says that there is no writer of the sea in English or German who has written with rude accuracy and understanding and powers of interpretation of sea life as Mr. Masefield.

Some of these ballads strike some readers as being unnecessarily brutal; they object to the unscrupulousness of the language, but in these poems Mr. Masefield is simply being true to life: he has not put these words into the

mouths of men, rather is he the spokesman of a myriad of inarticulate men. They picture storms, shipwreck, death, and the joys of the brief times ashore. There is, too, a group of songs based on the chanteys used by the sailors in performing their various duties aboard ship and a few of the sailor's drinking songs. Many of the ballads deal with death and show the callousness of brutal men; the needless loss of life and the utter disregard for human life. Masefield's brutality is utterly realistic, for he has felt the pain, he has known their experiences. (Sullivan, 1-14)

Sea Fever is a poem where the poet Masefield explores the sea life. He repeats certain lines which display his acute desire and love for the sea. He writes as if he cannot live and exist without the sea. His emotions for the sea in this poem are relevant, realistic and true. He seems to be addicted to the sea. Throughout the poem he explains the sea life passionately which includes the ship, star, wind and wheel. He also describes the sea gulls, white clouds, fear of the shark and company of a fellow rover. This poem definitely acts as a learning lesson to the sea sailors.

The line "I must go down to the seas again" elucidates the poet's deep love for sea. This line is evident enough to prove that the poet is an experienced sailor and he admires to go down to the seas again. Every stanza in this poem begins with this line and in every stanza the poet proves by describing why he needs to go down to the sea. In the first stanza the poet portrays the sea and sky and the loneliness associated with and between the two. The terms lonely sea and sky express how man is so mere and little before the vastness of the widespread unedged sea. The man feels all alone before the hugeness of sea as he leaves his busy life back on the shores. The poet being an experienced sailor also knows what he needs for soothing and calm sail. So in every stanza he asks for what he needs for a smooth sea sail. All he needs is a tall ship, a star to lead the ship carefully during the dark hour, the wheel's sound kick, wind's song to accompany, grey mist on the sea and a breaking dawn which symbolizes hope.

The second stanza yet again proves why the poet wants to go down to the sea again. The poet feels as if the sea is calling him and he must listen to the wild calls of the tide which he cannot deny. Here too, all he needs is a windy day with clouds flying above, the throwing spray of water, the foam and the sea gulls crying. The poet's needs do demonstrate that he wants his sail to be without any disturbances. The poet is very realistic and optimistic about the sea journey. The terms wind with the white clouds, the spray and foam and sea gulls crying denote that these are the needs of the poet for the sea sail. The winds and water help the ship to move forward where as sea gulls and white clouds indicate a bright day.

The third stanza is more powerful than the first two as the poet explains sea life using philosophical expressions. The poet wants to go down to the sea again but for a different reason this time. This stanza emphasizes that the life on the salt water is dangerously different compared to the life on land. The poet stresses again that he wants to go down to the seas again to enjoy the nomadic, unsettled and uncertain life. This line symbolizes that life is indeed uncertain on the salt water. But the poet desires to take the risk and face the thrill of sea sail. He wishes to move on with the sea gulls above his head and whales beneath the ship and water along with the cold

wind which touches his body like a knife. These ideas also symbolize the dangers of the sea life and how survival is the most important factor on sea. However, these dangers can easily be borne by a cheerful story told by a joyous fellow rover. This is what the poet needs on the sea journey, a merry story and a positive minded fellow rover along with him. He expresses that after all this long hide and seek play and prank of the tiring day he needs good sleep and a sweet dream.

The last stanza is more philosophical in nature as it deals with life in a metaphorical sense. The poet wants to escape from the busy, hectic and the meaningless materialistic life where people tend to forget to live like humans. The last lines of the poem can be compared to life and death itself because the poet writes that life is uncertain and unsettled with lot of pains and plays hide and seek with us; but life can be filled with lot of happiness and hope, if you have a good and strong company and a pleasant story which encourages you never to give up. The last line metaphorically talks about death where poet wishes to sleep off with sweet dream after the long trick (life) is over. The poem balances both the difficulties and enjoyments of a sea sail. The title of the poem is apt as the poet here is sick with sea fever. The word fever symbolizes his urge to go to the sea.

The Turn of the Tide is yet another poem of John Masefield which has a unique perspective and explores the poet's love for the sea. If "Sea Fever" is all about the sea life "The Turn of the Tide" is about the poet's death in the sea. In this poem the poet is giving up everything and also his life but his soul remains in the sea. This poem is another epitome of his love for the sea. The poet here seems to address his fellow sailors. The poem opens with sentences of how others can have poet's things after his death. The poet takes two names, Bill and Nigger Jim. Bill is a character from the story "The Open Boat" and Nigger Jim is the character in "Adventures of Huckleberry Finn". Bill fights for survival and life on the sea in the story "The Open Boat" where as Nigger Jim fights to escape along with Huck on the Mississippi river in "Adventures of Huckleberry Finn". This reference shows that the poet was well aware of these works and characters related to sea and survival.

In the beginning of the poem, the poet says "An' Bill can have my sea-boots, Nigger Jim can have my knife". From the very beginning, the poet expresses about death and imagines what could happen after his death and how his things could be shared. He says to the crew that his denims and bed can be shared. He declares the Lord can take his life and so the poet blesses the ship. He continues to say that the fish can eat his dead body once he is dead. These lines emphasize the poet's psychology which displays his love for the fellow rovers who are sailing on the sea and how could he be helpful even after his death.

In the next few lines the poet imagines himself to be dead and entangled in the green and blue weeds of the dreamy sea down where sunlight appears to be shivering. Lying down there, the poet hopes that he will hear the complaints of the ship and the cruising of the crew and feel sorry when someone's watch is fallen to the sea. He would hear the wild screams of the sailors about the weather while harnessing the ropes on the ship. There would be a splash of water thrown over them and on the body of the ship from the sea. These activities represent the experiences of the poet as a sailor and how realistically he pictures them in his poems. The next line symbolizes

poet's love for the ship and crew as he writes that when the crew sings a sailing song and tries hard to fix the topsail, below the sea, the poet's soul would follow the ship like a sea gull and help the ship to steer and move towards the right direction.

The poet continues to explain his imagination of how he would listen to the sailors and bumpkins grunting to keep themselves strong and upright and the flapping sound of the storm on the ship. He would listen to the rippling sound of the tides and swirl and splash of the dolphins playing around the ship. These lines contemplate that even after his death the poet's soul would follow the ship and take care of the crew. This also showcases his love for the sea life. At the end of the poem the poet repeats the first lines that his friends can share and divide his things and the Lord can have his life and ship can have his blessing because it's time for him to quit the deck and move beyond. The last lines reveal poet's ideas about death and how even after his death he would consistently admire the sea.

A Wanderer's Song is a joyous and happy poem written by Masefield. This poem too is a proof of poet's love for the sea and how crazy he is to wander in the sea. In this poem the poet desires to go back to the sea because he is sick of the land. His heart longs for the sea and therefore the poet writes that there is wind in his heart and fire in his heels which will make him run to the sea. The poet is bored of brick and stone and noise of the wheels in the city. This expression reflects the busy city life and why the poet wants to run away from the city to sea. The poet is hungry for the sea shore and end of the land where a huge mass of people are shouting on the sand out of happiness.

The poet is happy and wonders of going to the sea, away from the noises of crowd and street and enjoys the sail going up and down the sea. He wishes to sail on the yawls and ketches present in the anchorage which will toss in the sea because of the wind and tide. When he travels on the sea he would hear the sea wind, clucking of sea gulls and splashes of water on the ships. He would listen to the songs of the crew sung at the capstan while hooking a rope on the ship and he would know where he and ship is headed to. His heart is sick of brick and stone, rolling of wheels and yearns for greenish sea full of wind, which is the domain of Moby Dick, the whale. The reference of Moby Dick in the poem is apt and suitable. The above critique on the three important poems of John Masefield investigates and explores the mysteries, pains and pleasures of sea life and sailors. The poems expose the realistic and pragmatic features of sea and emotions of the poet. The poems stand as milestones and learning lessons for the sea lovers and sailors.

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**Sea is a Ray of Hope in Films:  
A Semiotic Analysis on the Visual Language of Sea**

*This paper is an analysis of the portrayal of Sea in films and more specifically, a semiotic analysis on the visual language of sea, conveying a ray of hope. This paper offers an analysis of sea on five renowned Oscar nominated Hollywood films: Titanic, Unbroken, Captain Phillips, Moana and Life of Pi. Overall, this paper examines a number of visual language examples of Sea in the backdrop, which acts as a crucial part of the film that portrays a sense of positivity during the time of crisis.*

Even filmmakers as accomplished as Steven Spielberg (Jaws) and James Cameron (The Abyss, Titanic) have consistently come a cropper on the waves. From changeable weather to uncontrollable waves to simply being far away from the support system of a studio, there really is no bigger moviemaking challenge. As Spielberg once said, making films at sea really is “baptism by water” (Freer, Ian. 2018, June 8). Filming Sea and conveying meanings out of sea is a highly challenging process. Sea plays a major role in these five Oscar nominated films and the semiotics of sea in these films represents, a ray of hope. The visual language and backdrop of Sea convey a strong symbol of positivity.

Directed by James Cameron, starring Leonardo Di Caprio and Kate Winslet, having earned a record fourteen Academy Award nominations and winning eleven of them. Deep on the bottom of the sea, lies the wreckage of Titanic ship, once man's greatest mechanical achievement and almost a century later, Brock Lovett, a modern treasure hunter intrigued by Titanic's hidden riches, and when Rose, one of Titanic's few survivors, learns about Lovett's crusade, she begins to unfold her incredible, heartfelt and utterly tragic story.

Sea gives hope to the captain of Titanic ship, when he visits to the top of the deck, looks at the sea with pride and tells the crew member “Take her to sea, Mr. Murdoch. Let’s stretch her legs.” All the crewmembers as per the order of the captain increase the speed of the ship and when the crewmember Murdoch confirms the speed of the ship over 21 knots, the captain has his head held high and faces the sea with greater confidence. Both Jack and his friend climb up to the top edge of the deck. Jack finds dolphins jumping around along the course of the passage of the ship, which makes him ecstatic as he stretches his hands wide open and screams “I’m the king of the World” and he rejoices the experience. Sea gives immense amount of confidence to Jack to face anything in life. Sea adds a romantic flavor and makes the relationship stronger as Jack and Rose step up together on top of the rail facing towards the sea. Jack asks her to close her eyes and stretch her hands wide open. When Jack tells her to open her eyes, Rose admires the sea and she blissfully says, “I’m flying Jack”. Finally, when the age old rose manages to step up on the rail, she confidently gazes the sea, takes a deep breath and throws away the diamond onto the sea. Sea gives a sigh of relief and a sense of satisfaction to Rose to accomplish her long-term wish.

Directed by Angelina Jolie and having earned 3 Academy Award nominations, it's the story of a young Olympian Louis Zamperini who joins the army during the war where his plane crashes, therefore Zamperini and some other soldiers are obliged to live on a lifeboat until being found and captured by the Japanese navy. They have been held in a prisoner camp and forced to work for Japan (Yazdani, Ozhan). When the military aircraft crashes into the sea, only Phil & Zamperini survive from the accident. They spend together in a small raft for more than 45 days at the mid sea and later being captured by the Japanese army. Whenever Phil doubts himself for survival, Zamperini looks around the sea for a moment and gives him hope referring to the available eatables, "We have a chocolate, one square at night, one square in the morning; two or three sips from the bottle of emergency drinking water and even hunt a fish. Sea acts as a moral support for the soldiers to survive despite having the basic needs.

Directed by Paul Greengrass, starring Tom Hanks and having earned over 6 Academy Award nominations, Captain Phillips is a multi-layered examination of the 2009 hijacking of the U.S. container ship Maersk Alabama by a crew of Somali pirates. The film focuses on the relationship between the Alabama's commanding officer, Captain Richard Phillips and the Somali pirate captain, Muse who takes him hostage (Rovi). When Phillips is being taken as a hostage and physically tortured by the pirates, the only hope that gave Phillips an opportunity to survive was Sea. Every time he looked at the Sea, he felt hopeful that he would survive someday and reunite with his family. When the American navy surrounds the pirate ship, Phillips warns Muse to give up, "You had a plan to take my ship, that didn't work, so you thought you could take me? Make a run to Somalia, they got the navy out there. You have to give up, you have to stop and the navy is not going to let you win. It's over." Muse knows that the boat is being surrounded by the American navy, however he takes an intense look at the sea, and responds to Phillips, "I've come too far and I can't give up" and Phillips remains shell-shocked upon the never give up attitude of the pirate. Sea gives a huge amount of confidence even in the darkest of the times.

With over two Academy Award nominations, Moana is a 3D Animation film released by Walt Disney Pictures. It is the story of an adventurous teenager sails out on a daring mission to save her people. During her journey, Moana meets the once-mighty demigod Maui, who guides her in her quest to become a master wayfinder. Together, they sail across the open ocean on an action-packed voyage, encountering enormous monsters and impossible odds. Along the way, Moana fulfills the ancient quest of her ancestors and discovers the one thing she always sought: her own identity (Jwelch5742).

The little Moana finds a small helpless turtle surrounded by eagles all around. She takes a big branch of leaf, covers the turtle and she made sure it reaches the sea safe and secure. The sea in return acts as a god by paving way for Moana to walk around, the sea also gifts her colourful shells and plays along with Moana. The sea even lifts her up and lands her secured in the shore. Sea acts a mother nature and acknowledges the human efforts. The teenaged Moana sings happily while sailing on the sea, "The line where the sky meets the sea, it calls me, and no one knows, how far it goes, if the wind in my sail on the sea stays behind me". Sea motivates sailors to travel far and

more and enjoys the experience. Sea encourages women sailors to travel and take up the responsibility as Sea acts as a driving force for Moana.

Directed by Ang Lee, earning over 11 Academy Award nominations and winning 4 of them. When Pi's family business fails, they embark on a sea voyage to Canada to begin a new life. One night aboard their Japanese cargo ship in the middle of the ocean, a violent and deadly storm hits and sinks nearly all that Pi holds dear. He survives in a lifeboat with several of their zoo animals, including a fearsome Bengal tiger. In a struggle to survive, Pi and the tiger forge an unexpected connection that gives him daily motivation to live. *Life of Pi* is a tale of faith, hope, and the fight to survive.

Patel narrates his experience about surviving with a tiger at the mid of the sea and most importantly, he narrates how sea by its nature paves a way for survival; "Few things can sap the spirit faster than seasickness, waves are most strongly felt when a boat turns sideways to the current, a sea anchor is used as a drag to keep the boat's head to the wind, proper use of them can increase the control. Try this method: Step 1: Choose a day when waves are moderate, but regular. Step 2: With the lifeboat facing into the waves, making the ride as comfortable as possible, blow your whistle soothingly. Step 3: Turn the lifeboat sideways to the waves accompanied by harsh aggressive use of whistle. With sufficient repetition, the animal will associate the sound of the whistle, with the discomfort of seasickness." Sea gives a biggest hope to survive and fight against all odds.

Apart from Sea being a mother nature, sea in multiple ways shapes up a human life in these films. Sea gives confidence to face the World; sea acts as a stress buster; sea makes a relationship stronger; sea gives a sigh of relief & satisfaction; sea gives a moral support for survival, sea gives a hope to reunite with the family; sea gives a confidence to never give up; sea acknowledges the human efforts; sea motivates travelling; sea acts as a driving force for woman empowerment; sea gives a positive strength to survive without the basic needs. The visual language of sea in all these films truly acts as a ray of hope to fight against all odds.

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**A Study of Sea as a Destructive Preserver  
with Special Reference to the Film *Dasavatharam***

*The sea, once it casts its spell, holds one in its net of wonder forever. (Jacques Yves Cousteau) Sea, as mighty as it seems, is undoubtedly 'The monarch of the waters' from the time immemorial. The volume and depth of the oceans and its underlying mysteries still remain an inquisitive area of research and admiration to the fellow humans. The sea also stands as the symbol of oxymoron due to its contradictory overt behaviors that it has exhibited so far - as an errand of love and romance, as a personification of destruction that is taking people's lives assuming it as a collateral for encroaching its lands. Nevertheless, it has proclaimed itself to be immortal by beguiling the artists like poets, writers, filmmakers who eventually end up making it an inevitable part of their creations. This paper is on how sea drives the proceedings of a film, playing the role of both savior and destructor. The paper, has chosen a 2008 Science-Fiction Disaster film and scrutinizes the cruciality of the sea as depicted in the movie. This paper, tries to showcase the sublimity of the mighty sea through a critically acclaimed Tamil movie "Dasavatharam" written and acted by an ace artist Kamal Hassan, that is uniquely scripted based on the concept of Chaos theory, also amalgamating mythical and religious elements along with modern science.*

Ocean, though has the etymology, referring it as "The Elder of the Titans" is presumably cited to the 'Classical Antiquity' epoch making both ocean and sea as the descendants of primordial deities, as worshipped by the ancient Greeks and Romans. However, from time then, literature has been beguiled by this conventional asset of our planet. Though, there's no denying that Ocean and Sea are different from each other, legends, literature and other sources has shown no sharp distinctions among them. Regardless of that, the Sea has been very much influential in the minds of various creators and literary begetters making them shed numerous works and reason it as a paradigm of various active and passive emotions, that living beings encounter. Possibly, one such work must have given this paper, an urge of justification of Sea as not only a destructor, but also a preserver. The 2008 movie 'Dasavatharam' (The Ten Incarnations) written, acted by Kamal Hassan and directed by K. S. Ravikumar has a complex mixture of various qualities of the sea. Now, let the Sea take us along safe surf into itself to study its character sketch in the movie.

The reason behind choosing this film to study the facets of the sea, is due to its allegorical nature. Unlike few movies that follow stereotypical narratives, this one has many layers to interpret, many characters to relate and many theories to study upon. The most primary concept that this movie is scripted upon is the 'Dasavatharam' (the ten incarnations) of Lord Vishnu, with the lead Kamal Hassan playing all the ten roles by himself. Each character of the lead in the films is written based on the qualities that the ten avatars of Lord Vishnu exhibit. For an instance, the protagonist of the movie, Dr. Govindarajan is none but the contemporary adaptation of 'Kalki avatar' (the 10<sup>th</sup> incarnation of Lord Vishnu) who ends up saving the humanity from a catastrophic threat.



A flapping butterfly is shown throughout the movie to ultimately indicate that the theory of Butterfly Effect happens to be the predominant reason for all the events in the film. Though, at the beginning of the film, the protagonist Govindarajan is shown to address a mass gathering at Nehru Stadium, Chennai, where he would say that the story he is going to uncover, is based on the Chaos theory, he actually defines Butterfly Effect there and not the chaos theory. The scene then shifts to quick flashback shots, with the butterfly flapping its wings indicating the significance of the theory in his story. Though he tries not to project it to the audience, he ends up spoon-feeding the same towards the climax, thus delivering the crux of the story in a crisp dialogue. The dialogue goes as follows,

*“Ipo naanga kandupudika pora kirumikkaga enbadhu latcham varshathuku munnadi bagavan kaduluku adila tectonic plates ah seriya adukkama vittutaru, yen na 2004 la tsunami varavazhaichu engala kaapathanume adhukaga. What an intelligent design?”*(You mean to say that the God has purposely dissociated the tectonic plates under the sea, eight million years ago, to save us all from the virus that is going to be invented by us, in 2004? What an intelligent design?)

The film takes up one of the greatest large scale destructions that has turned many coastal areas topsy-turvy in terms of the huge loss that it has caused to life and properties of people. The film’s ultimate end point is “tsunami” that is a huge destroyer, that occurred on December 26, 2004. (The “tsunami” occurred as a result of huge tremors of earthquake, measuring up to 8.5 on Richter Scale under the ocean bed). The aftermath of “tsunami” and the emotional outbreaks of the common have prominently occupied few frames towards the end of the movie. Here, the sea is shown not as a God, but as an evil, also as a personification of brutality and ruthlessness, which has engulfed millions of people for its hunger. Coming to the context of the movie, it also has taken a beautiful soul, Vincent Poovaraghan - a Dalit revolutionist who is unshakable in his morals and values and dares to fight untiringly against Sand Mafias, who are politically and financially sound. Kamal Hassan has interestingly carved this character based on Lord Krishna (The 9<sup>th</sup> incarnation of Lord Vishnu in Hindu Mythology). The similarities are very evident, with Krishna and Vincent belonging to a lower caste by birth, Krishna’s kingdom “Dwaraka” being destroyed by the sea and Vincent is shown to be taken away into the sea, Krishna and Vincent face the end of their lives due to a wound on their feet (According to Hindu Mythology, Krishna dies due to an arrow struck on his feet, similar to how Poovaraghan couldn’t escape from the drowning car due to a sharp piece of wood forcefully stuck in his feet). Kamal Hassan’s shades of atheism on this natural calamity too, are superimposed at the beginning of the movie. When Govindarajan is addressing the gathering in the Nehru Stadium, he quotes,

*“..... Pagutharindhu pattiyalittu sakthigalai ondran mael ondraaga adukkinaal, uchchiyil oru sakthi nichayam undu. Udharanam seyarkaik kol. Kadavular sancharippadhaga sollum idangalil tharpodhu thaamasikkum oar uyar sakthi. Ulagaye kannkaanikkum indha sakthiyum seri, ulagaye padaiththaaga koorappadum sakthiyum seri, kaakka vendiya neraththil*

*ulagai, en thamizh naattai karka marandhadhu enbadhae ulagarindha unmai. Udhaaranam, December 26, 2004, vangak kadaloram kol thappi oor serndhadhu kadal....*” (..... Logically if you stack up the forces of nature in an ascending order, there is bound to be one at the top. For example, The Satellite which right now roams in the domain of Gods, a super power. But, this so called super power that keeps an eye on the earth, and the Supreme power that is credited to have created the earth, failed to save the world and my Tamil Nadu in the hour of need. A truth the world knows. For example, December 26, 2004 when the sea outsmarted the roving eye of God and satellite and brought deluge and destruction to the coasts of the Bay of Bengal....)

The waters of the ocean though are shown to have wiped out the emotional and physical assets, is conceptually crafted as a preserver, saving millions of people's lives. Had the “tsunami” not occurred, the country would have experienced a huge outbreak of a pandemic that would possibly have caused more destruction and trauma. The nullifier of the synthetic bio-virus happens to be the chemical component NaCl (Sodium Chloride). Towards the climax of the film, when Govindarajan, has got the vial after struggles, he decides to dissolve the vial into the sea, as sea acts as the greatest source of Sodium Chloride that is capable of nullifying the virus. Then after a duel between the Japanese martial arts expert (one of the 10 roles of Kamal Hassan) Shingen Narahazi and Chris Fletcher (an ex CIA and the antagonist), when Fletcher opens and swallows the virus, the tsunami strikes the coast thus nullifying the virus.

Here, the Sea is the God himself, taking different forms into the world and acts as a savior. There is also a scene in the movie, which symbolizes Sea as probably the descendant of God, by saving the people inside a mosque, causing no harm to them. Thus, the argument that the sea is a preserver as well is more evident and undeniable here. The Sea has in fact, healed Krishaveni's years of emotional trauma due to the death of her only son and has brought together Aandal (Female Protagonist) and Govindarajan in front of the same Idol which has separated them 8 million years ago. The Idol of the Vishnu is ultimately shown to be the reason of all that is happening around (that is where the camera zooms out, as a last shot of the film). It can also signify that, the purpose of the idol getting submerged into the sea is now over, and thus the same sea has brought the idol into the land now, to its home now.

The birds and animals have greater sensitivity than humans and are able to predict the impending earthquakes and natural calamities. This may be due to the fact that some birds and bats can detect magnetic field especially when flying over the future epicenter where earthquakes are about to occur. This minute detail too is framed clearly in the movie, where towards the climax when Fletcher manages to snatch the idol of “Aandal” and ties it up on his back (assuming that the vial is inside the idol), and looks up to the sky, he finds the abnormal and unusual behavior of the birds flying overhead. He pauses for a second, in a fix, and looks at them. This scene denotes the “tsunami” that is soon to occur.

The portrayal of the Sea cannot be diverged into one thought, or to one perspective, or to one distinctive behavior. It has multiple facets, multiple perceptions, fuzzy hypotheses etc., At times, the sea is a preserver. At times, a destroyer. At times, it is

both. Sometimes, it heals. Sometimes, it hurts. Nonetheless, it just continues to substantiate all the forms it takes. Hence, the study could be concluded with the following saying, *“The Sea is emotion incarnate. It loves hates and weeps. It defies all attempts to capture it with words and rejects all shackles. No matter what you say about it, there is always that which you can’t.”* - Christopher Paolini (in his book *Eragon*)

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**Women Empowerment through Microfinance and Chit Funds in Kerala**

*Women empowerment is the best solution for sustainable development in Kerala. Micro-savings and microcredit will equip women to start small enterprises to empower themselves. The five indicators of women empowerment are household economic decision making, legal awareness, mobility, economic security and family decision making. Microfinance institutions and Chit funds played a prominent role in empowering women economically. Economy and education are the powerful keys to equip women to open the doors for gender equality. Self Help Groups like 'Kudumbasree' played its role in empowering women. This paper makes an attempt to evaluate the effectiveness of Microfinance and Chit funds on the empowerment of women. Women entrepreneurship financed from chit funds and microfinance institutions revolutionized the economy and society of Kerala in the twentieth century. The findings of this study reveal that microfinance and chit funds are the effective tools in enhancing women empowerment in Kerala.*

During the early Vedic period, women had equal status in the society with men. But during the later Vedic period, they lost the status and degraded in the society. Many social evils coined against women in the passage of time in its race to reach modern age. Social reformers of eighteenth and nineteenth centuries tried their best to eradicate the evil customs and practices which existed against women. In the last quarter of the twentieth century, we can see a paradigm shift. Women got the education and began to engage in society and polity during this period. Many programmes were initiated by the Government of Kerala for the upliftment of women during this time. However, there existed gender inequality all over the world. In patriarchal family constraints, men have all rights and privileges in the society. Women have only a second place there. The attitude of the whole members of the society is trained like this. So politically, socially and economically women were deprived of from equal opportunities.

Women empowerment is the most urgent need of the present situation. Empowerment is a process of acquiring knowledge and awareness which enable women to move towards life with greater dignity and self-assurance. In fact, an empowered woman is a nation's strength. The United Nation's Organization had declared the year 1975 as women's year and the decade 1975-1985 as women's decade on an international level.<sup>1</sup> For women empowerment, a change in the defiance of the society is necessary. Self-awareness is the effective tool which will equip women to fight against all the existing inequalities. Education will help to create positive mentalities for this purpose. Women need to be empowered in order to become strong and ready to take up new challenges for the building up of the family, society and the nation. In fact, women empowerment is human empowerment itself. According to Sushama Shay, Women Empowerment is a process which helps women to change other women's

consciousness through creating awareness.<sup>2</sup> Many investigations were conducted to pursue the factors which led to the empowerment of women in India. From earlier researches, it is found that when half of the population is denied the opportunities for utilizing their full potential, the economic parameter like growth, development, and welfare remain undefined. So various steps were taken to define the concept of women empowerment and to find out ways through which women can be empowered.<sup>3</sup>

SHGs create opportunities for women empowerment through micro savings and microcredit. Women of Kerala, who were engaged only in household jobs in earlier periods, were now involved in small-scale enterprises and earn economic self-sufficiency through *Kudumbasree* programmes. The group mechanism provided many positive impacts to the women-folk in the socio-economic and political fields. The economic freedom provided them free mobility, role in family budgeting, status in the society and voice in decision making. The programme, Kudumbashree, meaning “family prosperity” in Malayalam, the local language, was started in 1998 by the then-Communist government to fight against poverty through female emancipation and the collaborative effort of local self-government. Since its inception, Kudumbashree has touched the lives of lakhs of women. At the outset, financial empowerment was identified as the first step towards the emancipation of women. Through its three-tier structure, Kudumbashree started disbursing loans to small and medium-sized enterprises and opened up avenues for direct marketing of their products. It also ventured into the solid waste management segment. After achieving its initial target, Kudumbashree began focusing on female safety and empowerment. It formed vigilance groups at the village level and began training women in self-defence. Women were given a basic education regarding laws for the protection of women. Neighbourhood groups (*Ayalkoottams*) also gave emergency loans to its members at a rate of 2 percent and emphasized the education of girls. It started with a few thousand women, but now Kudumbashree counts nearly 3.7 million women as members, who have collected a total of 16.9 billion rupees, or \$276.7 million, in the form of thrift. Kudumbashree has 2.77 lakh neighbourhood groups, 19,854 area development societies, and 1073 community development societies. According to its organizational ethos, poverty is not just a lack of money, but a deprivation of basic human rights.<sup>4</sup>

Kerala, which leads the nation in most social indicators, is undergoing a silent revolution. In God's Own Country, women are being empowered not just economically, but psychologically. It all began when Kudumbashree, a poverty eradication mission launched by the Kerala government with the help of the National Bank for Agriculture and Rural Development (NABARD) in 1998, conducted a state-wide survey to inquire about the mind-set of its 45 lakh members with regard to women's rights.<sup>5</sup> Today, the state has accepted women as active agents participating in and guiding their own development. The failure of formal financial institutions to meet the credit needs of the poor women gave birth to a quasi-informal credit delivery mechanism, which should be client-friendly, simple with minimal procedures. These grass root organizations which are based on the principles of need and collective action are now commonly referred as Self Help Group.<sup>6</sup>

SHGs are a small informal association of the poor created at the grass root level for the purpose of enabling the member to reap economic benefits out of mutual help, solidarity and joint responsibility. The members are expected to make small saving and pursue group enterprise activities. The group based approach enables the poor to accumulate capital by way of small saving and also helps them to have easy access to formal credit facilities. The joint liability of the group enables the poor to overcome the problem of collateral security and also has an inbuilt mechanism of peer monitoring lending to better loan recoveries and productive credit utilization.<sup>7</sup> The basic objective of the SHGs is to develop saving capability among poor women, which helps in building small capitals to meet the personal and family needs and to take up income generating activities. It has been realized in many parts of the world that an effective way to tackle poverty and to enable communities to improve the quality of life is through social mobilization of disadvantaged people, especially into SHGs. *Ayalkkootams*, which functioned in villages actively participate in microcredit and micro saving programmes. Through their organization, women of the locality were empowered in the social and economic field. Primary data collected through fieldwork, personal interviews and surveys. Secondary data collected from books, journals, articles, pamphlets, etc. Tertiary data also used for this study. Both descriptive and analytical methodologies are applied in this paper.

In the context of developing countries, a well-designed microfinance programme by SHG –bank linkage model is considered to be an effective constitutional mechanism to promote socio-economic development of the economically weaker sections of the society, especially to the women by breaking the prevailing credit constraints. Generally, women face difficulty in accessing institutional credit due to lack of assets that can be used as collateral. Microfinance as an alternative delivery mechanism targets women because women are more likely to be constrained than men.<sup>8</sup> The programme has its inherent capacity to unveil the untapped potentiality of women by mobilizing them to pool their own funds, building their capacities, and empowering them to leverage external credit.<sup>9</sup> Microfinance programmes in Asia and Pacific countries are found to be successful in extending the services to the poorest and women sections of the population. In these continents, nearly 62 percent of the members covered under such programmes are considered as poor women. <sup>10</sup>

The successful women entrepreneurs of Kerala shared their feelings and experiences with the world to inspire and empower their fellow beings. Positive thinking and brave steps opened a new world of opportunities to them. Ten top women entrepreneurs of Kerala were Sheela Kochouseph- Managing Director of V- Star, Gloria Benny-The Co-founder of Make A Difference(MAD), Alice .G.Vaidyan-CMD General Insurance Corporation of India, Beena Kana-CEO Seematti, Manju Sara Rajan-CEO Kochi Muziris Biennale Foundation, Nazneen Jahangir-Executive Director&CEO, NeST Information Technologies Pvt. Ltd, Rekha Menon- Global President of Marketing and Communications, Ness Technologies US, Annah Chakola- Founder and Creative Director-Boho Gypsy, Rohini Menon-Author and Political Journalist, and Harsha Tachery-Founder and CEO of Masalabox.<sup>11</sup> Giving women access to microcredit loans, therefore, generates a multiplier effect that increases the impact of a microfinance institution's activities, benefiting multiple generations.<sup>12</sup> Women are more active innovators in the enterprising field and utilized the loans for developmental purposes. New ideas put forward by women can change

the world. Microfinance's emphasis on female-oriented lending is the subject of controversy, as it is claimed that microfinance improves the status of women through an alleviation of poverty. It is argued that by providing women with initial capital, they will be able to support themselves independent of men, in a manner which would encourage sustainable growth of enterprise and eventual self-sufficiency. This claim has yet to be proven in any substantial form. Moreover, the attraction of women as a potential investment base is precisely because they are constrained by socio-cultural norms regarding such concepts of obedience, familial duty, household maintenance and passivity.<sup>13</sup> While micro-lending may enable women to improve their daily subsistence to a more steady pace, they will not be able to engage in market-oriented business practice beyond a limited scope of low-skilled, low-earning, informal work.<sup>14</sup> Part of this is a lack of permission in the society; part a reflection of the added burdens of household maintenance that women shoulder alone as a result of micro-financial empowerment; and part a lack of training and education surrounding gendered conceptions of economics. In particular, the shift in norms such that women continue to be responsible for all the domestic private sphere labour as well as undertaking public economic support for their families, independent of male aid increases rather than decreases burdens on already limited persons.

The major focus of microfinance programmes is to empower women as they are the most vulnerable and investing in women helps empowering them and contributes to greater economic growth and development. It is revealed in the literature that increases in women's resources result in the well-being of the family.<sup>15</sup> Impact of microfinance on the empowerment of women has given mixed results. According to Le and Raven, microfinance has helped many women in their businesses but has a limited effect on empowering women, creating upward mobility and contributing to long-term economic growth.<sup>16</sup> In the Indian context, microfinance was found to have a positive influence on women's social capital and normative influence, facilitating women's collective empowerment.<sup>17</sup> According to Hussain and Nargis the longer a woman participates in microcredit programmes, the more employment opportunities she has.<sup>18</sup> Further, there is more scope that she may decide to buy productive and non-productive assets. A study conducted in Kenya by Holvoet found that when loans are combined with more investment in social intermediation, remarkable shifts in decision-making patterns are visible.<sup>19</sup> Another study by Naved showed that women were more active in household decision making and had more control over household income after participating in microcredit programmes.<sup>20</sup> Moreover, participation in microcredit programs helps to increase women's welfare and reduce male bias.<sup>21</sup>

Aruna and Jyothirmayi examined the influence of microfinance on women empowerment through regression analysis in Hyderabad; India.<sup>22</sup> Results revealed that microfinance had a significant influence on socio-economic indicators. These indicators are considered as economic position, decision making power, knowledge, and self-worthiness. Sultana and Hasan conducted a study to know the impact of micro-credit on economic empowerment of rural women at Gazipur district in Bangladesh using stratified random sampling technique.<sup>23</sup> The half sample study of (45 women) had involvement with microcredit program and rest half had no involvement with any other form of micro-credit program. These both groups belonged to the same socio-demographic profile. The study collected data on women empowerment considering three economic indicators namely personal income,

savings behaviour and asset ownership. Results revealed that women involved with micro-credit program were more benefited than the control group. According to Moyle et al. women in income generating activities give support to personal and economic empowerment.<sup>24</sup> Another study conducted by Nader found that microcredit improved health and harmony in the family.<sup>25</sup> Pitt et al. found that participation in microcredit programs help women to have access to financial and economic resources, significant role in household decision making, have greater social networks, have greater communication in general and knowledge about familyplanning and parenting concerns and have greater freedom of mobility.<sup>26</sup> ESAF as a microfinance institution in Thrissur, worked with more vigour and power to empower women through its various programmes.

After achieving independence in 1947, the government of India and the Reserve Bank of India have made concerted efforts to provide the poor with access to credit. Despite the phenomenal increase in the physical outreach of formal credit institutions in the past several decades, India's rural poor continue to depend on informal sources of credit.<sup>27</sup> Chit Funds are classified as a miscellaneous non-banking financial institution (NBFC). Chit funds are the only intermediaries which have both savings and borrowing features. Personalised service, especially in rural areas, and absence of stringent formalities enable it to participate in the national financial inclusion programme. Chit funds are governed by the Chit Fund Act of 1982. This means we have to carry the name of chit fund. Also, we cannot accept deposits and do any other business. There are restrictions on even utilization and appropriation of funds in our hands.<sup>28</sup> Chit funds provide microcredit and micro savings. Teachers, bankers, and other working women start to save their money through chit funds for a better future. They can save their money through instalment and take it at the time of necessity by auction. In order to find capital to start small enterprises, the marriage of their daughter, building house, etc. chit funds helps the poor women in time. Daily kuri, monthly kuri, and pooval kuri were conducted by chit funds to empower the ordinary women of the rural areas.

The historical background of chit funds is very interesting. According to Simcox, from the 16<sup>th</sup> century onwards, chit funds existed in Kerala. From China, the Portuguese missionaries took the idea to Kerala during their travel to Kodungallur seminary. In a situation of barter system, Dhanyakkuri started first. Daily, weekly or monthly installment of deposit and lot taking is the common practice of this custom. After Dhanyakkuri, Arikkuri, Nelkkuri, and Panakkuri were started. The custom which existed in trustworthy families later developed into a financial institution. An anthropological study is required to find this type of development. The principal business of MNBCs or Chit Fund Companies is managing, conducting or supervising as a promoter, foreman, or agent of any transaction or arrangement by which the company enters into an agreement with a specified number of subscribers that every one of them shall subscribe a certain sum in installments over a definite period and that each such subscriber shall in his turn, as determined by lot or by auction or by tender or in such manner as may be provided for in the arrangement, be entitled to the prize amount. Chit Funds are saving devices through pooling of money by a group of persons by way of periodical installments of fixed amount paid over a fixed period of time under *inter-se* agreement that each member of the group is entitled to the pooled amount, The scheme involves three functions such as pooling together the scattered



savings of a group of individuals, lending out the collected savings to a member of the group and continuing the process of collection and distribution of amounts for a certain period.<sup>29</sup>

Chit funds acted as the informal source of credit for the rural population of Kerala. Microcredit fits best to those with entrepreneurial capability and possibility. This translates to those poor who work in growing economies, and who can undertake activities that generate weekly stable incomes. For those who don't qualify because they are extremely poor like destitute and homeless almost every microcredit institution have special safety programs that offer basic subsistence and later endeavours to graduate these members in their microfinance program making ordinary microcredit's available. Microcredit plays an important role in fighting the multi-dimensional aspects of poverty. Microfinance increases household income, which leads to attendant benefits such as increased food security, the building of assets, and an increased likelihood of educating one's children. Microfinance is also a means for self-empowerment. It enables the poor to make changes when they increase income, become business owners and reduce their vulnerability to external shocks like illness, weather and more. For special emphasis on the education of women, PNY Sabha Chit funds started a school in 1936. Schools at Ammadom, Vynthala, Panamkuttichira, and Manaloor in Thrissur district were started and funded by Chit funds during the twentieth century.

Power is the keyword of the term empowerment. According to the International Encyclopedia Power means having the capacity and the means to direct one's life towards desired, social, political and economic goals or status. Power means control over material assets, intellectual resources, and ideology.<sup>30</sup> Webster's New World Dictionary says the prefix 'em' which attached to the noun 'power' is generally used to form verbs meaning to make, make into etc. So the word 'empower' means to make or cause power.<sup>31</sup> The five indicators of women empowerment are household economic decision making, legal awareness, mobility, economic security, and family decision making.<sup>32</sup> The dignity and culture of a society can be detected from the status of women in that society. According to Rameshwari Pandya, Empowerment has become the key solution to many social problems. Empowerment of women is the empowerment of family/household and in turn development of a nation of a country. Empowerment of women leads to benefit not only to the individual woman and to women groups, but also to the families and community as a whole through collective action for development.<sup>33</sup>

In her message to mark the First day of the 'year of Empowerment of women', the national commission for women chairperson Vibha Partha Sarathi said, "the year to come must see women in apex decision making bodies, enter profession denied to them so far, recognize their contribution on important and legitimate and help them to fight against disease and deprivation, indignity and inequity".<sup>34</sup> According to the International Encyclopedia on women, in the programme of action of the International Conference on Population and Development education is considered as one of the most important means to empower women with the knowledge skill and self-confidence necessary to participate fully in the development process.<sup>35</sup> The National Policy on Education (1986) emphasized the promotion of women's education in all areas of learning to eliminate any sex-based stereotyping with the guarantee of

equality before the law and the emphasis on girl's education.<sup>36</sup> Since employment plays a vital role in improving women's status in a society education of women is of prime importance in any women empowerment programme.

The education of women was not in a process of development at the dawn of the 19th century. The society had a general prejudice against female education. The prohibition against women learning to read was probably due to various causes. It was believed that education was considered rather profane and immoral by aristocratic ladies. There was a very strong social prejudice against the education of women. But there was a small section of women who had received an education. They were devadasis, the daughters of Nair Tarawads and the Syrian girls. Courtesans whose business in life is to dance in the temples and public ceremonies and prostitutes are the only women who are allowed to learn to read, sing or dance. The next group of the girls who received an education was the girl children in Nair and Syrian families. In these girls were admitted along with boys in the indigenous institution called "Ezhuthupallies". Logan pointed out the indigenous schools were freely attended by girls. The aim of girl's education in these institutions was to give training in elementary, moral instruction and some basic lessons in music.<sup>37</sup> Period of learning was from five to seven years of age and some girls of this age group attended school. Formal higher education as denied to them. The main defect of this indigenous system of elementary schools was the exclusion of girls except some Nair and Syrian children. Another defect was that the children of both sexes of the low castes who formed the vast majority of the population were denied admission in these schools. It was against this background that the missionaries and government agencies launched a new venture of providing education irrespective of caste or sex.<sup>38</sup>

The achievements of Kerala have been well acclaimed by many and Kerala is projected as 'the model state of development'. The human development report of 1996 by the UNDP discussed Gender Development Index (GDI) For 16 Indian states and Kerala is placed at the top of the list in terms of basic female capabilities India's female literacy rate is 39.29 % and Kerala's female literacy rate is 87.86%. In Kerala a major programme launched during the 2nd plan was the setting up of social welfare Extension centres. Its projects help to promote social welfare schemes for women subsequent plans increased the number of projects. Major achievement assignments in Kerala are explained under different heads. Kerala women's commission is a statutory organization under the state government and was constituted under the section 5 of the Kerala women's commission Act 1990 to improve the status of women in Kerala. Kerala state women's Development Corporation (KSWDC) was registered on 22- 2- 1988 by the company Act 1956. It works for women employment income and to enable them to earn a better living. Empowerment and Kudumbasree mission: The Kerala government has initiated a special project exclusively for women namely Kudumbasree on 17th May 1998. Its motto is -"Reaching out to the families through women and reaching out to the community through families". The aim of the project is to eradicate the absolute poverty within a period of ten years. This is achieved through concerted community action under the leadership of local self-governments.<sup>39</sup>

Kudumbasree programmes achieved its objective to a certain extent to eradicate the poverty of the ordinary households. Women energetically participated in its

programmes and entrepreneurship activities. Interview with the members of Kudumbasree in Guruvayoor municipality provides a clear proof for the role of kudumbasree in bringing women to the forefront of the society. Till 21<sup>st</sup> century, women of Kerala have a second place in the society and Gender equality is not found everywhere. But today, women are not what they used to be some years ago; they have now made their presence felt in every sphere of life.<sup>40</sup> Most of the microcredit institutions and agencies all over the world focus on women in developing countries. Observations and experience show that women are a small credit risk, repaying their loans and tend more often to benefit the whole family.<sup>41</sup> International aid donors, Governments, Scholars, and other development experts have paid much attention to microfinance as a strategy capable of reaching women and involving them in the development process.<sup>42</sup>

In the light of the present study, certain recommendations were put forward for further development. a) Change in the attitude of men in the society: Both men and women should aware of about the concept of women empowerment. From the very onset, an attitudinal change in the society is necessary towards the concept. b) Change in the attitude of women in the society. Women's own perception of themselves and on their empowerment should be changed. They should strive to change their image as weak, dependent, passive and docile persons to independent, active, strong and determined human beings. c) In the academic level: It is important to create awareness about it among the younger generation especially among the students and the youth. d) On the political level: One of the ways by which women empowerment can become a reality is through proper policies and legislation that are women-friendly in nature. e) In the administrative level: empowerment of women is a necessity for the sustainable development of a nation. So the policy of the government should be women-friendly in its various schemes.

This can be possible in various ways that are listed below: The awareness campaign, Workshops, and seminars should be arranged in the village. Literature and publications are a major area through which the whole notion of women empowerment can be inculcated to the society. Arranging programmes for interaction with other empowered women in the society is another important way of motivating women. The institutions that are engaged in various fields of social work can start-short term diploma or certificate courses in areas of rural development with special emphasis on projects for women's development. The government should make sure that each official body has a sufficient number of women members. There should be an official body consisting of representatives of the government and voluntary association, which can function as a coordinating agency An important development in the state under peoples planning programme is the rapid growth of Self Help Groups.(SHGs) The formation of self-help groups by co-operative societies began in 1998. Co-operative societies are exempted from clause 59 (1) of the Kerala state co-operative Act in order to provide loans to self-help groups. Agricultural crops of self-help groups are to be brought under the master insurance scheme of District Co-operative Banks. In Kerala, under Co-operative sector, the SHG scheme is implemented through PACS.

The SHG scheme has made stupendous progress, and as of March 2015, the number of SHG links with banks has neared more than a million and the bank loans to SHG

have crossed Rs.2900 crores. The SHG scheme has been a catalyst in improving the income and standard of living of poor and could inculcate the habit of saving and thrift. This system can help financial inclusion to reach greater heights in coming years. Co-operative Structure in the economy is supporting the government in achieving universal financial inclusion through its link with SHGs. Since Primary Credit Agricultural Cooperatives have a larger presence in rural areas than commercial bank branches, they have greater access in the perspective of financial inclusion and strengthening direct credit availability to the rural economy. The present need is not only to empower existing SHGs but also to make them the Business Correspondents (BCs) model effective in reaching the poor villages through the cooperative banks. Beyond the inherent value of promoting and protecting the equal rights of everyone around the world, investing in women's economic and social empowerment is the best way to improve a society's overall well-being. To empower Kerala, we must empower the women of Kerala. It is the best solution for eradicating poverty also. Microfinance institutions and Chit funds played its role to enhance the status of women. Most criticisms of microfinance have actually been criticisms of microcredit. Criticism focuses on the impact on poverty, the level of interest rates, high profits, over-indebtedness, and suicides. In the present day context, there is a chance of fraud among the Chit funds or kuri companies. Since 2002, the chance for fraud has put an end due to the Amendment Act related to Chit funds

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