

ISSN 2454-3314

THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations
(Vol. 5, No. 4) December 2019



Association for Cultural & Scientific Research

ISSN 2454-3314

THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations
(Vol. 5, No. 4) December 2019



Association for Cultural & Scientific Research

Thrissur, Kerala, India-680689

www.acsrinternational.com

Editorial Board

Editor-in-Chief
Dr Lison Varghese

Associate Editor
Suja Selvanose

Editors
Dr. Alan Johnson, Professor, Idaho State University, USA
Dr N. Jenny Rappai, SSUS, Kalady
Dr R. Vasuhi, MS University, Tirunelveli
Dr A. Selvaraj, Annamalai University, Chidambaram
Prof. Pamela Clemit, Wolfson College, UK
Dr Kashmir Mehta, Kachchh University, Gujarat

Advisory Board
Dr R. Janatha Kumari, Sree Ayyappa College, Nagercoil
Dr Latha Nair R., St Teresa's College, Ernakulam

Reviewers
Amani Abdo Farhan Mohammed, Thamar University, Republic of Yemen
Sujith Mohan, Mankada Govt. Arts and Science College, Malappuram
Dr Renjini P., Pattathanam

The Investigator
(An International Peer-Reviewed Journal of Multidisciplinary Explorations)
Vol. 5, No. 4, December 2019
Published by: Association for Cultural & Scientific Research (ACSR)
Thrissur, Kerala-680689, India
Printed at: educare, Periodicity: Quarterly

All rights reserved
No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including, photocopy, recording or any information storage and retrieval system, without permission in writing from the publisher.

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 It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English.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

CONTENTS

Confusion of Mystery, Terror and Wonder of Life amidst the Blue: A Philosophical Analysis of 'Dover Beach' and 'Sea- Scare' Jitamoni Phukan	1
Life and Adventures of Crusoe in <i>Robinson Crusoe</i> S. Noorul Rifaya	6
Quixotic Experience in Joseph Conrad's <i>The Heart of Darkness</i> and <i>Nostramo</i> Dr K. Jeyamurugan	8
A Sea Change: The Ocean as the Site of Nature-Human Interface Anupama S. Varma	12
Rain: the Healer in Emily Dickenson's <i>Summer Shower</i> F. Mohammed Fazila Fathima	16
Harsh Realities of Life in J.M.Syngé's <i>Riders to the Sea</i> S. Durga	18
Natural Disaster and Hazardous Life of Fishermen in <i>The Perfect Storm</i> by Sabastian Junger S.Vigneshwari	26
Resurrection of the Soul in <i>The Water fall</i> M. Jenith Misriya	29
Preservation of Water, Sea and Civilization in <i>The Sea Around Us</i> A.Vanitha	31
Sea in Literature in <i>The Old Man and the Sea</i> Priya G.	33
Survival at Sea in Steven Callahan's <i>Adrift's</i> <i>Seventy Six Days Lost At Sea</i> Nandhini S.	35
Supernatural Elements in The Rime of Ancient Mariner T. Pushpalatha	37
Negotiating Transcendentalism in Herman Melville's <i>Moby-Dick</i> P. Kavitha	40

The Narrator as the Victim in the Novel <i>Wave</i> by Sonali Deraniyagala R. Anitha	44
Endurance and Nemesis in <i>The old Man and the Sea</i> M. S. Meenakshi	46
Ocean and Fisheries S. Ponlakshmi	51
The Politics of Water Hydropolitics A. John Aadhitya	53
Water as Constructive and Destructive Force in Yann Martel's Novel 'Life of Pi' B. Sumathi	55
Concept of Nation and Nationalism in Raja Rao's <i>Kanthapura</i> Jisha V. S.	61
Unfurling the Myriad Threads in the Delving of Scripting and Drawing in Amruta Patil's <i>Adi Parva</i> Arathi A. M.	65
The Great Wave that Triggered Fear and Fantasy Dr P. Karthika Devi	68
Sanctification of Water in Hinduism Shruthy Krishnadas	72
The Role of Water in Indian Culture: A View from the Environmental Side Dr Syam M. S.	74
The Ecological Crisis and Sensibility in Na D' Souza's <i>Dweepa</i> Padmashree G.	78
Patriarchial Politics Manifested in <i>Kadamma</i> : Redefining its Status to <i>Mare</i> with no Gender Riya Ann Rajan	82
Rationale of Interdisciplinary Approach to Teaching English Language among Secondary School Students in Kerala Dr Sreevidya Nair N.	85

Jitamoni Phukan

Assistant Professor in English
Bihpuria College, Bihpuria

**Confusion of Mystery, Terror and Wonder of Life amidst the Blue:
A Philosophical Analysis of ‘Dover Beach’ and ‘Sea- Scare’**

Human beings are inquisitive and always inclined towards the wonders of nature. In trying to unfolding those wonders of nature, it leads their life towards gaining knowledge by using the height of their imagination. Life is beautiful, life is mysterious and sometimes it is full of terror and horror of different kinds. The very idea of realizing nature and specially the blue part is explicitly used in two poems namely ‘Dover Beach’ by Mathew Arnold ‘Sea-scare’ by Harekrishna Deka. The present paper will try to explore the experiences of the poets while trying to resolve the mystery of the blue ocean in their respective poems. A philosophical research will be done for the exploration and analysis of the topic of the paper.

Human being is inquisitive to nature, which is full of various kinds of mysteries or facts unknown. The vastness and grandiose of appearance always invites mystery, terror and even wonder sometimes. In various expeditions, man records some unresolved experiences. The Bermuda triangle, the giant cannibal shark, Mariana trench, Baltic Sea anomaly, unexplained sound in the middle of the offing ocean, the submarine disappearances in 1968 and many more carefully separates the nature specially the ocean life from human life. The ocean appears calm and quite in its outer surface, but full of unrest and turmoil within. Man tried to explore this blue part of nature many a times to know what is lying within, why the strange experiences of it are not yet resolved, how vast and deep it is and many more. Nature is an ultimate object of life for all living and non-living things and beings under the sun. In each moments of life, we pass through different courses of experiences noticed or unnoticed to make us human. The courses of actions or experiences teach us many things, like we human beings are limited in our approaches to define our environment, our surroundings and above all, why we come across the things as it comes on our way etc.

The selected poems of one of the best known Victorian poets, Mathew Arnold and one of the best known poets of Ramdhenu Era of Assamese poetry, Harekrishna Deka namely ‘Dover Beach’ and ‘Sea-Scare’ attempt to reveal some of these queer nature of water part of the earth. Confusion of mystery, terror and wonder related to nature are some of the themes that the poems deal with though both the poems belong to some different era and region. The study in the paper will try to explore the philosophical note behind the poem that the respective poets deal with.

The study of the paper is based on secondary data collected from respective poetic anthologies, various sources like library works and internet sources. The methodology for this study is analytical, evaluative, interpretative and comparative as well. In the study, the poems of those poets will be studied minutely to have a comprehensive outlook of the philosophy behind it.

Mathew Arnold was a distinguish English poet and critic of 19th century who has brought about a revolution in the world of English literature with his prose and poetic

works. Only a quarter of his productive life was given to writing poetry, but many of the same values, attitudes and feelings that are expressed in his poems achieve a fuller or more balanced formulation in his prose. Though he wrote on a variety of subjects, he is best known for his themes of nature, modern society and moral instructions. He published his first poetic anthology 'The Strayed Reveler' in 1849, but his literary journey really took off in 1852, when he began to publish more poetic works in some other volumes. His second volume included a verse drama, 'Empedocles on Etna' though he garnered the most attention for the poetry which he continued to write until his death. One of the best Victorian Mathew Arnold is also known as a cultural critic, publishing volumes like 'Culture and Anarchy' in 1869. He was an elected Professor of poetry at Oxford in 1857, and re-elected in 1862. Arnold's work had established him as a critic, reformer and prophet who dedicated most of his life to broadening the intellectual horizon which has been reflected in his literary works.

The best known and best loved of Victorian poems 'Dover Beach' carries the idea that earth used to be full of faith, but change has negatively affected the value of faith in humans and in God. In the poem Arnold describes the slow and solemn rumbling sound made by the sea waves as they swing forward and backward on the pebbled shore. One can hear clearly this monotonous sound all the time. The withdrawing waves roll the pebbles back towards the sea and then after a pause, the returning waves roll them up the shore. Arnold's description of the noise of the waves is superbly accurate. Even when he ventures into Miltonic and Greek mode, with that "tremendous cadence slow", he maintains realism. Arnold's classical learning is unpretentiously apparent in the poem 'Dover Beach'. The verse movement with its fluid alternation of three, four and five beat lines suggests the rhythmic flexibility of Greek choral poetry. Stanza two with its reference to Sophocles brings home a sense of tragic fadedness. In the poem, 'Dover Beach', the poet concentrates on the challenges to the validity of long-standing theological and moral prospects have shaken the faith of people in God and religion.

Mathew Arnold explains the gradual loss of man's faith in a grand and suggestive simile. He compares faith in religion to a sea that surrounds the world. The sea and its waves towards the pebbles evoke a sense of confusion and pessimism about the eternal position of men in the face of nature. The faith that man had in religion gradually passed away and men's mind is like pebbles on the shore. The passing of faith causes the minds to be isolated in the border between belief and disbelief. The poem describes the poet's battle with love, life and faith in his religion. In the first line of the poem, 'sea of faith' refers to the faith and appreciation that people put in nature and themselves. The major theme and the philosophical note that reflects in the poem is disbelief and confusion while comparing man's life to nature.

Harekrishna Deka, is one of the most important literary figures in Assam. He was the Director General of Police for Assam from 2000 to 2003. Although he began writing poetry as a hobby while serving in Police department, and in fact since his student days, he is considered one of the most prolific writers of Ramdhenu Era. He was awarded the Sahitya Academy Award for his poetic contribution in Ann Ejan in 1987 and awarded with Katha award for his short story Bandiyar (Prisoner) in 1995. After retiring as the DGP of Assam, Deka was the editor of the English daily, The Sentinel for a brief period before serving as editor of the Assamese literary monthly Gariyasi.

He has a long list of literary work which he has contributed to the world of Assamese literature particularly, many of which have been translated into English too; like, *Swarabor (Voices)* 1972, *Ratir Sobhajatra (Procession by Night)* 1978, *Aan Ejan (Another one)* 1986, *Kabita* 1960-1980, *Bhalpoar Babe Exar (A word for love)* 2003, *Sea scare* 2001, *Galpa aru Kalpa (Story and fiction)* 2009, *Prakritik aru Anyanya (The natural and other stories)* 1900, *Dristi aru Sristi (Look and creation)* 2006, *Agantuk (Strangers)* 2008 and the like.

The poet Hrekrishna Deka, expresses terror and fear of the vastness of the sea, as it is so vast to cover by the limit of our imagination. We human being sympathize ourselves of our inability to know the mysteries of nature. He is completely frightened of the sea and its mystery, as many human does, but the nature, particularly, the sea itself is not aware of it. The persona is not able to understand the sea and what is it in its bosom lies. He could only guess, what is it and what could be within it, which he compares to a pregnant woman. He fails to understand both the language of the eyes of a pregnant woman the ocean full of immense possibilities. The sea carries within its bosom many more capabilities and possibilities and nobody can predict what fruit it will deliver whether a good or evil sibling to the world. Here the poet tries to compare patriarchal and maternal occupation that human being probably plays its role, where he fails to establish male hegemony, so far nature is concerned. The theory of gender does not work in case of nature. Nature is above human, and that superiority of nature reveals through man's inability to take it in their grasp and to cover it in some specific definitions.

A comparative analysis of *Dover Beach* and *Sea scare*

If we go through both of the poems, we experience some similarities and dissimilarities as well. The poems express man's helplessness in front of nature in their own way. We, the human being aspire for many things, as we demand that, we are the best creature under the sun. But the truth is that we are mere puppets in the hands of nature, which is reflected in the lines of *Sea-scare*; "The mystery deep below the sea is/ beyond my grasp, / It keeps me guessing as to what music sways it,/ Music of death or music of life?/ To the sea of course al this is no/ matter at all....." Arnold in the same way goes on to disclose human misery in the face of nature to which, we cannot do anything instead of just see and pass it on through the moments. In his words; "But now I only hear/ Its melancholy, long withdrawing roar,/Retreating, to the breath/ Of the night wind, down the vast edges drear/ And naked shingles of the world....."

Both the poems carry a pessimistic note caused by limitations that human beings have. What we possess is only the power of our mind, which destined to diminish and futile in the course of a man's experiences in practical life. Another similarity of the poems is giant nature of water body that creates a strange feeling in the mind of the persona and it evokes some sense of fear, curiosity, wonder and an alienation from nature. The sea is a cause of the entire notion that has been coming forward and trying to occupy the mind of the poet. The poems reflect naturalistic scene, clearly within Romantic tradition established by William Wordsworth. Like Wordsworth, Arnold understands the elegance and power of simple language; "The sea is calm tonight/ The tide is full, the moon lies fair/ Upon the straits." Harekrishna Deka, too

is quite sympathetic to Wordsworth's theory of poetry delineating nature throughout the poem, with ornament of simple language.

But the negative tone that the poems reflect differs in their own way. Arnold talks about loss of faith and religion from human civilization. He finds the world and the life mysterious, when the poet says, ". . . the world which seems / to lie before us like a land of dreams . . ." Dreams, here refer to the world of unknown facts, which the poet's imagination fails to distinguish. All these feelings arise from the sea in front of the poet and his helplessness to understand the nature and the blue mystery. Arnold deals with mystery and wonder but Harekrishna Dekha deals with fear and terror throughout their experiences of the ocean. Dekha says, in the poem 'Sea-Scare', "But suddenly a fear stuck me, a/ gripping fear. . . . Indeed awfully frightened am I of the sea. . . ." as, "The mystery deep below the sea is beyond my grasp . . ." The fear of Dekha is fear of destruction and it is like the fear of destruction of an empire.

'Dover Beach' is a dramatic monologue having a silent listener, probably his wife. In some of the lines we can trace the listener paying heed to the poet. But in 'Sea-scare' by H. Dekha, no such dramatic presentation of Browning is seen. The poet follows first person description to explain the trauma and fear of his mind that he tries to find out a solution, but he utterly fails to meet one. In the quest of this journey of terror and fear to nature, the poet doubts, whether the procreation cycle will give birth to some evil power like 'Avi' who had caused destruction of 'the family line of Krishna'. In Dover Beach, Arnold draws the image of Sophocles, the Greek tragedian and creator of Oedipus Tyrannos and Antigone, who standing in darkness by the Aegean Sea, more than two thousand years ago, finds the same melancholy strain that the poet finds in Dover, along the southeast coast of England, where Arnold and his new wife spent their honeymoon in 1851. The grim view of reality, its negativity and its underlying desperate anguish of 'Dover Beach' are in marked contrast to the joy and innocent beauty of the first stanza. Love, the poet suggests, is the one final truth, the last fragile human resource. Yet here as the world is swallowed by darkness, it promises only momentary solace, not joy or salvation for the world. That is why; the poet could not console himself and come out of the pessimism and negativity that brings about by the 'sea of faith'. In a way, he is worried about the religious decay in human civilization. 'Sea-Scare' does not bear such religious note in its representation to the poetic world.

Nature or natural is what man is not able to construct or reconstruct. Things that have been made by people are said to be man-made or artifacts. Human being does not have anything to do with nature or natural other than have a parallel association with it. It cannot be shaped according to man's wish and not only that, man is not also able to resolve the mysteries that lie with and within it. In front of nature, man is a tiny being which can be swept away by the waves of the ocean or a storm in a forest or an earthquake that can destroy a city within some seconds. The Bermuda triangle, the giant cannibal shark, Mariana trench, Baltic Sea anomaly, unexplained sound in the middle of the offing ocean, the submarine disappearances in 1968 etc. are some of the mysteries that are not yet resolved to satisfy man's quest of knowledge. A tiny physical appearance of a man creates a sense of inferiority that leads to a world of fear and despair. All these are very sensibly remarked and in fact, highlighted in the poems Dover Beach and Sea-Scare of Mathew Arnold and Harekrishna Déjà

respectively. The pessimistic note in the poems is not only an emotional disposition but, it can be considered as the faith based claims of optimism. Though it is pessimistic or in a way nihilistic, yet they made a journey in quest of knowledge to see what is beyond human reach. It is not important whether, the poets have reached in some conclusion or not, it is the only important, what way they have showed the path of quest for knowledge and our identity. Who and what we are in front of nature, is what Mathew Arnold or Hrekrishna Déjà, wants to know through the expression of their inner conflicts in the face of nature.

References

- Arnold, Mathew. *Dover Beach and other poems*. Dover Publications Inc., 1994. Print.
- Déjà, Hrekrishna. *Sea-Scare*, trns. By H. N. Dutta. Print
- Sethi, Nitu. *Dover Beach: A faithful and spiritual belief by Mathew Arnold*. *Journal-International Journal of Advanced Research and Development*, volume 3; Issue 1; January
- Kotoki, Chandra. *Adhunik Axomia Kobita*.
- Bora, Mahendra ed., *Notun Kobita*. Bonolota, Dibrugarh, 1987.
- Neog, Dr. Bibha. *Kobita Mukur*, Kiran Prakashan, Dhemaji, 2012.
- Baruah, Bhaben, *Axomia Kobitar Rupantarar Porba*, Guwahati, 2017.
- Bora, Rajib. *Axomia Kobita Bindur pora Hinduloi*. Pansojonya Books, Guwahati. 2018.
- Sethi, Neetu. 'Dover Beach: A faithful and spiritual belief by Mathew Arnold'. *International Journal of Advanced Research and Development*, ISSN: 2455-4030, Impact factor: RJIF 5.24, Volume 3; Issue 1; January 2018. Page. 626-627.

S. Noorul Rifaya

Postgraduate Student of English
Thassim Beevi Abdul Kader College for Women, Kilakarai

Life and Adventures of Crusoe in *Robinson Crusoe*

Literature represents the culture and tradition of a language and people. British literature is from the United Kingdom of Great Britain and Northern Ireland, Isle of Man and Channel Islands. Irish writers have played an important role in the development of literature in England and Scotland, but though the whole of Ireland was politically a part of the United Kingdom between January 1801 and December 1922, and it can be controversial to describe Irish literature as British. This novel comes under British literature. Robinson Crusoe is a novel by a British writer, Daniel Defoe. This story is based on the true life events of Alexander Selkirk, a Scottish castaway who lived four years on a pacific island. This paper deals with the life and adventures of Crusoe, is a young and impulsive Englishman who wants to go to sea voyage and ignores his parents' wishes.

Daniel Defoe is an English trader, writer, journalist, pamphleteer and spy. He is the most famous for his novel *Robinson Crusoe* and he has been seen as one of the earliest proponents of the English novel. He is also a pioneer of business journalism and economic journalism. His novel *Robinson Crusoe* is generally seen as a contender for the first English novel, which has adventures and religious aspects.

The novel focuses on the life and adventures of Crusoe who wants to be as a sea merchant. The characters around the story lie are *Robinson Crusoe*, a protagonist who wants to travel all around the world to get to know new cultures and make some money; *Friday*, a savage that Crusoe saves from a group of cannibals and *parents of Crusoe*, whose wish is to make their son as a lawyer. The narrator introduces himself as Crusoe and he was born on 1632 in New York. Crusoe true name is Kreutznaer and has been changed into Crusoe by the English. Crusoe has two elder brothers, one died in the English regiment and Crusoe doesn't know what happened to another brother.

Crusoe's father wished him to become a lawyer but he ignores. He decided to go to sea voyage. The sea was rough and his companion said that it was nothing. Then, there began a terrible storm, the ship was being flooded. He and his companion boarded life boat and they reached Yarmouth. He is in dilemma whether to go home or continue the sea voyage. His companion left him alone and he decided to take another voyage. "It was my great misfortune that in all these adventures, I did not ship myself as a sailor." (pg.no – 17)

Crusoe travelled to Guiana and he became a Guiana trader. Crusoe was attacked by Turkish pirates and they took Crusoe to Sallee, he was then a slave. Crusoe secretly had guns and attacked them. He saved the other slave called Xury and they both reached the Cape Verde islands. They were waiting for English ship as they could help them. After few days, English ship arrived and they boarded to Brazil. The author expressed the major tension between adventure and security, Crusoe spoke for himself and it was an individual voice.

He made friends during four years residence in Brazil. Then, Crusoe and his friends decided to make a trip to Africa and again ship wrecked in a terrible storm. Crusoe reached the shore and his friends died. Crusoe's habitation in an island was set and he was alone. The most prominent features in this novel are that contradictory sense of Crusoe's behavior and he was a powerful ruler in an island. The author clearly expressed the idea of escape with too much enthusiasm but misfortune befalls him and thought of escape were banished for the time being. "I began to be a little bolder, and to think there was really nothing in it but my own imagination. But I couldnot persuade myself fully of this, till I should go down to the shore again, that I might be assured it was my own foot." (pg.no – 176)

These above lines express Crusoe's fearfulness and he convinces himself that it may be his foot print and this makes him bolder and unfrightful. After few days, he is haunted by dreams of savages. The narrator has thought that instead of saving the life of a savage or captive himself, he can make his companion to escape from the island. Crusoe rescue the slave and he doesn't speak English. Crusoe calls him as Friday, he teaches him religious thing. The appearance of Friday makes Crusoe a ruler of the island. Crusoe and Friday make plans to leave the island. But their voyage is postponed due to the arrival of savages.

They decide to attack the cannibals in order to save two prisoners, one slave is a Spaniard and the other is Friday's father. He kills the head of the mutiny and the captain hands over the ship to Crusoe. Then, Crusoe arrives in England and his life proceeds peaceful. Finally, Crusoe visits his old island. To conclude, throughout the novel, Daniel Defoe has vividly presented the life and adventures of Crusoe. The most crucial thing is that adventure exists as something inferior only in relation to the lifestyle of the middle class man. The sea in this novel represents the symbol of trouble and turmoil. Therefore, the novel portrays the importance of self-awareness, identity, isolation and desire.

References

- Defoe, Daniel. *Robinson Crusoe*, New York: Vishal Enclave, 2001, pg.no- 17, 176.
- Lombardi, Esther. 'Robinson Crusoe' Review, thought co. March 24, 2019<<https://www.thoughtco.com/robinsoncrusoe-review-741249>>
- Genius Media Group Inc. *The Life and Adventures of Robinson Crusoe* (Chap. 1), 2016<<https://genius.com/daniel-defoe-the-life-and-adventures-of-robinson-crusoe-chap-1-annotated>>
- Bookworm,TJ. *Robinson Crusoe* by Daniel Defoe-review, The Guardian, April 24, 2016<<https://www.theguardian.com/childrens-books-site/2016/apr/24/robinson-crusoe-daniel-defoe-review>>

Dr K. Jeyamurugan

Assistant Professor of English

Sethupathy Government Arts College, Ramanathapuram

**Quixotic Experience in Joseph Conrad's
*The Heart of Darkness and Nostromo***

Cervantes wrote "Don Quixote". Don Quixote was noted for his adventurous and chivalric deeds. Quixotic experience is a must in today's competitive world. The aim of this paper is to create awareness about quixotic experience in a person's life. In this modern era, most of the persons lead a very ordinary life. They have no inclination to take any risks. The greatest risk in one's life is not taking any risk at all. Taking risk is quite inevitable. No one is exempted from risk-free life. Every profession has a considerable and noteworthy risk. In the world of cricket, most of the players take calculated risks in batting, fielding, etc. In the world of vast sea, one can anticipate unexpected risk in one's life. Joseph Conrad was a sea dog. He had a vast experience in the world of sea. He reflected his authorial voice in most of his novels. He was teeming with quixotic experience. Quixotic experience makes the life of any man sprightly. It makes body and soul intact. He was really adept in exploring the unknown mysteries of the sea.

In *Heart of Darkness*, the narrator of the novel Marlow expressed his quixotic experience in a very crystal-clear manner. His experience in sea is a fruitful lesson to all the readers. Some of the readers of Joseph Conrad's novels derive a divine inspiration from his characters. Nostromo was an Italian sea dog. He established himself as a prominent leader. In the vast sea, he expected the unexpected. He possessed bravery, team spirit, quixotic nature. He learnt certain things in the vast ocean. At last he was killed by a person out of mistaken identity. But he had quixotic experience. The aim of this paper is to bring out this experience to the readers. One must possess an adventurous spirit to drink life to the lees. Ulysses, a man of adventure, drank life to the lees. Like him, Nostromo and Marlow derived a lot of adventurous spirit in the vast sea.

Don Quixote was a remarkable character. He was an evergreen character. Cervantes delineated the character of Don Quixote. His life is full of chivalry and adventures. He is a rippling sort. He has a universal appeal. His attitude is crystal clear. He wanted to drink life to the lees like Ulysses; he had an inherent desire for adventures. Joseph Conrad was a sea dog. He was a prolific writer. He had a vast experience in the vast sea. His life was filled with adventures and sprightly action. He wanted to become a fresh water sailor. He hailed from Poland. He happened to meet different types of people. He had an indomitable spirit. He viewed life as a voyage.

In 1874, at the age of seventeen, Conrad wanted to become a sailor. Conrad was not at all idle. He hated idleness. He wanted to lead meaningful life in the vast sea. In the beginning, he knew nothing about the sea. But he never felt jittery. He wanted to face life boldly like Don Quixote. Cervantes shaped the character of Quixote. Like that, Joseph Conrad's uncle shaped the life of Conrad. Conrad needed freedom at any cost. His country Poland never provided him freedom. He suffered from illness. He was

smitten by Malaria. But Joseph Conrad had nerves of iron. He reached Congo. He made several voyages to far Eastern waters. He never felt jetlag.

The Heart of Darkness is an impression taken from life. Marlow was an important character in the novel "The Heart of Darkness". Marlow wanted to become a fresh water sailor. He had a spirit of adventures. Conrad encountered a lot of unexpected experience only in the vast sea. His health was affected. He had some physical infirmities. He was very weak in health condition. But he had a strong will to face life boldly. He created a lively character named Marlow. He expressed his personal experience through Marlow.

Conrad created another character named Nostromo. Nostromo was an Italian sailor. Nostromo has romantic imagination. At the same time, he has a spirit of adventure. To his attitude the work now allotted to him will be the most famous and dangerous adventure of his life. His boat is nearly wrecked in the night by the steamer by the steamer bringing the attacking soldiers. He succeeds in reaching to the land and burying the treasure. When he returns, the rebels are in procession. He finds himself in an awkward situation. He has no money in his hands. He has a lot of grit to face the unexpected events boldly. He makes the spectacular dash from the town on an engine up the mountain over the mountain on horseback to capital and returns with the soldier by sea in time to save the day. Nostromo visits his treasure island at night. He carries away the treasure of silver. His life is teeming with adventures. He never reckons his condition of penury. Nostromo loves Giselle. Giselle is the youngest daughter of Viola. Nostromo hopes to run away with Giselle. He cannot resist coming to the light- house at night to see his sweetheart. He suffers from love bug. But Viola kills him by mistake. Conrad himself used some appropriate words to describe the bold sprit of Nostromo "*The impious adventures gave no other sign*" (18)

Joseph Conrad was a real cat whisker in describing the eerie atmosphere of the sea. He became weak. But his will power became strong. He never gave up his spirit of adventures due to his physical infirmities. He described the atmosphere in a very clear cut manner. "*At night the body of clouds advancing higher up the sky smotheres the whole quiet gulf below with an impenetrable darkness, in which the sound of the falling showers can be heard beginning and ceasing abruptly.*" (Nostromo p. 20) But Nostromo had no fear. His life is full of adventures. He has Quixotic Spirit. He wanted to proceed further without having any rumination. Nostromo was a sea dog. He can tackle any bottleneck moment single handedly. Charles Gould praised the capabilities of Nostromo to a great extent. He felt astonished to see the boldness of the Italian sailor Nostromo. He declared "*This young fellow*", *he thought to himself*", *may yet become a power of the land*". (Nostromo p.77)

Nostromo had no other second thoughts. He accepted the task. He never gave room for brown study. He wanted to hide the silver ingots in a secret place. He wanted to do an act of adventure single handedly. He needed no moral support. He needed no companions. He wanted to face any danger with indomitable spirit. Like Ulysses, he wanted to lead meaningful life. He hated potboil existence. Nostromo was competent enough for his special task in the plan of campaign. Nostromo believed in miracles. He heard a lot of tales from his kith and kin. He wanted to accomplish this special task in a very successful manner. "*Nostromo made a superhuman effort*" (Nostromo

p. 434) Nostromo was a very courageous man. He accomplished his task very successfully. He faced a lot of teething troubles in the form of attacking soldiers. But he tackled everything with a sense of grit and fierce determination.

Captain Mitchell made possible comments on Nostromo. Nostromo was very assiduous. He discharged his duties very earnestly. He was a platonic lover. He endangered his life out of earnest love. But he was filled by a woman. She misconceived him as an intruder. *"The fellow is devoted to me, body and soul" Captain Mitchell was given to affirm* (Nostromo p. 49) As an Italian sailor, he never did any work in a very slipshod manner. He was not a man of hedonism. He viewed life with a lot of sensibility. He became a sailor out of enthusiasm. He viewed the entire world as vast sea. It gave him a sense of solace. It gave a sense of thrill. The vast sea gave him a lot of happiness. He was imported to work upon the National Central Railway. Nostromo became the terror of all the thieves in the town. *"It could very well be said that it was Nostromo alone who saved the lives of these gentlemen"* (Nostromo p. 25)

Nostromo was a man of action. He was not at all a coward. He wanted to take a lot of risks. As a worker, he was spotless. As a lover he was very earnest. Joseph Conrad delineated the character of Nostromo to a great extent. His spirits seemed to be quixotic. His experience was basically quixotic. He loved adventures. He loved Voyages. He visited different countries. He discerned a sense of danger in front of him. But he approached life in a very positive manner. There was no room for complacency. He wanted to drink life to the lees. The vast sea made him very courageous. He died abruptly. But he had a sense of complacency.

Marlow was the narrator of the shorter novel *The Heart of Darkness*. Marlow was basically quixotic. He too loved adventures. He was a kind as well as courageous person. He took bold decisions. He never felt perplexed. He wanted to become a fresh water sailor. He wanted to visit different places. He hated idleness. Marlow was a sea dog. Joseph Conrad expressed his personal experiences in the form of Marlow. His life on land seemed to be very monotonous. But his life on the vast sea seemed to be quite enterprising.

He described the sea with much poetic sensibility. He says "The Sea – reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were wedded together without a joint". (*The Heart of Darkness* p 1) Marlow felt enraptured to describe sea. He had sense of thrill while voyaging. He happened to meet different types of persons. So his life was not at all monotonous. It was like an interesting enterprise. As a perfect raconteur, he narrated some interesting events to his fellow sailors. His life was full of action packed events. He did not want to remain idle. He wanted to live the life with adventures. He had an indomitable spirit. He relished voyages a lot. Marlow had a primary inspiration. As a perfect historian, he narrated the activities of the Romans. They were basically courageous. Marlow says

"They were men enough to face the darkness" (*The Heart of Darkness* p. 9) He described about the courageous nature of the Romans. Marlow was greatly inspired by the attitude of the Romans. The Romans had a spirit of adventures. They led a

sprightly life. Like them, Marlow too wanted to lead a sprightly life. He became the fresh water sailor. He gained a lot of experience in the form of voyages “It was upward of thirty days before I saw the mouth of the big river we anchored off the seat of the government. But my work would not begin till some two hundred miles farther on. So as soon I could I make a start for a place thirty miles higher up”. (The Heart of Darkness p. 21)

He was really fascinated by the river. He put his heart and soul to relish the vastness of the sea as well as the river. As a fresh water sailor, he relished his life to a great extent. He had a noble vision. He was the friend of Mr.Kurtz. He wanted to carry actually Mr. Kurtz from that place. In the form of voyage he had some blissful experience. But he felt perplexed to watch the activities of the African people. They behaved in a very bestial manner.

The aim of this paper is to create awareness in the minds of modern men and modern women. Modern men lead a very happy and carefree life. They do not have any noble aim. They indulge in potboiler existence. Don Quixote was noted for his noble action. Nostromo was noted for his spirit of adventures. Marlow was a bit nosy type. Through these characters, one can come to the conclusion that. One should lead life which is full of enterprising events. According to C.Rajagopalachari, “Idleness is the worst enemy”. So this paper is a fruitful lesson to all the modern man and the woman. Existing is meaningless. Living is meaningful. So through the characters of Don Quixote, Ulysses, Nostromo and Marlow. The reader can learn a fruitful lesson.

References

Conrad Joseph: The Heart of Darkness Surjeet publication New Delhi 1995, print.

Conrad, Joseph: Nostromo Surjeet Publication: New Delhi, 1999 print.

Puri. G.K. A Dictionary of Quotation for All IIMS Publications, New Delhi, 1998. Print.

Anupama S. Varma

Assistant Professor in English
St Joseph's College for Women, Alappuzha

**A Sea Change:
The Ocean as the Site of Nature-Human Interface**

The sea has been a popular idea in literature across genres. A closer look at marine literature may reveal certain motifs and recurrent patterns that provide interesting insights into the man-nature conundrum. The paper examines the 3 works – “They Ate their Young Shipmate,” a short story by Geoffrey Williamson, “Thirst,” a one-act play by Eugene O’Neill, and “The Open Boat,” a story by Stephen Crane. These stories can be read as prototypical marine narratives that present man at the mercy of the mighty nature and the rather painful struggle for survival. The paper tries to show how the encounter between man and nature prove to be a transformative experience for man, and how despite the much touted greatness of man, he is reduced to almost nothing in front of an indifferent nature. Such a scenario seems rather interesting even as the current geological epoch is being renamed Anthropocene, on account of the most dominant species on the planet.

‘Anthropocene’ is a term much bandied about in recent times what with the world moving closer to name the current epoch after the most dominant species – the anthropos or the humans. Indeed humans have striven with zest to reach where they are today, and a considerable proportion of what happens with the world today is anthropogenic. Even as terms such as Posthumanism, Artificial Intelligence et al gain currency in everyday parlance the inevitable, undeniable link between man and nature has become unprecedentedly significant and calls for a reassessment. Time and again, literature has stepped in to supply clarity to pressing concerns and a fresh look at old stories is sure to reveal some subtexts that sound relevant today. This paper attempts to reach at the ecological unconscious in three works – George Williamson’s “They Ate Their Young Shipmate,” Eugene O’Neill’s “Thirst,” and Stephen Crane’s “The Open Boat” -- that pitch man against nature in a battle for survival. These narratives serve as a reminder about the supremacy of Nature over man and the former’s utter indifference to the latter’s struggle for survival. A reading of these stories today seems particularly relevant when environmentalists and climate crusaders are clamouring for a radical re-thinking of man-nature relationship.

The sea has often been seen as symbolising the grandeur of nature. Unlike other forms of nature, the sea has often been imbued with a sense of mystery probably on account of its vastness and endlessness. The sea has variously represented eternity, knowledge and so on while its horizon has stood for the limitless, the uncertain and the elusive. Marine narratives and myths abound in coastal cultures. For instance, in J.M.Synge’s plays set in the Aran Island in Ireland (most notably *Riders to the Sea*), the sea is depicted as both the destroyer and the provider. The sea for the coastal community is a part of their everyday reality without which their livelihood would be jeopardised. Even then, they are more than aware of its destructive power and death too is accepted as a part of daily life. Certain other marine narratives, such as the ones examined in this paper, try to bring out the complex interaction between man and the ocean. In fact, one of the recurrent tropes of such stories is the man stranded in mid-

sea. This situation, while often supplying the feel of adventure and thrill in how the man finds himself resourceful and devises ingenious ways to survive, they also hint at the relentlessness of nature as well. Unlike other natural phenomena where man finds himself a victim, the sea has a certain greater tragic magnitude because it can drive man to utter helplessness and a tragic end. Surrounded by water, often called 'the elixir of life', man often meets with his end only after long periods of absolute misery in terms of both physical erosion as well as mental depression. If he is with companions, a number of helpless days on the sea can even compel him to discard human nature in a bid to raise himself as the fittest to survive. The three stories rather effectively depict men under trying circumstances and the transformation that takes place afterwards.

George Williamson's short story "They Ate their Young Shipmate" can well be considered as a classic marine narrative with all the stick ingredients. The story features as part of a collection of horror stories edited by John Canning. The plot features the fate of a group of shipwrecked sailors who try to negotiate a violent sea on a board a dinghy with the bare minimum of essential supplies. Too soon they discover that they have lost a beaker of precious fresh water and what they thought to be cans of meat turned out to be just turnips. What follows is a terrible ordeal of survival that stretches on for weeks. As days pass by the men are tormented with increasing thirst to the point when they even consider consuming sea water. However, they refrain from it in fear of the dismal consequences. Though they make do with turtle's blood and a few welcome drops of rain, and even their own urine, the thirst only seems to aggravate. Not only the thirst but day by day the men found themselves shrinking from fatigue and lesser able to even row the dinghy and closer to nothing but a terrible fate ahead. When almost a week goes by without a single drop of water they are driven to the extent of considering killing each other.

On the eighteenth day, when they had no water for five consecutive days, they were near breaking point. It was at this stage, when all were frantic with the gnawing torture of combined hunger and thirst; their tongues shrivelled; their throats on fire, that Captain Dudley voiced a terrible suggestion. Why not cast lots, he asked, to decide which of their number should be killed for food that would at least sustain the other three and thus give them an added chance of survival? (164)

This is perhaps the climactic moment in the story when sheer desperation has compelled man to think of alternatives even at the cost of one of their lives. The question is one of survival and whether four deaths can be postponed or prevented by the death of one. Though repulsive and scary, the suggestion seems to be the only way out to avoid complete annihilation. The lot falls on Richard Parker, the ship's boy, and the youngest of the lot, who was already in difficulty after having drunk sea water which had severely deteriorated his health. This only further motivates and justifies the captain's choice of the boy as sacrifice. Once the boy is killed the others forget all scruples and inhibitions and line up for their share of the victim. Such was the frenzy of their craving for something to assuage their terrible thirsts that the others rushed forward with unrestrained eagerness in order to catch the gushing

blood. Gone were religious scruples; gone all moral niceties; gone all trace of squeamishness in urgency of [the] ravening need. (167)

This shows how the need to survive drives man to even unimaginable solutions. All trappings of civility or culture are rendered into nothing in the face of imminent death when the basic instinct is self preservation. Williamson's story thus exposes a scenario where Nature pitches man against man and watches with indifference the inevitable battle. The story is highly naturalistic as the author depicts the degradation of man in all its horrific details.

As is usual with such narratives, irony plays a striking role. In stories where men are shipwrecked what drives them to desperation is always thirst even as they are surrounded by endless waters. A similar scenario is presented in Eugene O'Neill's one-act play *Thirst*. It features two men and a woman who find themselves in mid ocean on a life raft. Just as in the story, here too the protagonists are tormented by the forces of nature – the burning sun, the painful expanse of sea, and the interminable longing for some kind of respite. The three people are without any resource save for a bit of water.

O'Neill's shipwrecks are different since they are not professional seafarers. Except for the Negro sailor, the other two – a middle aged gentleman and a young dancer – are ordinary people who happened to escape. Quite typically, the Negro sailor seems to show more equanimity as he seems relatively more familiar with the ways of the sea; he sits in a corner humming a strange tune. The gentleman and the dancer, on the contrary, find it increasingly difficult to bide the time and grow delirious and delusional. Here, O'Neill brings in a psychological edge. Being unaware of the sea, the gentleman and the dancer find it impossible to sit and wait for relief. The unbearable heat and monotony around only exacerbate their desperation. While the sailor seems to preserve his energy by sitting quiet and calm, the other two spend time talking about the pre-wreck time and how beautiful their lives were. Occasionally they also see mirages of island that further intensify their hopes for rescue and refreshment. Water is what they crave for the most. As the gentleman says: "With us it is only a question of whether we can hold out until we sight land. Water would save us – just a little water – even a few drops would be enough. God, if we only had a little water!" (O'Neill 27)

Not only do they fantasize about a mysterious island in the distance they also begin to accuse the sailor of having finished the remaining water. There is no grounding for this accusation but the gentleman vehemently claims that the sailor has finished the water. All these are mere speculations and the gentleman and dancer move from threats to pleading and even coaxing to get the water from the sailor. The dancer seems to steadily lose all hold on sanity as she first tempts the sailor with her diamond necklace before trying to sell her body to him for one drop of water. All the while the sailor continues to deny the possession of water. Eventually the dancer loses sense of time and place and crumbles to death.

Just as happens in Williamson's story, here too a dead companion offers a prospect for survival. The sailor wastes no time in suggesting using the dead body as food and drunk much to the horrifying dismay of the gentleman who is too shocked at the

suggestion. Unlike Williamson's sailors the gentleman refuses to even consider consuming the dancer's body and in a heated frenzy he throws the body into the sea. The sailor deprived of food and drink, in his turn stabs the gentleman and in a final scuffle both of them fall into the sea, among the greedy sharks circling the raft. Here again, in a battle for survival, man discards that entire he has learnt and stoops to measures that reveal a latent animalism. Once again, Nature, represented by the sea, stands as a mute witness to man's degradation, offering no succour.

Eugene O'Neill's *Thirst* was in fact inspired by the quintessential naturalistic document, Stephen Crane's short story "The Open Boat." The setting is the same as those in Williamson's story and O'Neill's play – the same endless ocean and a boat carrying a group of survivors eagerly waiting for rescue. What is perhaps different in Crane's narrative is the almost sure possibility of rescue. The stranded sailors are in sight of land but the rough sea alone prevents them from reaching shore. Two strenuous days on the sea wear them off pretty quickly and the prospect of land nearby and the difficulty in reaching it also further dampen their spirits. What Crane highlights in the story is the sheer indifference of Nature. The four sailors somehow manage to swim to land once the waves toss them off the boat. But the irony lies in the fact that three out of the four survive while the oiler, who was supposed to be the strongest man and the best swimmer among them, succumbs to death. In "The Open Boat" there is no horrific cannibalism or selfish competition for survival yet Crane makes a poignant statement on Nature-Man interface which often is disadvantageous to the latter. The other two works too adhere to the same idea.

These narratives, like similar others, present the condition of stranded man who is given an opportunity for an unusual communion with Nature which may not materialise in the normal workaday routine. Such an encounter with the immensity and power of Nature can indeed be enlightening. When stranded alone at sea, this meeting with Nature can lead to self-realization. This prospect is effectively portrayed in works such as Yann Martel's *Life of Pi* and Umberto Eco's *The Island of the Day Before*. On the contrary, while stranded with a company of fellow creatures, survival becomes competition and driven to the utmost extremity of his endurance, man stoops to desperate measures for self preservation. All three stories discussed in this paper show the gradual deterioration and abject capitulation of man before Nature. Even when Anthropocene seems to cement the superiority of man and his achievements and impact, it is necessary to remind oneself occasionally, at least, that Nature need not always give evidence of her prowess; and that, no matter however man may grow in power, he needs to remember that ultimately he is only a part of Nature, and at her mercy.

References

- Bourdeau, Ph. "The Man–Nature Relationship and Environmental Ethics." *Journal of Environmental Radioactivity*, vol. 72, no. 1-2, 2004, pp. 9–15., doi:10.1016/s0265-931x(03)00180-2.
- Crane, Stephen. "The Open Boat." *American Literature, 1890-1965; an Anthology*, by Egbert S. Oliver, Eurasia Publishing House, 1967, pp. 4–25.
- O'Neill, Eugene. *Thirst*. www.theatrehistory.com/plays/thirst001.html.

F. Mohammed Fazila Fathima

Postgraduate Student of English
Thassim Beevi Abdul Kadar College for Women, Kilakarai

Rain: the Healer in Emily Dickenson's *Summer Shower*

Literature is the mirror of society and the record of civilizations. The History of literature is as old as the evolution of the human beings. Regional Literature can be considered as the record of culture and various practices by a group of people in a particular region. Literature is a source of expression that conveys strong ideas and emotions. This paper deals with the unique ideas about rain and its power that has a great influence on the mankind since the creation of the world. This paper is a record of my exploration into the different spheres of rain and it conveys the consoling characteristics of rain.

Emily Dickinson, a popular Metaphysical American poetess is widely known for few psychological traps since childhood. Evidence suggests that Dickinson spent most of her time in isolation and she was considered eccentric. Literature is her Utopia. Most of Emily's poems deal with dark subjects like death and loneliness. Few of her masterpieces include "Because I Could Not stop For Death" and "I'm nobody! Who are you?". The poem "Summer Shower" is an exception from her shelves of poetry.

The globe is groomed with the droplets from sky that add beauty, life and joy. Rain has always been an inextricable element in human life. The different falls of rain can be paralleled with various emotions and aspects of human life. A mild mannered drizzle could be associated with the refreshing, cheerful and genial characteristics of human beings. A loud vigorous downfall of the drops can be related to the savage nature of men. A gentle pour of the sky can be compared with the balanced nature of the superior beings.

Any poet gets inspired by the sight feast that the rain presents. Rain is refreshing and adds beauty to nature. The power of creation and the power of destruction are the two varied sides of rain. The fall of the rain drops on a plant would bear new fruits and flowers. On the other hand, turning the pages of the scriptures, we come across the story of Noah's ark. The creator of all the beings has used rain as a weapon to wipe-out the world. Thus, this is the power of rain.

These drops of life have a strong and a gentle influence on human beings. The very sight of the rainfall has a power that can cure the internal tantrums of human soul. Emily Dickenson in the poem "Summer Shower" discusses the different roles that the rain plays as a healer. Rain is an external force that has a great impact on human thoughts and passion. In fact, the smell of the rain can reduce stress and improve one's mood.

This poem is also known by its first line "A drop fell on the apple tree". The "apple tree" refers to the "Tree of Knowledge" that was forbidden by the creator. Apple tree can be plainly considered as a curse to the world. The gentle drop of rain falls on the cursed tree that symbolises the purification of the evil. According to the Christian belief, every child born on earth is the bearer of the sin of Adam and Eve .The

baptism ceremony is held to wash away the sin. Thus the apple tree is baptized and healed with the drops from above.

Through the usage of the word “*conjectured*” in the 7th line of the poem, Emily Dickinson reveals her true self. She imagines the droplets of rain to be pearls and wonders about the beauty of pearl necklace. The usage of the word “*necklace*” highlights the actual role of rain. Rain beautifies the earth with these precious droplets that surround the world like a gracious necklace. Rain brings joy, happiness and beauty in abundance. The arrival of rain can be equated with hope. It brings a new hope to the people on earth from above. The hearts of men are trapped in the chain of anger, fear, dirt and dishonesty, rain removes the captives and grants more beauty which will gradually result in the progress of mankind.

The reference to the sea and the brook indicates the magnanimity of the creator through the process called water cycle. It is impossible for human beings to find the flaws in the creation of God. It indicates that every small drop contributes to make the ocean bigger. The arrival of rain washes away the dust on the road and everywhere thus, the earth is purified.

In the 13th line, “*the breezes brought dejected lutes*”, Emily discusses about the gentle breeze that carries the sad music of the dejected musician. With this context rain can be defined as Beautifully Melancholic. With a broad smile, the breeze is enjoyed by the in-mates of the earth. Rain enriches earth with the right amount of nutrients and the moisture that would make beings on earth happy. Rain is a happy sign while the birds sing joyfully; the sun shines with glee; the orchards are refreshed with the arrival of the rain. The usage of the term “*bathed*” in the 14th line of the poem symbolise cleansing and purifying nature of rain.

The world is changing every second and we barely notice. Science has taken the highest throne. Invention has become the priority of mankind. The idea of happiness has changed, virtual happiness has taken forefront. Rain is as old as time itself, since then rain has been a loyal friend to human beings. It has played the role of a healer by entralling the soul and lifting the spirit high.

References

- A Historical Guide to Emily Dickinson – Vivian R. Pallok
<https://www.poemhunter.com/poem/summer-shower/>
<https://www.youtube.com/watch?v=srYQPAJJck>

S. Durga

Assistant Professor of English

Mohamed Sathak Hamid College of Arts and Science for Women, Ramanathapuram

Harsh Realities of Life in J.M.Synge's *Riders to the Sea*

Man is totally helpless in the hands of fate. In J.M.Synge's Riders to the Sea, all male members of Maurya's family get drowned in the sea one by one but none of them is responsible for their death. Unlike Greek tragedies, it deals with the sufferings of a common human being named Maurya who is the head of an Irish peasant-cum fisherman family. The death of the male members causes untold sufferings for Maurya and her two daughters, but neither Maurya nor her daughters are responsible for their sad fate nor could they prevent their sufferings in any way. Firstly, the play very strictly maintains the three unities of time, place and action. Only what happen in one day are shown on the stage and the events that occurred earlier are reported on the stage which is a basic requirement of ancient plays. The play opens and ends in the same place and events that occur or are done in distance are off-staged, and the play holds the thread of a single plot very consistently—which are also the basic requirements of ancient plays. Secondly, Riders to the Sea deals with the classical concept of tragic conflict. Ancient critics and dramatists believed in fatalism for human sufferings. They held that people suffer not for their own faults and actions but for their fate. According to the concept of fatalism, everything is predestined and man's efforts of changing or preventing it do not succeed.

John Millington Synge is an Irish dramatist, author and poet contributed greatly to the Irish dramatic movement was born on 16 April 1871 at Rathfarnham, near Dublin, Ireland. His father, a barrister, John Hatch Synge was died a year after he was born. His mother, Kathleen, née Traill then decided to move her family to Rathgar, in Orwell Park, next door to her own mother. Synge and his siblings Robert, Edward, Annie and Samuel spent the summers at a country rental home, the Greystones, in Co. Wicklow. Much more of a listener than a talker, young Synge, who suffered ill-health all his life spent much time outside watching birds and collecting their eggs around Rathfarnham Castle, outings that he kept a diary of.

I knew the stars,
the flowers, the birds,

The grey and wintry
sides of many glens,

And did
but half
remember human words
In converse with the mountains, moors and fens. Prelude (1910)

Synge was very close to his cousin Florence Ross, who accompanied him on many of his daily explorations. Later in life he would join the Dublin Naturalist's Field Club. *Riders to the Sea* is a famous one-act tragic play by John Millington Synge containing both modern and classical elements in it. The play is modern in that it deals with the sorrows and predicaments of a common human being and it is classical

in that it maintains the classical principles of drama as laid down in Aristotle's *Poetic*. Simply we can say that *Riders to the Sea* is a modern tragedy in classical settings and with classical overtones. Unlike Greek tragedies, it deals with the sufferings of a common human being named Maurya who is the head of an Irish peasant-cum fisherman family. While Greek tragedies dealt with the sufferings of high-born people, modern tragedies deal with the sufferings of common people. And while Greek tragedies tell the stories of kings and princes or people of kingly status, which do not resemble the sufferings of the whole mass of people of that country, a modern tragedy tells the story of a common man whose sorrows, sufferings and predicaments are not individual, rather resemble the sorrows and sufferings of the whole mass of people of the protagonist's class in his/ her own country as well as in other countries. Therefore the story of a modern tragedy is general and universal but the story of a Greek tragedy remains the story of a particular man or a particular family; it is not general or universal.

Hence the story of *Oedipus Rex* is the tragic story of a particular king of a particular country, but the story of *Riders to the Sea* is the story of all families living in the Aran islands. It is also the story of those families in other countries where people are helpless like Maurya in the hands of nature. In *Riders to the Sea*, the tragic intensity of the life of Maurya, who falls a victim to her ill-luck losing all the male members of the family in the sea is also shared by other women of Aran Islands.

When the curtain rises, we see Cathleen, a girl of about 20, kneading flour. She completes this work and puts the dough in the oven by the fire. She then starts spinning yarn with the spinning wheel. Her younger sister, Nora, now appears at the door. She has a small bundle of clothes which she is hiding under her shawl. She asks her sister where their mother is. Cathleen replies that their mother is lying in the other room, and perhaps sleeping if she can get any sleep. Nora comes to the kitchen and tells her sister that the bundle had been given to her by the young priest. The bundle contains a shirt and a plain stocking which had been removed from the body of a man who was drowned and whose was washed ashore in Donegal. He was given a decent burial by the people there.

Michael, their brother, had been drowned in the sea, nine days back and the whole family, especially their mother, Maurya, was in deep mourning. They had been looking for Michael's body to be washed ashore so that they could give him a, clean burial. They had obtained the white boards from the mainland to make a coffin for Michael. But the body hasn't appeared so far. The young priest told Nora that if those clothes belonged to Michael they would be pleased to know that his body had been decently buried in Donegal. The priest added that if those clothes did not belong to Michael, Nora should not mention anything about them to her mother because this will give her greater pain and she will almost kill herself with lamentation.

Cathleen says that their last surviving brother, Bartley, was planning to go that day by sea to the mainland to sell his horses at the Galway fair, and she asks Nora whether she had asked the young priest if he would stop Bartley from going. Nora replies that the young priest told her that he won't stop him from going, but he told her not to be afraid of his safety. Her mother prays to God almighty up to midnight and so God would not make her utterly helpless by taking away her last surviving son. Cathleen

asks Nora whether the sea appears to be rough near the rocks. Nora says that the sea is bad, but not very bad. There is a great roaring sound coming from the west, and it will get worse when the tide turns. Nora asks her sister whether she should open the bundle of clothes. Cathleen says that they would take a long time in identifying the clothes because both of them are crying and in the meantime, it is possible that their mother might wake up and come there. Nora hears sounds of Maurya's movements. Cathleen suggests that the bundle should be hidden in the turf kept in the loft where Maurya cannot see them. When she goes to the seaside to see whether Michael's body has been washed ashore they can open the bundle. They put up a ladder and Cathleen goes up and hides the bundle in the turf. Maurya now enters the kitchen and she is surprised to find Cathleen near the turf. She asks her whether they did not have enough fuel for the day. Cathleen explains that they are baking a cake and so they need more fuel.

The cake would be needed by Bartley, if he goes to Connemara.

Maurya says that Bartley must not go on this day because the wind is rising from the south and the west. She is sure that the young priest will stop him from going. Nora says that the priest will not stop him and heard some of the people in the village saying that he would definitely go. He has gone down to find out whether there would be another boat to the mainland this week. Just then Bartley comes and he seems to be in a hurry. He asks Cathleen about the new rope that they had bought in Connemara. The rope is hanging on a nail and Nora gives it to him. Maurya asks him not to take the rope. When Michael's body is found, they will dig a deep grave for him and the rope will be needed for lowering the coffin in the grave. Bartley says that he needs the rope to make a halter for the red mare and he has to go quickly because the boat is about to leave and there won't be another boat for two weeks or more. People are saying that this will be a good fair for the sale of horses and he wants to sell his red mare and Michael's gray pony.

Maurya objects to Bartley's going on the ground that if Michael's body is found there would be no male member in the house to make the coffin out of the white boards that she has purchased. Bartley says that there is no possibility of the body being washed up because there is a strong wind blowing from the west and south. Maurya says that the indications are that the sea will become rough now and she does not want him to take the risk of crossing the sea to go to the mainland at this time. He is her only son now and he is more precious to her than even a thousand horses.

Bartley pays no heed to his mother's words and continues making the halter. He asks Cathleen to take care of the sheep and to sell the pig with the black feet if she gets a good price for it. He asks the sisters to gather enough sea-weed. He says that they will face a lot of difficulty now because there is only one male member left in the house to do all the work. When Maurya finds that Bartley is determined to go, she says that the family will have real difficulty when he too is drowned like the rest of the male members of the family. She asks him how she, an old woman, will live and provide for the girls if he undertakes this trip and is drowned.

Bartley ignores his mother's objections and is determined to go. He asks Nora to see if the boat is coming towards the pier. Nora sees that the boat is passing near the green head and getting ready to stop at the pier. Bartley takes his purse and tobacco

and gets ready to go. He says that he will come back in two days or three days or perhaps, four days if the wind is bad. Maurya now becomes desperate and she says that he is a hard and cruel man who does not listen to his old mother who is trying to hold him back from going to the sea. Cathleen now takes her brother's side and says that it is natural for a young man to want to go to the sea and their mother is unnecessarily saying the same thing over and over again. Bartley now picks up the halter which he has made from the rope and says that he must go quickly. He would ride on the red mare and the gray pony would run behind him. Bartley leaves after invoking God's blessings on them all.

Maurya is grief-stricken as Bartley leaves. She does not give her blessings to him. She has a sign that now he will not come home alive. She says that he is gone and they will not see him again, and when the black night comes she will have no son left in the world. Cathleen takes her mother to task for sending Bartley away without blessing him. She had said very unlucky words when Bartley was going on a dangerous voyage. They were already grief-stricken due to the death of Michael and Maurya's words are likely to add to their sorrow. Cathleen then remembers that she has forgotten to give the cake to Bartley. Nora says that Bartley has eaten nothing since the morning and he will reach the mainland only at night, and he will be miserable due to hunger. Cathleen takes the cakes out of the oven and blames her mother for her own forgetfulness. She says that nobody can have sons in a house where an old woman keeps on talking all the time.

Cathleen cuts a piece of the cake and wraps it in a piece of cloth. She suggests to her mother to take this in the spring well and give it to Bartley when he passes near this place on his way to the pier. If she invokes God's blessings on Bartley now the evil effect of the unlucky words that she spoke earlier will be neutralized. She can meet Bartley, if she goes quickly. Maurya takes the bread and stands up unsteadily. She is old and weak and finds it difficult to walk. Cathleen asks Nora to give her the stick which Michael brought from Connemara. Maurya takes the stick and comments that in the outside world the older people leave things to be used by the younger people, but in this place young men die first and leave things to be used by older people. (Michael has died and his stick is being used by his mother). She goes out slowly.

When Maurya goes out, Nora takes the ladder and goes up to the loft and throws down the bundle. She says that the young priest would come back to the island the next day and they should inform him if these clothes are definitely Michael's. He had told her how the body had been found. Two men were rowing with poteen early in the morning and the oar of one of them caught the body and they brought it to Donegal. Cathleen cut the string and opened the bundle. It contained a shirt and a stocking. Nora says that she would get Michael's shirt which is hanging there and compare the flannel that of the two. But that shirt was not there. Cathleen says that probably Bartley put on that shirt that morning because his own shirt was heavy with salt in it. But there was a bit of a sleeve of the same material. The stuff was the same, but Cathleen says that a lot of that material is available in shops and so someone else might have got a shirt of the same material. Nora counted the stitches of the stocking. It had fifty-six stitches. Nora remembered that this was the number of stitches in the stocking which she stitched for Michael. They are now certain that the body that had been found in Donegal was Michael's. They both start crying because now they are certain that Michael is drowned. Nora throws her arms on the clothes and says that it

is very sad that this is all that is left of Michael who was a great rower and fisherman. As they are weeping they hear the sound of Maurya's footsteps, and they become quiet. They decide to keep the clothes away and not to tell their mother about them while Bartley is on the sea. They put the bundle in a hole in the chimney-corner. Cathleen starts her work at the spinning-wheel. Nora sits down at the chimney-corner. Maurya comes into the house very slowly. The cloth with the bread is still in her hands. She sits down on her stool by the fire and starts wailing. Cathleen tells her not to lament for Michael but to tell them whether she saw Bartley. Maurya says that her heart is broken because she has seen a frightful vision. She saw Bartley is riding the red mare and she also saw Michael is riding the gray pony which was running behind. Cathleen feels that she must now tell her mother about Michael's clothes. So she tells her mother that she could not have seen Michael because Michael's dead body has been found in Donegal and he has been given a decent burial by the people there. Maurya, however, says that she saw Michael is riding the gray pony and wearing fine clothes and new shoes. She wanted to give her blessings to Bartley when he rode past her, but the words stuck in her throat.

Cathleen begins to lament and says that they are ruined from this day. She feels that the vision means that Bartley will die and they will be left absolutely helpless. Nora tries to console her mother and sister by saying that the young priest has said that God will not leave her utterly helpless by taking away her last surviving son. But these do not console Maurya. She says that persons like the young priest have no idea of the ways of the sea. She has a sign that Bartley will be drowned now. She wants the girls to call Eamon and make a good coffin out of the white boards for her, for she won't live after all her sons are dead. Or the coffin can be used to bury Michael.

Maurya recalls that she had her husband and her husband's father and six sons in this house. Her sons were six fine men, though she had a lot of trouble in giving birth to them. They have all been lost in the sea. The bodies of some of them were found, while those of the others were not found at all. Stephen and Shawn were drowned in the great storm and their bodies were found in the Bay of Gregory and brought to the house on one plank.

Cathleen and Nora now hear some noises coming from the seashore. Maurya, however, does not hear anything and continues her description of her calamities. Sheamus, his father and grandfather were lost together on a dark night and their bodies were not recovered at all. Patch was drowned when his curragh (boat) got overturned. She was sitting at that time with Bartley, who was a small child, on her knees and first two women came, then three came and then four women came. They were making signs of the cross and not saying a word. Then some men brought the dead body of Patch wrapped in a red sail with water dripping out of it.

As Maurya was describing the way in which the body of Patch was brought, the scene is re-enacted. Women start coming to the house crossing themselves and kneeling down with red petticoats over their heads. Maurya was utterly confused and in a sort of a dream. She asks Cathleen, who has died—Patch or Michael. Cathleen replies that Michael's body has been found in the far north. Maurya asks how they could recognize the body after it had been in the sea for nine days. Cathleen explains that they had sent the clothes taken out of that body and they were sure that these clothes

belonged to Michael. Cathleen gives the clothes to her mother. Just then Nora sees some men coming towards their house carrying something wrapped in a sail from which water was dripping. Cathleen asks the women, whether they are bringing Bartley's body. One of the women replies that it is definitely Bartley's body. The younger women pull out the table and the men place Bartley's body, wrapped in a sail, on it. Cathleen asks the women how Bartley was drowned. The woman replies that the gray pony knocked him into the sea and the strong current took him into the deep sea and dashed him against the white rocks.

Maurya now goes and kneels at the head of the table. The women are wailing softly and swaying their bodies to and fro. Cathleen and Nora kneel at the other end of the table. The men kneel near the door. Maurya then raises her hand and speaks as if there is nobody around her. She says that all the male members of her family are gone now. The sea has done the maximum damage possible and it cannot do any more harm to her. In the past when there was a storm on the sea and she could hear the strong waves striking against each other, she used to keep praying to God for the safety of her menfolk who were on the high seas. She used to and get Holy water in the dark nights after Samhain and she did various rituals with this water. Now she will have no worry about storms and rough seas and she will have no need to get the Holy Water. She asks Nora to give her the Holy Water which is still there. She drops Michael's clothes over Bartley's feet and sprinkles Holy Water on the clothes and on Bartley's dead body. She says that she has prayed so much for Bartley on dark nights that sometimes she did not know what she was saying. Now that there is no son left, she would have no need to pray for someone and so she will have a great rest and peace. She will be able to sleep during the long winter nights after Samhain (all Souls' Day-1st November). Since there is no bread-winner left in the family, she will have very great difficulty. She and her two daughters will now get only wet flour and some stinking fish. But she will have rest and peace of mind. She kneels down again, makes the sign of the cross and prays silently.

Cathleen now turns to an old man and requests him to come next day along with Eamon and make a coffin for Bartley. She tells him that her mother had purchased white boards for a coffin to be made for Michael when his body was found. Now these boards can be used to make a coffin for Bartley. She adds that she has made a cake which they can eat while they are making the coffin. The old man looks at the boards and asks whether nails have been bought. Cathleen replies that they had not thought of the nails. At this another man comments that it is strange that Maurya who has seen so many coffins being made in her house, did not think of nails. Cathleen says that she is getting old and has been shattered by grief and so she is getting forgetful.

Maurya stands up again very slowly, spreads out Michael's clothes beside Bartley's body and sprinkles the last drops of Holy Water on them. Nora says to Cathleen in a whisper that their mother was very quiet now, but when the news came that Michael was drowned, she cried so much that one could hear the sound of her lamentation from this place in the spring well. She says, "I think that she loved Michael more than Bartley but nobody could have thought that possible". Cathleen replies that that is not the reason. An old woman soon gets tired of what she has been doing. She was wailing and moaning for nine days and now she is tired of it. That is why she is quiet

now. Now Maurya stops complaining and stoically accepts her fate. Death has to come to everyone. So if someone dies the survivors should give him a decent burial and pray for his soul and remain satisfied. Maurya acts in this spirit. She lays her hands on Bartley's feet and says,

The souls of my husband and all my sons are together in the other world now. May God almighty have mercy on Bartley's soul and on Michael's soul and on the souls of Sheamus, Patch, Stephen and Shawn and on my soul and on the soul of all those persons who are still living in the world. She pauses a little and the wailing of the women rises and then subsides. Maurya continues, "Michael has got a decent burial, in the far north and for Bartley a fine coffin will be made out of the whiteboards and we shall bury him in a deep grave. What more can one want? No man can live forever and so we must be satisfied. (RS 44)

The play ends on this note of submission before fate and mortality. Therefore, Maurya is not an individual woman here; she is every woman of her community. Wretched and helpless women like Maurya are also found in other contexts in other countries. Thus the play ceases to be regional and becomes global in significance, which is the chief characteristic of a perfect modern tragedy. *Riders to the Sea* is a modern play from another important point of view. The stage and props management and the directions provided by the dramatist at different stages in the play are characteristic of a good modern play. Plays until 19th century were highly narrative. The stories of such plays were developed mainly through the speeches of characters.

In ancient plays, even in Shakespearean plays, stage-settings or props-management were not much important, having no role at all to develop the story. Only characters were important in these plays: they would move and speak and thus develop the story. But the story of a modern play is communicated to the audience not only through the speeches of characters but also through different symbols and images. In fact everything that is kept on the stage has the role of a character to develop the story of a modern play. In *Riders to the Sea* we come across different symbols and images which like characters help the story move forward.

For example, the different images that we find when the play opens clearly tell us that Maurya's is a peasant cum fisherman family. At different other stages of the play we come across such symbols and images that contribute to the right mood of the story. Maurya's puppet like helplessness in the hands of nature and her inescapable sufferings show the play dealing with the triviality and insignificance of human existence on earth, which has been an important theme of modern and post-modern plays. Whenever a son of Maurya's is in the sea, she remains awake all night praying for his safety and seeking God's grace to save her son, but every time Maurya is betrayed in her prayer and expectation.

Considering the aspects discussed above, it can be said that the play *Riders to the Sea* is a modern tragedy in classical form. It is modern in its theme, characterization and in the way it communicates the story to the audience and classical in its form and concept of tragic conflict. The blending of modern and classical elements in this play has made it a unique drama in the history of world literature. The indifference of

nature to Maurya's prayer and hopes as well as her sufferings makes her existence on earth completely meaningless. At the end of the play, Maurya, defeated in the war of life, accepts a stoical surrender to fate: "No man at all can be living forever". Despite being a modern play, *Riders to the Sea* contains a number of classical elements. The play deals with some basic and fundamental points of classical tragedies.

References

O'Leary, Ronan, Richard Hornak, Geraldine Page, Amanda Plummer, Sachi Parker, Barry McGovern, and J. M. Synge. *J. M. Synge's Riders to the Sea*. Pt. Washington, N.Y.: Distributed by Drama Classic Video, 1996.

<http://www.online-literature.com/JMsynge/>

https://www.anmb.ro/buletinstiintific/buletine/2016_Issue1/FCS/452-457.pdf

S.Vigneshwari

Assistant Professor of English

Muhamed Sathak Hamid College of Arts and Science for Women, Ramanathapuram

**Natural Disaster and Hazardous Life of Fishermen in
The Perfect Storm by Sabastian Junger**

The Perfect Storm is nonfiction in 2000 by Sebastian Junger. It deals about adventurous life of fishermen, who have a lot of hopefulness on sea. *Andrea Gail*, a boat departs the town of Gloucester, Massachusetts with six fishermen. The fishermen are very passionate for a month-long fishing trip. The powerful storm destroys the hopeful life of fishermen. The writer describes life in Gloucester, and how many young men are called to sea for the money. Junger recreates the last days of the crew of the *Andrea Gail*, and attempts to recreate their last moments. The *Andrea Gail* disappears from the face of the earth, leaving behind loved ones mourning the loss, and a stunned Gloucester.

Junger describes the helpless fishermen in the grip of nature. All the fishermen know the danger. They have lived alongside the sea long enough to know they may not come back, that once in the grip of such a storm, they can only hold on hope. The sea only gives life and death of the fishermen. They know the dangerous and challenging life in the sea. They are ready to accept and face the difficulty of the fishing. They never go for any other profession still they are enjoying the challenging life in the sea. At the funeral of the crew of the *Andrea Gail*, the reverend asks everyone to remember not only the men of the *Gail*, but all fishermen of all time. Junger's book becomes, then, an elegy for all those lost at sea. It clearly depicts the challenging life of fishermen.

Charlie Reed is a fisherman. He wants to send his three children to private college. He is in the financial difficulty; it makes to go on the *Andrea Gail*. He has huge hope on the various treasure in the sea. The various sea resources save the fishermen's life. *Andrea Gail* is a big boat, gives big money for the fishermen. Bobby Shatford is a fisherman. He wants to settle his life soon so he prefers to go for fishing and marry his lover, Chris Cotter. His lover belongs to wealthy family so he is in need of money. The financial difficulty makes the crew members go for fishing. They need to fulfil their dream and settle their life quickly. It is the real reason for every fisherman in the world. This is one avoidable reason makes them to meet any dangerous situations. They are facing hazardous and struggle for their family members. The fishermen see the sea as a treasure not unsafe place. They are ready to face any complexity for their family and their aspiration.

The *Andrea Gail* is one of the biggest money-makers in Gloucester harbour. "Both the *Andrea Gail* and the *Hannah Boden* are owned by Bob Brown. "she makes more money than almost anyone else" (20). The fishermen cannot earn the same kind of money for all trip. They come home either busted or with a quarter-million dollars' worth of fish in their hold. Buggy says, "It's the money, he says; if I didn't need the money I wouldn't go near this thing". The fishermen need more money that is why they ready to go for fishing. The need of money makes the people to go for any risk. And the need of the money makes the fishermen go to perilous sea. The fishermen work twenty hours a day for two or three weeks straight. The trip entails more fishing

than eating and sleeping. This incident shows the financial trouble of the fishermen so that they work hard. Billy just thinks about his family because he should support his family. He has two daughters and wife. His wife urges him to earn more money. This trip definitely changes the life of Billy.

The crew of the *Andrea Gail* has seen little of the money. The money that these fish bring ensures a profit for every man on the boat. *The Perfect Storm* depicts the image of hurricane that sunk the small fishing boat, *Andrea Gail*, and all of its crew members. Sea is a symbol as well as way to earn money. The crew members are in financial trouble, so they are ready to go for fishing. Sword fishing is a big business to earn more money and turn the life of fishermen.

The fishermen discuss the weather and the fishing. Meanwhile the waves raise high, Charlie Johnson says that “the story of the wave doesn’t sound good”—the *Andrea Gail*’s known as a tough little boat and shouldn’t go over that easily. The fishermen have twenty thousand pounds of fish in the hold. Johnson says, “I didn’t want to say anything, but it didn’t seem right, You’re in God’s country out there, You can’t make any mistakes” (38). Here the fishermen feel some kind of danger or natural disaster may affect them. But they never lose their hope.

Coast Guard inspectors say, the fishermen try to avoid to go the fishing because of bad weather and waves raised more than 198 feet. The fishermen take basic precautions. Billy receives the weather chart off the fax machine, he undoubtedly tells the crew that there’s something very heavy on the way. They are in very difficult situation and nature is against them. They clear everything off the deck—fishing gear, gaff pikes, oil slickers, boots—and put them down the fish hole. The captain often receives weather fax from the machine. He never loses his hope. Huge cumulus clouds develop over the zones of rising air, with thunder, lightning, and terrifically strong rain. Hurricane attacks the *Andrea Gail*. The fishermen fight against the storm. They give their full effort to save the *Andrea Gail* and their life. Billy loses his antennas, which means the *Andrea Gail* has sunk into the sea. This shows that the human could not control the nature and natural disaster. Sometimes the man is against the nature but the nature always against the human life. The people never face the natural disaster. The nature is always helpful to the people but natural disaster is not like that. The sea gives lot of resources to the fishermen but natural disaster destroys the fishermen’s life.

The *Andrea Gail* fishermen sunk into the sea. After that the crew of *Andrea Gail* is no more. No one has said anything about a storm, there was nothing about it on the news. The people just ignore this matter. The people start their regular work and do not bother about destroy of the storm. This is the condition of the people all over the world. Because the natural disaster is a part of human survival. The people never stop the natural disaster. “If the men on the *Andrea Gail* had simply died, and their bodies were lying in state somewhere, their loved ones could make their goodbyes and get on with their lives. But they didn’t die, they disappeared off the face of the earth and, strictly speaking, it’s just a matter of faith that these men will never return”. (114)

The fishermen never die but they are in sea. One day they will come. Absolutely, this is the hope of all fishermen family. They are eagerly waiting for them. They never find a body, they never find a piece of the boat, and she holds on to these things as proof that maybe the whole crew is safe on an island somewhere, drinking margaritas and watching the sun go down. The deaths of the six *AndreaGail* crew fall under the Death.Junger says hurricanes are the most powerful event on earth. He describes container ships tossed about and large sailboats beaten and battered. Even the most experienced captains have little idea what to do in such a storm and, in several cases, only sheer luck keeps.

Finally, all the crew members of the *Andrea Gail* are missing, presumed dead. The boat and crew are never found. The few fuel drums, a fuel tank, the EPIRB, an empty life raft, and some other flotsam are the only found. The fishermen undergo a certain amount of denial about the dangers of their profession. Sometime, they ignore weather reports, overload their ships, unplug emergency radios, stow life in the wheelhouse of the boat and otherwise indulge in unsafe practices. So, the fishermen face the difficulty. The fishermen have no way to notify their families. The family members do not have anything for missing fishermen. The fishermen life is a new kind of hell. Missing crews could turn back at any time, and so there is never a point at which the families know for sure they could grieve and get on with their lives.

References

- Junger, Sabastian. *The Perfect Storm*. New York: W.W. Norton & Company. 2000.
www.wikipedia.org.com- summary – the-perfect-storm.
www.supersummary.com- _characters- the-perfect-summary.

M. Jenith Misriya

Postgraduate Student of English
Thassim Beevi Abdul Kader College for Women, Kilakarai

Resurrection of the Soul in *The Water Fall*

The poem The Water fall is an example of mystical nature poetry by Henry Vaughan. This paper emphasizes the resurrection of the soul after death which has been associated with the cycle of water. The water is treated as a holy thing for cleansing of sin in Christianity by the name of 'Baptism'. And also it has been dealt with the human mentality about death. Henry Vaughan, a metaphysical and religious poet, was the first to use slant rhyme of half rhyme. He was influenced by the poet George Herbert. He and Herbert differed; Herbert celebrated the institution of the church, while Vaughan found more in common with the natural world. One of the important things to consider is that Vaughan was aware of Herbert's work, something of an anomaly in that most of the metaphysical poets were unaware of each other.

Anglo-Welsh literature and Welsh writing in English are terms used to describe works written in the English language by Welsh – writers. It has been recognized as a distinctive entity only since the 20th century. The need for a separable identity for this kind of writing arose because of the parallel development of Modern-Welsh language literature; as it perhaps the youngest branch of English language literature in the British Isles. Welsh writers in English in the early 20th century favoured the short story form over the novel. This was for two main reasons; in a society lacking sufficient wealth to support professional writers, the amateur was able to spare time only for short bursts of creativity, and like poetry, it concentrated linguistic delight and exuberance.

The poem *The Water fall* is an excellent example of Vaughan's mystical nature poetry. He opens the poem by describing the fear of water. Water feels afraid when it is supposed to fall from the steep towards a stream. This resembles a fear of a man for his death. Water is as clear as glass, especially the falling water; it represents the purity of soul.

All must descend
Not to an end (Lines 8-9)

These lines depict the 'resurrection of the soul'. The soul has no end. Everyone thinks that death is the end but in real, death is the beginning of the new life which is everlasting. Vaughan compares the circle of water with the circle of human's soul. The water evaporates and it becomes a vapour, then it rises to the sky. After, it reaches the earth again in the form of rain, like this, the soul is resurrected after the death. Every soul is born from heaven, after the death of a man again it returns to a paradise. Water is associated in Christian theology with 'Baptism' which is a sign of purity and cleansing from sin. The cycle of water starts from the sky and again it returns as the cycle of soul starts from the paradise and returns for resurrection.

Who came, sure from a sea of light? (Line 18) It shows the yearning of Vaughan to enter into paradise. Each and every soul of human body is yearning to enter into the heaven after the death, where they can have eternal life. *The Water fall* is considered

to be a mystic and a visionary by many. The poem is concerning the resurrection of the soul. The water fall is compared to the resurrection of soul. Literally, the word 'resurrection' means renaissance, revival, or rebirth. When the water returns to the earth after evaporation, it is like a rebirth. By symbolizing water, the soul of human body's process has been considered as a rebirth. Every soul has to face the resurrection which is not exceptional for any soul.

The thing which a human does might be wrong or right. The wrong may choose right whereas the right chooses wrong. This is the mysterious thing in human's life, but there will be no suspense for a soul because every soul has to be resurrected after their bodies' death. There is an end for human's life and body but not for the human's soul.

Dear stream! Dear bank, where often I
Have sat and pleased m pensive eye. (Lines 13-14)

The vision of the water fall makes the author discover the relation between water and the resurrection of the soul. The water condenses and returns to the earth to fill ponds and rivers, the soul which is considered in the human body is sent to earth to live for a short span of time before ret (Line 23) Water has to be praised for being a useful element. As we all know water is one among the basic things which are all the necessities to live on this earth. As the water is being useful, every soul is helping for another's soul knowingly or unknowingly. This poem clearly exhibits the real meaning of death, resurrection and paradise.

In this poem, there is a resemblance of Hinduism, Islam and Christianity which are the vital religions in India. When the author speaks about the cleansing sin by water, it refers to both Hinduism and Christianity. In Hinduism water will be treated as a holy thing which is cleansing the sins as the same happens in Christianity also. Then the main concept of resurrection of the soul echoes the Islamic belief that there will be a 'Day of Resurrection'.

References

- Poetry Foundation. The Water-Fall poem, 2017
<<https://buc.kim/d/0OcQU9qzBiJ6?pub=link>>lines-8-9, 18,13-14, 23.
Nagelsen, Susan. Henry Vaughan: Biography & Poems, 2003- 2019
<<https://buc.kim/d/2qbdzlulptNf?pub=link>>
Wikipedia. Welsh literature in English, March 21,2019
<<https://buc.kim/d/5PjtGXCJQci3?pub=link>>
Crossref-it.info. The Water-fall Analysis, April 25, 2018
<<https://buc.kim/d/3uo5OuQM6Fyq?pub=link>>
Schoolbytes. The Water-fall,1998- 2017 <<https://buc.kim/d/11GG2NMKqRNq?pub=link>>

A.Vanitha

Postgraduate Student of English
Thassim Beevi Abdul Kader College for Women, Kilakarai

Preservation of Water, Sea and Civilization in *The Sea Around Us*

*The book *The Sea Around Us* was one of the most remarkably successful books ever written about the natural world. Rachel Carson's rare ability to combine scientific insight with moving, poetic prose catapulted her book to first place on The New York Times best-seller list, where it enjoyed wide attention for thirty-one consecutive weeks. It speaks about how ocean emerged.*

Literature is a treasure that contains the lifestyle, evolution and the impact of society during different periods. Literature is a source to create new things in world. American literature has produced some of the most momentous and logical prose and poetry the world has ever acknowledged. The book *The Sea Around Us* is a correlation of science and nature. This book transmits voice of ocean to various struggles of human mind.

Rachel Carson was an American biologist well known for her writings on environmental pollution and the natural history of the sea. Carson early developed a deep interest in the natural world. Her work fully focused on nature and especially the ocean. *The Sea Around Us* was focused on ocean and how to progress the nature in all aspects.

The book *The Sea Around Us* deals with the sea generated in earth, and the developments created by the sea. Marine biologists quest the ocean to gain some new things in ocean. Sea has the biggest role on earth. Many small creatures live in the sea and the sea gives food and shelter for many sea animals. Many countries depend on the sea to get resources. Science says that the earth and sea approximately have same age. Ocean has some mysteries in it. Ocean has some good and awful changes. Human beings also give the transformation to the ocean but it is not good. Human beings just destroy the nature. Ocean and earth both are one mother's children. It expresses how old the ocean is.

Human beings have been directly or indirectly affected by the ocean. Ocean waters serve as a source of food and valuable minerals, as a vast highway for commerce, and provide a place for both recreation and waste disposal. Increasingly, people are turning to the ocean for their food supply either by direct consumption or indirectly by harvesting fish that is then processed for livestock feed. It has been estimated that as much as 10% of human protein intake comes from the ocean. Nevertheless, the food-producing potential of the oceans is only partly realized. Other biological products of the ocean are also commercially used.

Since we have the richest minerals in the ocean, we need to preserve them in order to save the wealth of our universe. Ocean water is processed to extract commercially valuable minerals such as salt, bromine, and magnesium. Some countries depend upon the ocean water to produce the freshwater this is known as desalination. Israel,

United Arab Emirates and Kuwait use this method. So water preservation is needed for human beings but sea resources are destroyed by human beings.

On the deep ocean floor, manganese nodules are formed by the precipitation of manganese oxides and other metallic salts around a nucleus of rock or shell, represent a potentially rich and extensive resource. Research is currently being conducted to explore nodule mining and metallic extraction techniques. Ocean water itself could prove to be a limitless source of energy.

During the Second World War II, oceans were deeply affected. It is only in those days that the use of technology reached its peak. The marine ecosystem was collapsed and affected many sea species. Wreckage from naval ships leaked oil into the water. This was very hardly removed from water and this took many years. This is one of the reasons to spoil the sea. Oil booms and skimmers are the methods which help to rectify the oil spills.

To conclude, the oceans are important for recreational use, as each year more people are attracted towards the sea. Ocean pollution has escalated dramatically those who use the oceans for recreational and commercial purposes, as well as those who live nearby, have disposed more and more wastes there. People should be aware of the marine ecosystem. *The sea around us* concentrates on the importance of water. The sea covers the earth and it gives life to human beings.

References

- Bartley research. Essay on nature in American literature, 2016 <<https://www.bartleby.com/essay/Nature-in-American-Literature-F3JCDEWYTJ>>
- Gupta, Aravind. The Sea Around Us, 1951 <<http://www.arvindguptatoys.com/arvindgupta/seacarson.pdf>>
- Infoplease. Ocean: Importance of the ocean, 2000-2019 <<https://www.infoplease.com/encyclopedia/earth/geology-oceanography/info/ocean/importance-of-the-ocean>>
- The life and legacy of Rachel carson, 1996-2019 <<http://www.rachelcarson.org/>>

Priya G.

Postgraduate Student of English
Thassim Beevi Abdul Kader College for Women, Kilakarai

Sea in Literature in *The Old Man and the Sea*

The sea is used as a symbol in literature to represent life and its hardships. The sea has a frightening width and depth, simply stands for life itself. It may be quite calm, but it becomes raging and the waves represent the sudden obstacles of life. The sea, being one of the wonderful creations of nature symbolizes multiple meanings: It can symbolize a world of creatures and life underneath its surface.

The Old Man and the Sea may be the most famous novel that uses the sea as a central symbol for life itself. *The Old Man and the Sea* is a short heroic novel written by Ernest Hemingway, published in 1952 and awarded Pulitzer Prize for fiction. This is the last major work for fiction and it proved itself to be one of the enduring works of American fiction. His last successful book *For Whom the Bell Tolls* was published in 1940.

The Old Man and The Sea, the last novel by Hemingway was published before his death. He was proud of his own work. The same novel received a lot of critical and commercial success. *The Old Man and The Sea* is still widely taught in schools. Hemingway focuses on friendship and how it affects both Santiago and Manolin. This story *The Old Man and The Sea* deals with strength, wisdom and friendship. We come to know about the hardships that Santiago faces as an aging fisherman.

The ideas of strength, struggle and suffering that emerge during this journey help to emphasize the importance of the friendship between Santiago and his young friend Manolin. In *The Old Man and the Sea*, persistence, mental toughness and resilience are imparted. Santiago's relationship with the sea was essentially an existential one, because the sea only provides him with food. As a fisherman, his happiness and sorrow depend upon his success and failures, he had in the sea. Manolin is a young boy who loves Santiago and takes care of him. He symbolizes pure love and compassion and also the circle of life. He demonstrates his love for Santiago openly. Manolin's presence is important because his devotion to Santiago highlights Santiago's value as a person and as a fisherman.

The Old Man and The Sea as a primordial figure could be identified as anyone of several water-gods, generally Nerevs or Proteus, also Triton, Pontus, Phorcys or Glaucus. Hemingway describes the three-day struggle between the fisherman and the fish as a symbol of man's strength and pride. The honor of the man is that he should fight to the end and not to give up, even though the mind was telling him that the struggle was absurd. "But man is not made for defeat, he said. A man can be destroyed but not defeated". (p. 15)

The fish will not relent so easily. The old man is also determined and will not let go easily. What follows is a fight for life with both sides being equally brave and determined. Hemingway draws a distinction between two type of success: The outer, Material success and inner, Spiritual success. While Santiago clearly lacks the

former, the import of this lack is eclipsed by the possession of the later. The most valuable possession is the treatment of the privileging of inner success with outer success. Life and death are prominent. In *The Old Man and The Sea*, the old man muses that the sea, a symbol for the nature itself, is simultaneously beautiful and cruel as it gives life and also takes it away.

Each creature has its own place in the food chain that keeps the circle of life going. The death of one creature provides life for the other. The seemingly opposing forces of life and death are in fact in perfect balance. The Old man is unique in his relationship to the natural world and in understanding them. He talks about the sea as if it were a woman, the bird as friend, the sharks as their personal enemies.

Some people love ocean and some people hate it. Here the old man loves fishing. He stands in bold contrast to the Marlin, which is worthy of Santiago's effort and strength. It symbolizes and embodies the destructive love of the universe and affects the fact that those laws can be transcended only when there is equal fight with the death. Sea reflects our culture. So, people have to take the positive and negative aspects of the sea.

References

- Hemingway, Ernest. *The Old Man And The Sea*, Charles Scribner's Sons, New York, 1952.
- Smith, Tom. Sea article history in *The Old Man and the Sea*, 2012 <<https://www.britannica.com/topic/The-Old-Man-and-the-Sea-novel-by-Hemingway>>
- Course Hero. *The Old Man And The Sea* themes, 2016 <<https://www.coursehero.com/lit/The-Old-Man-and-the-Sea/themes/>>
- Institute for shipboard education. Sea in literature, in *The Old Man And The Sea*, 2019 <<https://www.semesteratsea.org/courses/literature-of-the-sea/>>

Nandhini S.

Postgraduate Student of English
Thassim Beevi Abdul Kadar College for Women, Kilakkarai

**Survival at Sea in Steven Callahan's *Adrift's*
*Seventy Six Days Lost At Sea***

Survival story that too based on reality events is always fascinating to read. Adrift's Seventy Six Days Lost at Sea is a real life survival novel based on the harrowing incident that happened to Steven Callahan who is the hero of the novel. He spent nearly Seventy Six days at the Atlantic ocean. This paper deals with his experience in the ocean.

Steven Callahan's *Adrift's Seventy Six Days Lost at Sea* belongs to American literature. American literature is literature written or produced in the United States of America and its preceding colonies (for specific discussions of poetry and theater, we can see Poetry of the United States and Theater in the United States). Before the founding of the United States, the British colonies on the eastern coast of the present-day United States were heavily influenced by English literature. The American literary tradition thus began as part of the broader tradition of English literature.

Steven Callahan (born 1952) is an American author, naval architect, inventor and sailor noted for having survived for 76 days adrift in the Atlantic Ocean in a life raft. Callahan recounted his ordeal in the best-selling book *Adrift: 76 Days Lost At Sea* (1986), which was on *The New York Times* best-seller list for more than 36 weeks. Callahan holds a university degree in Philosophy. A naval architect by training, Callahan has designed and built boats, taught design, lived aboard, raced, and cruised boats of all kinds. Since the 1980s, he has also written widely for the yachting press worldwide, has been a contributing editor to *Sail and Sailor* magazines, senior editor of *Cruising World*, has authored *Adrift and Capsized*, the story of four men who drifted for four months on an overturned, half-flooded boat. He also lectured widely and contributed to a number of other books on design, seamanship, and survival.

Now we are going to see Callahan's Survival at sea. Callahan departed Newport, Rhode Island, United States, in 1981, on the *Napoleon Solo*, a 6.5-meter (21.3-foot) sloop he designed and built himself, single-handedly sailed the boat to Bermuda, and continued the voyage to England with friend Chris Latchem. He had left Cornwall that fell, bound for Antigua as part of the Mini Transat 6.50 single-handed sailing race from Penzance, England, but dropped out of the race in La Coruña, Spain. Bad weather had sunk several boats in the fleet and damaged many others including *Napoleon Solo*. Callahan made repairs and continued voyaging down the coast of Spain and Portugal, out to Madeira and the Canaries. He departed El Hierro in the Canary Islands on January 29, 1982, still headed for Antigua. In a growing gale, seven days out, his vessel was badly holed by an unknown object during a night storm, and became swamped, although it did not sink outright due to watertight compartments Callahan had designed into the boat. In his book, Callahan had written that he suspected the damage occurred from a collision with a whale.

Unable to stay aboard *Napoleon Solo* filled with water and was overwhelmed by breaking seas, Callahan escaped with six-persons. He stood off in the raft, but managed to get back aboard several times to dive below and retrieve a piece of cushion, a sleeping bag, and an emergency kit containing, among other things, some food, navigation charts, a short spear gun, flares, torch, solar stills for producing drinking water and a copy of *Sea Survival*, a survival manual written by Dougal Robertson, a fellow ocean survivor. Before dawn, a big breaking sea parted the life raft from *Napoleon Solo* and Callahan drifted away.

The raft drifted westward with the South Equatorial Current and the trade winds. After exhausting the meager food supplies, he had salvaged from the sinking sloop. Callahan survived by "learning to live like an aquatic caveman." He ate primarily mahi-mahi as well as triggerfish, which he speared, along with flying fish, barnacles, and birds that he captured. The sea life was all part of an ecosystem that evolved and followed him for 1,800 nautical miles (3,300 km) across the ocean. He collected drinking water from two solar stills and various jury-rigged devices for collecting rainwater, which together produced on average just over a pint of water per day.

Callahan's use of an EPIRB (Emergency Position Indicating Radio Beacon) and many flares did not trigger a rescue. EPIRBs were not monitored by satellites at the time, and he was in too empty a part of the ocean to be heard by aircraft. Ships did not spot his flares. While adrift, he spotted nine ships, most in the two sea lanes he crossed, but from the beginning, Callahan knew that he could not rely upon rescue but instead, for an undetermined time, rely upon himself and maintained a shipboard routine for survival. He routinely exercised, navigated, prioritized problems, made repairs, fished, improved systems, and built food and water stocks for emergencies.

On the eve of April 20, 1982, he spotted lights on the island of Marie Galante, south east of Guadeloupe. The next day, on Callahan's 76th day afloat in the raft, fishermen picked him up just offshore, drawn to him by birds hovering over the raft, which were attracted by the ecosystem that had developed around it. During the ordeal, he faced sharks, raft punctures, equipment deterioration, physical deterioration, and mental stress. Having lost a third of his weight and being covered with scores of saltwater sores, he was taken to a local hospital for an afternoon, but left that evening and spent the following weeks recovering on the island and while hitchhiking on boats up through the West Indies. During his journey, Callahan experienced a few positive elements aside from suffering, describing the night sky at one point as "A view of heaven from a seat in hell." He still enjoys sailing in the sea, which he calls the world's greatest wilderness. Since his survival drift, he has made dozens of additional offshore passages and ocean crossings, most of them with no more than two other crew.

References

- Wikipedia.AmericanLiterature,2016 <https://en.m.wikipedia.org/wiki/American_literature>
Wikipedia.StevenCallahan,5June,2019 <https://en.m.wikipedia.org/wiki/Steven_callahan>
Goodreads.*Adrift: Seventy-Six Days Lost at Sea* by Steven Callahan,2019
<<https://www.goodreads.com/book/show/121410.Adrift>>

T. Pushpalatha

Postgraduate Student of English
ThasimBeevi Abdul Kadar College for Women, Kilakarai

Supernatural Elements in *The Rime of Ancient Mariner*

The poem The Rime of Ancient Mariner was one of the famous masterpieces of Samuel Taylor Coleridge. This paper emphasizes on the Supernatural Elements related to the sea with the Biblical reference and its impact on the Human Psychology which brings transformation in the Protagonist. The Natural and the Gothic Element were also dealt.

Literature is the reflection of life which is composed by the overwhelming emotion from the mind of the writer. The feeling and the mood of the writer is depicted in the form of verse or poetry. Poetry is said to be the Queen of Literature. *The Rime of the Ancient Mariner* belongs to British Literature. Marine Literature 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. The settings of nautical fiction vary greatly, including merchant ships, liners, naval ships, fishing vessels, life boats, etc., along with sea ports and fishing villages.

The Rime of Ancient Mariner is written in the form of Lyrical Ballad by Samuel Taylor Coleridge in the year 1798. He was an English Poet, literary critic, philosopher and theologian. He was also the Founder of the Romantic Movement in England. One of the famous poems of Samuel Taylor Coleridge is *The Rime of Ancient Mariner*, which is considered to be the masterpiece in Supernatural Elements.

The poem *The Rime of Ancient Mariner* was the literary piece that deals with the narration of the Mariners' sin and its consequences. Through this poem, the poet tries to notify the readers that they should always love the minor creature and not to criticize the love of God. *The Rime of the Ancient Mariner* is justified into two parts, first is the depiction of supernaturalism through natural aspects and then the transformation of the Mariner's Psychology.

This poem contains the natural, Gothic, and supernatural elements. The poem opens with the supernatural element of Hypnotism or Mesmerizing of the Guest to listen to the words of the Mariner. The Mariner was travelling towards south with other crew members in a ship. Suddenly they experience heavy snow fall and the bad weather condition. Sudden change in weather is said to be the Natural element in the poem.

And now the storm-blast came, and he
Was tyrannous and strong:
He struck with his overtaking wings,
And chased us south along.
{Lines 42-45}

Everyone over the ship cries for help. There comes the Albatross for their rescue. The arrival of Albatross is compared to that of the coming of Christ to help the needy.

Everything is going right, things take its turn when Albatross is killed by the Mariner. Christ is forced to death because of the unworthy faith on Him.

At length did cross an Albatross
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.
{Lines 63- 66}

This is an example of Mythical Supernatural Element since there is a Biblical reference.

Nature is simply too powerful, and it is evident when the sudden lack of wind strands the ship in desolate waters, and the Mariner and sailors begin to die of thirst. The poem demonstrates that contending with merely surviving, or attempting to master nature are the wrong ways for mankind to approach the natural world. Nature itself becomes relentlessly supernatural after killing of the Albatross. The wind stops, temperature climbs, drinking water runs out. These are not merely problems for a ship at a sea, they are all life-threatening. The sailors hang the Albatross around his neck, an allusion to the concept of the Judeo- Christian Scapegoat, who wears an amulet representing the sin of the people.

The gothic element in the poem is the ship, the ghost ship. There were two deadly figures in the ship—Death and Life- in- Death. They were playing the game of dice to conquer the soul of the mariner on the deck. The game could be compared to that of the game, played by the Pandavas where they lost all their wealth and prosperity. Similarly here in the Game the Life- in- Death won the soul of the Mariner. Harming nature is a moral failing. It is a sin. Such sins lead to punishment, and the punishment comes as a combination of the natural and the spiritual: it is supernatural. This supernatural punishment is expressed when elemental spirits arise and drag or halt the Mariner's ship, and by the haunting Death and Life-In-Death who harvest human souls.

The Mariner's salvation comes, when he is unconscious and full of pity. He blesses the slimy sea snakes, and the albatross falls from his neck. It is an indication that Nature and God have forgiven his original sin of killing the albatross. He transforms his mindset and starts to repent for killing Albatross and for the death of his sailors, "And every soul, it passed me by, Like the whizz of my cross-bow!" {Lines 222-223} After this act, he sees the sailors waking up as they are filled with angelic soul. They start repairing the ship. His penance, however, is not complete, for he has to keep telling his story, first to the Hermit on the pilot boat and then to the Wedding Guest. It's only after the repeated recitation of this awful tale that the Ancient Mariner achieves some peace. Unfortunately, the Wedding Guest is negatively affected by the tale, avoids the wedding, and wakes up the next day "a sadder and wiser man."

To conclude, the poet has used the supernatural elements in the Poem *The Rime of Ancient Mariner*, to imbibe the spiritual presence of God and to transform the Psychology of the people. If we go deeply the roaming of the Mariner from one place to another and narrating the happenings to bring the transformation in the people look similar to Christmas Carol by Charles Dickens. But the difference is that there the

Ghost of the Jacob Marley comes for the transformation, where in *The Rime of Ancient Mariner*, he acts to be the living transformer. He was released from his curse only when unknowingly he blessed the snake. God lies in all the being without respect to their size. We should never underestimate the Creation of God.

He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all. {Lines 612- 617}

References

- Coleridge, Samuel Taylor. *The Rime of Ancient Mariner*, New York: Dover Publications, 1970, lines 42- 45, 63- 66, 222- 223, 612- 617.
- Schoolwork helper. Religious Symbolism in *The Rime Of Ancient Mariner*, 2010-2019<<https://schoolworkhelper.net/religious-symbolism-in-rime-of-the-ancient-mariner/>>
- Grades Fixer. The study of the theme of Supernaturalism in *The Rime of Ancient Mariner*, May 20, 2018<<https://gradesfixer.com/free-essay-examples/supernaturalism-in-coleridges-the-rime-of-the-ancient-mariner/>>
- Lee, Hesco. Supernatural Element in *the Rime of Ancient Mariner*, May 24, 2016<<https://blogs.iac.gatech.edu/1102sea/2016/05/24/supernatural-elements-in-the-rime-of-the-ancient-mariner/>>

P. Kavitha

Assistant Professor in English
Sri Sarada College for women, Tirunelveli

Negotiating Transcendentalism in Herman Melville's *Moby-Dick*

Herman Melville was a prominent American novelist, short story writer, and poet during the American Renaissance period. Moby-Dick his masterpiece although now considered one of the great American novels was not well received among contemporary critics. This paper aims that the novel reflects the debate between the novelist and Transcendentalist philosophy. While in his other works, Melville seems to express a vigorous condemnation of the Concord movement and its dangerous idealism, Moby-Dick occupies less firmly-defined territory. The Transcendentalist urge of an Ahab to be himself is a counterpoint to Ishmael's more idiosyncratic deployment of self-reliance, communion with the oversoul, and various other concepts easy to trace back to Emerson or Thoreau.

This paper is to explore the way in which Herman Melville's *Moby-Dick* (1851) reflects a dialogue between the novelist and Transcendentalism. Such dialogue would moreover shape the rest of his career as a writer. Being a fiction writer, Melville uses several of his characters to offer his conclusions, and specifically the traits of their different personalities and their respective outcomes in the novel. These characters are Ismael, Ahab, and Bulkington. Captain Ahab is a living embodiment of the terrible consequences of Transcendentalism when and if taken too literally. Its undeniable allurements are embodied in the elusive yet mystifying Bulkington. However, Melville's (ambivalent) stand about the Concord movement is best gleaned from a character who stands at the center of his reflection on Transcendentalism. Let us call him Ishmael. Like the eyes of the whale, which can simultaneously receive two different views of the same reality, or the leviathan's whiteness, an apparently colorless crucible of all colors and meanings, Ishmael will expose a highly idiosyncratic form of Transcendentalism. It is unorthodox, contradictory, and far from the dogma that Transcendentalist writing appeared to construct. But in being unfaithful to "mainstream" Transcendentalism, Ishmael is closer to its genuine spirit than any other character in the novel. Thematically, Melville was out of keeping with much of the mainstream of thought in his own times, which popularly and philosophically for the most part emphasized an untrammelled individualism, free from the restrictions of the past (4).

It seems clear that Melville was perfectly aware of major intellectual trends in his age, although critics have been divided as to how he specifically interacted with Transcendentalism. Howard P. Vincent says that "*Moby-Dick* is a satire of New England Transcendentalism" and also "a criticism of American social and ethical thought, a condemnation of brutalizing materialism, and an affirmation of the dignity and nobility of Man" (8). However, how can Melville satirize a movement which contained a profound criticism of American social and ethical thought, condemnation of materialism, and vindication of the dignity and nobility of Man, when these are things which, in Vincent's opinion, Melville is also commending in the novel? This is just an example of how unfocused critical assessment of Melville and Transcendentalism has often been.

I was very agreeably disappointed in Mr. Emerson. I had heard of him as full of Transcendentalism, myths and oracular gibberish . . . To my surprise, I found him quite intelligible, tho' to say truth, they told me that night he was unusually plain . . . I could readily see in Emerson, notwithstanding his merit, a gaping flaw. It was the insinuation that had he lived in those days when the world was made, he might have offered some valuable suggestions. These men are all cracked right across the brow. (Freeman 58)

This letter establishes a pattern of simultaneous embrace and rejection of Transcendentalist ideas. It also noted the gap between “the Transcendentalist ideal and the real” (Williams 12), which Melville would explore more fully in the novel with which he astonished American readers two years later. The remark that Melville, while admiring Emerson, did not see himself as at all oscillating in his “rainbow” (Bryant 69) is well known too, as is the scribbling on the margins of a copy of Emerson owned by Melville, specifically next to a passage on the essential goodness of men: “God help the poor fellow who squares his life according to this” (Stern 12).

One of the first critics to investigate the Transcendentalist element in Melville was Perry Miller, who, in a lecture read at Williams College at the *Moby-Dick*'s centennial celebration in 1951, and later re-written as the article “Melville and Transcendentalism,” pointed out a connection between Melville and the Transcendentalists while also admitting that Melville never fully embraced Transcendentalism. While Nina Baym considered Emerson as the most important influence over Melville (Williams 6), both Charles Feidelson in *Symbolism and American Literature*, and Harry Levin in *The Power of Blackness*, argued that Melville contributed some skepticism to Emerson's self-assurance (Williams 7). Other critics have addressed Melville's connection with Transcendentalism. McLoughlin, for instance, analyzes the different “gams” in the novel as comments upon the Transcendentalist subtext. That between the Pequod and the Albatross “suggests both the difficulty of communication between the self and the outer world and the essential enigma of nature”, and that with the Town-Ho is an endorsement of self-reliance, since it “portrays Moby Dick as an agent of God's justice in destroying the mate Radney and ending his tyranny over Steelkilt, a rebellious, self-reliant seaman” (85). From a different perspective, Steven Gould Axelrod has suggested the convenience of pairing Melville and Emerson in the teaching of American literature as both of them are more interested in the process of thinking than in whatever results might come from it (68).

The Gothic undertones of all such passages in *Moby-Dick* should not obscure the fact that Ahab is not paying homage to the Devil of Christian mythology but rather claiming the status of a God himself. His, in Captain Peleg's words, “ungodly, god-like” character (176) is the result of an excessively blind application of Transcendentalist injunctions to respect natural inclinations and be consistent with one's inner urges. But that always poses a danger for other people. Ahab becoming a God also to his crew has the tragic results that readers of *Moby-Dick* are perfectly familiar with. These results indict Ahab's peculiar assimilation of Transcendentalism. Such a radical respect for one's own self may only be valid if it is not permitted to invade other spaces beyond the self. But how easy is that to accomplish? Is it possible

to be a God only to oneself? Melville tries to answer these questions through another character in the novel: Bulkington.

In spite of the similarities above, Ishmael and the Thoreau of *Walden* also differ from each other in important respects. Ishmael, for one, does not heed the Transcendentalist insistence on laying aside books and traditions, stemming from Emerson's conviction that "[t]he centuries are conspirators against the sanity and authority of the soul . . . and history is an impertinence and an injury, if it be anything more than a cheerful apologue or parable of my being and becoming" ("Self-Reliance" 141). Whether in the etymologies and extracts at the beginning of the novel or the intertextual games throughout it, Ishmael makes clear that he is heavily indebted to those who dealt with his subject before him. The result is a novel where one easily gets lost in the "unshored, harborless immensities" (227) of so much erudition and learning, the traditional boundaries between different discursive practices being constantly blurred. Ishmael certainly does not feel that the past is an "impertinence" or detects a conspiracy in the intellectual wealth accumulated over the centuries, and such position would constitute a first aspect of his argument with Transcendentalism: rather than denounce the castrating potential of authoritative voices, Ishmael concludes that it is possible to empower oneself through them. The specific strategy by which he retains control of the narrative consists in handling such voices of authority ironically, and thus creating a distance or space where they can be contested. Use the past, and do not let it use you, seems to be Ishmael's response to Emerson's assertions, while probably agreeing with the need to "insist on yourself; never imitate" (148), also set forth in "Self-Reliance." Ishmael's project is innovative, and yet respectful with his literary heritage. He leaves from Nantucket, the starting point for New England's whaling industry, and a reasonable kind of departure for one who attaches such an importance to one's roots.

The whole sequence above seems a rebuke of the Transcendentalists and their excessive idealism: too much abandonment and communion with Nature may result in drowning (both literally and symbolically, just as Ahab drowned, or lost his balance, long before he actually drowns at the end of the novel). Shortly before, the narrator had ironically deplored the disastrous consequences, for business, of enlisting "sunken-eyed young Platonists" for whaling ships, boys or men who, perhaps influenced by Transcendentalism, were too introspective and removed from the materiality of the whaling business:

Ye shipowners of Nantucket! Beware of enlisting in your vigilant fisheries any lad with lean brow and hollow eye; given to unreasonable meditateness; and who offers to ship with the Phaeton instead of Bowditch in his head . . . your whales must be seen before they can be killed; and this sunken-eyed young Platonist will tow your ten waked round the world, and never make you one pint of sperm the richer. (256)

Transcendentalism is systematically read in the novel as a cutting edge, a sort of thin line separating self-fulfilment from madness, joy from sorrow, meaning from meaninglessness. Resulting from such a negotiation is a prominent use of humour, which was rare in Transcendentalism, but which, as Edward H. Rosenberry in *Melville and the Comic Spirit* has argued, is a very important part of the novel's

epistemology. When referring to the most trivial of thoughts, Ishmael can say, tongue-in-cheek, “I devoted three days to the studious digesting of all this beer, beef, and bread, during which many profound thoughts were incidentally suggested to me, capable of a transcendental and Platonic application” (557), thus poking fun at Transcendentalism itself.

References

- Axelrod, Steven Gould. “Teaching *Moby-Dick* to Non-English Majors.” *Approaches to Teaching Melville’s Moby-Dick*. New York: MLA, 1985. 66-74.
- Barrio Marco, José Manuel. “La novelanorteamericana desde sus orígenes hasta la Guerra Civil”. *Historia crítica de la novelanorteamericana*. Ed. José Antonio Gurpegui Palacios. Salamanca: Almar, 2001. 65-127.
- Beaver, Harold. “Introduction [to *Moby-Dick*].” *Moby-Dick*. By Herman Melville. Harmondsworth: Penguin, 1986. 20-42.
- Bryant, John. “*Moby-Dick* as Revolution.” *The Cambridge Companion to Herman Melville*. Ed. Robert S. Levine. Cambridge: Cambridge UP, 1998. 65-90.
- Cowan, S. A. “In Praise of Self-Reliance: The Role of Bulkington in *Moby-Dick*.” *American Literature* 38 (Jan 1967): 547-56.
- Emerson, Ralph Waldo. “Nature.” *Ralph Waldo Emerson*. Ed. Richard Poirier. Oxford: Oxford UP, 1990. 5-36.
- . “Self-Reliance.” *Ralph Waldo Emerson*. Ed. Richard Poirier. Oxford: Oxford UP, 1990. 131-51.
- . “The Transcendentalist.” *Ralph Waldo Emerson*. Ed. Richard Poirier. Oxford: Oxford UP, 1990. 97-110.
- Freeman, John. *Herman Melville*. New York: Haskell, 1974.
- Marx, Leo. *The Machine in the Garden. Technology and the Pastoral Idea in America*. London: Oxford UP, 1980.
- McLoughlin, Michael. *Dead Letters to the New World. Melville, Emerson, and American Transcendentalism*. New York: Routledge, 2003.
- McSweeney, Kerry. *Moby-Dick. Ishmael’s Mighty Book*. Boston: Twayne, 1986.
- McWilliams, John P. Jr. *Hawthorne, Melville, and the American Character. A Looking-Glass Business*. Cambridge: Cambridge UP, 1984.
- Melville, Herman. *Moby-Dick*. 1851. Harmondsworth: Penguin, 1986.
DOI : 10.5117/9781904633778
- Miller, Perry. “Melville and Transcendentalism.” *Moby-Dick. Centennial Essays*. Eds. Tyrus Hillway and Luther S. Manfield. Dallas: Southern Methodist University Press, 1965 (1953).
- Thoreau, Henry David. *Walden*. 1854. Ware: Wordsworth, 1995.
DOI : 10.1515/9781400880799

R. Anitha

Postgraduate Student of English
Sri Sarada College for Women, Tirunelveli

**The Narrator as the Victim in the Novel
Wave by Sonali Deraniyagala**

The paper is about the author's experience in the tsunami and the progression of her grief thought the year. Sonali Deraniyagala is a Sri Lankan memoirist and economist. The work starts in beach side hotel on the Sri Lankan coast. Author describe about the impending disaster, she brings out the things changes within a minute before her eyes and also about the loss of her family in tsunami. She frequently goes on lamenting her loss thought the book. The author gives us the transitions from the past to present and the work 'wave' allows us to experience the same alertness without showing us in any sorrow. It is consider as the kind of miracle of the book.

Sonali Diraniyagala is a Sri Lankan an economist by a profession. Her language in the work is powerful, simplicity and clarity. Sonali Diraniyagala is a victim and the narrator of this novel 'Wave'. The opening of the novel portraits the approaching of the tsunami and she also represents the speed and urgency of the water that rushes towards them. This novel 'wave' contains joy and comes as a surprise to the reader. It is also declared as the unbearable work. Her ability to reconcile her loss of family she says that "We are gloriously happy as a family that makes lost even more devastating....It is intolerable, but to feel intolerable pain is worthy of what I lost. That's the way I look it...I feel every bit of their loss"

In her work 'wave' she shares the true story of the tsunami in Sri Lanka were she lost her husband, two children, and her parents. She is the only one who survived and she fought through her grief and depression to find her original identity for herself. Throughout the novel she covers the seven years she tries to learn to deal with her grief. She describes the morning of tsunami she and her family members stayed in the Yala safari hotel beach on December 26, 2004, they spend their Christmas holiday in the hotel. While they decide to move to their parents' house on the last day they received a warning, that tsunami overtook the beachfront of national park. And we could understand the power of Nature through its huge politics made with the help of water.

She describes about her husband's horror face just before the tsunami, they trying to outrun from the strangeness in the ocean, she carried with the cunning water until she grab onto a branch. Later she comes to know about the death of her family members in the tsunami but she didn't get any proof to the death. She waited immensely in the hospital to know about her family but she couldn't find and her friend Orlantha took her to his aunt's home in combo. Days later she came to know about her parents and her oldest son had died in the wave. "My boys. I don't have them to hold. What I do with my arms?"

Through these lines she expresses her feeling of losing her children in the wave. It is almost four month completed. She already knows about her husband and youngest son dead she has suffered during that period losing of her family she addicted herself to the alcohol to numb her pain. She made progress slowly in her process to show her own identity, after visiting her aunt's home in combo she returns to London nearly after the four years of tsunami. She decides to travel to New York City to live in a place where no one knows what happened to her family, she suggests that it was a good place to help her to find her grief. She was very comfortable in the city where she forgot about losing of her family. Memoirs best tell us in writing that which cannot be spoken out loud. Her novel 'Wave' called as a grief memoir; she discovers her tactic of protecting her by avoiding memories of her children and husband. The memories of her life lead her to the reality of all she has lost, she says that 'I have learned that I can only recover myself when I keep them near' she also suggests that 'Wave' turns revealing into art as powerful as a planetary vibration. This novel which brings out the politics of water how it destroys the life of the people. In the end she slightly gives a positive tone, she is still struggling to find identity for herself with her loss. There is no redemption, no acceptance, in her memoir. In her portrayal of grief, guilt and struggle to come for some kind of acceptance over what had happened. 'I suspect that I can only stay steady as I traverse this world that's Empty of my family when I admit the reality of them, and me'. People whatever did for nature are reversed by the nature. The perfect example for the Politics of water can be Interlinked with the disaster that made by nature with the help of water.

References

- Deraniyagala Sonali. *Wave*. London; Hachette Digital, Little, Brown Book Group, 2013.
Wave: Life and Memoir after the Tsunami. Vintage books.

M. S. Meenakshi

Assistant Professor of English
Sri Sarada College for Women, Tirunelveli

Endurance and Nemesis in *The old Man and the Sea*

*The famed novella of Ernest Hemingway, *The old Man and the Sea* (1952) recounts the epic battle between an old, experienced fisherman and a giant marlin, said to be the largest catch of his life. It opens by explaining that the fisherman, who is named Santiago, has gone eighty four days without catching any fish at all. He is apparently so unlucky that his young apprentice, Manolin, has been forbidden by his parents to sail with the old man and ordered to fish with more successful fishermen. Still dedicated to the old man, however, the boy visits Santiago's shack each night, hauling back his fishing gear, feeding him, and discussing American baseball -most notably Santiago's idol, Joe DiMaggio. Santiago tells Manolin that the next day he will venture far out into the Gulf to fish, confident that his unlucky streak is near its end. This paper highlights how the novella can be read as a parable that enunciates Hemingway's code for personal salvation.*

The old Man and the Sea is one of Hemingway's novellas for which he won a Pulitzer Prize and a Nobel Prize for Literature. In his novella, Ernest Hemingway tells us the story of an aging fisherman, Santiago, who fails to catch a fish. He had the company of a boy called Manolin. But the parents of the young boy forced him to leave the old man and to fish in a more prosperous boat because the old man failed to catch a fish for eighty-four-days.

Endurance is the capacity of someone to make it through something difficult. This can be either physical or mental, and it is a common theme in literature for the protagonist, or main character, to have to endure something. One such piece of literature is Ernest Hemingway's novel *The old Man and the Sea*. Endurance is a running theme in this novel, with much of the second half devoted to the main character's drawn-out physical struggle with a large fish. Santiago, the main character, is portrayed as a symbol of remarkable mental and physical endurance. Santiago, referred to as 'the old man' for the majority of the novel, displays mental and emotional endurance when he continues to go out fishing every day, despite having gone 84 days in a row without catching anything. At his age, with a streak of bad luck running that long, he did not give up and retire or to try and join the crew of another boat, rather than continue fishing by himself. However, he goes out and tries again, on his own, every single day.

In part, this endurance is born out of necessity. Fishing is the only life the old man has ever known, and he has always fished alone or with one other person. The old man also has another reason for holding out: he has done it before. When he is talking with the boy, who used to be his fishing assistant, the boy says that remember how he went 87 days without fish and then he caught big ones every day for three weeks. Having been rewarded for his endurance before gives the old man hope that the same thing will happen again.

The direct evidence of this hope is revealed when the old man is out fishing: "I could just drift, he thought, and sleep. . . But today is eighty-five days and I should fish the day well." (OMS 28) His endurance is rewarded when he hooks the gigantic marlin. The novel picturizes the lack of endurance by portraying the parents of Manolin. They could not endure a second long streak without fish, and after 40 days they moved the boy to a different boat that had better luck. The boy continues to help Santiago when he can, and he, too, believes that the old man's lucky streak will come back. However, his parents' lack of endurance ends up hurting the old man in the end, since he has no one to help him when he hooks the marlin. Much of the novel is devoted to the old man's struggle with the which expose his physical endurance. Santiago hooked the marlin at noon on the first day, and he was not able to bring him in until noon on the third day. He spends all three days with the fishing line braced against his back, trying to keep it from breaking while the fish pulls steadily against it. In addition to this steady source of pain and discomfort, he has to endure many small injuries in the process. The fish made a surge that pulled him down on his face and made a cut below his eye. Another time, the fish lunges and the line cuts his right palm, and his left hand is completely cramped for the entirety of one of the nights.

The only real thing Santiago, the main character of the novel, sacrifices is the meat of the marlin he spends the majority of the book catching. But though Santiago doesn't sacrifice as much, his sacrifices represent a lot more. One of the most prevalent symbols in the *Old Man and the Sea* is Santiago being a Christ-like figure. Most of this comes from his struggle catching the marlin, but his endurance can also be seen as Christ-like. At the end of the novel, the remains of the marlin are admired while Santiago sleeps peacefully. This can be seen as a parallel to Christ dying for sin because in both cases their endurance was only rewarded when they weren't present. Santiago endures copious amounts of pain in his efforts to keep the marlin steady and to get back home in one piece. Santiago says to himself, "...pain does not matter to a man." (OMS 84) This is a parallel to Christ's endurance during his crucifixion. Santiago also struggles to keep his head clear, relying on personifying the elements and animals and speaking out loud to not go completely insane. "...now he said his thoughts aloud", the novel goes, " many times since there was no one that they could annoy." (OMS 39) Santiago consciously pushes himself to endure, not because there is no other option, but because he is willing to struggle to redeem himself, to bring back a fish after months of failure. In *The old Man and the Sea*, the author uses heavy amounts of imagery and symbolism to make the relatively paltry sacrifices and endurance Santiago's epic fight with the marlin and his eventual sacrifice of the meat parallel the endurance and sacrifice of Jesus Christ.

Santiago suffers terribly throughout *The old Man and the Sea*, yet he never becomes discouraged. Despite the difficulty that he experiences, Santiago remains steadfast, and perseverant through the grueling task of catching the enormous marlin. In the beginning of the book, readers learn that Santiago has gone eighty-four days without catching a single fish and has become the laughingstock of his small village, yet he refuses to lose hope. Santiago sets out to catch a fish, then, to his surprise, ends up hooking the largest fish that he has ever seen. Santiago then endures a long and grueling struggle with the marlin only to see his trophy catch destroyed by sharks. "The Old Man and the Sea" reads: "Fish," he said softly, aloud, "I'll stay with you until I am dead." He'll stay with me too." (OMS 52-53) This quote embodies

Santiago's perseverance through challenges. Santiago is willing to work towards catching the fish even until the point of his death. Perseverance is defined as steadfastness in doing something despite difficulty or delay in achieving success. Rama Rao, in his book called *Ernest Hemingway's The old Man and the Sea*, writes:

The old Santiago passes through various experiences until, in the end, he not only faces the sea but passes through the problems and obstacles it places in his way and catches the biggest ever fish of his life and defends it against the bloodthirsty sharks demonstrating the indefatigable and unconquerable spirit of the man (Rao 44)

The novella, *The old Man and the Sea*, is indeed a remarkable story of courage. It is Santiago's 'unconquerable spirit' (OMS 17) which gives him the ability to struggle and persevere against the hardship of life. "He took my harpoon too and all the rope" but "man is not made for defeat," Santiago said, "A man can be destroyed but not defeated." (OMS 103) This epic struggle between the marlin and the old man is not surprising because he is the man who was able to defeat the "great negro from Cienfuegos who was the strongest man on the docks." (OMS 69)

Ernest Hemingway's novella is also about endurance. The old man endures hunger, poverty and the contempt of his fellow men but he never complains. He prefers to pretend that he owns "a pot of yellow rice with fish" (OMS 16) instead of begging. He endures the elements and the pain with a great dignity and determination by remembering that "every day is a new day." (OMS 32) He has physical strength and endurance, both of which induce him to think that "pain does not matter to a man." (OMS 84) Santiago values so much the moral quality of endurance that he even admires the fish for his endurance. Furthermore, during his battle with the fish and the sharks, Santiago shows an interminable endurance and an incredible strength. All that the old man had in his boat for sustenance was a bottle of water and some strips of fish. Santiago is determined to endure the pain just like the American player Joe DiMaggio.

In the character of Santiago, Ernest Hemingway has not only created a person who personifies courage and endurance but also faith. On the "brown walls" of Santiago's room, "there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre." Ishteyaque Shams remarks, "Santiago does not seem to have to do anything with Christianity; nevertheless, he leaves his wife's relics undisturbed" (OMS 104). In addition, it is significant to see Santiago commencing to "say his prayers mechanically" and he "would say them fast so they would come automatically." He says his prayers because he wants to catch the marlin. Santiago's faith is indeed strong because he remembers his prayers when he needed them the most. He spontaneously says, "God help me endure" (OMS 87) when he needed all his strength in order to capture the huge marlin.

Moreover, the first inkling of Crucifixion in Santiago's uninhibited, spontaneous reaction to the arrival of sharks near the dead fish: 'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntary, feeling the nail go through his hands and into the wood. It is indeed Santiago's faith that helps him to endure all this suffering. In the same manner, it is

his strong faith that enables Santiago to build up a brotherhood between him and his surrounding. It is only because of this brotherhood between him and the marlin that he is able to endure all what his happening to him. Also it is faith that makes him feel guilty and it makes him think that it was a sin to kill the fish. Therefore, Santiago's absolute faith in DiMaggio and God helps him find the necessary courage to endure a hard life and a terrible battle against the marlin and the sharks. *The old Man and the Sea* recasts the theme of courage, endurance and faith in the person of Santiago with an incredible force and beauty. Though living in poverty, with nothing to eat, Santiago is able to be optimistic and he is able to love his brothers who make fun of him. And most of all, he is able to love the sea creatures that test his strength until the end of the novella. Santiago is a man of incredible courage and endurance.

The old Man and the Sea illustrates the theme of perseverance in different ways and on different levels. First, although the old man has not caught a fish in 84 days, he does not bemoan his fate or rage against his detractors. Instead, defying his streak of bad luck, the old man keeps going out to fish, trying even harder by fishing farther out in the open sea than anyone else. Second, like the old man himself, the marlin does not surrender and go belly-up but uses its size and strength to pull the old man's skiff even farther out to sea, thus making it a formidable adversary. Third, seemingly dwarfed by the marlin's size and strength, Santiago defeats the mighty fish after all because he is willing to endure exhaustion, hunger, thirst, and pain. The same willpower that enabled the old man's hero, Joe DiMaggio, to play a flawless game despite painful injuries enables the old man to wait out his opponent's strength. Finally, when the sharks attack and feed on the marlin until nothing is left, the old man kills or fends them off one by one, despite losing a weapon with each confrontation until he has nothing left but his bare fists.

Returning home with nothing but the skeleton to bear witness to the greatest catch of his life and his skiff badly damaged, Santiago is not defeated, nor is his spirit broken. Like Jesus bearing his cross, Santiago will carry his mast to and from his skiff day in and day out, doing what fishermen are meant to do: fish. The theme of pain, suffering and endurance is intricately connected to that of perseverance and appears in several ways. Pain is the price a fisherman must pay for a bountiful catch. The old man's hands are marred with scars, speaking to a lifelong history of struggles with opponents out at sea. In the course of the story, it becomes clear that while these scars are indeed a sign of age, hardship, and suffering, they are also a sign of strength, willpower, and victory. No pain, no gain: in the context of this story, the phrase means any worthwhile catch comes with painful physical injuries—cuts to the hands, arms, face, and back of a fisherman as he tries to hold and reel in the fish. To be a fisherman means enduring pain.

However, the theme of pain and suffering goes deeper. The capacity to endure pain and suffering distinguishes humans from other creatures. Although a strong opponent, eventually the marlin gives up and allows itself to be reeled in while the old man keeps going despite physical exhaustion, three painful wounds, a cramping hand, and alternating hunger pangs and disgust after eating raw fish. Furthermore, his capacity for pain and suffering distinguishes Santiago from other fishermen. Just as Joe DiMaggio overcame painful injuries to pull off an unparalleled hitting streak, Santiago defies odds that younger, stronger, and perhaps more successful fishermen

do not try. None of them has ever fished as far out or encountered a fish as large, strong, and magnificent as Santiago has. The old man's ability to endure pain and suffering establishes him as a hero who rises above others.

As his weather-beaten body shows, Santiago is not quite as strong as he used to be. However, in his epic struggle with the marlin, the old man makes up for that loss of vitality and strength with superior knowledge and skill. He knows how to read nature, he knows how to handle the line to gauge the movement of the fish, and he knows how to interpret these movements. That's not all—he also knows himself and his own limits. He knows exactly how far to push himself and how to counteract the harrowing effects of the long struggle on his physical strength. He knows exactly when to eat and when to rest, and he uses his skill to overcome his limitations. When he loses one weapon after another as he battles the sharks, the old man uses the resources at his disposal to create the makeshift weapons that keep him alive. However, throughout the story, it becomes clear that despite the old man's physical prowess, skill, and willingness to take risks, he lacks luck and therefore cannot find material success.

Although the old man is humble and seems to care little about the other fishermen's opinions, he is proud of his skills and wants recognition for them. After all, he wishes Manolin were there with him, not only to help him fish and dispel loneliness, but also to show the boy what kind of man he is and to witness the greatest catch of his life. The catch is so great because the fish's size, strength, and perseverance—the marlin pulls the skiff for days—make it an opponent worthy of the old man's respect. Defeating it in a struggle that takes everything the old man has in turn demands respect from others. It matters little that he does not meet the original objective in catching the fish, to return with meat to eat and sell. The villagers' admiration for the magnificent skeleton tied to the old man's skiff shows there is honor in honest defeat. It is the struggle itself that counts, the willingness to exert all of one's strength, no matter what the outcome may.

Nemesis is a term which defines the poetic justice. In the novel *The old Man and the Sea*, Santiago receives the reward for his virtue – endurance. Hemingway sketches his story with moral values. One of the noblest values portrayed here is endurance through which the author attains the poetic justice that is the virtue should be rewarded. *The old Man and the Sea* exemplifies the value of endurance which is essential for every human being to live a peaceful life. One who endures all the worldly sufferings will be rewarded with eternal blessings.

References

Hemingway, Ernest. *The old Man and the Sea*. Hueber Verlag, 1995.

Secondary Sources:

Spark Notes and Hemingway, Ernest. *The old Man and the Sea*. Barnes&Noble, 2014.

Gale, Cengage Learning. *A Study Guide for Ernest Hemingway's The old Man and the Sea*.

Gale Cengage Learning, 2015.

“The Old Man and the Sea.” *Themes in The old Man and the Sea*,

www.cliffsnotes.com/literature/o/the-old-man-and-the-sea/critical-essays/themes-in-the-old-man-and-the-sea.

S. Ponnalshmi

Undergraduate Student of English
Sri Sarada College for Women, Tirunelveli

Ocean and Fisheries

Ocean is a body of water. Much of our planet's hydrosphere composes of ocean. There are 5 oceans in our mother Earth. The word "Ocean" is derived from the word "Oceanus". The study about the ocean that is about its physical as well as biological aspects is known as Oceanography. It is also called as Oceanology. Studying about how to manage and understand fisheries is called as Fisheries science. Fisheries science also deals with oceanography, which is the study of oceans. The first scientific textbooks of James Rennell about oceanography deals with the following of current in the Atlantic and Indian oceans. There are five types of oceans. The social, biological and geographical objects which is involved in the activity of producing fish for the consumption of human beings are known as Fisheries. The study about the factors which affects the catching and the stock sustainability is known as Fisheries Science. It is a fact that, all over the world, more than 250 million people are directly dependent on fisheries as well as on the aquaculture for their livelihoods. Fisheries science is a branch of Marine science.

Ocean is a body of water. Much of our planet's hydrosphere composes of ocean. There are 5 oceans in our mother Earth. The word "Ocean" is derived from the word "Oceanus". Ocean covers about 70.9% of earth's surface. The study about the ocean that is about its physical as well as biological aspects is known as Oceanography. It is also called as Oceanology. Fish plays an important role in maintaining a healthy diet, because it provides nutrients, proteins as well as micronutrients and so on. Studying about how to manage and understand fisheries is called as Fisheries science. Fisheries science also deals with oceanography, which is the study of oceans.

In early days, at first, human beings acquired knowledge about the waves as well as current in the seas and also in the oceans. It was Aristotle and Strabo who observed about the tides in the oceans and seas. The first scientific textbooks of James Rennell about oceanography deals with the following of current in the Atlantic and Indian oceans. There are five types of oceans. The word ocean has influenced climate and weather patterns. There are nearly 230,000 known species in the world ocean. About 361.9 million square kilometer is the area of the world ocean.

Mariana Trench is the deepest point in the ocean that is located in the Pacific ocean. Earth's climate is greatly affected by the ocean currents. The ocean has a significant effect on the biosphere. Ocean plays a major role in supplying the sources for the fishing industries. As earth is covered 70% by the water, it is often called "The Ocean Planet". Human beings has acquired knowledge only about the top most layer and a small amount of the bottom. They don't know anything about the depths of the oceans. Study of the oceans helps us to understand the global climate change, global warming as well as related

biosphere concerns. There exist a link between the atmosphere and ocean because of precipitation and evaporation.

Matthew Fontaine Maury, who was the first super Intendent of the United States Naval observatory from the years 1842 to 1861, has devoted almost his life to study about marine meteorology, winds and currents. His book “Physical Geography of the Sea” which was written in 1855 was one of the first comprehensive oceanography studies. Maury was helped by many people all over the world to write this book. They have sent him oceanographic observations. And so by their help, he and his colleagues distributed the results all over the world and make all people know about the ocean.

The social, biological and geographical objects which is involved in the activity of producing fish for the consumption of human beings are known as Fisheries. The study about the factors which affects the catching and the stock sustainability is known as Fisheries Science. Fish plays an important role in maintaining a healthy diet, because it provides nutrients as well as micronutrients that are necessary for a human being. It is said correctly that eating fish is good for the vision of our eyes as it provides necessary nutrients for the human body.

It is a fact that, all over the world, more than 250 million people are directly dependent on fisheries as well as on the aquaculture for their livelihoods. Fisheries science is a branch of Marine science. Almost all the fisheries are marine rather than freshwater. Fact is that, more than one billion poor people get their daily animal protein from fish. There are two kinds of fisheries.

Oceans and fishes cannot be separated. We can't see an ocean without fishes; fishes are found mostly in oceans in large numbers. Fisheries, the activity of producing fishes for the consumption of human beings, is greatly dependent on oceans. If oceans does not exist, the activity of producing fishes for the consumption of human beings will be affected greatly. Among the two types of fisheries, marine fisheries are done in great numbers and also have more influences as well as great demands than inland fisheries. There is a great demand for marine fisheries because there exists a vast number of variety of fishes in marine than in inland. And so people demand it in large numbers.

Thus the study is about fisheries also helps us to know about the oceans. And at the same time, the study of oceans also helps us to gain knowledge about fisheries. Thus they both cannot be separated from each other. They both have influence over one another.

References

www.wikipedia.com
www.nature.com
www.worldfishcenter.org

A. John Aadhitya

Undergraduate Student of English
Sri Sarada College for Women, Tirunelveli

The Politics of Water Hydropolitics

Water which is also known as hydro is absolutely necessary for the survival of human beings. All the activities performed by the human beings are sustained with the use of water. Water is the natural resources is given to us by the mother earth. It plays a significant role not only in the lives of living beings but also in the lives of non-living things. Human beings know very well that their lives are impossible without water. But even then, they go on wasting it. The level of water goes on decreasing and the demand for water increases steadily. Water plays a major role in the development of human beings. The availability of water and its resources affects the whole politics which is also known as water politics (or) hydro politics. For a day's basic hygiene a single person requires a bare minimum of 20 litres of fresh water, says WHO

Water which is otherwise called as hydro is absolutely necessary for the survival of all human beings. Water is the precious gift presented to us by our Mother Earth. It plays a significant role not only in the lives of living beings but also in the lives of non-living beings. The level of water goes on decreasing and the demand for water increases steadily. It even plays a major role in the development of human beings. The availability of water and its resources affects the whole politics which is also known as water politics or hydro politics.

The holy river Ganges was isolated between India and Bangladesh. Now a days water is polluted by many strange people. India used to barrage all the dirty river and allows the clean and pure water. But still there is the dissatisfaction growing between all over the countries. India is facing major problems for water. But the countries India and Bangladesh have now signed an agreement to give the water as equally to the people. The people of India were happy about the agreement. India's Government work with all other states to provide water in the middle of the continent. Totally India is very dependent on other major river systems. In India many agricultural farmers were suicide due to water scarcity. Finally it shifts from the economic information.

Now a days water has become the political issue. Because middle east people are in a critical infrastructure. Even though the dam section are in a previous disputes, they immediately form the alliance which will divide them. According to the historical record, people of Middle east countries are getting the water only in the considered limit. In middle east country all the basic river are crossing at the international border. The water in Middle east finds its specific state under the source of 50%.. It deals with the control of arid region. In middle east, the population are relatively fragile in the land. As the water resources becomes scare, the whole world will discourses. In middle east, the water stems are comes under only three ways. By this truth, it can be clearly says that middle east country will face the risk over water resources.

The Guarani aquifer is supplying fresh for four countries namely Argentina, Brazil, Paraguay and Uruguay. This aquifer consist a volume of about 40,000 km³. Based on the availability, the development of water increases or decreases due to some figures. In these historic events, opportunities are rarely considerable. Situation in the country South America changes very fast in the involvement of politics.

Kenya is a country who was struggling for water in a large number. Much of the people more than 3.2 million were severely caused by the climate and also for the water. Private companies were taken up the water to slack and they move to they move to the poverty stricken to avoid those activities. In this country the government does not have the capacity to gain the water or to preserve the water. Finally, women are saving the water for 8 hours for their family, but Kenya government have no idea about all the social services

According to the fact, the country Bangladesh's water was totally contaminated with bacteria. Mostly the drinking water was fully contaminated with bacteria the children even the small babies were totally affecting and it also leads to death. The polities were taken the steps to preserve water by tube wells and also from the draw water. In this country the high mortality rate occurs. In the year 2000 to 2009 more than 1, 60,000 people save water and now the people are well versed by preserving the water.

A Survey says that more than 2.2 million people has died because of diseased that arise by drinking contaminated water or by drought. The availability of drinking water is decreasing steadily. The UK Charity water aid has reported that because of lack sewage disposal child dies from water related problems which can be easily preventable. According to the prediction of Ismail Sera geld in, president of the World Bank 21st century will face wars for the water unless people change the way of managing the water. According to the fact water scarcity also involves the water stress and also water crisis. Mainly water scarcity involves two mechanisms namely physical and chemical water scarcity. Now, it is becoming acute level in the climate. Mainly the private companies were throwing all the waste materials in clean water and there comes the water scarcity. Now the levels were totally decreasing.

All the activities performed by the human beings are sustained with the use of water. Human beings know very well that their lives are impossible without water. For a day's basic hygiene a single person requires a bare minimum of 20 litres of fresh water, says WHO. According to the fact, water wars arise over all the areas and countries. Said Mr. Benjamin Franklin. It has become true. Because of reduce in the quantity of drinking water, we people has began to know the worth of water. It is our responsibility to save water.

References

<https://www.wikipedia.com>
<https://www.foreignaffairs.com>
<https://www.sciencedaily.com>

B. Sumathi

Postgraduate Student of English
Sri Sarada College for Women

**Water as Constructive and Destructive Force in
Yann Martel's Novel *Life of Pi***

This paper presents the constructive and destructive force of water in Yann Martel's novel Life of Pi. It explores the need of fresh water and also presents the fact that water is an essential element for survival. Water plays an important role in every stage of pi's life. His name has some connection with a swimming pool. Pi loses all his family members in the mid of a ocean. He survives in water for 227 days with the ferocious tiger Richard parker. The deep waters gives him some hope to live and that is how survives in water for nearly more than half a year. The algae island stands as an surviving and constructive force in Pi's life. It is a symbol of hope. After his great struggle in water Pi reaches the land of Mexico and at the end Pi seems to lead a happy life with his family.

This paper explores the constructive and destructive force of water in Yann Martel's novel ' Life of Pi'. Yann Martel is a Spanish-born Canadian writer. He has won the Man Booker Prize for his novel 'Life of Pi'. The novel is also made into film by Ang Lee. Water is an essential element for every living beings and it is a surviving factor for all living organisms. In the novel ' Life of Pi' water plays an important role in every part of Pi's life. Pi is the protagonist of this novel. He has a double degree in both Religion and Zoology. His name has some connection with water. Pi is named after the name of a swimming pool. Pi's full name is Piscine Molitor Patel. Piscine Molitor is the name of a famous swimming pool in Paris. Pi's uncle Francis Adirubasamy is a swimmer and he loves that swimming pool. So he has named Pi with that name of the swimming pool.

"It was the only pool that made Mamaji fall silent, his memory making too many lengths to mention. Mamaji remembered, father dreamed. That is how i got my name when I entered this world, a last, welcome addition to my family, three years after Ravi: Piscine Molitor Patel". (12)

Pi's father runs a zoo in Pondicherry. Pi loves to spend time in the Zoo. Due to some problems Pi's father cannot run the Zoo profitably. So he decides to sell the Zoo and to shift their family to Canada. Pi's father sells all the animals and it takes nearly a year to move to Canada. Finally, Pi's family board their ship Tsimtsum and begins their journey to Canada. Pi's family travel through Pacific ocean. Pi's life changes in this ocean. A storm in the mid of the ocean changes the fate of Pi's life. The ship starts sinking due to overflowing of water inside it and the animals in the ship have been somehow let loose and Pi's family members struggle for their survival in water. Pi boards a life boat . But water acts as a destructive force in Pi's life by making him loss his family members in the mid of the ocean. "The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart". (97)

Pi is travelling in water with his four companions namely Zebra, Richard Parker, the tiger, Hyenah and Oranguttan. He sees many sea creatures like sea turtle and sharks circling around them. There is plenty of water around him. But he searches for fresh water to satisfy his thirst and to survive his life. This incident stresses the importance of water and the need to preserve fresh water. Pi explores the boat and finds some gallons of water. Now the hyenah, Zebra and Oranguttan are dead. The only surviving beings in the lifeboat are Pi and Richard Parker. Pi survives with fresh water and Richard Parker survives with saline water.

Pi finds a solar still in his boat and with the help of that he makes fresh water from saline water. He also decides to fish and to satisfy his hunger by feeding on those tiny sea creatures. Pi has said that he has survived 227 days in water. The vast sea teaches a lot of lessons to Pi including how to make best use of every opportunity, how to convert the unfavourable conditions into a favourable one and above all nature can both protect and destroy the lives of beings. The calm state of sea resembles the calm state of Pi as a result of his lonely survival in the midst of ocean. Then Pi again faces a terrible storm. He has lost all his food materials. He becomes weak as a result of starvation. Pi enters into an algae island. This island provides Pi with fresh water, meerkats and other vegetations to overcome his starvation and to become stronger as earlier. This island acts as a constructive force in Pi's life. Pi says that: "The island has no soil. Not that the trees stood in water. Rather, they stood in what appeared to be a dense mass of vegetation, as sparkling green as the leaves. (257)

Pi and Richard Parker reach the land of Mexico after their voyage over sea for 227 days. Richard Parker enters into a jungle and disappears without any sign to Pi. Pi has been rescued by some people around and he has been given a treatment in hospital. Pi has been investigated by members of Japanese Ministry of transport. The story of Pi's survival with a tiger for 227 days in water seems a mystery to them. So, Pi cooks up a new story and tells them to choose the story they need. At the end of the story it has been clear that Pi has got married and lives happily. Thus, in this novel water acts both as a constructive as well as destructive in the life of Pi.

References

Martel, Yann, *Life of Pi*, a division of random house of Canada, 2012.

Shameer C. N.

Research Scholar in Malayalam
University of Madras, Chennai

Sea in Jazari: A Cognitive Linguistic Approach

The study intends to find the sea metaphors of Lakshadweep in the light of conceptual metaphor theory of cognitive linguistics. The phenomenon sea has a vital role in the daily life of an islander of Lakshadweep. Sea as a cultural part, an islander's thinking with real life situations must be bonded with the sea and its properties. At this point, the language used by the islanders will contain sea metaphors, accordance with the recipients and contexts. The body of the study is divided into four parts. The first part overviews the geographical features and language of Lakshadweep. Second part describes the interdisciplinary enterprise; cognitive linguistics and its dominant conceptual metaphor theory. Third part analyses sea metaphors of Lakshadweep. Fourth part, conclusion contains findings from the analyses.

Lakshadweep is a coral archipelago and the smallest union territory of India. Lakshadweep archipelago in the Lakshadweep sea of Indian ocean is 200 to 400 kilometres off from the coast of Kerala State. Total land area is 32 square kilometre and the lagoon area is 4,200 square kilometres. Androth is the biggest and Bitrais the smallest inhabited islands in Lakshadweep. In 36 islands 10 are inhabited. Local traditions and legends attribute the first settlement on these islands to the period of Cheraman Perumal, the last legendary Chera king of Kerala. The oldest inhabited islands are Amini, Kavaratti, Androth and Kalpeni and known as 'Tharavaad Islands'.

During the British Raj, Malayalam was introduced as the official language of Lakshadweep replacing Arabi Malayalam which used Malayalam with Arabic script for writing. The people of Lakshadweep except Minicoy speak Jazari. Arabic word 'Jazari' means 'originated from Jazirat or island'. Every Island follows the language that was commonly spoken in ancient south India and uses the script of Dravidian than the Deva-nagiri script (Koyammakkoya, 2012:11). It can be viewed as a preservation of Malayalam age of Malayalam language.

In accordance with following Malayalam grammar each island has an independent spoken language forms and Jazari has only spoken tradition. Phonological variations from Malayalam language kept by Jazari is mainly by the transformations like PAzham-FAlam, VAAla-BAla, CHAkka-SAkka and maZHA-maLA. Differentiation on pronunciation, intonation, and speed of the Jazari usages varies from island to island. The modernisation of Malayalam language in Kerala could not reach through the sea to the islands.

The rise of language identity attitude of islanders has mainly three reasons: First is, formation of Indian states based on the language spoken and the recognition of language with the geographical features. Second, the state jurisdiction power influences the unity of a community. The third is the estrangement of islands in the historical backgrounds of Kerala.

Cognitive Science enterprise includes Philosophy, Cognitive Psychology, Artificial Intelligence, Neurology and Cognitive Linguistics. Cognitive linguistics benefits

mostly from cognitive psychology and neurology to analyse the common study entity: mind and language: as meaning in cognitive perspective. Its primary concern holds on concepts than structure of language. Cognition is the whole processes by which a human brain acquires knowledge. Cognitive linguistics views language as a cognitive process similar to other intellectual capacities.

A dominant theory in cognitive linguistic research area is Conceptual Metaphor Theory introduced by George Lakoff and Mark Johnson in their book named 'Metaphors We Live By' first published in 1980. It breaks conventional view of metaphors as a rhetoric device and introduces to a basic human cognitive processing method. This book analyses the nature of thought and language with the perspective of embodiment of knowledge. Conceptual metaphors are seen in language of everyday lives. They shape not just our communication, but also shape the way we think and act mostly without notice. 'Metaphors can function indirectly in the characterization of abstract concepts and a small number of metaphors can organize a whole system of thought and become the principles on which one lives one's life' (2008, p:30).

Conceptual metaphor refers to the understanding of one idea in terms of another. Metaphorizing is the very basic general cognitive processing. Conceptual metaphors consist of two domains, namely Source Domain, is the conceptual domain from which draw metaphorical expressions and Target Domain, is the conceptual domain that we trying to understand. The role of conceptual metaphor is the Mapping between these two domains. Mapping is the systematic set of correspondences that exist between constituent elements of the source and the target domain. Metaphorization entails more metaphysical properties than that of physical properties of a concept. This entailment consists of two domains as basic information carrying Knowledge Domain and special information consisting Ontological Domain. Knowledge domain communication means the knowledge of integrity between source and target domains and ontological domain plays the role of connection between source and target in their qualitative properties (Girish, 2012:62). Effectiveness of Metaphorization is decided by these domains.

Metaphorization is the cognitive process by which primary metaphors continuously recreated and transformed to novel cognitive models. Conceptual metaphor analyses reinforce the view of Jerry Alan Fodor's (1987:20) that human brain processes on knowledge is mainly in the form of syntax. These syntactic structures indicate the brain function strategies with respect to syntactic forms.

Language; like all aspects of human culture; is highly influenced and constrained by aspects of the physical world in which human live and operate. The people deal with the knowledge and understanding of the surroundings in a special way. In accordance with these circumstances every society arranges physical and mental lives. The population of Lakshadweep is completely connected to the marine environment. All conditions of the sea determine the lives of the people. Islands are protected by reefs from open sea that made shallow lagoons. Close relationship with sea provides islanders to identify different sea odours that are experienced in various seasons. Thus, it is quite natural to have an adjoining cultural formation of Lakshadweep that carries every modes and properties of the sea. Popular conceptual metaphors those prevail in Lakshadweep are TROUBLED PERSON IS A MONSOONSHIP',

‘MONEY LOSS IS A LOWTIDE’, ‘QUARREL IS A MONSOON BEACH WAVE’, ‘DISTURBANCE IS A OCTOPUS’ CAUGHT’, ‘DEPENDANT IS A KEESON’, ‘LAZINESS IS A BEACH ROCK’, ‘SHARP SIGHT IS A SEA BIRD SIGHT’, ‘FORTUNE IS A AMBER’, ‘UNHYGIENIC IS A SEA WEED’, ‘DISGUST IS A SEA CRAB’, and so on.

Popular sea metaphors of Lakshadweep can be categorised; based on people’s involvement with them; into three types as Beach Metaphors, Sea Journey Metaphors and Fishing Metaphors. The categorization of given sea metaphors can be done with focus on their conceptualization with beach as ‘MONEY LOSS IS A LOWTIDE’, ‘QUARREL IS A MONSOON BEACH WAVE’, ‘LAZINESS ISA BEACH ROCK’, ‘FORTUNE IS AN AMBER’, ‘UNHYGIENIC IS A SEA WEED’, ‘DISGUST IS A SEA CRAB’. Low tide and money loss in life have many similarities. We understand an object’s value with respect to its increase in level. Its knowledge domain means the universality of understanding with primary metaphors of MORE is always UPWARD and LESS is always DOWNWARD. When focusing on this metaphors’ ontology, direct experiential knowledge is validated. The main concepts showing the direction or orientation to downwards like sorrow, illness, loss, failure, dullness and death also represent parameters of good and evil or our value consciousness.

This analysis also shows the fishing culture of islands in the comparison of fish with money and quality of life. This metaphor is widely used in the situations as conversations with intimate friends about the big budgeted inevitable duties or humanity laws of a common man like critical medical treatment of relatives from mainland, marriages, house building, etc.

The categorization of sea metaphors can be done with respect to their conceptualization with sea journey as ‘TROUBLED PERSON IS A MONSOONSHIP’. This metaphor can be analysed as follows: Monsoon ship and troubled person have many correspondences with each other. This journey metaphor is composed of complex metaphors like ‘purposes are destinations’, ‘difficulties are impediments to motion’, ‘relationships are containers’, etc. Ship and its background rough sea transmit the same concept as man with problematic background. This metaphor’s knowledge level requirements are physical and structural comprehension and the ontological level needs the deep experiential knowledge of both monsoon ship and troubled person’s sufferings.

In the analysis, even extremely different concepts like ship and person were assimilated mainly only through ontological. This metaphor shows the special conceptualisation of sea journey of Lakshadweep people. This division of sea metaphors also can be done according to their conceptualization as fishing metaphors like ‘DEPENDANT IS A KEESON’, ‘SHARP SIGHT IS A SEA BIRD SIGHT’, ‘DISTURBANCE IS A OCTOPUS’ CAUGHT’. The fishing metaphor, ‘DEPENDANT IS A KEESON’ can be analysed as follows: Keeson is colloquial name of a small parasite fish found associated with specific large host species like sharks, rays, whales and turtles that provide locomotion and food; known as Remora or sucker fish. Keeson and host fish have a mutualistic arrangement as cleaner of skin’s loose flakes and benefiting food from host’s meals. Keeson word means

'pocketeer' of profits. These in-depth knowledge carries the ontological domain of this metaphor and wants more experience based ontology in communication. complete depending person shows qualities of a Keeson is the knowledge domain of this metaphor.

This analysis also shows the essential ontological knowledge domain must have to access the communicative concept of the entity 'dependency' with source domain Keeson. This metaphor also shows the special conceptualisation fishing culture of islanders.

People understand and transmit new experiences mostly with conceptual metaphors. The formation of physical, spatial, or emotionally generated experiences are purely metaphorical but occur mostly subconscious. Therefore, metaphors are more conceptual than linguistic. From the analyses, Lakshadweep sea metaphor ideology has been shaped by literally and figuratively related to its maritime culture. In sea metaphor examples source and target domains have different ontological qualities but, they are similar in dissimilarity. It also reveals that human categorization features are more sensible and complex in dissimilar things than that of the similar ones.

References

- Fodor, Jerry, A., 1987 *Psychosemantics: The Problem of Meaning in the Philosophy of Mind*, Massachusetts Institute of Technology (MIT) Press, United States.
- Girish, P.M., 2012 *Arivum Bhashayum*, State Institute of Languages, Kerala, Thiruvananthapuram.
- Koyammakkoya 2012 *Lakshadweep Pradesika Bhasha Nikhandu*, Lakshadweep Kala Academy, National Book Stall, Kottayam.
- Lakoff, George, 2008 *The Metaphor Handbook*, Raymond W. Gibbs (Ed.), Cambridge University Press, New York, USA.

Jisha V. S.

Assistant Professor of English
PMSA PTM Arts & Science College, Kadakkal

Concept of Nation and Nationalism in Raja Rao's *Kanthapura*

The present study demonstrates the concept of nation and nationalism in relationship with the reading and re reading of post colonial aspect of politics, history and identity with Raja Rao's novel Kanthapura. The novel is obviously has a nation and nationalistic concept with a fine blending of fact and fiction in the narrative. My accounts and aspects of post colonial reading have been taken to demonstrate the extent to which the writings reveals its identity and process. The novel draws a deliberate attempt in mentioning real historical figures and events. From the point of view of literary theory, nationalism is of special interest. Thus the ties between literature and nation evoke a sense of fictive quality of the political concept itself. In such a context analyzing Raja Rao's Kanthapura on the basis of conceptual ideas of nation and nationalism is very relevant.

The Novel's symbolic relationship with nation and nationalism has been the subject of intensive critical enquiries for more than two decade .The origin of the Indian novel in thesecond half of the 19th Centurycoincided with the rise of nationalism as an ideologyin the public sphere .Raja Rao's Kanthapura which was published in 1938 is a seminal Englishnovel that setout to subvert the colonizer's view of India. With its ingeniousmixing of myth and history, it isan outstanding Indian English novel ofnation building. The theme of nation, nationalism and their problematics are significantly dealt with in Kanthapura. In order to apply the conceptual ideas on nation in the novel Kanthapura, some of the theories of post colonialism on nation-building are taken.

In modern times, the word nation has been used in several senses on thebasis of different theories and Interpretations. One of the most satisfactorydefinitions was advanced by Ernest Barker more than forty years ago .A nation is body of men, inhabiting a definite territory, whonormally are drawn from different races, but posses a common stockof thoughts and feelings acquired and transmitted during the course ofhistory (National character and the Factor in its Formation 1927.17)Frantz Fanon in his classic work, The Wretched of the Earth firstpublished in 1961, he calls nation, a "necessity" for the growth of culture.Nationality, one of the main sources of nationalism, may be defined asthe distinctive quality of a group which has a common origin and tradition. It is generally acknowledged that nationalism has been an importantfeature of decolonization struggles in the third world.

A nation may be either a geographical territory, a construct or asEdward Said maintains an"imaginative geography helps the mind to intensify its own sense of itself."(Orientalism1979).Benedict Anderson, one of the major post colonial theorists assertsthat, "nationness is the most universally legitimate value in the political fieldof our times" (Imagined Communities, 1983:3). He defined nation as an imaginedcommunity. It is imagined because the members of even the smallest nationwill never know most of their fellow members, meet them, or even hear ofthem, yet in the mind of each lives the image of their communion... In factall communities larger than primordial villages of face to face contact areimagined.

According to him, the nation is imagined as limited because even the largest of them has finite boundaries beyond which lie other nations. This thinking has made the concept of nation and nationalism one of the most debated topics of contemporary period.

The concept of nationalism was alien to India before the nineteenth century just as it was alien to all other Asian and African countries. This idea dawned upon the Indian horizon in the nineteenth century as an impact of and as a reaction to the British Colonial rule in India. In India, nationalism was adopted as a weapon for winning freedom from European Imperialist and colonial regime. Before India came under British rule, and even during the early part of this rule, Indian people had never thought in terms of a nation. India was then only a mere geographical term for this huge subcontinent. Many of the Indo-Anglian fiction writers have written novels and short stories with the purpose of purging society of its harmful practices. Among the contemporary writers like Mulk Raj Anand and RK Narayan, Raja Rao is an Indo-Anglian novelist of considerable merit as an Indian nationalist writer; the locale of all his novels and stories is India, and the problems in which his characters are involved are always Indian in context. He is virtually the first major Indian novelist writing in English to that the Indianness as he has deep knowledge of rustic Indian life, his passionate concern with freedom struggle.

Kanthapura is a story of a small South Indian village caught in the storm of the freedom struggle of the 1930's and transformed so completely in the end that "there's neither man nor "mosquito" left in it. When the women in Kanthapura participated in the Freedom movement, inhuman sexual violence is inflicted on them by the police. Actually without the force of the women, there could not have been revolution in Kanthapura. . During the period of Satyagraha, "Mahatma Gandhi Ki Jai" and "Inquilab Zindabad" echoed and "Vandemataram" gets mixed with moans and groans as people are shot dead. Nothing remains in the village Kanthapura and it is only 25 to 30 of them who reach Kashipur where they are welcomed as the pilgrims of the Mahatma (253). Kanthapura is a remarkable rendering of India's struggle for Independence and it also reveals that the national spirit was affected even the remotest villages in the country.

Benedict Anderson in his 'Imagined Communities' emphasizes on nation as a cultural system rather than just a political ideology. This fact is given for the Indian postcolonial novelists ranging from Rao to Salman Rushdie, who deal with the construction of India as a nation in their work. Raja Rao's Kanthapura (1938) is a post colonial text, which can be taken primarily as nationalistic discourse. Kanthapura is the story of a small Indian village caught in the storm of Gandhian movement successfully probe the depth to which the nationalistic urge penetrated, and getting fused with traditional religious faith helped to rediscover the Indian soul (Dimensions of Indian English literature, 1984: 105-106). Kanthapura is a small traditional village with all the primitive structure of an Indian society, divided, obsessed and loitering as a handicapped entity cocooned from the rest of the world. At the same time, it is India in its nature and spreads Gandhian philosophy. Moorthy is the Jargon of Kanthapura, no one can understand him in the beginning, and subsequently he is simplified and made acceptable. The first step towards freedom is nationalistic consciousness, that is to be generated by Raja Rao and Kanthapura is an excellent and remarkable piece of fiction in which Raja Rao has inextricably depicted the influence of Gandhian

ideology. Moorthy, the acknowledged leader of the villagers, is for them the "Small mountain" and Gandhi the "Big mountain" (27) Like Gandhi, Moorthy adopts the principles of Satyagraha and Ahimsa in life. The alignment of culture and nationalism is evident in Kanthapura. . The narrator vividly evokes the rhythms, characters and beliefs of rural life, colonial and feudal system and the caste system or anything like that in the novel. The folk tradition of the village turns to be a combination of internal social revolution and national political rebellion that finally takes the form of mythic status. The necessity of nationhood is revealed to Kanthapurians by Moorthy through Gandhian ideologies. Moorthy, the central character of the novel, is the Gandhi of the village and the Gandhian non-cooperation, Satyagraha and fasts are best illustrated in the novel. Almost the whole society in Kanthapura comes under the spell of Gandhian non-conformist magic.

Kanthapura is a narrative of a nation in the form of an imagined community or it is a product of nationalism. Kanthapura is a symbol of the nation, it is imagined because though the members of the smallest village never know most of their fellow members, in the minds of each live the image of their communion. When Benedict Anderson calls nation 'an imagined community' and sees its concrete form in the narrative of the novel, he has the nationalism and novel of Europe in mind. In Europe the novel was born with the nation state. The novel proved quite helpful in constructing the identity and foundation of the nation for it was an epic of bourgeois class. But in India, the origin and the rise of the novel took place in a vastly different and unpleasant context. Here the curse of colonialism meant resistance to colonialism, which was the first condition of the novel being Indian. Raja Rao's Kanthapura satisfies these conditions and is therefore admired as an Indian novel at all levels. In fact, it is the Britishers who put forward this concept of nationalism and should not be surprised to learn that it acted as a resentment or resistance against British imperialism and colonial regimes to achieve freedom. Another significant factor that contributed to the development of nationalism was the unification of the educated mass, irrespective of caste, creed, sex, religion and law. Kanthapura undergoes the process of nationalism, as an intricate and dynamic process and the process is an internal one.

Kanthapura is an excellent work on nation building with its mixing of myth and history. As Anderson suggests, nation and nationalism are the cultural artifacts. In Kanthapura the folk tradition and culture of village turns out to be a combination of internal social revolution and national political rebellion that finally take the form of mythic status. The novel projects the total image of India with its diverse social and religious binding. Kanthapura acquires significance beyond the present because the past enacted by it not only annotates the present, but also discovers the future. Raja Rao has succeeded in creating a post-colonial text in Kanthapura. The nationalism has been an important feature of decolonization struggle in the third world. The novel questions the very form of western novel and makes abundant use of the oral narrative discourse which depends heavily on a sense of community.

Nationalism is an ideology which was borrowed from the west, but it can be seen as a powerful challenge to colonialism. Since Kanthapura is the macrocosm of the wide world, people in Kanthapura have considered themselves belonging to one nation. It is not simple enough to depict nation in terms of its institutions, structures and ideologies and also in terms of structures of feelings. By virtue of its powerful

narrative mode and its unfailing capacity to evoke the Indian scene and events Raja Rao's *Kanthapura* has come to be a classic in Indian English fiction. In fact the post-colonial concept of nation, nationalism and such nationalistic discourse allows one to re-examine the traditional ideas about caste, the relation between elite and masses and communal differences. In short *Kanthapura* is a classic of ancient India, moving into the modern times a classic of Gandhian movement and also the native Indian response to the British Colonial design.

References

- Anderson Benedict. *Imagined Communities Reflections on the origin and spread of Nationalism* London Verso, 1983
- Chatterjee, Partha. *Nationalism as a Problem Nationalist thought and the colonial world-a Derivative Discourse* London: 1986
- Fanon, Frantz *The Wretched of the Earth* Trans, Constance Farmington. Harmondsworth Penguin, 1961
- Iyengar, Srinivasa, K R *Indian Writing in English* London Asia Publishing House, 1962
- Kripalani Krishna *Modern Indian Literature* Bombay Nirjala Sadanand Publishers, 1968

Arathi A. M.

Research Scholar in English
St. Joseph's College, Irinjalakuda

**Unfurling the Myriad Threads in the Delving of Scripting
and Drawing in Amruta Patil's *Adi Parva***

*Mythology remains a vast source of interesting and sometimes intimidating stories that writers have constantly been trying to draw from. Whether it is the subtle parallels drawn from mythology, or the more direct approach of retelling or reimagining epics and adapting them into more contemporary narratives, both have been tried by many writers to varying degree of success. One of the tools employed is of graphics. Graphic novels have evolved beautifully over the years, from creating characters and subjects that remain specific to mythology handling with social issues, turmoil, transformations and political uprisings. They are advancing as a favoured medium of storytelling, exclusively as a new genre, appropriating a turf in the conventional classical lore. The author of the graphic novels *Kari*, *Adi Parva: Churning of the ocean* and *Sauptik: Blood and Flowers*, Amruta Patil has enumerated epics in copious forms imparting into a distinct proportion to the tradition of graphic novels in India. She allowed the infinite thread of stories to pass down from story teller to story teller over generations.*

Patil's divulgence to the epics was through mythical comics and as she grew up, started exploring the impulses and purpose behind each mythological and everyday character's undertakings. Amruta, ended up in battenning mythology with the help of Indian comics and TV series. Her upbringing was, as she says, "far from being one steeped in traditional lore". Hence her traverse to the world of epics was absolutely in desolation. Somehow this journey could create a sort of urge in meeting the tales. Amruta's approach to storytelling was an endeavor to convulse the traditional and existing practice a slice. She has a solid conviction that no story is fully accorded to any single group of people for it doesn't originate from an exclusive version. Amruta Patil is on the impression that, graphic novels vary significantly in Europe. She claims that:

In India, there is far more acceptance for it in mainstream literature as I live in France and India, I notice that graphic novelist will go to comic conventions or seminars. Here, I am part of literary festivals and discussions which is very heartening. Also, Indian audiences I find are skillful in understanding complexities. *Adi Parva* and *Sauptik* are not easy and don't fall into any standard, faille template of comics, and people in India naturally get that Indians handle complexity better-maybe because our lives and stories have always demanded that out of it(Das).

In *Adi Parva*, which is a mytho-historical work based on Mahabharata, Amruta Patil unfurls the myriad threads of individual stories through the traditionally known story teller, the *sutradhaar*. He is the thread bearer of her story and these different stories which create different worlds exist cyclically and simultaneously for she preferred a unique way to make the stories alive, warm and beautiful. In this retelling of the Mahabharata story, she breathed life into the text through the use of pictures. Narrated by Ganga in her feminine form before a crowd of villagers under a huge

tree, these surrogate offshoots provide room for further acquaintance with the lived experience of the readers.

As per the author, those stories which the forefathers did not want us to forget are being told and passed with the help of sutradhaar and Ganga feigns the part. Here Amruta paints the world of sutradhaar in black and white and the Mahabharata story in vibrant colors. The book begins with red blood panels with a vulture rooming around. As the Mahabharata is an immense narrative where each reader discovers diverse perspectives on its different renderings, this graphic novel having stories nested within stories develops into a highly established pantheon.

There are some things your forefathers didn't want you to forget. So they sent the story down through the mouths of the sutradhaar-storytellers who carry the thread. We are an unbroken lineage of storyteller nested within storyteller. When I open my mouth, you can hear the echo of storytellers past (Patil 2-3).

She further asks the audience to trust that humble storyteller who knows how to unravel the thread, for akin to her, the sutradhaar or the storyteller is the one who bears the story thread. Hence, anyone who lends their ears to the storyteller grows into the thread bearer. So she wants everyone to stay along with the story since the thread bearer changes as the story gets transformed from one person to the other. And if one does staying with the story, Amruta firmly holds that 'it will reveal itself like an unfurling rose'. Narrated by Ganga, this promising retelling of the Mahabharata *Adi Parva* mirrors the present world and incorporates the ancestors-gods, demigods, queens, sages, seers, seductresses, hermits, kings and warriors as casts. First published in English by Harper Collins in 2012, *Adi Parva* has a setting that stretches over heaven and earth alike. She speculates in her work that: Stories need to be retold again and again. Sometimes they need to be 're-stories' just like sofas need re-upholstering. A good sutradhaar's retelling mirrors the beliefs and realities, the fears and preoccupations of her time.

Besides, she drops the conventional style used in most comic books, instead experimenting with various alternatives, sometimes splaying the art over the entirety of the pages, sometimes having multiple scenes unfold on the same page, etc. The use of motifs and symbols of importance as depicted in the epic and Puranas are layered and repetitive. All in all, it is a visually stimulating collection of artwork rich in colours and details, which keeps the reader riveted throughout the entire book. Regarding the planning and design of her book Amruta explains that, she was conscious enough to decide not to throw away a single page since it chronicled a personal journey than Ganga's narrative.

She painted over as much as she could if something was awful and then stopped. She claims that one can see the patchiness then. She also added that, since she was not painting consequently, the terrible pages were getting interspaced with the more settled ones. Amruta, as always is far now at peace with the texts with the images. She opined that, the text was a river and she could clinch for the fact that it flowed into her from some indefinite origin that was not her. Amruta Patil's graphic novel thus, isn't just a mere mythological retelling, it incorporates in itself beauty and spirituality, and shouldn't be simply read but experienced by readers, fans of this

genre or otherwise. This paper identifies the multifarious graphical compositions that Amruta has explored while breathing new life into the mythical stories through her opulent visuals.

References

Coomaraswamy, Ananda K. "The Study of Mythology". *Myths of the Hindus and Buddhists*,...
Das, Soma. Hindustan Times. <https://www.hindustantimes.com/art-and-culture/artist-amruta-patil-breaks-new-ground-with-her-graphic-retelling-of-the-mahabharata/story-nYJ4ZvD6df2TJ4oP8H2L.html>, 7 Oct 2016.

Juluri, Vamsee. "Writing Mythology in an Age of Reality Crisis". *Huff Post*, http://www.huffingtonpost.com/vamsee-juluri/writing-mythology-in-an-a_b_752955.html, 25 May 2011.

Patil, Amruta. *Adi Parva: Churning the Ocean*. Harper Collins, 2012.

Renukamba, Sandhya. "Adi Parva". *Women's Web*, <http://www.womwnsweb.in/articles/amruta-patil-adi-parva/>, 7 Feb 2013.

Dr P. Karthika Devi

Assistant Professor of English

The Standard Fireworks Rajaratnam College for Women, Sivakasi

The Great Wave that Triggered Fear and Fantasy

Ocean, with its abundant aquatic life, minerals and salt is truly an elixir of life. Apart from sea salt, the soul of good food, the sea offers enough fodder to feed the imagination of the human mind. Seas have always embroidered the human mind with abundant allegories, similes and metonymy. Mary Josephine Lavin's The Great Wave (1961) is one such story that speaks volumes about the imagination that a sea could possibly spin around a spectator's mind. Lavin's depiction of the fisherman community and the transient nature of their lives leaves an urban plain-dweller appalled. The Great Wave recounts the Cleggan Bay disaster that swept away nearly fifty fishermen. Lavin, being an Irish writer speaks authentically about this 1927 natural disaster. This paper seeks to present the literary value of this story. The figures of speech, diction and narrative techniques peculiar to ocean life as handled by the writer is to be explicitly analyzed and presented in this paper.

The dawn of 26th December 2004, turned to be a day of great horror and sorrow to Tamilnadu. It quite literally, sent shock waves across Tamilnadu. It all began with the complaints of Chennai dwellers regarding the missing family members who went out for their usual morning stroll. The only similarity between all the missing people was that, invariably all of them regularly went to the beach for their morning walk. A healthy practice, still what went wrong with them was the only question that was bothering everyone. This was followed by many fishermen not returning home. Velankanni, known for its coastal church was ravaged by waves. Media was rife with speculations and commoners noticed an unusual ebb and fall of the sea. The reported deaths were on the rise not only in Chennai but also in other coastal areas.

The rest is a tragic history which still remains as a bad memory in the minds of all Tamilians. It took a while for a common Tamilian to comprehend the concept of Tsunami. Initially, it was a little difficult to get the pronunciation right. With so many of them pronouncing it blatantly as T-Sunami. Soon after that, it was understood that Tsunami is a series of tidal wave. The ferocity of this tidal wave is largely dependent of the volume of water displaced by any natural movement, such as, the speed of the wind, mild tremors in the sea bed and volcanic activity in the ocean. This natural calamity was an unknown phenomenon in this part of the world. It ruin not only the lives of so many people, it also ripped so many coastal dwellers of their daily livelihood. Rescue operations were futile as maximum damage was done within such a short span. Relief and rehabilitation operations occupied the top priority of the government, non governmental organisations and philanthropists.

Copious journalistic articles and research articles were written about tsunami. As a reader of literature, Mary Lavin's short story, "The Great Wave" was found to deal the effects of Tsunami from a dual dimension. Mary Lavin (1912- 1996), an Irish writer was known for her spontaneous work. Being an Irish woman, she found coastal life very interesting and this slice of life found a permanent place in all her literary works. The story, "The Great Wave" narrates the story of fishermen folklore. The story is narrated from a third person narrative and it reveals the story of Seoinen and

Jimeen. The father is the bread winner of the family and the mother raises the son in such a way that she wants him to opt for some other way of living. Any occupation other than fishing is the mother's preferred choice. The mother's concern resounds time and again in the story. Maurya Keely's fear is ascertained by the author as:

... because men were scarce, as could be seen anywhere on the island by the way the black frieze jackets of the men made only small patches in the big knots of women, with their flaming red petticoats. (5)

Further reading of the story unravels the tragic end that befell the innumerable fishermen of this Irish village. As a protective mother she dissuades her son from taking after his father as a fisherman. Yet, the son's bonding with the sea is a lot deeper and as of now an inextricable one. Aware of this connection that the son shares with the sea, the mother sends him to a seminary. It is the mother's strong belief that this religious vocation will save her son from the hidden dangers of the sea.

The mother's wish is fulfilled when the son is sent to a seminary. She considers it a blessing and resolves to keep her son away from the sea, forever. During one of the holidays, the son arrives home earlier. He comes home before a week and does not find his mother happy about his arrival. The reason for the unhappiness of the mother being that the mother has not saved enough money to dish out delicacies for the son. As an empathetic son he comforts the mother by telling that ling is his favourite food and it is found in great quantity in their locality. Owing to the ill-health of the father and the painting work of their currach, the father decides to stay back at home. Watching the other fishermen set out on sail, the son persuades the father to set out for fishing. Accompanying his father on that day shows the son's responsibility as well as his deep hanker for fishing. Despite his mother's admonition he pushes their still wet boat out into the sea. The father-son duo is able to sense the strange stillness in the sea. The sight of the other fishermen who have gone far into the sea, reminds them of their delayed departure. Jimeen and Seoineen's aloof presence in the sea is observed by Mary Lavin as: The other currachs were far out in the bay already: the sea was running strong. For all that, there was a strange still look about the water, unbroken by any spray.(11)

Being a seasoned fisherman the father notices the unusual calmness of the sea. The son on the other hand was exuberantly admiring the sight of the vast wide ocean, its saline breeze and the school of fish. Ecstatically, he exclaims, "God! Isn't it good to be out on the water". As their catch for the day will determine their income for the next few weeks, Seoineen and Jimeen are very meticulous about their fishing process and are unaware of the phenomenal change in the sea. They are able to spot enormous numbers of fishes and Jimeen realises that the fishes are suffocating. At this point, it has to be pointed out that, governments have the responsibility of educating their fishermen community regarding the natural phenomenon that frequently occurs in the ocean. This is imperative as they will enable them to forecast the approaching disaster. Most of the time, we find these fishermen interpreting such natural happenings with reference to their intuitions and age-old sentiments. *Chemmeen* by Thakazhi Sivasankara Pillai is one such example. In most cases it is found that superstitious beliefs take precedence over disastrous natural activities. Their age-old

wisdom is undisputable only after it is compounded with a strong dose of scientific knowledge. There are studies and equipments which could ensure their intuitions. These precautions cannot divert the natural calamities but it can definitely enable the fishermen folks to keep themselves away from the path of such devastation. This story is the best example. We could see that Jimeen suspects the still calmness of the sea and the unusual sight of fishes. Seoineen is carried away by the sight of so many fishes. He exclaims:

There must have been a million fish; a million, million, Jimeen reckoned wildly, and they pressed as close as the Pebbles on the shore....Holy God, such a sight!' cried Seoineen.'Look at them!' 'How will we get them into the net?' he asked, it didn't seem that there was any place for the net to slip down between them, but that it must lie on the top of that solid mass of fish, like on a floor.(12)

Whatever, they are witnessing is such an abnormal sight. Unaware of its scientific base, they are worried about how to get a bounteous catch. With proper awareness programs these kinds of calamities can be very well avoided if one could follow the scientific cues. It can be deduced from this story that fishing villages are to be closely associated with governmental organisations to spread awareness among these illiterate masses.

Their fish net along with the unusual huge quantity of fish gets entangled in their hands. They are in a dilemma whether to let go off their catch or to tenaciously hold on to it. Unaware of the impending danger, with all their might they both drag the net loaded with fishes into their boat. Seoineen's arms are damaged in the process and in the middle of the sea they both witness the strangest sight,

All he saw was a great wall, a great green wall of water. No currachs anywhere. It was as if the whole sea had been stood up on its edge, like a plate on a dresser. And down that wall of water there slid a multitude of dead fish... And a moment afterwards, but inside the glass wall, imprisoned, like under a glass dome, he saw – Oh God! a face, looking out at him...staring out at him through a foot of clear green water. And he saw it was the face of Marteen. For a minute the eyes of the dead man stared into his eyes.(18)

The sea had already drowned and devoured their fellow fishermen who set out earlier than them. In a horror-struck state they find themselves swept ashore and realise that the great wave has already destroyed their hamlet. Seoineen finds himself holding onto the Church spire. The great wave that took along with it his mother and the hamlet that raised him has actually saved him and his father from death. The mysterious ways of the ocean paved way for a miraculous turn in their lives. Their in-between positioning in the sea and the huge mass of dead fishes on their boat are the scientific reasons that salvaged them from the jaws of death. "... the most miraculous thing he thought to grasp was a fistful of sand, the most miraculous thing he thought to have to believe was that they were cast up safe upon the shore". The most intriguing part of the story lies in the state of mind in which the readers find

themselves in with the words of advice given to Maurya Keely, when she refused to send Seoineen to the sea, “ Isn’t it like as if it was into the Hands of God Himself you were putting him, woman?’ Precisely, the question raised by that woman sums up the entire faith of the fishermen community that allowed only two men to survive on that island to carry on their legacy of faith in God.

References

- Lavin, Mary. *The Great Wave and Other Stories*. London : Macmillan & Go., 1961.1-22.
Print.
- Pillai, ThakazhiSivasankara. *Chemmeen* : Noida, 2011. Transl. Anita Nair. Print.

Shruthy Krishnadas

Assistant Professor in English

Shree Vidyadhiraja College of Arts and Science, Karunagappally

Sanctification of Water in Hinduism

Water has always had a central role in the practices and beliefs of many religions for two main reasons. Firstly, 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. Secondly water washes away all the impurities, thus making an object renewed as well as good.

Water, in Hinduism has a special place because it is believed to have spiritually cleansing powers. Water is one of the 'five great elements' or '*Panchamahabhootha*'. To Hindus, all water is sacred; especially rivers, and there are seven sacred rivers, namely: Ganga, Yamuna, Godavari, Saraswati, Narmada, Sindhu and Kaveri. Hindus consider each of these rivers as the manifestation of a god or a goddess. The Ganga River is the most important of the sacred rivers. Its waters are used in *Pujas* (worship) and if possible a sip is given to the dying. It is believed that those who bathe in the Ganga and those who leave some part of themselves (hair, bone) in the Ganga on the banks of Ganga will attain '*Swarga*' (heaven). The river is said to flow from the toe of Lord Vishnu to be spread into the world through the hair of Lord Shiva.

Funeral grounds are always located near a river. Sometimes at the funeral a small hole is drilled in an earthen pot, which is then filled with water. As the son of the deceased walks around the burning funeral pyre with the pot, dripping water forms a limiting line to prevent the soul from escaping back into the earth as a ghost. After the funeral rituals, the mourners bathe in the river and return home. On the third day after the cremation the ashes are collected and, on or after the tenth day they are cast into a holy river. Holy places are usually located on the banks of rivers, coasts, seashores, and mountains. Sites of convergence between land and two or even better three, rivers, carry special significance and are considered to be especially sacred. Sacred rivers are thought to be a great equalizer. In these sacred waters, the distinctions imposed by casts are alleviated, as all sins fall away. People love to give rivers' name to their children, because of their admiration to the rivers. They expect that the name will bring some blessings to their children.

Water is very important for all the rituals in Hinduism. For example, water is essential as a cleaning agent, cleaning the vessels used for the *Pujas* (rituals), and for '*Abhishekhas*' or bathing of Deities. Water is offered to the Deity and the water thus collected after bathing the Deities is offered as '*Theertha*' or blessed offering to the devotees. The term '*PoornaKumbha*' literally means a 'full pitcher'. The *PoornaKumbha* is a pitcher full of water with fresh leaves preferably of mango tree and a coconut placed on the top. '*PoornaKumbha*' is an object symbolizing God and it is regularly used during different religious rites. '*Kumbhmela*' is one of the largest human congregations on the earth. The main ritual of this event is bathing on the banks of the holy rivers in the cities of Allahabad, Haridwar, Nashik and Ujjain.

One of the religious rituals is '*tarpana*', which means 'to please' or 'to gratify' someone. Specifically, '*tarpana*' is the act of pouring water through the hands with the use of sacred grass as a symbolic gesture of recognition, thanking and pleasing the Gods, the sages and one's ancestors. During all purification rites, water is sprinkled on the objects which are to be purified. Water is also used to be sprinkled on any offerings to the Deities. Before starting a meal Hindus sprinkle water over the leaf or the plate in which the meal is traditionally eaten. In times past, a King was sprinkled with water in order to purify him during his coronation. This was believed to ensure an auspicious beginning to his reign. Also, immediately after childbirth, a close relative of the child pours a few drops of water on the body of the child using his right hand. It is said that the child will get the character of this person. As such, a close relative with good character does the ritual.

The Vedic declaration says that water offered to Sun in the evening converts the drops of water into stones that cause death to the demons. For humans, demons are like all sicknesses like typhoid, TB, pneumonia etc. When a devotee takes water in his hands while standing in front of or facing the sun and drops water on the ground the rising direct Sun's rays fall from the head to feet of the devotee in a uniform flow. This way water heated by Sun's rays and its colors penetrates every part of the body. This is the reason why the Vedas direct the devotee to offer water when the Sun is about to set.

There is an interesting story related with the origin of the river Ganga. A very great King, Bhagiratha did '*Tapasya*' (a self-discipline or austerity willingly expended both in restraining physical urges and in actively pursuing a higher purpose in life) for many years constantly to bring the river Ganga, then residing in the Heavens, down to the Earth to find salvation for his ancestors, who were cursed by a seer. Therefore, Ganga descended to the Earth through the locks of hair ('*Jata*') of the God Shiva to make whole earth pious, fertile and to wash out the sins of humans. For Hindus in India, the Ganga is not just a river, but a mother, a goddess, a tradition, a culture and much more. The term 'Hindu' itself is lexically connected with the name of a river, the River Indus, from which the term is derived. This instance is a prime example that reinforces the significance of water bodies in the rise and development of human cultures and civilizations.

As such, almost every river and every major water body in the Indian lands have an associated myth that holds some historical relevance as well; as is seen in the Vedas. Whether these references have been a product of mere coincidental literary imagination or a highly intelligent motive to ensure the protection of the water sources by lending them a spiritual significance is left up to the logic of each individual. Ultimately, water being a vital factor in ensuring the existence of human culture and sustenance of life in general, is one that should be revered and protected.

References

- Chamberlain, Gary (2008). *Troubled Waters: Religion, Ethics, and the Global Water Crisis*.
Eliade, Mircea (1996) [1958]. *Patterns in Comparative Religion*. Chapter V: The Waters and Water Symbolism. pp. 188–215.

Dr Syam M. S.

Sanskrit Teacher

Bharatheeya Vidya Mandiram, Kidangoor

The Role of Water in Indian Culture: A View from the Environmental Side

Rivers or Nadi assumed a critical part in the source and advancement of Indian human progress. According to Amarakosa, the word 'Nadi' has many synonyms like Sarith, Sindhu, Tharamgini, Udadhi, Saraswathy etc. The Indus Valley civilization developed on the banks of significant rivers like the Indus. Vedic human progress additionally developed on the banks of a few important streams, first in the northwest and later in the Gangetic fields. The rivers Saraswathi, Ganga, Yamuna, Sarayu and the seven waterways (Sapta Sindhu) were considered as holy rivers and figure distinctly in the Vedic song.

As signs of divine beings and goddesses, waterways have an awesome root. As per the Hindu mythology The River Ganga flows from the paradise itself. Emblematically, it speaks to freeing cognizance or awesome awareness that streams from the leader of an otherworldly educator (Shiva) and decontaminates everybody who comes into contact with it.

The ancient Indus Vally civilization was closely related to Hiduism. Rivers be given the imparting made by human beings and lift them also. Indian rivers are also related with the birth of first-rate heroes like Kumara, Krishna, Bhishma, and Karna. The beginning of the Mahabharata can be traced to the River Ganga where Shantanu met first Ganga and later Satyavathi. Ayodhya, Lord Rama's beginning area is located on the banks of the River Sarayu. Many well-known Hindu pilgrim centers such as Kasi, Prayaga, Ujjain, Madhura, and many well-known Shiva and Vishnu temples are positioned on the banks of important Indian rivers only.Hindu no longer solely worship the rivers however additionally various vital places related with them, such as their beginning place, and the places associated with the lives of incarnations, gods and goddesses, and seers. River water is used in each day sacrifices, bathing rituals, purification ceremonies, and sacrificial offerings. According to the Puranas, dwelling on the banks of sacred rivers is a meritorious act. The Brahmanas (priests) who live there are most advantageous to even those who comprehend the Vedas. Offering prayers and sacrifices to rivers is plenty higher than performing sacrificial ceremonies (yajnas).

The word Hindu is derived from the Sanskrit word Sindhu which is the local name for the Indus River that flows through the north-western part of the Indian subcontinent. The Vedas extol the rivers Saraswathi and Ganga as goddesses. Hindus worship almost all the rivers in India. Each river bears the name of a goddess, besides a few like Brahmaputra, which is considered a male deity. Even the River Krishna is a female name. Rivers are also home to many life forms, birds, snakes, and water fairies. The Kumbh mela and Pushkaras are important fairs related with the worship of rivers.

For Hindus, every river is a manifestation of a god or goddess. Hence, they are sacred and purifying. Taking a dip in the rivers is now not only auspicious however additionally washes away sins and misfortune. Therefore, it is established for Hindus to make a pilgrimage to sacred rivers and take a ritual bath in them. The River Ganga is regarded the most sacred of all. It originates in the Himalayas, the dwelling house of several gods. People use its water to operate rituals and make offerings. On auspicious occasions human beings worship the rivers and make choices of food, flowers, and light.

Offering useless our bodies to a sacred river is a very chronological custom of Hinduism. While cremation is the prescribed approach for householders upon their death, ascetics and youngsters who die are generally consigned to sacred rivers. Hindus respect rivers as moms (nadima-mata). Like a mother, each river has a pleasant (saumya) and an unpleasant structure (ugra). In their furious form, they can motive brilliant destruction of existence and property through floods and speedy currents. Hence, the scriptures prescribe rituals to pacify them. Thus, in Hinduism rivers symbolically symbolize divinity, motherhood, purity, life, source of life, cleaning power, femininity, self-control, death, destruction, impermanence, motion of time, fertility, and so on. From these it is clear that the respect given by the ancient people to the rivers reveals their concern to the environment. Not only in Hinduism, have different religions such as Christianity and Islam given equal significance for water in their conventions.

Sacredness is in phase a unique shape of status. Hence, many of people's relationships to sacred entities can be understood with the same analytical tools to recognize popularity relationships and processes. Contemporary social principle of a range of sorts of Structuralism speaks about the cultural orientations and practices situated in the past affecting conduct in the present, exemplified through the collective behavior. The steadiness of lifestyle and systematic interaction between people and their surroundings produce and reproduce a way of life. The continuity of relationship with the environment, when disrupted disturbs now not only the ecosystem but also social/cultural sustainability.

Pollution is difficult to control because it is often the result of human infrastructure around a river. Pollution enters the river, sometimes in small amounts, at many different locations along the length of the river. Common sources of pollution come from rural and urban areas. The clearing of forests to produce farmland has led to on-going erosion, with large quantities of sediment deposited into rivers. Agricultural intensification (substantial increases in fertilizer application and increased stock numbers) has resulted in nutrient and chemical loss to nearby streams and rivers. Elevated nutrient concentrations (especially nitrogen and phosphorus – key components of fertilisers) can result in the eutrophication of slow-moving waterways.

Urban areas add to this pollution when contaminants (PAHs and heavy metals) are washed off hard surfaces such as roads and drain into water systems. Sulfur dioxide and nitrous oxide emitted from factories and power stations enter river systems through acid rain. Sewage and effluent are discharged into rivers in some areas. Pollution can lower the pH of the water, affecting all organisms from algae to vertebrates. Biodiversity decreases with decreasing pH. Farmers, industry and local

authorities are working together to reduce direct pollution from entering New Zealand rivers.

Dams alter the flow, temperature and sediment in river systems. Reduced flow alters aquatic habitats – reducing or removing populations of fish, invertebrates and plants that depend on the flow to bring food. Reduced flow also decreases tributary stream flow, changing habitats and altering the water table in the stream aquifer. Consequently, riverside vegetation may be affected and decline in numbers. This may affect animal biodiversity, for example, bird species may leave the area if their habitat is lost or altered. Changes in water temperature due to flow modification can affect insect development by not allowing them to complete their life cycle. Rivers are connected systems, and barriers such as dams, culverts and floodgates disconnect one area from another. They prevent species such as eels from migrating – isolating previously connected populations. Water taken from rivers for irrigation can lower river flows (a concern in Canterbury).

Exotic species have been introduced to river systems sometimes intentionally (for example, for fishing purposes or as food for other species) and sometimes unintentionally (for example, species come in on the bottom of boats or on fishing gear or they escape from pond areas during flooding, such as koi carp). These organisms can affect native species. They may compete with them for prey and habitat. They may prey on native species, alter habitats, breed with native species to produce another species or they may introduce harmful diseases and parasites. Once established, these species can be difficult to control or eradicate, particularly because of the connectivity of the flowing river. They can easily migrate to many areas affecting native species.

Our ancestors gave a holy position to the rivers because they exactly know the benefits for the ecosystem due to the good rivers. The river valley civilization growth itself proves the importance of rivers in human life. The rivers have an important part in the positive growth of the ecosystem. For example, can we think that by drinking water from the river Ganga which was considered as the most holy river in India, a patient will be cured from his disease at present? The answer will be 'No'. But, it is true that in old times, the water in holy Ganga considered as a powerful medicine for many diseases.

The reason is quite simple that, at that time no one polluted the river by putting wastes etc and also many herbal plants were grown in both sides of the river. At present, the situation changed and the condition of river is very pathetic. When we study about the ancient Hindu rituals, it can be noticed that all the process from the birth to death of a human being was strongly connected to water. Thus we should protect our rivers for the well being of our next generation. Otherwise, the living organisms including human will be washed away from earth at very soon because all the living organisms existed on the basis of ecosystem. If the ecosystem is not been maintained, the destruction of earth itself will be happened. The Rigveda says the significance of river based ecosystem by the below mentioned sukta.

pra su va āpo mahimānamuttamaṃ kārurvocāti sadanevivasvataḥ |
pra sapta-sapta tredhā hi cakramuḥ prasṛtvarīṇāmati sindhurojasā ||

pra te.aradad varuṇo yātave pathaḥ sindho yad vājānabhyadravastvam
bhūmyā adhi pravatā yāsi sānunā yadeṣāmaghram jaghatāmirajyasi (Hymn 10.75)

References

Ahnika Sutravali (verse 106) Rigveda(Hymn 10.75)

Socio-Cultural Context of Water , Farhat Naz , Orient Blackswan Private Limited - New Delhi; First edition (2014)

Traditional-water-systems-and-cultural practices in India (Article), Govind Singh,Co-Founder & Director, Delhi Greens, India in web site www.ichcourier.ichcap.org

Traditional Water Management Systems of India , K K Chakravarthy, G L Badam and Vijay Paranjpye –Aaryan International Publishers, New Delhi

Water, Hindu Mythology and an Unequal Social Order in India, Deepa Joshi (India) and Ben Fawcett (UK) [Paper presented at the Second Conference of the International Water History Association, Bergen, August 2001.

Padmashree G.

Assistant professor in English
GFGC Chikkanayakanahalli, Tumkur

The Ecological Crisis and Sensibility in Na D' Souza's *Dweepa*

*Ecology and literature shared a close relationship in the works of poets and writers from ages in almost all cultures of the world. There is an intimate relationship between the natural and social world. It is being analyzed in many works. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sunderbans in the east to dry Thar of the West. The climate also changes according to the seasons. However, these ecosystems have been adversely changed due to increasing of population and industries. Many revolutions happened due to deforestation and construction of cities. Many writers try to portray their concern towards nature. Today in the name of development we are destroying God gift that is nature. The paper is focusing on concern for nature that is Reverence to destruction. I have taken D'Souza's *Dweepa* to express the ecological sensibility, ecological problems and their impact on inhabitants. The paper also portrays environmental crisis and human displacement caused by the so-called developmental activity in the surrounding place.*

The word 'Ecocriticism' first appeared in William Rueckert's essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978. It remained inactive until the 1989. Now ecocriticism is in full swing. Now it has accepted theory worldwide. It is a study of the relationship between literature and the environment. There are many people working for this. Many writing exploring human attitudes toward the environment as well as expressing in nature. Noe this genre is known by other names also. They are green cultural studies, ecopoetics and environmental literary criticism.

Ecology is also a science. It deals with the various principles within the form. It constructs relationships between organisms and environment. Literature is known for reflecting the contemporary issues in different forms. The world of literature deals with beauty and power of nature. However, the concern for ecology and the threat that the continuous misuse of our environment poses on humanity has caught the attention of writers. It is this there concern towards nature and our attitude on nature reflected in literature. It helped to rise to a new branch of literary theory that is Ecocriticism. Ecocriticism expanded its notion as "the world. Ecocriticism takes an earth centered approach in literary criticism. Ecocritics make others to think seriously about the aesthetic and ethical dilemmas posed by the environment.

Dweepa (island) written by Kannada writer Na D'Souza and it is translated into English by Susheela Punitha. The Kannada novella "Dweepa" was first published in a weekly magazine in 1970 and came out in the form of book in 1978. The English translation has been published in 2013. In the novel "Dweepa" water plays an important role. The whole story talks about the real incident of a small village in Karnataka state. The government decided to construct the dam to Sharavathi River in Karnataka. It created many problems in the whole village. This novel narrates the impact of dam construction on native people and the nature. This reason made them to club together under the category of dam construction as leading to ecological

crisis. It also that drives our attention to the agony of displaced local people due to the submersion of land for the dam construction.

This novel is an outcome of D'Souza's personal interest in the study of the problems of displaced people for which he spent about twenty-five years on a hydroelectric project on the Sharavathi River. This novel is a purge of his personal ethos which shows the plight of community who are dislocated and uprooted from their native place. As the author says, "The tragedy in the lives of these innocent victims of modernization will now merge with the groans of the oppressed the world over, wherever this story is read. It is a fitting way to perpetuate the memory of those who loses all they hold dear wherever the country develops at their cost. It is also a proper way of mourning what we have lost because of what we have gained" (xiii).

Nature attracts all. In the name of development we constructed many cities. While constructing we forget to protect our nature. The people who live in cities don't like to stay in villeges or the places far from cities. There are many village still they don't have basic facilities. In the novel "Dweepa" we can see the families disturbed by the construction of dam. The novel talks about one family of three members. They are deeply attached to nature. Durgajja his son Ganapyya and Nagi. The Family of Nagi belongs to the religious and cultural performers. They depend on "Nema". They don't have any other source of income. Though this family does not own any property in that place, Government decided to give a nominal compensation for displacement. There village Hosamanehalli is sic miles away from Talaguppa. Even The Ganappaya used to go to Talaguppa to buy their daily needs, groceries, and even hire laborers to work on the farm by crossing the river.

The novel shows the feminine sensibility through the portrayal of nature as woman. The Feminist concern is portrayed through the changing moods of the river, rain and the landscape. The river Sharavathi personifies the character of ecofeminism by its changing mood and draws equivalence between its course before and after the construction of dam. Before the construction of the dam, the Sharavathi flows as its natural course. The natural course of the river has never disturbed the crops of the village: But during the monsoon she was on the verge of overflowing. Even then, the water that over ran the banks barely touched the paddy fields. In the rainy season the dam files with water. Its going to be dangerous for Ganappaya's family to survive. The whole night rain never stopped, Ganapayya last his hope. "*The Sharavathi lay like a pregnant woman, full and ready for birthing*" (37).

Water enters into the fields of Ganapayya, which uproots a lime tree, a few bananaplants. Within a few days Hosamanehalli is going to be an island. While flowing, the Sharavathi River hugs the mountain. The dam made the river to flow in different paths. it begins to spread out by encroaching upon the neighboring forest, the valley, the trees, the shrubs and water floods everywhere. The rainwater cascades from the Sita Parvatha to beleaguer the village Hosamanehalli by water as a small spot of island. Slowly, water covered Parameshwarayya's land and water entered to Ganappaya's house, so they shifed to the Heramba's house. It only house that is still save is also on the way to destruction. Due to the continuous rain the wild animals try to enter Ganapayya's field. It adds more worries to him and his wife Nagi.

“And now foxes, deer, and wild goats strolled fearlessly behind the house looking for shelter. A python crept into the wood-shack beside the kitchen. Rabbits scurried about the veranda. The cattle had mooed restlessly a few nights earlier. Wild animals like the tiger, cheetah, bison, and wild boar lived in the Malenadu forests but they lived in their own territory most of the time. Now with all the extra water around they could be scared too”. (50-51)

D’Souza appeals that the cause of the heavy rain is man’s inhuman attitude towards Nature. Even in Aridharaa rain starts pouring heavily day and night. This is the consequence of man’s indifferent action towards nature, “Aridharaa seemed to be competing with Mriashira with a will to win” (53). D’Souza portrays attachment of home land, the place we lived for thirty to forty years. Duggajja, has a unconditional love to his place. He is not even ready to leave the land. When he comes to know that he has to leave the village Hosamanehalli, he feels as if his energy was sapped out for a moment, “He loved his piece of land with the attachment a woman feels for her mother’s house. He was determined he would not leave her if he could help it. He had wondered a hundred times whether there was any way of carrying on here even when the village was covered with water” (12).

His close bonding with his native abode and his love for the land are depicted through his back to village. Once he forcefully takes away from Sita Parvatha by police. But in that new place nobody identified them. Both father and son like to live in their land. Thus, Duggajja and Ganapayya are against the modern developmental attitude which is in the form of dam-construction for Sharavathi River.

We can see the consequence of development is outlined through the words of Ganapayya, “...this year the monsoon was not as good as it used to be...Malenadu as becoming barren with trees being cut to make way for railway tracks and highways telegraphy lines and dams and townships for outsiders.... if they continued to hack trees at this rate, of course, the rains will get scarce. And there won’t be enough water in the Linganamakki Dam. The Sharavathi Project will be a waste....” (76).

Ganapayya feels the village is going to submerge in water and he has to leave the land. Land is a means of their survival, “*How can we live in this condition? I may say, enough of this problem, let’s go elsewhere. But where can we go? I’ve depended on this farm and the field till now, where else can I live?*” (11). Finally Duggajja accepts the reality that the dam fills means the Sita Parvatha also merges in water. He devastated to see his beliefs crumble before his eyes so in the end, he decide to do ‘Nema’. He goes with his son in the heavy rain to temple. Half of the temple is covered in water. In the name of doing “Nema” whole night, he died there. Human displacement caused many changes in that society. At the end, even Ganapayya lost his hope of surviving in that place. Heavy rain stated increasing the water level of the dam. the whole Sita Parvatha lost its connection with all the places. it is now a island. Ganapayya and Nagi are the only inhabitants of that place. They hear voice of wild animals. Nagi whole night didn’t sleep. she put fire in the veranda. Nagi whole night didn’t sleep she only worried about survival. She put fire around the house. The rain fall stopped in the morning. Nagi went peak of the hill and look at the water, she says “now it looks like island”.

The novel portrays environmental crisis and human displacement caused by developmental activity, the construction of dams. D'Souza's major concern is to draw our attention to the problem of submersion of land and the displacement of local people. D'Souza portrays the key elements of ecofeminism through conceptual thematic devices such as the dam construction and the changing moods of the Sharavathi river, the Sita Parvathi hillock, the rain and the flooded landscape. D'Souza bring to our notice that Indian environmental problems are necessarily human problems. Dweepa is one of the few novels in Kannada that talks about the painful exertion of displacement created by the construction of dams much before critiques of 'development'. Thus the value of this local account is that it voices the experience of the dispossessed of the Sharavathi region in karnataka. It happened 50 years ago, but it joins in the larger struggle of people similarly affected elsewhere, in a powerful gesture of solidarity. The perception towards the existence changed in many at the time of construction dam. In autumn we can see the street light pole, old house, roads in those places. The water have its own inner meaning we worship as goddess, meanwhile it is the symbol of destructionThe heavy rain came make the whole sita Parvata disappear.

References

Na. D'Souza: *Dweepa* , 1978

Punitha Susheela : *Dweepa*, oxford university press, 2013

<https://global.oup.com/academic/product/dweepa-9780198097440?cc=id&lang=en&#>

<https://en.wikipedia.org/wiki/Dweepa>

<https://www.thehindu.com/books/literary-review/the-region-writes-back/article6069744.ece>

<https://en.wikipedia.org/wiki/Ecofeminism>

<shodhganga.inflibnet.ac.in/bitstream/10603/202387/6/chapter-4.pdf>

Riya Ann Rajan

Postgraduate Student of English
Mar Ivanios College, Trivandrum

**Patriarchial Politics Manifested in *Kadalamma*:
Redefining its Status to *Mare* with no Gender**

Kerala is the land of myths. People living in Kerala were fascinated by the long tradition of myths existing here. One such mythical female character existing in the coastal community of Kerala is 'Kadalamma'. i.e., attributing the quality of women to sea. Other natural forces like rain etc. have similar attributions. Patriarchy imposes their power over natural forces through the politics of language. Natural forces, especially sea, not only have the emotions of women but also have the emotions of all other genders including male, LGBT community etc. Sea can be considered as a woman with tender emotions like love, care, warmth etc. But at the same time it also has terrible emotions. Sea becomes fierce and engulfs others like a mad man. Sometimes, sea behaves calm. At times it loves its own creatures and allows them to flourish as a homosexual. Sometimes sea wants to behave as a marine being, but seems to us as a land being.

Sea is being mythologized as 'Kadalamma', the preserver, the destroyer, benevolent mother and wrathful goddess by the patriarchial society. This is a misconception. Sea itself does not belong to any gender. When we analyse films, especially Malayalam films we can see that sea, rain etc. like natural forces were portrayed as mute spectators of the love between man and woman. Film songs emphasise their position as a must factor for the blooming of love between man and woman. They themselves possess the ability to emerge as hero or "shero".

When we analyse the film "Ennu Ninte Moideen", a film directed by R S Vimal, we can understand the power of river emerging as a shero. This is a film based on real life story. In imaginary stories natural forces remain silent. As revenge to this river seems to possess the quality of a shero in this film and it emerge as a shero here. Throughout the movie sea and rain were mute spectators of the love between Moideen and Kanchanamala. They find great hardships even to meet, as Indian families thrive on centuries old customs and inter- faith romance is still a taboo. When the hero enters, rain accompanies him. In each and every crucial moments of their life like when they first meet, plan to elope, occasionally meet etc., rain accompanies them and sea also probes in to their affairs. Quite poetically their story evolved in to new levels,, till 'Iruvazhanji' river's intervention. The visuals of 'Iruvazhinji' river and the unending rain are enticing in this film. When finally they plan to go to a foreign place, river along with rain engulfs the protagonist. When the protagonist dies, rain also leaves the film. Here river emerges as the shero by possessing the protagonist. In real life stories, river possess the strength of a strong lady. But in imaginary stories, human beings failed to portray her as shero.

In Shaji N Karun's film "Piravi", rain is the manifestation of the grief of a father who is searching for his missing son whom the state forces whisked away during the tumultuous period of emergency. Here rain gives life to a father's grief. But it was not the hero. In Kamal's film "Azhagiya Raavanam", there is a most famous rain song in

Mollywood. It starts as this “The rain that falls furtively in the middle of the night, like my secret first love”. Here also rain is compared to love but not portrayed as protagonist.

In another film by Amal Neerad, “Big B”, the highlight was the stylised camerawork that captured falling rain in slow motion. It is at a funeral protagonist Bilal is introduced. In the film, from a black vehicle parked in one corner, emerges Bilal and he splashed rain water around was a spectacular sequence. Here also rain accompanies hero to give him the heroic qualities.

Through out films, we can see rain, sea etc. like natural forces play vital roles. But in real life stories, they sometimes emerge as protagonist. This suggests the power of these forces to emerge as a leading character. Because they have vitality and strength. They possess unusual strength to interfere in the lives of human beings and they also had emotions and passions as human beings. In other words we can say that they have life. When human beings try to destroy them by illegal activities like pollution, destructing trees, sand mining etc. they strive to survive. Everything in the universe is connected and everything has a spirit of themselves which has emotions. It also hurts when we constrain their position to only one gender.

Sea is not only ‘kadalamma’, but it belongs to every gender. It is the tactics of patriarchal politics to attribute feminine qualities to sea to blame them for everything in the society. After monsoon season, the sea is left free without any trade so that natural system is being restored by reproduction. But the rural fisher folk explain this as the sea goddess is on menstruation and it will induce rage from her part if she is disturbed. Patriarchy considers ideal wife as a perpetual giver and the husband always remains the perpetual taker of service and love. There exists the belief that if the fisher man who went out in to the sea for fishing struck up in the wrathful storm were saved by ‘kadalamma’ only if his wife remained chaste in the shores. Through this, patriarchy tries to establish their authority over sea.

Sea does not belong to any gender by itself. She is ‘mare’. She loves to embrace everybody equally irrespective of all discriminations. Sea, rain etc. were the powers of nature which standardise everything. Attributing gender qualities to them is absurd and did not have any logic. They are neutral and conspire for the success of everybody. Sea binds to everybody’s spirit. Sea has life and strength too.

Human beings are selfish and they discriminate each other. When they reach the hands of nature, all the pomp and power were gone and they just remain as human beings. This was the moment they got the realisation of nature as an equaliser. People often did not give value to nature. They destroy nature through various activities. They don’t realise nature as a fierce force that have the strength to retaliate. When natural disasters like tsunami, flood etc. happens they blame sea to destroy everything. Sea has life, emotions and passions as human beings had. So it’s natural that they will retaliate.

Pollution faced by various rivers and sea was a major threat. Aquatic animals are in the verge of destruction. We should understand that they are our siblings so that it is our responsibility to save them. The destruction of eco systems need to be addressed

in a well manner. Otherwise we will lose our environmental diversity. Sea has the strength to emerge as the protagonist as well as the villain of our lives. So we should be very careful in dealing with her.

Sea with its variety of animals and plants does not belong to one gender. It is the asset of everything. Sea has life and vigour. It has the power to emerge as the protagonist in literature. So there exists wide scope for exploring sea as protagonist. Sea does not like to be branded as 'kadalamma' or any other thing. It wants to remain neutral and it always opens her hands to embrace everybody. Life means hope. Where there is life, there is hope. Sea as a living being opens us the wide possibility of hope. More than everything, sea is the greatest survivor. Even though human beings tried their level best to kill her, she survives. So sea teaches us the lessons of life as well as the lessons of hope. Sea thus remains as a hero throughout the generations.

References

R, Bhagyalekshmi. "Myth of Chastity as a Patricentric clutch on women: a study on Thakazhi Sivashankara pillai's Chemmeen".
International journal of English literature and social sciences, vol.4, issue- 2, march-april.2019.

Dr Sreevidya Nair N.

Assistant Professor in Education
N.S.S.Training College, Pandalam

**Rationale of Interdisciplinary Approach to Teaching English Language
among Secondary School Students in Kerala**

An interdisciplinary approach is a fundamental expression of being guided by holism rather than reductionism, and it signifies drawing appropriately from various disciplines to redefine problems outside of normal boundaries and reach solutions based on a new understanding of complex situations. It is a holistic working which tends to carry an academic connotation. The long established tradition of highly focused professional practitioners cultivating a protective boundary around their area of expertise should be removed to effectively implement the interdisciplinary approach. It definitely works to the benefit of the wider public interest, and it has recently become of great interest to government agencies that recognize the advantages of complex problem solving in teaching learning process. Normally, the teachers find it easy to use single subject approach for instruction. Yet they feel uncomfortable with lack of variety in transaction of lessons. Therefore, there is a longing for the use of more than one discipline to teach a concept by utilizing the contribution of various disciplines for the better understanding of contents. This paper attempts to distinguish among the concepts of disciplinary (subject), interdisciplinary and multidisciplinary approaches of curriculum transaction in English. It justifies the rationale for the use of interdisciplinary and multidisciplinary approaches to English teaching in Kerala schools at secondary level and provides pedagogic implication of interdisciplinary approach in teaching English with suitable illustration of teaching of a concept.

One of the smoldering issues in the field of education today is an effective pedagogic transaction which enhances learning. Seminars and workshops have been conducted by educational scholars at the local and national levels in our state to find appropriate approaches of delivering content to students in order to bring about the desired changes. Also, educators all over the world continuously search for quality methods and approaches to teaching, and, we also are not left out in the quest for quality education in terms of the approaches to teaching and learning in schools, especially language teaching.

English is given a prominent place in our curriculum. It is a compulsory subject from primary level onwards. After independence, efforts were made through various education policies to enhance teaching and learning of English language in educational institutions and particularly in the school level. In addition, modern trends stress the necessity for highly proficient skills in English in a global environment. It indicates the integration of the four language skills of listening, speaking, reading and writing in English.

Language acquisition takes place in a natural context. Language should be learned naturally and meaningfully. The disciplinary approach indicates the traditional way of teaching where the language is broken up into compartments and taught separately. Also, the English language, in this approach, is being treated as a subject and taught separately divorced from other school subjects. So, it has a well defined boundary from which there is no connection to other subjects. Here lies the significance of

interdisciplinary approach. It provides a context for meaningful communication. This is because; the students learn language, especially English language better when there is a prominence on relevant, meaningful content rather than on the language itself. Or in other words, English language acquisition increases with the involvement of other disciplines.

Moreover, interdisciplinary teaching increases the learning abilities of students. It aids them develop problem solving skills and rational knowledge. Their critical and creative thinking skills are nourished. Students develop the ability to have different perspectives for a same content without any preconceived notions. It has been found out from various researches that interdisciplinary teaching increases motivation for learning and promotes active engagement on the part of the students. Cognitive, affective and psychomotor skills are developed and it enhances students' decision making and knowledge formation abilities.

Considering all these facts, the researcher felt a visible gap in the area of English language acquisition, and, felt that it is to be addressed properly. The researcher also felt that the learning of English language should have a utilitarian purpose not only in the language, but in other disciplines. In other words, the knowledge obtained in learning the second language should be applied to the acquisition of knowledge in other content in all disciplines. So, a study like this is very relevant and significant.

The students are in need of sufficient training in English language as far as skills and contents are concerned. They should be taught realistically, and, the teachers as well as students should be aware of the integrated learning methods for the successful learning of English language. So the present study is entitled as "Rationale of Interdisciplinary Approach to Teaching English Language among Secondary School Students in Kerala." The study is designed for achieving the following objectives: To explain the concepts of the subject (disciplinary), interdisciplinary, and multidisciplinary approaches to teaching. To develop a rationale for the use of the interdisciplinary and multidisciplinary instruction to the teaching of English language at the secondary level in Kerala. To give a brief illustration of the teaching of a concept in English with the use of the interdisciplinary approach.

The major concepts explained in this paper are the Disciplinary (Subject) Approach, the Interdisciplinary Approach and the Multidisciplinary Approach. *The Disciplinary Approach*: It is the traditional approach where each subject is separately taught by different teachers who are expert in the particular subject concerned. For instance, language was traditionally taught as a subject with different compartments of reading, grammar, writing, and literature. It was taught as a separate subject from other subjects, as being different from Physics, Chemistry, Mathematics, History and the mother tongue. In this way, each subject has a well defined boundary from which there is no connection to each other. This single subject approach is still prominent in the secondary and higher secondary curriculums in Kerala. The reason for this consideration is generally based on the thought that, the subject is a store house of facts, methods, theories, concepts and generalizations. Therefore, different disciplines focus more on the content (or even the product) rather than the process.

The Interdisciplinary Approach: In this approach, two subjects are used in teaching a topic, concept or a theme which is of common nature. For example, the English language teacher may explore similar concepts in both the mother tongue and English to teach a topic, theme or concept to bring out the interrelationships between the two languages. Examples of other subjects in this category are Biology and Zoology, Biology and Chemistry and Social Science and Geography to illustrate the relationship between the two disciplines.

The Multidisciplinary Approach: It indicates the teaching of concepts across more than two subjects or disciplines. The instruction may be organized on elementary issues common to the selected academic disciplines instead of teaching the students in a unsystematic and unrelated manner. Examples of the multidisciplinary approach can be illustrated by Integrated Social Studies (Geography, Political Science, Sociology, Psychology), and Integrated Science (Biology, Chemistry, and Physics). The use of the multidisciplinary approach in instruction can equally be referred to as the integrated approach. Integration, in this sense means using relevant ideas from many other disciplines to, 'do justice' to the topic or problem at hand. Aina says of integration:

Integration can be used within and across disciplines. Language, for instance, can be taught in itself (within) to integrate the four skills of listening, reading, writing, and speaking, as well as across to integrate concepts, themes and ideas from the different subject spectrums. This is an approach favored by several authors based on the premise that practical experiences of life suggest that solutions to problems of living are not found in the study of separate school subjects (Aina, 1979).

Interdisciplinary approach solicitously incorporates and connects key concepts and skills from two disciplines into the presentation of a single unit. Lucan (1981:59) argues that: A child sees the world as one unit and naturally asks questions which cut across artificial subject divisions. An integrated approach to learning attempts to follow the child's natural ways of learning, viewing the world as a whole, the teacher's role being to provide experiences and to assist the process by suggesting further lines that may be followed.

It can be assumed therefore that the approach is learner-centered as it empowers students to see the connections, generalize and transfer knowledge to a variety of problem solving situations in the real world. In addition, it enables students gain and applies knowledge, skills and strategies in different subject areas that allow them to construct a more integrated web of knowledge and information.

Furthermore, interdisciplinary instruction provides learners with a more comprehensive learning that is rich and interesting. The fact that the different disciplines borrow knowledge from each other potentially makes the classroom amusing and thought provoking. More importantly, interdisciplinary/multidisciplinary instruction allows for the use of literacy activities. This is especially beneficial in language teaching and learning. Through the implementation of read-aloud, guided reading and independent reading, students are provided with multiple opportunities to develop content knowledge. In English, storytelling can be an important possibility

for constructing knowledge in Science, Art and Social Studies and so on. Knowles and Smith, (2001:77) perceive the value of integration in the teaching of literature in language as below: 'More and more emphasis has been placed on the power of literature to integrate curriculum, linking disciplines through literature provides a richer, more meaningful understanding of subject matter ... Linking disciplines with literature can facilitate collaborative learning as well as help students become independent problem solvers'. Moreover, the use of the interdisciplinary approach permits the teacher to combine a variety of methods, techniques and technological devices. In fact, it is believed that this approach gets the whole school, teachers, parents and community involved. This is because it facilitates team and collaborative activities. Teachers share classroom activities, worksheets and resources with each other to facilitate their students' learning. The parents also get involved as they work collaboratively with teachers to address students' learning needs and issues. Students also learn collaboratively as they do group or pair projects and presentations. In fact, everyone benefits as the students see their curriculum come alive to address issues in the classrooms, across subject areas, in the school as a whole, as well as in the community.

Furthermore, interdisciplinary approach to the teaching and learning of English language and Malayalam at the secondary school level in Kerala is justified by the fact that the compartmentalization of subjects should be avoided and every effort should be made to establish linkages between the subjects in a holistic way. All the above justifications and benefits of interdisciplinary instruction probably inform the role of English as a service subject that helps to bring different insights into content materials across the curriculum.

Interdisciplinary instruction allows learners to become involved in comprehensive instruction. Here, an attempt is made to briefly illustrate the teaching of the concept of 'Values' through the interdisciplinary approach with the use of English and Malayalam which are core languages at the secondary level in Kerala. The teachers of these subjects can come together to plan instructional units on identified themes, concepts or topics. Students would then be expected to borrow from these disciplines to tackle issues and skills in language learning.

These activities indicate that the theme or concept of 'values' cuts across various school disciplines, showing the interrelationship within syllabus which consequently, makes the clubbing of themes easier for the teachers. Most importantly, it is evident that the secondary curriculum caters for integration. The curriculum is further made relevant by presenting information to students in a thematic holistic manner. This type of integrated learning empowers students to see connections, generalize and transfer knowledge to a variety of problem solving situations in real life.

The use of different approaches to improve learning should always be explored by teachers who are resolved to making a difference. Interdisciplinary instruction is one of the options available for effective instruction at the secondary level for teaching English language. Interdisciplinary instruction helps the teachers achieve all round development and welfare of the students by giving emphasis to their needs, problems, abilities and limitations. In order to achieve this, teacher education should provide exposure to interdisciplinary instruction to students as teacher training institutions

seem to lack in this area or fail to provide adequate orientation to it. Professional training of teachers should also incorporate interdisciplinary or even multidisciplinary methods for both pre and in service teachers. In order to enjoy the credit of professional efficiency, in-service teachers must encourage collaborative activities within and outside the school setting. Collaboration between the schools and academia should be strengthened to provide extension lectures, seminars on research, refresher courses, exhibitions, and current trends/innovations in instructional approaches that should not be confined to the ivory towers of higher institutions, but made available to the stake holders.

Interdisciplinary approach is very vital in the present global era because of the belief that the global world is a culturally and linguistically diverse entity that can best be understood in an integrated way. As an innovation, it tries to rectify the divisive effects that the old traditional concept of learning as a discipline, pursued in the study of subjects, has upon the child's concept of knowledge. Interdisciplinary instruction enables learners to recognize contrasting perspectives, synthesize, think critically, and re-examine the world we take for granted (Davis, 1997). It makes students tackle meaningful but complex issues in a meaningful way. Therefore, it is a learning approach that should be explored, encouraged and made easy for teachers to utilize in instruction. Finally, it is an area of knowledge that is open to more research to determine the extent of its use in actual instruction practices.

References

- Adeyemi M. B. (1979). A Study of Secondary School Teachers' Views on the Teaching of Integrated Social Studies in Oyo State of Nigeria. An unpublished Masters Dissertation of the Obafemi Awolowo University. Ile-Ife, Nigeria.
- Aina, N. F. (1979). Social Studies for Primary School Teachers. Ibadan, Nigeria: Oxford University Press.
- Davis, J. R. (1997). Interdisciplinary Courses and Team Teaching. Phoenix: American Council on Education/Oryx Press Series on Higher Education.
- Hennings, D. G. (2000). Communication, Language and Literacy Learning. Boston: Houghton Mifflin.
- Ishraga, B. M. E. (2012). Multidisciplinary Curriculum to Teaching English Language in Sudanese Institutions (A Case Study). *Theory and Practice in Language Studies*, 2(2), 402-406, Finland: Academy Publisher.
- Jweid R, Rizzo M 2004. Building Character through Multicultural Literature, Linham, MA: Scarecrow Press
- Knowles E, Smith M 2001. Reading rules! Motivating Teens to Read. Englewood Cliffs, New Jersey: Libraries Unlimited, Inc.
- Langa, M. A. and Yost, J. L. (2007). Curriculum Mapping for Differentiated Instruction. New York: The Dryden Press.
- Lucan T A 1981. Social Studies as an integrated subject. In: Mehlinger, H. D. (Ed.): UNESCO Handbook for the Teaching of Social Studies, Paris: UNESCO.
- Mathison, C. and Maston, C. (1989). Planning interdisciplinary curriculum: a systematic and cooperative approach. ASCD Annual Conference, Orlando, Florida.
- Mooko, T. (1996). An investigation into the impact of guided peer feedback and guided self-assessment on the quality of compositions written by secondary school students in Botswana. Unpublished Doctoral Dissertation, University of Essex.

Submission of Papers

The Investigator is published quarterly (March, June, September and December) It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. All contributions should follow the methodology of a research paper. The cover page of your paper should contain the title of your paper, author name, designation, official address, email address etc. Contributors should adhere strict academic ethics. Papers can be submitted throughout the year. You are advised to submit your papers online with a brief abstract of the paper to the following email address:

For Subscription & Enquiries

Mobile: +919947116804, +919946138576

acsrinternational@gmail.com

www.acsrinternational.com