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**He Turned Water into Wine: A Reading of Jesus' Life against the Presence of Water in the New Testament**

*Water is a major symbol in the Bible. Right from the Creation we see the presence of water almost in all major events in the text. The flood during Noah's time, the dividing of the seas by Moses, water coming out of rocks, Rebecca at the well side are all examples for the presence of water in the Old Testament. In the New Testament we find water playing a major role in different phases of Jesus' life. The paper tries to look at a few of these events and their significance in the context.*

The binary between the spiritual and the worldly is jarred slightly by the presence of water in Bible. Water plays a role in both the existence of the body and that of the spirit, as far as we depend on biblical passages. The Book of Genesis has the presence of water “in the beginning” where in Gen.1.1-5 we find ‘the spirit of God’ hovering over the waters. So water has been considered as the source of life in Bible, and the symbol has been variously used to signify life and rejuvenation. For instance, Rev.21.6 says, “the spring of water of life” and Ps.1.3 and Jer.17.8 compares a righteous person to a tree planted by the streams of water. Sometimes it is also used as a force of destruction. Is.43.2 speaks about the protective divinity which surrounds one when s/he passes through waters.

In *The Symbol of Water in the Gospel of John*, Larry Paul Jones opines that a symbol has its significance not as a mere recurrent image in a text, but when it starts interacting with the readers (34). The image of water in the life of Jesus repeats in his dialogues because being the elixir of life it has a capacity to interact with readers of all the times. So there is a conscious use of this symbol in the biblical texts. And after all, such biblical expositions need various interpretations too. For this paper four major events in Jesus’ life as recorded in the NT have been chosen- the baptism of Jesus, the wedding at Cana, Jesus and the Samaritan woman and his saying on the cross. What connects all these events is the presence of water, either as an aid in his teaching or in its physical form.

Matt.3.13-17, Mark.1.9-11 and Luke.3.21 and 22 are the three passages which highlight the baptism of Jesus, which was later converted to a holy sacrament by traditional churches. John appears to be a bit sceptical about baptising Jesus, because he considers Jesus to be holding an upper hand on such matters and he asks, “I need to be baptised by you and do you come to me?” (Matt.3.14). Jesus replies, “Let it be so now” (3.15). This assertion has been variously interpreted by scholars. Lucy Bregman in “Baptism as Death and Birth” opines that for early followers of John and Jesus, baptism was symbolic of dying to one’s former self and being affirmed to an eternal life (28). This is very important for a minor community in that era. In immersing himself in water, Jesus was proclaiming or prophesying his own death for the sake of his teachings which countered the spiritual anarchy of the times. That is why the text re-inscribes a divine voice which asserts his position as “my true Son”. Though it has been used as the text to underline the sacramental nature of baptism by

later teachings by Church fathers, and also a ritual cleansing of one's sins, the deeper cause was forgotten. Jesus through the act was identifying with a community like John which would in future be martyred for witnessing a different way of life and spirituality. This includes questioning the rabbinic laws which decreed the blind and the lame as the Other, the leper as sinner and an outcaste, and religiosity to be practised only as rituals but never as a way of life. Water is an apt image in baptism since later Jesus mentions the story of Jonah to signify his death on the cross (Matt.12.40). Jonah according to mythical studies spent three nights inside a whale before being vomited on the shores of Nineveh where he was supposed to exhort the people to salvation. Water acts as an agent of death and re-birth for Jonah. In the same manner being immersed in water signifies the preparation to die for the cause of a people.

The wedding at Cana (John.2.1-11) has found a significant place in many literary works maybe because of the surprise involved. Benedetto Guidi, Richard Wilbur and Lord Byron have sketched the image in their poems. Byron says, "Water saw her Creator and she blushed". In art there have been paintings by Renaissance artists like Paul Veronese in the style of Raphael depicting the wedding scene. The jars are prominent in the painting highlighting the importance of the water in the feast. Critical scholars like Kate H Hanson have commented on the painting as portraying a banquet culture of food and politics of the 16<sup>th</sup> C. The water plays a major role in the entire miracle scene. Jesus' mother lets him know of the dearth of wine, and Jesus acts to the situation. In Hebraic weddings wine hold a special place, almost equal to water as it is supplied today. It was the symbol of prosperity and life, and its dearth would definitely reflect on the host. Jesus is initially reluctant to appear as a magician But the text says that he asks the servants to get water and serve it to the guests. The Bible tries to underline the power of water within. This can be rejected as mere miracle story, still in the reading of the paper I would like to highlight the image of water. In the *Oxford Handbook of Johannine Studies*, Dorothy A Lee says that when contradictory symbols are brought together it gives a paradoxical insight into the merger of the human and divine in the text. Jesus who was later declared as the divine by the Church acts quite humanly, rising according to the occasion. Water is a medium of his identifying with fundamental needs of the society. The stone jars where not wine jars, but were used to store water for cleansing purposes. It symbolises the establishment of a new order, and for the purpose a wedding scene was perfect. It was a *mela* of different classes, as the paintings highlight- one section covers the affluent of the society eating, drinking and making merry, while as Veronese's painting shows the other side of labourers who sweat and strain to supply adequate food and drink for the guests. Jesus brings water jars to the forefront in the scene, arguing for spaces of margins within and not outside.

The third story is the encounter of Jesus with the Samaritan woman which appears in John.4.4-26. The discourse happens at the side of a well, and it is about water. Angelika Kaufmann of the 17<sup>th</sup> C. has painted the meeting in her *The Water of Life Discourse*. The biblical passage is as follows, A Samaritan woman came to draw water, and Jesus said to her, "Give me a drink." (His disciples had gone to the city to buy food.) The Samaritan woman said to him, "How is it that you, a Jew, ask a drink of me, a woman of Samaria?" (Jews do not share things in common with Samaritans.) Jesus answered her, "If you knew the gift of God, and who it is that is saying to you,

'Give me a drink', you would have asked him, and he would have given you living water." The woman said to him, "Sir, you have no bucket, and the well is deep. Where do you get that living water? Are you greater than our ancestor Jacob, who gave us the well, and with his sons and his flocks, drank from it?" Jesus said to her, "Everyone who drinks of this water will be thirsty again, but those who drink of the water that I will give them will never be thirsty. The water that I will give will become in them a spring of water gushing up to eternal life." The woman said to him, "Sir, give me this water, so that I may never be thirsty or have to keep coming here to draw water."

The conversation is to be understood in the background of the animosity between Jews and Samaritans. Samaritans were despised by the Jews to such an extent that they never crossed their land on any of their journeys. Here we find Jesus and his followers taking an alternative step. They not only pass through Samaria, but Jesus sits and talks with a woman, requests her hospitality which as a Jewish teacher he is never supposed to do especially in public. The woman tells him that she had had five husbands and the one who lives with her is not her husband at all. We find her engage in a theological discourse with this man. Jesus uses the image of hand-water. He calls himself "spring of water". It is an image an ordinary woman like her is very much familiar with. All women know the importance of water in their lives, and thus the image is apt. Just like water crosses boundaries easily, Jesus crosses caste and gender boundaries of his days. In the discourse, water acts as a metaphor to express his messianic mission so that even the ordinary Samaritan girl understands him and has space to ask her queries. Marc Timmermans in "Jesus and the Feminine Geniuses" says that Samaritan woman serves better in understanding him (7). Kaufmann's painting shows both of them sitting and the Samaritan woman points downwards like Aristotle and Jesus points up like Plato in Raphael's *School of Athens*. This shows a debate happening and her hand rests on the pail of water. The debate continues with urgency against the backdrop of a mountain, beside the well.

The last instance is one of the seven last words on the cross. "I THIRST.." (John.19.28). Though this has been interpreted by traditional scholars as his undying thirst for souls, I would like to highlight the humane Jesus on the cross. Any man who is hung on three nails would definitely feel thirsty and quench for water. The paradox is clear when we read this against what he said to the Samaritan woman, that he is living water. Water serves as an image which on the cross underlines his human nature. He lay broken and beaten, waiting for death- a reward which was given to him by the tradition in hand with the royalty. The four stories as stated earlier have a common thread- water. It acts as a backdrop to discussions, an agent in the discourses and even assumes a role to play in Baptism and on the cross. The line between the divinity and humanity is blurred in the NT with these passages which bring in the symbol of water as rejuvenating to body and soul.

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**Science as Socio-Cultural Paradigm: The Kuhnian Approach to Science**

*Science is a socio-cultural paradigm rather than a mere cognitive articulation. This paper is an attempt to justify this claim on the basis of Thomas Kuhn's approach to science, which is exposed in his magnificent work "The Structure of Scientific Revolution".*

Positivism put forward a different outlook to science which purely acknowledges only the cognitive aspects of human life. Science and scientific activity and scientists were counted as the great apostles of intellectual enterprise. Scientific enquires and theories were justified by positivist reasoning (induction). Theory free observation, experiments (trial and error) and proofs were treated as the unavoidable counterparts of science. All the activities regarding science were treated as cognitive articulations. Objectivity though correspondence becomes (proof-Bacon) the hallmark of science. Everything in the field of science were observed and evaluated by the principle of bivalence. Truth and falsity by correspondence becomes the criterion of science and all epistemological concerns. The quality of scientific practice and theory were scrutinized and standardized by realistic account of epistemological norms. This naïve positivist's (physicalist) approach attributed a 'hard' (Slavoj Zizek) image to science which is far from all soft (sociological, psychological, political, economic and spiritual; in totality cultural) articulations of human life space.

In short cognitivist /naïve realist paved very much to disseminate 'Hard science'. 'Hard' means unalterable attitudes towards social, political, economic, historical, psychological attitudes of the general culture of the given time. "... the Cognitivist popularizes of 'hard' sciences,..." Cognitivists claimed that science and scientist remains in the ivory tower of intelligence (Intellectual hegemony). Science alienated from all the other aspects of human life. Scientific communities uphold the intellectual elite image which is unalterable and unfavorable to the ordinary folk community. Scientific vocabulary, theory, practice, text book, apparatus, explanations (in short paradigm) is viable only to the fellows of particular scientific community. Members of the society of that time other than that particular scientific community are illiterate and irrelevant to 'hard scientists'.

Thomas Kuhn started his academic carrier as a physicist and then turned his attention to philosophy of science. As a philosopher of science he made a strong contribution to reinstate the nature of science which is adamantly marked by cognitivists as hard one. 'The Structure of Scientific revolution' which published in 1962 by Kuhn opened a wide platform for radical discussion which initiates the necessity of rediscovery and reinstating the nature of science and scientific community. Being one among the best book of 20<sup>th</sup> century, The Structure of Scientific Revolution successfully completed the project, project of change the hard image of science which is possessed by the naïve cognitivists. "The book really did the image of science by which we are now possessed forever".



Through *The Structure of Scientific Revelation* Kuhn brings back science in to existing realities of given time. The totality of existing realities of a given time itself is called the culture of the existing society. In order to reinstate nature of science Kuhn begins his project with philosophical as well as historical investigations. Along with analysis on the historical situations of science he made analysis upon the sociological characteristics of scientific communities. This kind of investigations first of all rewrites his own preconceived notion about the nature of science which is strongly embedded in realist's reductionist epistemology. "Kuhn started his academic career as a physicist and then turned his attention to history of science. On doing so, he found that his pre conceptions about nature of science never shattered"

Kuhn's theory regarding science is marked by three fundamental features; consideration of historical situations, the revolutionary character of science and sociological characteristics of scientific community. These three elements constitutively help the science to transcend the limits of cognitivist epistemological reductionism and bring science as closer to society and its existing culture.

A keen analysis upon the basic notions of *The Structure of Scientific Revelation* will help us to realize how Kuhn changed the 'hard' traditional look of science and how far make clear the affinity of science and culture. Kuhn summarizes the entire notion of scientific progress in this way; 'Pre-science- Normal Science- Anomaly- Crisis- Revolution- New Normal Science- New Crisis'. Scientific progress marked an open-ended scheme; just oppose to realist's programme which is fixed by the binary notions of 'truth and falsity'.

Most of the vocabularies of this open ended scheme show great affinity towards historical, sociological, political, as well as cultural contexts of human life. Kuhn very enthusiastically and bravely takes these terms from life situations to address the nature of scientific activity itself. He prompted philosophers of science and commentators of science to examine the nature and progress of science through the mirror of history. Kuhn claimed that scrutiny of science through the avenue of history will helps to set forward new image to science. "History, if viewed as a repository for more than anecdote or chronology, could produce a decisive transformation in the image of science by which we are now possessed".

In order to identify the image of science which is proposed by Kuhn we should analyze the key terms of *The Structure of Scientific Revolution* like Pre-science, Normal science, Paradigm, Anomaly, Crisis and Revolution in real contexts in which they are explained and employed. These notions, Pre-science, Normal science, Paradigm, Anomaly, Crisis and Revolution are comparatively new and unfit in the context of Modern science. By the employment of these notions Kuhn added openness and acceptances to science and liquidate the rigidity and reductionism of cognitivists image of science.

#### Pre-science and Normal-science

The prefixing term 'pre' gives new histographical implication to the term science. Kuhn's project starts from the explanation of the notion Pre-science which is the period of disorganized and diverse activities. There is no single guiding principle for innumerable so called scientific activities (Practicing number of theories or

explanations for the same natural phenomena). These disorganized activities eventually become structured and directed when a single guiding principle (paradigm) becomes supported. The period in which a scientific community guided by a single principle is called normal –science (Newtonian mechanics worked as a single principle of physics for a long time). In the normal science period the scientific activities regarding a particular natural phenomenon or area are guided by a single paradigm and in this period scientists are seriously engaged with puzzle solving activities.

#### Paradigm and Normal-science

The notion of Normal –science cannot be explicated and evaluated without the awareness of the notion of ‘Paradigm’. This term paradigm needs special attention because the term has different connotations. Kuhn himself used ‘Paradigm’ in distinct ways in *The Structure of Scientific Revelation*. Margaret Masterman found twenty-one senses of the paradigm while Kuhn curiously says ‘twenty-two’. The Greek word *Paradeigma* (root word of Paradigm) played an important role in Aristotle’s theory of argument, especially in the book *Rhetoric*. For Aristotle the word Paradigm means a very best and most instructive example. In modern times the word paradigm is commonly used in connection with grammar. It is common to the language circle and the German language-philosophical circle. Wittgenstein had made much use in his ‘*Philosophical Investigations*’. “The first use of the word in that book speaks of a ‘paradigm of our grammar’”. Later he used it in connection with “Language-game”, an originally obscure German phrase which he made part of general culture”. Here the term “paradigm” expressed in relation with culture. Wittgenstein’s use of Paradigm in this sense was acknowledged by Kuhn. “What the phrase ‘direct inspection of paradigm’ means? Partial answers to questions like these were developed by the Late Ludwig Wittgenstein, though in a very different context... We must, that is, grasp some set of attributes that all games and that only games have in common... we apply the term ‘game’ because what we are seeing bears a close ‘family resemblance’ to a number of the activities that we have previously learned to call by that name. For Wittgenstein, in short, games, and chairs, and leaves are natural families, each constituted by a network of overlapping and crisscross resemblances”. This acknowledgment itself makes clear that in which sense the term Paradigm employed in *The Structure of Scientific Revolution*. Kuhn observed, Paradigm is not a single line activity but it is a guiding principle constituted by a network of rules, laws, gaming words, action etc. Paradigm exists and works in a network of overlapping relations and crisscross resemblances. Overlapping relations and crisscross resemblances are treated as the hallmark of ‘Society, and culture’. Culture is endowed and emerged in such a kind of overlapping and crisscross relations of individuals’ political, social, economic, psychological and sociological affairs. The sense of the notion of Paradigm which is used in *The Structure of Scientific Revolution* is not different from Wittgenstein’s sense. The paradigm, which bears the cultural commitment, becomes the guiding principle of normal science. A normal/matured science is governed by a paradigm. Paradigm is integral to Normal-science.

Until the time of ‘paradigm shift’ normal science remains as a culture bounded activity because of the presence of a paradigm which bears cultural content and which is culturally sensitive. In the normal science period science counted as tradition bounded

activity and scientific revolution shatter that tradition through “Paradigm shift”. “The extra episodes in which that shift of professional commitments occurs are the ones known in this essay as scientific revolution. They are the traditions-shattering complements to the tradition-bound activity of normal-science”. By this assertion Kuhn suggest a new image of science; image of the cultural carrier.

The word such as ‘tradition-bound’ and ‘tradition-shattering’ are not at all familiar to a typical cognitivist scientific space. They are the vocabularies of history, sociology as well as culture. By the identification of normal science as a tradition bounded activity Kuhn brings science to closer to human society and culture. Normal science exists and acts according to the demands of society and culture of a particular time for certain extent. “Normal science does not aim at novelty but at cleaning up the status-quo”. (examples: Geo-centric earth, Newtonian mechanics). Kuhn identified the close relation between scientific progress and cultural sensitivity. By the employment of the notions such as Anomaly, Crisis, and Revolution he explores this relation.

#### Anomaly, Crisis and Revolution

These three terms are very unfamiliar to positivist scientific tradition. Kuhn takes these notions from our socio-cultural milieu. This selection itself explicitly makes clear his intention; intention to reformulate the nature of science. Anomalies are the serious difficulties striking the fundamentals of a paradigm. The term anomaly employed in the context of sociology, ethics and cultural studies. Here Kuhn brings this term in to the context of science to show the nature of problem ridden paradigm and the emergence of ‘paradigm shift. In Greek ‘a’ means ‘not’ and ‘norm’ means ‘law’. Therefore etymologically anomaly means not law or contrary to law. “Anomalies are contrary to law like regularities. More generally contrary to expectations... Something contrary to established order.” The notion anomaly directly related with social notion of law, psychological notion like expectation and ethical notion of law like regularities. By the employment of the term anomaly having social, ethical and psychological connotations Kuhn once again highlights the nature of science which is different from Cognitivist conception. Here science and scientific activities are observed very close to man’s socio-cultural milieu. “Anomalies are also regarded as serious if they are important with respect to some pressing social need.” Yes society remains as a significant agent in scientific culture. (Ptolemaic astronomy was pressing over the light of the need for calendar reform at the time of Copernicus.) Situation of crisis will arise when anomalies become intractable. The term crisis and Change of Paradigm/ Paradigm shift go hand in hand. Kuhn refers the process of paradigm shift as revolution. Crisis involves an extra ordinary situation. Most of the members of the scientific community who works according to the paradigm as well as common fellows of the society show hard descent towards problem ridden paradigm. This extra ordinary situation invites the necessity of scientific revolution. (Geo-centric to Helio –centric Universe) Kuhn identifies the change from one paradigm to another or the scientific progress as revolution. For him revolution is the unavoidable ingredient for scientific progress. “Novelty for Kuhn, was hallmark of science... without revolution, science would degenerate”. Generally we analyze revolution in the context of politics. Kant was the first thinker extended this notion of revolution to science and epistemology. Then Kuhn write extensively about revolution occurred in science and explains how they affected the science itself and social life. “Einstein’s special (1905) and the general (1916) theory of relativity were more shattering events

than we can well conceive. Relativity had, at the beginning, far more repercussions in the humanities and arts than genuine testable consequences in physics". Each revolution in the field of science made deep influence upon society and social culture. The revolutionary nature of science shows that science is not a private enterprise of few scientists. Science is more than an epistemological and methodological tradition. It is very close to society and social relations and the crisscross relations and resemblance of culture. On the context of this image of science Slavoj Zizek remarked that, Kuhn's 'The Structure of Scientific Revolution' transcends the rigidity of cognitivist's hard science. Science, scientific activates and scientific communities become possible and fruitful along with the passions and praxis of the existing society. Feasibility, accountability and evaluation of scientific theories are deeply influenced by the existing wants and needs of the society. 'The structure of Scientific Revolution' makes possible the departure of science from the cognitivist 'hard science' image.

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### **Africa's Tarnished Identity: Chinua Achebe's Perceptions on British Colonial Literature**

*The continent of Africa had been synonymous with abstractions as darkness, fear and fright; such an estranged identity had in fact been stitched and constructed by the invading west, whose innovative and strategic dissemination of thoughts had pulled Africa into unimaginable marginal depths. Decades of exploitation had denigrated the African colour, race, language, literature and culture to a position occupying below the mediocre rungs. The independence movements in the early 1950's and subsequent induction of liberal education had in fact created a sturdy platform for African writers to voice themselves. Nigerian literature had carved a unique enclave amidst the vast panorama of African literature, for it abounds not merely in exhibitionism of its once vibrant culture, but also the challenges it faced in the post colonial era. Chinua Achebe, though belonging to an earlier generation of Nigerian writers, still content a position for ethical research, for he helped construct not merely an African identity (which was shredded and disseminated by colonialism) but also helped reinterpret the African past from an African point of view, which had indeed proved a marker for the later and contemporary writers. This paper attempts to re read through the lines of the seminal essay by Achebe- *An Image of Africa: Racism in Conrad's Heart of Darkness*. One of the prime objectives of the paper will be to highlight the marginalizing, tarnishing and most aptly the racist tendencies, as mentioned in the essay. The paper would also intend to discuss and remind the readers of the significance of Achebe in establishing the colossal African literature.*

Literature as a discourse with its imagined and fictitious representations had portrayed reality, chartered human pathways of enlightenment and had even celebrated the glory of life. Seeing the pristine side of the literary texts, one should not forget the sinister and rather a vulgar countenance, wherein it had played a role in cementing the bricks of false historical narratives to firmness. Perspectives and dominant hegemonic thoughts play a vital role in the creation and dissemination of historical events. Literature too plays a similar role in ingraining perspectives for it seeps in to the readers through the pallet of aesthetics. Colonialism is a discourse that is smudged by motifs of prejudice and greed. Much of the countries who had to bear the brunt of the tag as a colony were stamped as cultures earmarked as uncouth, primitive and savage, upon whom the white supremacy could alone bring order and enlightenment. Much of these thoughts permeate the British colonial literature and no wonder Joseph Conrad's *Heart of Darkness*, won an easy entry into the western canon of classics. With the shift of times and spread of an ever pervasive education the writers of the erstwhile colonies had started to question and even challenge the norms, policies and perspectives in colonial discourses. Chinua Achebe, had forever tried to tilt this balance in favor of the indigenous demarcating the invading culture of colonialists as prejudiced, imperceptive, unnecessarily bureaucratic and emotionally impotent. His essay, *An Image of Africa: Racism in Conrad's Heart of Darkness*, puts to dissection Conrad's perspective as presented through the narrator of the canonical novel.

The seminal content of the essay, says Chinua Achebe was occasioned in the fall of 1974 by the two passing remarks he received, the first while on a walk in his place of work- the University of Massachusetts- and the second on a letter. An aged man had asked what he taught at the university and found the man taken aback in learning that he taught African literature, which according to the stranger would never have existed. Quite contrary to this response, Achebe mentions a letter delivered from a high school in Yonkers, New York, appreciating his novel, *Things Fall Apart*. The author also takes it an opportunity to unveil the fact that even the erudite British historian and Oxford Professor, Hugh Trevor, had remarked on the nonexistence of an "African history". Taking the point, the author argues that the western perspective had always viewed Africa as a place of negations at once remote and vaguely familiar. To counter this age set notion, he relies on a work of fiction, one that is treated as among the half a dozen greatest short novels in the English language- Conrad's *Heart of Darkness*. "Heart of Darkness projects the image of Africa as 'the other world', the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. The book opens on the River Thames, tranquil, resting peacefully 'at the decline of day after ages of good service done to the race that peopled its banks.' But the actual story will take place on the River Congo, the very antithesis of Thames. The river Congo is quite decidedly not a river emeritus. It has rendered no service and enjoys no old-age pension. We are told that 'going up that river was like travelling back to the earliest beginning of the world.'" (Achebe,3) Achebe reminds the contemporary readers to be wary of the fact that Thames too had been one of the darkest places on earth, however it could conquer the darkness and no wonder it is in daylight and at peace. The author having brought to the attention of the readers to Conrad's stylistic evocation of the African atmosphere in *Heart of Darkness*, moves on to highlight two sentences in the novel that express an incomprehensible mystery:

'It was the stillness of an implacable force brooding over an inscrutable intention.' (Conrad, 48) 'The steamer toiled along slowly on the edge of a black and incomprehensible frenzy.' (Conrad, 4) The author points out how F.R Leavis had made a note on Conrad's excessive use of adjectives to colour upon the inexpressible and incomprehensible mystery in Africa. Interesting enough, Achebe notes the representation of the people of colour as seen by the representatives of Europe in a steamer cruising down the River Congo. "But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage. (Achebe, 6) However Achebe is of the opinion that not everything in Africa is out of place in Conrad's vision, he cites two instances that in fact celebrates the ravishing beauty in Africa. The first is seen in the very beginnings of the novel, wherein we find a description of the Congo river mouth: "Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see them afar the white of their eye balls glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks- these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement, that was as natural and true as the surf along their coast... they were a great comfort to look at." (Achebe, 7) Such a seductive charm offered to Africa and its inhabitants are also found in the savage charm attributed to an African woman, considered to be the

mistress to Mr.Kurtz, whose absence had brought the protagonist to embark on a search of him. Strangely enough, the readers of the novel would find that the description of her savage beauty serves as a mere structural contrast to a European replica, which in fact act as a symbol of refinement and a mature self. She is none other than Kurtz's English wife: "She came forward, all in black with a pale head, floating towards me in the dusk. She was in morning... she took both my hands in hers and murmured, 'I had heard you were coming' ...she had a mature capacity for fidelity, for belief, for suffering." (Achebe,8) Achebe draws our attention to these two women, apart from their plain descriptions – Conrad bestows human expression to the latter and with holds it from the former. Conrad is accused of sparingly conferring language on the rudimentary souls of Africa, who is befit to have expressed through a violent babble of uncouth sounds and short grunting phrases, which is expressed at moments of frenzy.

Having highlighted these inadequacies in Conrad, Achebe terms him as a thorough going racist. In fact he questions the entire colonial discourse for having treated Africa as a metaphysical battlefield devoid of all recognizable humanity, into which the wandering European enters at peril. He questions the perverse arrogance and the dehumanization of Africa and Africans fostered in colonial discourses. "The question is whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art." (Achebe, 13) He is of the opinion that *Heart of Darkness* is indeed a work with insight into the colonial mind, but the point of racism needs to be addressed. Conrad's colonial perspective and his presentation of Africa had sparked the interests of psychoanalysts, especially by Dr. Bernard C. Meyer. Unfortunately the western psychoanalysts considered the racism displayed by Conrad as perfectly normal, in spite of the presence of the studies on racism by psycho analytic critic, Franz Fanon. In spite of these short comings he attributes to the novel, Achebe wonders how come it is a commonly prescribed novel in the English departments of American universities. Achebe foresees two criticisms in discontent to the earlier mentioned statement:

It is not the concern of fiction to please people about whom it's written. However he counters the above mentioned argument with the opinion that it is not a matter about pleasing people, instead it "is about a book which parades in the most vulgar fashion prejudices and insults from which a selection of mankind has suffered untold agonies and atrocities in the past and continues to do so in many ways and many places today." (Achebe, 16)

Secondly, he could be challenged based on the fact that Conrad's fiction is based on an actual travel to Congo. Achebe disagrees, for he cannot trust the words of a prejudiced man as Conrad! To this he cites Dr. Bernard C. Meyer's comment on Conrad being "notoriously inaccurate in the rendering of his own history." (Achebe, 17) he cites the example of Marcopolo who after his visit to China failed to record its two great achievements, the first being the printing technology which was already in full bloom in China and the second being the narration on the great wall; this aptly proves that travelers can indeed be blind in recording greatness!

Achebe however points out that Conrad is not to be blamed for originating a denigrated image of Africa, but the western imagination and thoughts ingrained into

his perception made him so. According to him, “the west seems to suffer deep anxieties about the precariousness of its civilization and to have a need for constant reassurance by comparison with Africa... Africa is to Europe a carrier on to whom the master unloads his physical and moral deformities so that he may go forward, erect and immaculate.” (Achebe, 18) The west needs to rid of its mind of old prejudices and begin to look at Africa not through a haze of distortions, but instead see it as a continent of people gifted enough to lead a strikingly successful and enterprising life.

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**Good Fences Make Good Neighbours:  
Water as a Natural Fencing in Movies**

*Robert Frost's 1914 poem Mending Wall makes us ponder on the necessity of walls between properties and human beings. The neighbour's dogmatic adage "Good fences make good neighbours" brings out the traditional concept of separating human spaces with boundaries to wall-in the essential and to wall-out the inessential and the unnecessary. It entrenches the idea that fencing is indeed necessary between two sets of people who might be different in ways of their own. This paper attempts to explore how water in the form of various natural phenomena acts as a natural fencing between two sets of people who are isolated from the other in their own ways. The paper brings to its purview movies like Baahubali: The Beginning, Peranbu, Sinjar, and Theevandi in which natural phenomena like waterfall, lake, sea and river respectively form a sort of natural fencing between two groups of people. These fences are neither artificial nor man-made, but they act as good boundaries preventing the cross-flow of people. Various perspectives on borders taken from the field of Border Studies have also been included into this deliberation and will certainly enrich this discourse.*

Border today is understood as a complex system of division which have become an integral aspect of fundamental organisation of a society. It is everywhere. As Thomas Nail states in his book *Theory of the Border*, "Despite the celebration of globalization and the increasing necessity of global mobility, there are more types of borders today than ever before in history"(1). Even the Indian context isn't any different from the others. Arvind Gupta, a career diplomat and former Indian Deputy National Security Advisor serving from 2014 to 2017, in his foreword to the book *India's Border Management: Select Documents* edited by Pushpita Das says:

India has extremely complex borders. It has 14818 kilometers of land borders and a coast line of 7516.6 kilometers. All states except Madhya Pradesh, Chattisgarh, Jharkhand, Delhi and Haryana have an international border or a coast line. 92 of India's 593 districts are border districts in 17 states. Indian borders run through plains, hills and mountains, deserts, riverine territories and marshes.

The truism that there are more international borders in the world today than ever before has led to the origin and development of Border Studies in a more systematic and scientific manner. Thomas M. Wilson and Hastings Donnan in their book *A Companion to Border Studies* notes:

The proliferation of borders, and the many forces that have created and fostered their development, together have drawn scholars from all the Humanities and Social Sciences to a mutual interest in what happens at, across and because of the borders to nations and states and in extension to the other geopolitical borders and boundaries, such as those of cities, regions and supranational polities (1).

Thus it is understood that there is a general surge in the ways borders are being studied today and all these studies focus on the purpose of these spaces and the meaning the structures in these spaces convey.

The way borders have been viewed and interpreted has evolved during the course of the last hundred years. The traditional definition of a border has been challenged because of the change in context and the meaning it ascribes. Border Studies was an interdisciplinary subject that focuses on transnational migration, ethnic studies, indigenous rights, and geographical perspective of a border. Now it is also the study of metaphorical, symbolic and territorial borders between nations, societies, cultures, and groups. Doris Wastl Walter in his introduction to *The Ashgate Research Companion to Border Studies* says:

In summary, borders are still ubiquitous, are manifested in diverse ways and have various functions and roles. They can be material or non-material and may appear in the form a barbed-wire fence, a brick wall, a door, a heavily-armed border guard or as symbolic boundaries (3).

Symbolic border, also called conceptual or abstract border, is a mental or metaphorical border. It may be “in people’s heads or ...imposed by social forces” (Lamont 1). The giant waterfall at the border of the highland area in *Baahubali: The Beginning* movie may be interpreted as a symbolic border. The waterfall reminds us of the great Victoria Falls in the Zambezi River located in the border between Zimbabwe and Zambia and the Niagara Falls in River Niagara located in the border between the United States of America and Canada. The *Bahubali* series is an epic Indian fantasy-action film directed by S. S. Rajamouli and written by his father K. V. Vijayendra Prasad. The first part of the series *Bahubali: The Beginning* was screened worldwide on 10 July 2015 and its sequel *Bahubali 2: The Conclusion* was released on 28 April, 2017. The movie portrays the life of Shiva who is actually Mahendra Baahubali, the son of Amarendra Baahubali, the most revered and powerful warrior ruler of the Mahishmati kingdom. The local tribals who housed Shiva and his foster family regarded it as the boundary of their clan. To cross it was considered impossible and unachievable. The clan had a common belief that the giant waterfall marked the end of their territory. When Shiva tries to summit the great falls his family as well as his friends tries to discourage him from the unattainable task. No one in the clan even thought of crossing the falls as it was commonly accepted that it was the geographical boundary of their group. In spite of the fact that the clan’s hero Shiva was himself brought down by a queen as a newborn through a pathway leading to the top of the waterfalls, nobody ever questioned his parenthood or ancestry or the least what lies beyond the great falls. He was brought up as one among the community. The only character that crosses the giant waterfall successfully in the first part of the movie is Shiva. It is through him that we come across the magnificent kingdom of Mahishmati, its cunning rulers and his past life. Even the map which is graphically portrayed at the beginning of the movie shows the giant waterfall as the geographical boundary of the great-plains which occupy the Mahishmati Kingdom as well as the Kuntala Kingdom. It is also interesting to note that in the movie the great kingdom of Mahishmati has, apart from the giant wall, a stream around it which acts as a supplementary border. It looks natural and not man-made as the people of Mahishmati have built a bridge over it to cross it. Mahendra Baahubali reaches

Mahishmati after crossing this stream. Thus it could be interpreted that in the movie *Baahubali: The Beginning* water in the form of the giant waterfall acts as a natural fencing between the two groups of people who occupy the highland area and the lowland area and it is this natural fencing that acts as a border which prevents the cross-flow of people from the two groups who are different in their own terms. The Mahishmati kingdom also makes use of the natural stream around it as an additional border to prevent the cross-flow of people.

*Peranbu*, also titled Resurrection, is a 2019 Indian Tamil-language film written and directed by Ram. The story revolves around a father who lives with his 14 year old daughter who is suffering from the spasticity. Initially Amudhavan (enacted by Mammooty) and Paapa (enacted by Sadhana) live in a joint family. Amudhavan's wife elopes with another man as she was not able to handle the spastic child on her own. This leaves Amudhavan with no other choice than to resign his job and start taking care of Paapa. Although his family members, relatives and neighbours know about her condition they try to keep them away. Finally Amudhavan decides to take Paapa away from home for her own good. They reside in an isolated house far away from the town. The house has a lake as its boundary. They have to either cross the old wooden bridge at one of the sides of the house to reach the other bank or take a country boat or a coracle boat. The lake acts as a border separating Amudhavan's house and the locality. Amudhavan especially likes this house as it is isolated and it wouldn't annoy anyone nearby as every other house was on the other side of the lake. The water in the lake thus acts as a natural physical fencing by keeping the outsiders out. Perhaps one would note in this physical structure a resonance with the wall which Donald Trump, President of the United States of America, proposes to build at the U. S.-Mexico border though it hugely differs in the societal implications and impacts. The lake in the movie *Peranbu* covertly serves the purpose of a fence which is to keep the insiders in and the outsiders out. The primary function of the lake, though not explicitly stated in the movies, is to keep the outsiders out so that they won't interfere with the calm and quiet life of Amudhavan and Paapa. Simon Worrall in his article to the National Geographic talks about the purpose of the proposed wall between the U. S. and Mexico. He says

It is an ancient idea. People have been building walls since the tenth millennium B.C. The ancient walls were built primarily for defensive purposes. Nowadays, they are built more to prevent immigration, terrorism, or the flow of illegal drugs. But there is a common connection, which is the idea of keeping outsiders out. Trump's proposed wall on the southern border of the U.S. would stop the flow of immigration from Central and South America.

Thus it could be argued that the idea of keeping the outsiders out seems to be poignant in both these contexts.

*Sinjar* is a 2018 Indian movie written and directed by Sandeep Pampally. The film is made in Jesari language which is a blend of Malayalam, Tulu, Kannada, Tamil and Arab. The movie, which is the director's debut, is set in Lakshadweep and portrays the story of two women- Fida (enacted by Srinda) and Suhara (enacted by Mythili) who go to Iraq from Lakshadweep as housemaids and end up as hostages of the IS terrorist groups. This forms only the sub plot of the movie. The main plot discusses

how the rather conservative Muslim community on the island treats them cruelly, on their return from the captivity. The community when they come to know that the women had been sexually assaulted at the IS hostage camp insults them and makes their life as unbearable as it was when they were at the hostage camp. They are mentally tortured to such an extent that at one point Suhara asks Fida “Why didn’t they kill us, Fida?” implying that it was better to have died at the terrorist camp than to have returned and confront all the atrocities of the islanders. Fida resonates the same idea when she says to Suhara “What we are suffering around us now is even greater than what we had suffered”. Navamy Sudhish in her article for *The Hindu* closely follows how the movie was born. She writes:

It was in 2014 that Sinjar, a province in Iraq, turned an IS killing field, the epicentre of unspeakable crimes. Thousands of Yazidi women tumbled to the mire of militancy, a life of starvation, slavery and rape sprees. When those who survived the death-trap started talking, there were blood-curdling tales of tyranny and torture. Pampally, a scribe back then, says he was stunned by the scale of suffering, and that is how Sinjar, his debut feature film, was born.

Navamy describes the plot of the movie as "the journey of two women who flees from IS captivity only to end in a closed society." The term “closed society” has a theoretical perspective on its own. The terms Open Society and Closed Society were introduced by Karl Popper in his book *The Open Society and its Enemies* published in 1945, and further explored in *The Poverty of Historicism* published by Popper in 1957. He calls societies which are closed to the normal process of change as Closed Societies. Director Pampally, in his interview to Scroll.in, an online news portal, talks about the difficulties he faced in shooting the movie on an island where there are no theatres and where the community is very orthodox and conservative. He says “In Kavaratti, most of them are conservative Muslims and according to their beliefs, they do not allow shooting.” In the interview given to Navamy, Pampally also talks about how he had to struggle with the shooting process as movies were ‘haram’ to the islanders. He says “It took a while to convince the local people, but my regular trips to the place during the last four years helped.” It is very clear from these instances that the community has not been following the same pace of progression as that of the mainland societies.

The very absence of theatres on the island is symbolic of the closed system that it follows. It may be said that the closed status of the island is mainly because of the large body of water in the Arabian Sea which fences it off from the rest of the world. The island is located at a distance ranging from 280km to 450km away from the mainland of India. The history of the island shows that as it was geographically isolated, it was neglected both by rulers and writers alike, especially because of the vast stretches of sea water around it. Dr. C. G. Pookoya in his book *Kalpeni Island: History, People and Culture* talks about how the culture and lifestyle of the islanders remain distinctly separated from the other parts of the world till independence. He says:

Lakshadweep was cut off from the rest of the world for centuries, without communication and proper transport to the mainland of India. Very few people who had indulged in the trade by the sailing vessel were only having contact

with mainland. The culture and lifestyle of the islanders are therefore, distinctly separated from the other parts of the world till the independence (29).

All these points to the fact that the sea acts like a great fence between the island and the main-land. For the islanders the Arabian Sea occupies the border space between them and their nearest mainland settlers. The movie *Sinjar* too echoes the same concept as the community portrayed in the movie is traditional and orthodox in nature. They are conservative mainly because they have been isolated from the process of change by the sea which occupies the border space between them and the changing culture of the main land. In the movie we have many scenes which come to an end on the shoreline. Instances like Ansar and Fida coming down to the shore to have a personal conversation, Fida and Suhara reaching a small coral reef amidst the shore water to share their personal grief to each other, Ansar's fight with the travel agent ending at the sea shore all drive us to the fact that the shoreline is the space just before the vast stretches of water which is actually the border space of the islanders. So it could be very well understood that in the movie *Sinjar* the vast stretches of water in the Sea acts as a natural fencing between the islanders and the settlers of the main land.

The movie *Theevandi* is an Indian Malayalam movie directed by Felling T. P. and first screened in 2018. Written by Vini Viswa Lal, the story portrays the life of Bineesh (played by Tovino Thomas), a chain smoker, his love intrigues and the political and social tales that happen in his fictitious village called Pullinadu. As part of a bet between Bineesh and Madhu (played by Suraj Venjarammoodu), who is the father to Devi (played by Samyuktha Menon) with whom Bineesh is having an affair, he decides to quit smoking. Madhu is an active party worker. Following an accident the present MLA falls into a medical coma and thus a by election is declared. Madhu is nominated by majority of the party workers as the party's candidate. Bineesh who hates Madhu nominates his brother-in-law Vijith (played by Saiju Kurup) as the candidate. Madhu who is an ingenious character proclaims that he will withdraw his candidature and let Vijith be the sole candidate of the party if Bineesh quits smoking. Bineesh takes up the challenge.

Realising that Madhu has set spies on Bineesh to watch him and also to encourage him to smoke, Vijith takes him to Edison Thuruthu (Edison Island) to prevent him from being forced into smoking. Edison Island was believed to be drunkard's and smoker's haven. But on reaching the island Bineesh understands that the island is actually devoid of all addictives like drugs, alcohol and cigarettes. As Bineesh cannot swim he is left in the island with two hippie-like-musicians who are the only settlers on the island. With his inability to swim the water in the river clearly acts like fencing between him and his native land. The river surrounding the island acts like a natural fencing between Pullinadu and Edison Island as Bineesh lacks the expertise to swim across this water body. Vijith actually makes use of this natural fencing so as to prevent the flow of people from and to the island. Thus it is very evident that in the movie *Theevandi* the water in the river surrounding the Edison Island acts like a natural fencing.

Thus from the above deliberations it is clear that in the movies like *Baahubali: The Beginning*, *Peranbu*, *Sinjar*, and *Theevandi* water in the form of various natural

phenomena acts like a fencing between two groups of people preventing the cross-flow of individuals. Water in the form of waterfall, lake, sea and river occupy the border space between certain communities and thereby acts like a border in these movies. A close look at the various border spaces explored in the realm of Border Studies makes the bordering in these cinemas even more explicit.

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**Delineation of Water in J.K. Rowling's *Harry Potter* Series**

*Literature is a representation of the augustness, grandeur and magnificence of nature. Water is an integral part of our life and is of immense use. It contributes to the wonder and majesty of nature. It symbolises life, fruitfulness and purification. This essential presence of water has found its way in literature as well. Representation of water in literature is diverse. Water is represented either as a facilitator or as a destructor. It serves as a representation of life or death. It either acts as an aid for the hero to have varied experiences and adventures or as an obstruction in the furtherance of a hero's dreams. It is both passive and mysterious. It unfolds truths and mysteries. In this paper titled "Delineation of Water in J.K. Rowling's *Harry Potter* Series" the vivid representation of water is traced in J.K. Rowling's *Harry Potter* Series.*

J.K. Rowling is a British author and screenwriter best known for her seven book *Harry Potter* series. The *Harry Potter* Series is the bestselling book series and has sold more than 500 million copies. It is also one of the most popular movie series of all time. The *Harry Potter* series became an international hit and the film adaptation of the *Harry Potter* series released by Warner Bros. is also an international hit. *Harry Potter* Series has also two small companion volumes written by Rowling - *Fantastic Beasts and Where to Find Them* and *Quidditch Through the Ages* which appear as the titles of Harry's school books within the novels. A third companion volume, *The Tales of Beedle the Bard* has also been published.

*Harry Potter* Series is a series of seven fantasy novels written by the British author J.K. Rowling. The novel is about the journey of the protagonist Harry Potter as he matures from a teen of age eleven in the first novel *Harry Potter and the Philosopher's Stone* to a young adult who sends off his son to learn at the Hogwarts school of magic in the last novel *Harry Potter and the Deathly Hallows*. It traces his life as he fights against the evil Lord Voldemort and finally destroys him by destroying one of his Horcrux in each novel.

Literature abounds in the representation of water. Similarly, water is present in *Harry Potter* Series as well. Water is first mentioned in the first book of the *Harry Potter* Series, *Harry Potter and the Philosopher's Stone*, as the "great black lake" (119). Harry Potter along with fellow first years on his first journey from the real world to the wizarding world comes across this lake. After he gets down the Hogwarts Express, the students come across this lake. Harry along with his friends rides on a boat as it glides "across the lake, which was as smooth as glass" (119).

In *Harry Potter and the Goblet of Fire*, when Harry was camping along with Ron's family to watch the Quidditch World Cup. Like normal human beings, Harry Potter,

Ron and Hermione face the problem of fetching water, as they had to fetch water from a “tap ... marked on the other side of the field” (68). The next glimpse of water is in the same book when Harry Potter searches for help to unlock the egg as part of his second task in the Triwizard tournament. Harry Potter searches in the library for a hint and “Harry’s heart gave a huge leap every time he saw the word ‘water’ on a page” (410), but all was about making potions and not about opening the magical egg. Later when Voldemort’s followers tried to revive Voldemort in his weak form as a crouched human child in a cauldron, the cauldron is specified as “full of what seemed to be water” (538).

Harry Potter has a unique magical experience in water as part of his second task in the Triwizard tournament. Harry Potter puts the Gillyweed in his mouth. As he went into the lake, he noticed “he had gills” (477). His experience is mentioned as:

The water didn’t feel icy anymore, either ... on the contrary, he felt pleasantly cool, and very light ... Harry struck out once more, marvelling at how far and fast his flipper-like feet propelled him through the water, and noticing how clearly he could see, and how he no longer needed to blink. He had soon swum so far into the lake that he could no longer see the bottom. He flipped over, and dived into its depths (417).

In *Harry Potter and the Half-Blood Prince*, when Professor Dumbledore takes Harry Potter to the cave to destroy a horcrux, they entered a cave and “were standing on the edge of a great black lake” and Harry was asked “not to step into the water” (466) and “Careful not to touch the water” (472). The surface of the lake was shining like a “black glass” (467) and they crossed it in a small boat. The cave was enchanted with a spell, cast by Tom Riddle- young Voldemort, to cause all water-based magic to fail.

The Drink of Despair caused anyone who drank it to desperately crave water, thus laying the trap to drink the poisonous water from the goblet which was a horcrux.

In the *Harry Potter* Series, water has various uses. It is used in making potions. It is also made using the Water-Making Spell -Aguamenti- or the Aqua Eructo Charm. It is immensely useful for the wizards in the same sense in which it is essential for the humans. Water which is a part and parcel of our life is indeed a basic necessity even in the magical world of Rowling. Rowling has created an entire universe for the *Harry Potter* Series. The magical Harry Potter universe of Rowling has in it seas, oceans and lakes. The use of water apart from magical uses is the same as it’s usage in the real world.

Harry Potter had wonderful experiences with water. Water is represented in a pleasant, passive way as for the first time, it was after sailing in a water lake did he first enter the Hogwarts School of Witchcraft and Wizardry. It is also represented in an evil and treacherous angle in the Cave where Voldemort’s horcrux was hidden. The cave was cast a spell to make all kinds of water spells inactive and to tempt the visitor to drink the poisonous water. Water which gives a pleasant imagery in the first case is represented in an evil way in the second scenario.

Water is flexible and irresolute. It is reposing as well as cataclysmic. In J.K. Rowling’s *Harry Potter* Series, water is represented in a similar way. In this paper



titled, “Delineation of Water in J.K. Rowling’s *Harry Potter* Series” the representation of water in the *Harry Potter* Series is diligently traced to enthrall the reader’s mind to better understand the significance and power of water through its representation in literature.

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**Water Imagery in Asian literature**

*As climate change makes a greater impact on the lives of people, thethirdpole.net looks at how the writers of Asia have portrayed water. At the Berlin Family Lectures in September and October 2015, Amitav Ghosh, the famous Indian author, spoke on the topic of "The Great Derangement: Fiction, History, and Politics in the Age of Global Warming". Ghosh has famously written fiction and non-fiction, and his deeply researched books have won him great acclaim in both India and abroad, and in these lectures he emphasized the role of fiction when it comes to dealing with the scale of the challenge, and its interlink ages with history. Given this, it is surprising how few works, whether of fiction or non-fiction, have come out of Asia that emphasizes the centrality of water.*

**The Hungry Tide, by Amitav Ghosh**

Set in the Sundarbans – an immense labyrinth of tiny islands and mangroves in the Bay of Bengal – and a fragile ecosystem under siege – this is Ghosh's one work of fiction set directly in an area where climate change is having a massive impact. The novel brings to life one of the most dynamic ecological systems of the world and its fragile relationship with the people that live there. For hundreds of years, only the truly dispossessed and hopeless dreamers braved the tigers and crocodiles to eke a precarious existence in the salty mangroves. The settlers in this land were refugees from Bangladesh, and unrest and eviction are constant threats. Without warning, at any time, tidal floods rise and surge over the land, leaving devastation in their wake. Woven through with both history and mythology, this novel showcases the distance between arrogant, detached urban elite and the people who live in such regions.

**Don't Cry Lake Tai, by Qiu Xiaolong**

Part of the acclaimed Inspector Chen series, this book follows Chief inspector Chen Cao from the Shanghai police bureau is sent for an all-expenses-paid holiday to the lake city of Wuxi and finds himself caught in an intrigue of industrial pollution, corruption and murder. The story was inspired by the real story of the Lake Tai – one of China's most polluted water bodies in the lower Yangtze delta. The lake turned fluorescent green contaminated by waste from thousands of chemical plants that sprung up in the rice paddies along its banks. The stench of decay choked anyone who came within a mile of its shores. When a chemical company boss is murdered just before his factory is privatized and a young attractive environmentalist tries to uncover the culprits, Chen cannot but resist following the trail of political corruption to the route of the lake's demise.

**The Man with the Compound Eyes, by Wu Ming-Yi**

This work of science fiction from Taiwan is being hailed as one of the newest and best thinking on humanity dealing with natural disasters and human made ones. A Pacific Islander, Atile'i, is swept up in a tsunami freighted down by trash, and hurled onto the eastern coast of Taiwan. As the tsunami creates a trash vortex threatening the island, Atile'i and Alice Shih, an academic, find ways to somehow bond and work towards saving the beauty of the island. This is a work of travel, anthropology and

history, as Alice Albinia travels upriver, from Karachi to Tibet, from the end of the river to the mountains from whence it springs. Through the journey, Albinia manages to reveal the complex history of the river. One of the delightful by-products is this map of the songs that are sung along the length of the river.

The Narmada river is one of the most important in India, and the only river around which a parakrama – or pilgrimage by circumnavigation – is conducted. The political journalist Hartosh Singh Bal, circumnavigates the river in his own way, looking at political developments along the river, the creation of a mega dam, religious rituals, the fate of forest dwelling tribal populations and lonely feudal rulers who have nothing left except their guns and their history. The subtitle of the book is “A Brief History of India’s Geography”, and thus is focused more on the “land” than the “rivers” in question; nevertheless as the rivers of the region have shaped much of the history of the subcontinent, this is an interesting read as light history.

The region of Bengal – now divided into India state of West Bengal and Bangladesh, saw a series of books set around the Ganga and other rivers. Of these, the two most famous are “Padmanadir Majhi” (Boatmen of the Padma[Ganga]), by Manik Bandyopadhyay, published in 1936, and “Titas Ekti Nadir Nam” (Titas, the Name of a River), by Advaita Malla Burman published in 1951. Both of these have been made into movies, with the movie version of “Titas Ekti Nadir Nam”, made in 1973, voted as the best Bangladeshi film as recently as 2007.

Graphic novels may be capturing the challenges the best, with India’s first graphic novel, “River of Stories”, by Orijit Sen, being about the Narmada river, the dam being built there, and the movement against it. Published in 1994, it has been largely out of print since then. And then there is Amruta Patil’s “Adi Parva”, a telling of the Indian epic, the Mahabharata, through the voice of the personification of the river Ganga. Sarnath Banerjee, probably the best known name among graphic novelists in India, recently came out with “All Quiet on Vikaspuri”, which deals with a dystopian future where Delhi is starved of water.

In and around the world there is a firm belief that the reason for the III world war would be ‘Water’. The scarcity of water all over the world will drive the entire mankind to destroy the other group in the same planet and get the water to drink. Even the present scenario in India is not appreciable. Everywhere water is inadequate even for the essential purposes. The government either central or state is unable to meet out such a challenging demand from the public. I would say that the irrational leaders we elected through election to rule us are lacking in intelligence with the interest of the public. But they are quite intelligence in their personal benefits. So I personally feel that water has been playing a pivotal role in the lives of entire human race.

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The thirdpole.net Understanding Asian Water Crisis  
[http://julychildren.com/2013/11/sen\\_river\\_of\\_stories\\_article\\_in\\_thekindle\\_magazine](http://julychildren.com/2013/11/sen_river_of_stories_article_in_thekindle_magazine)

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**Song of the River:  
River Songs Sung by Women in the Hindustani Tradition**

*Music has always been an integral part of River Valley Civilizations. From The Mississippi: River of Song Project, which discovers the music that has flourished in the heart of the American nation, to one of the tightest cross-cultural collaborations in musical history, The Nile Project, that brings together artists from the 11 Nile countries, representing over 450 million people, to compose new songs that combine the rich diversity of one of the earliest civilisations on Earth, examples galore from all quarters.*

Close to home, little is known of the musical culture of the Indus Valley civilization. However, empirical evidences have confirmed the function of music in the community life that flourished on the basins of the Indus river. Research approves that a harp-like instrument depicted on an Indus seal and two shell objects found at Lothal in Gujarat indicate the use of stringed musical instruments in this culture. Nevertheless, if we are to stretch our memory to the celebrated Bronze sculpture of the Dancing Girl as a representative cultural artefact of the civilization or the stunning figurine of the miniature bronze sculpture of the male dancing figure, it will not be difficult to read the presence of music in these kinetic sculptures.

This paper intends to discuss discrete musical tradition that flourished at the Ganga-Yamuna Doab in the northern part of India. Through a reading of representative musical texts, it attempts to analyse cultural interpolations bearing the palimpsestictraditionality of the *Ganga-Jamuni Tehzeeb*.

The earliest mention of these texts, in accordance with the epistemology of the West, is to be located in the writings of George Abraham Grierson (1851 – 1941). He is regarded as the motivating force behind a comprehensive survey of the languages of British India, describing 364 languages and dialects, which is to be later consolidated as the Linguistic Survey of India (LSI). In an article published for *The Journal of the Royal Asiatic Society of Great Britain and Ireland* in the year of 1886, he lays out the matrix in which such compositions are to be embedded linguistically:

Before the English rulers undertook to foster the vernaculars, practically the only two of them in North-Eastern India which had acquired any considerable literary cultivation were the *Baiswari* of Audh and the *Bangali*. The latter does not concern us now, and it will suffice here to refer to the line of famous poets in that language, commencing with ChandiDasa, who lived in the fifteenth century a.d. *Baiswari*, the border dialect between *BrajBhasha* (the parent of modern Hindi) on the west, and Bihar on the east, and partaking of the peculiarities of both these languages, was admirably adapted to serve the purposes of a poet, who could be read, understood, and loved over the whole of Hindustan, and such a poet arose in the famous Tulsi Das, who wrote almost entirely in that dialect. He was followed by a host of imitators, down to the present day, and hence it follows that *Baiswari* has a literature

which, if collected together, would fill a good-sized library. At the same time, *Braj Bhasha*, the language to the west of *Baiswari*, and not falling within North-East Hindustan, developed a literature of its own, founded, while the language was almost yet a Prakrit, by Chand Bardai, who was followed, *long ointervallo*, by Sur Das and his imitators.

cultural diversity that such a collection promises to hold up. The songs may be divided into two broad categories: in the first cluster may feature songs which are performed in the ambit of *shashtriyasangeet* (classical music), wherein river is illustrated as a textual component of the song; the other part, then, will hold collection of songs from different traditions of *loksangeet* (folk music) that is sung while interacting with the river through various human activities. Hence, in the former category we may posit forms such as *Thumri*, *Dadra*, *Sawan*, *Jhoola*, and *Kajri*, and the latter would contain *Ghato*, *Dhunmuniya*, *DhobiauBirha* etc. It is important to note here though that the distinctions are porous and often intermingle among each other on account of having a common legacy. However, whether a *Kajri*, for example, is to qualify as classical music or not depends entirely on the approach of the performer. The same musical text may be performed in accordance with different music traditions and the performer chooses a style that she deems to be appropriate.

The river Ganga that flows from the west to the east of our nation has nurtured civilizations through fostering culture on its basin. As the British orientalist William Jones (1746 – 1794) would write:

How sweetly Ganga smiles, and glides  
Luxuriant o'er her broad autumnal bed!  
Her waves perpetual verdure spread,  
Whilst health and plenty deck her golden sides:

Communities would constantly engage with the river through their life activities in a cluster of spaces, thereby generating embodied memories of the river in their daily rituals on a pragmatic level. Such exchanges would cultivate aesthetics ideal that would feed in to the public imagination and generate literature where the image of the river would bear the impression of the lived experience. Let us, for instance, look at the following *Thumri* composition:

nadiyaakinaaremerogaon  
kabaaihoghanashyaama  
morepichevanakadamakichaiyaa  
lalitaasakhimeronaama  
On the bank of the river is my village  
When will you visit there, Ghanashyam?  
Behind me, in the shade of the forest Kadam tree  
Lalitasakhī is my name.

This piece, traditionally set in Raga Piloo, provides a pastoral setting for the unfolding of a tale in the woodlands of Gokul where Krishna is engrossed in his dalliances with the group of milkmaids known as Gopis. Reference to the river gives

the piece a solid ecological entity which is further ratified with the mention of the *kadam* tree, in the sweet-scented shade of which Krishna is traditionally believed to have conducted his love-play. It is in the month of monsoon that the tree is expected to offer its first yield, thereby establishing a cultural diversity linked with rivers and floodplain wetlands watered by the monsoon showers. The image of the river assumes a metaphorically loaded interpretation in the next *Thumri* which is popularly rendered in Raga Desh:

moraasaiyaabulaaweadhiraata  
nadiyaabairibhayi  
gaharinadiyaanaawapuraani  
*kevatamatawaarosunanahibaata*  
My lover calls at midnight;  
The river has become my adversary.  
The river is deep, the boat is old,  
The intoxicated boatman doesn't listen to what I say.

Set in the context of Radha's eternal love for Krishna, this composition delineates the portrayal of the *abhisarikanayika*, the heroine who is on her way to the tryst. Interestingly, the river which is to show her the way to her consort, itself evolves as an impediment that is to be defied. On another level, the unfathomable water signifies the material world that is to be negotiated with in order to be united with the real truth of existence. One is astounded to realize the ways in which such signification works at which point a habitual component of daily existence, i.e. the mundane practice of interacting with the river across the daily drudgery of everyday life, attains the status of an epiphany.

Nevertheless, river finds a major presence in the folk music of the region. Most notable among them is *BirhaGeet*, which is a generic term applied to a group of songs sung by specific members of an ethnic community. One important tradition in such legacy is that of the *DhobiauBirha*, which is sung by the members of the washer-men community. Such compositions have their own recreational value as they are sung by the men of this ethnic group while they wash clothes on the bank of the river. It helps them in warding off the boredom associated with their strenuous task. A representative specimen would be as follows:

binahikaajuniyaa,  
dharamwaankaabelaa,  
uthkebaithlanhaaraam.  
raamjisanwaarenapne  
sirwaakaamatukwaa,  
sitaajisanwaarenapanmaang.  
Here comes the morning,  
The time of performing dharma (religious duty),  
Ram has awakened from sleep.  
Ramji is putting on  
The diadem of his head,  
Sitaji adorns the parting of her hair.

Though this song operates in close proximity to a river which is well-known as a feminine spiritual symbol in Indian culture, the theme of such songs may be sacred as well as secular.

Another tradition where the image of the river is reiterated through several approaches is to be studied in *Kajri Geet*. *Kajri* is a generic term applied to a particular group of song forms performed during the rainy season. As it is the general consensus, *Kajri* is accepted to have been cultivated in Mirzapur, from where it has disseminated to other districts of Uttar Pradesh and Bihar. Among the major categories, one style is termed as *Dhunmuniya*. This is usually sung with a dance performed during the observance of the ritual of *Kajli Teej* in the monsoon by married women for the fulfilment of the mundane desires in domestic life. The following specimen describes a lady who is invited by her parents to play the *Kajri* but she expresses her helplessness as the river which she has to cross is flooded:

chithiyaapechithiyaalikhibaabaamoraabhejen,  
kajrikhelanbetiaayaanaa.  
kaisekekajrikhelanbaabaaaib  
nadiyaabarhaalpuphukaarinaa.  
acharaaiphaarbetikewatkedihai,  
nadiyaadahaawatgharaayaanaa.  
My father sends me letter after letter  
Come to play the kajri, O daughter.  
How can I come to play the kajri, O father!  
The river is menacingly overflooded.  
Let a piece of your saree  
Serve the purpose of a sail  
For the boat,  
That may bring you to me.

Such songs essentially composed in the feminine voice for a river, which exists with the persona of the female in the public imagination, engages with the cultural practice and lifestyle of the constituents of a river valley civilization. It also holds a mirror to the tradition characterized by a geospatial reality, wherein the performer could express her creativity, re-articulating her awareness of the socio-aesthetics of her milieu and, in likewise manner, generating new meanings in the process.

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**Water: A Symbolism in Richard Wright's *Uncle Tom's Children***

*Richard Wright authored so many books, and Uncle Tom's Children is a book that has collection of short stories. The prominent writer of African American Literature has penned such a beautiful book with the incidents he faced, witnessed and was told. In Richard Wright's Uncle Tom's Children every protagonist takes one step further along a progression toward greater strength that is nothing new. Among patterns critics have dealt with, Campbell Tatham in "Vision and Value in Uncle Tom's Children" sees a progression from "relative passivity to authentic engagement" (14) paralleled by a broadening area of responsibility on the part of the main character, as he progresses from a boy to a community leader, from a victim to a victor, riding on a rising tide of militancy. In addition to that Tatham opines that the book dramatizes a movement from the world of fantasy which in fact encourages and sustains paralysis (e.g. Big Boy) to the concrete commitment of the Black woman who is willing and able to abandon the cultural and religious bulwark of all fantasies in order to embody authentic values—which alone can provide personal integrity. Tatham further explores a pattern of increasing freedom on the part of the protagonist to choose to refuse racism, tracing the movement from Big Boy's paralyzed inaction to Sue's self-motivated "total act".*

Dan McCall in *The Example of Richard Wright* discusses a progressive movement, if the protagonist's action is to be successful, from an individual effort to group rebellion. Russell Carl Brignano in *Richard Wright and James R. Giles in "Richard Wright's Successful Failure"* make more specific this claim, focusing on the increasing influence of Marxist thought on the interpretation of characters' actions. Although the stories are most easily read as a comment on racism, says Brignano, a Marxist reading most effectively illuminates the hope and personal fulfillment Sue finds through the Communist Party. Giles outlines his brief view of the progression thus: Nearly as striking stylistically, however, as the progression motif is thematically, is Wright's nearly overwhelming use of water in the book. And although it has been emphatically stated that "obviously . . . Uncle Tom's Children in its final form cannot be dismissed as a collection of unrelated stories" (Giles 266), critics have largely overlooked this stylistic unifying device. For instance, in the first story we have a thirsty boy, a pond, and rain. Every character in this short story if not dripping, or else conspicuously dry, the characters related to water—either their struggle with it or their thirst for it, or their acceptance of it—shape our perceptions of them and the progressions previously outlined. Tellingly Wright prefaces *Uncle Tom's Children* with an essay, "The Ethics of Living Jim Crow," a record of his experiences as a black child, adolescent, and man in a white-controlled world. He presents anecdotes of his past as he learned to cope, to play the intricate, dangerous game known as Jim Crow. One of these incidents briefly concerns us here. Wright, then a delivery boy, walking his bicycle along a hot, dusty road, is approached by a car full of young Whites who offer him a ride on their running board and then a drink from a flask they are passing. Wright, obeying all his recently learned precepts of Jim



Crow, laughs and replies, “Oh, no,” for which the Whites smash him between the eyes and tell him he’s lucky they didn’t kill him for not saying “sir” (9). The point of this anecdote, admittedly, is not the offer of a drink, but his manner of refusal. Nevertheless, it commands our attention because this drink sets a tone for the entire book as something Whites

“Big Boy Leaves Home” tells the story of a black teenager and his friends who have an unfortunate encounter with some whites. There is Big Boy the youth who runs, then Mann the adult who runs, then Silas who meets a heroic but lonely death, then Taylor the minister who will not openly endorse Marxism but acts out its implications, and finally there is Sue who dies a martyred convert to Communism and thus triumphs over all the forces which have limited the characters in the first four stories. Big Boy and his friends Lester, Buck and Bobo are swimming on white property when a white woman surprises them. She begins to call for help, and her fiancé, an army officer, begins shooting with his rifle, killing Lester and Buck. Big Boy grabs the rifle and shoots the man, and then he and Bobo run. Big Boy and his family plan for him to escape. He will hide out all night in a kiln on a hillside and catch a ride with a black truck driver to Chicago in the morning. However, while hiding in the kiln, Big Boy witnesses a mob tarring, feathering and burning alive his friend Bobo, who was coming to join him. Big Boy must kill a dog that sniffs him out and passes the rest of the night crouched in shock and fear. He then meets with the truck driver in the morning and escapes, the sole survivor of the four friends.

The second story is set in a flood. “Down by the Riverside” takes place during a major flood. Its main character, a farmer named Mann, must get his family to safety in the hills, but he does not have a boat. In addition, his wife, Lulu, has been in labor for several days but cannot deliver the baby. Mann must get her to a hospital. He has sent his cousin Bob to sell a donkey and use the money to buy a boat, but Bob returns with only fifteen dollars from the donkey and a stolen boat. Mann must take the boat through town to the hospital, even though Bob advises against this, since the boat is very recognizable. Rowing his family, including Lulu, Peewee, his son and Grannie, Lulu’s mother, in this white boat, Mann calls for help at the first house he reaches. This house is the home of the boat’s white owner, Heartfield, who immediately begins shooting. Mann, who has brought his gun, returns fire and kills the man, while the man’s family witnesses the act from the windows of the house.

Mann rows on to the hospital but is too late; Lulu and the undelivered baby have died. Soldiers take away Grannie and Peewee to safety in the hills, and Mann is conscripted to work on the failing levee. However, the levee breaks, and Mann must return to the hospital, where he heroically smashes a hole in the ceiling, allowing the hospital to be evacuated. Mann and another black man, Brinkley, are told to rescue a family at the edge of town, who turn out to be the Heartfields. Inside the house, the boy recognizes Mann, who raises an ax to kill the child, but he is stopped when the house shifts in the rising floodwaters. Mann takes the boy, the boy’s sister and his mother to dry land. There, Mann cannot find his family, and the white boy identifies Mann as the killer of his father. Soldiers lead Mann towards their camp. Thinking himself doomed, Mann runs, and the soldiers shoot him dead by the river’s edge.

The third short story revolves around thirst in a dry, dusty setting. “Long Black Song” takes place on a solitary farm, where a young black woman, Sarah, waits for her husband, Silas, to return from selling his crop. She also has to take care of her baby, Ruth. Sarah has fantasies about another man, Tom, and is unsure if she loves Silas. A white salesman shows up as the sun goes down and tries to sell her a record player. They make conversation, and as she gets him some water, he attempts to seduce her. Initially protesting, she leads him to the bedroom, and they have sex. He leaves the record player with her and says he will try to return in the morning and convince her husband to buy it.

Silas returns, sees the record player and suspects Sarah has been unfaithful. He drives her from the house in a rage, whipping her as she goes. Silas hates white people and has worked ten years to own his farm free and clear. He is livid that Sarah has slept with a white man, and when the white salesman returns in the morning, he first whips and then shoots him. As Silas protests that he does not want to die, but must because he can never be free in a white man’s world, Sarah takes Ruth and runs into the hills, where she watches Silas has a gunfight with the white mob that comes to get him. He dies when they burn the house down around him, but he does not make a sound as it collapses on him.

The fourth story features a thirsty man and a figurative baptism. “Fire and Cloud” follows a preacher, Taylor, as he tries to save his people from a wave of starvation. Denied food aid by the white authorities, Taylor must return empty-handed to his church. There he finds a tricky problem. He has been talking about marching in a demonstration with communists, and they have come to visit him in one room. In another room, the mayor and the police chief have arrived to talk to him. Taylor has a history with the mayor, who has done him favors in exchange for his securing peace and order among the black community. However, if the mayor finds out about the communists, Taylor will be in trouble. First Taylor talks to the communists, who try to convince him to further commit to marching. Taylor gives them only vague answers. He then talks to the mayor and the sheriff, who try to convince him not to march. Again, Taylor is vague on what he will do. He successfully gets both groups out of the church without their paths crossing. Then he talks to his deacons. One among them, Deacon Smith, has been plotting to depose Taylor and take over the church.

A car pulls up, and Taylor leaves the deacons to see who is in the car. Whites beat him and throw him in the back, taking him out to the woods. There, they whip him and make him recite the Lord’s Prayer, in a move designed to keep him from marching. Taylor must walk back through a white neighborhood, where a policeman stops him but does not arrest him. Once home, Taylor realizes that this beating directly connects him to the suffering of his people, and he tells his son that the march must go on. Seeing that many in his congregation have also been beaten over the night, Taylor leads them in the march through town. He realizes that together, the pain of his being whipped and the strength of the assembled marchers, black and white people in one crowd are a sign from God. The whipping is fire, and the crowd is the cloud of the fire and the cloud God used to lead the Hebrews to the Promised Land.

In the final story it is, again, raining as the heroine crosses a creek. "Bright and Morning Star" concerns an old woman, Sue, whose sons are communist party organizers. One son, Sug, has already been imprisoned for this and does not appear in the story. Sue waits for the other son, Johnny-Boy, to arrive home when the story begins. Though she is no longer a Christian, believing instead in a communist vision of the human struggle, Sue finds herself singing an old hymn as she waits. A white fellow communist, Reva, the daughter of a major organizer, Lem, stops by to tell Sue that the sheriff has discovered plans for a meeting at Lem's and that the comrades must be told or they will be caught. Someone in the group has become an informer. Reva departs, and Johnny-Boy comes home. Sue feeds him dinner, and they discuss her mistrust of white fellow-communists. Then, she sends him out to tell the comrades not to go to Lem's for the meeting.

The sheriff shows up at Sue's looking for Johnny-Boy. The sheriff threatens Johnny-Boy, saying that if she does not get him to talk; she had best bring a sheet to get his body. Sue speaks defiantly to the sheriff, who slaps her around but starts to leave. Then Sue shouts after him from the door, and he returns, this time beating her badly. In her weakened state, she reveals the comrades' names to Booker, a white communist who is actually the sheriff's informer. Sue realizes that she is the only one left who can save the comrades, and she dedicates herself completely to this task. Remembering the sheriff's words, she takes a white sheet and wraps a gun in it. She goes through the woods until she finds the sheriff, who has caught Johnny-Boy. The sheriff tortures Johnny-Boy before her eyes, but she does not relent or try to get Johnny-Boy to give up. Then Booker shows up, and she shoots him through the sheet. The sheriff's men shoot first Johnny-Boy and then Sue dead. As she lies on the ground, she realizes she has fulfilled her purpose in life

Life is full of ups and downs. One cannot simply die for a single suffering in the life. At the same time, life is not complete in all sense with a moment of happiness. The moments of sufferings and happiness are like an ocean. If one positive occasion is over there may be a difficulty waiting for us. Our life is a mixture of sorrows and sweet timings. So live the life with special talents of treating the extreme feelings almost similar. "If winter comes can spring be far behind" Percy Bysshe Shelley Ode to West Wind.

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**Portrayal of Fishermen Community  
with reference to Thakazhi Sivasankara Pillai's *Chemmeen***

*Chemmeen is a Malayalam novel by Thakazhi Sivasankara Pillai in 1956. Chemmeen has been set in a village of fishermen community in South Kerala. Chemmeen couples the lives and dreams of ordinary people with their aspirations and superstitions. The story of Chemmeen depicts the traditions, age old beliefs, and the miseries of fishing community. At the same time, the novel directs the greediness of a man which led to a disastrous end. Myth among the fishermen community is the major theme of the novel. The novel acquires the quality of a fable in which life in the fishermen community is depicted with great emotional impact. The customs, taboos, beliefs, rituals and the day-to-day business of living through the pain of existence are the thematic elements of the novel. In the present paper, I would like to focus on the existing myths and living style of fishermen community with reference to Thakazhi's Chemmeen, a Malayalam novel.*

The world acclaimed Malayalam novel, *Chemmeen* is authored by Thakazhi Sivasankara Pillai, a famous Malayali novelist and short story writer whose works focus on the oppressed classes. The novel was published in 1956 in Malayalam and translated into many languages through which it has won international acclaim. *Chemmeen* is Pillai's best novel which brings out the aspirations, struggle and misery in the lives of the fisherman of Kerala. The tragedy of the poor fisherman has been portrayed on the epical scale. The aim of this critical study is to study this great novel from different angles. It was translated into English in 1962 by Narayana Menon at first. Later Anita Nair also translated this novel into English with the original title *Chemmeen*.

Thakazhi acclaimed international reputation for narrating this novel. He won the Kendra Sahitya Academy Award in 1958 and the Jnanpith Award in 1984 for his unique narrative style. *Chemmeen* is a masterpiece and a mesmerizing seaside story. *Chemmeen* is a realistic fictional tragedy which portrays the lifestyle of fishermen folk in Kerala. Thakazhi brings out the simple story in its brief detailing, but manages to enthrall readers all over the world. . The aim of this paper is to study this great novel from different angles. *Chemmeen* has so much to recommend to the readers. *Chemmeen* is a story of expectation and unpromising love of Karuthamma, a voracious Hindu fisherman's daughter and Pareekutty, a Muslim fish merchant. The story of the novel revolves around the fate of two lovers and the myth of fishermen community.

Chembankunju's only plan in life is to own a boat and a net. Atlast he succeeds in buying both with the help of Pareekutty, a young Muslim merchant, on circumstance that the fish hauled by the boat will be sold to him. Chembankunju's beautiful

daughter Karuthamma and Pareekutty love each other. Karuthamma's mother, Chakki, knows about it and reminds her daughter about the life they lead within the boundaries of strict social tradition.

My daughter isn't a little girl anymore. You are a fisherwoman now. Chakki carried on, ---in this vast sea, there is much to fear, my daughter, my magale. All of which decides whether a man who goes out to sea will return. And the only thing we can do as women is keep them secure with true minds and bodies. Or else, they and their boats will be gulped up by the undertow. The life of the man who goes out to sea rests in the hands of his woman on the shore. (8)

Like all other mothers Chakki also instructs her daughter several times about the strict social traditions and cultural restrictions existing in fishermen community. Because she herself was born and brought up in the same community. Chakki was a fisherwoman born and bred on the seaside. And an inheritor of a long tradition of sea lore. (7)

To pursue her mother's words, Karuthamma forfeits her love for Pareekutty and marries Palani, an orphan discovered by Chembankunju in the way of one of his fishing expeditions. Following the marriage, Karuthamma goes with her husband to his village, despite her mother's unexpected illness and her father's repeated requests to stay. In his anger, Chembankunju disowns her. On acquiring a boat and a net and consequently adding one more, Chembankunju becomes more greedy and heartless. With his deceitfulness, he drives Pareekutty to bankruptcy. After the death of his wife, Chembankunju marries Pappikunju, the widow of the man from whom he had purchased his first boat. Panchami, Chembankunju's younger daughter, leaves home to fasten together Karuthama, on arrival of her step mother. In the meantime, Karuthamma has endeavoured to be a good wife and mother. But dishonor about her old love for Pareekutty spreads in the village. Palani's friends ostracize him and refuse to take him fishing with them.

Thakazhi creates a myth of Kadalamma the terrible sea goddess, who directs the fishermen community in their cultural boundaries. Here, in the below mentioned lines, Chakki says about the anger and the invisible valor of the sea goddess.

Do you know why the sea cries at times? The sea knows that if the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. There is gold in the sea, my daughter, gold! (9) Chastity, the virtue of women must be followed by every fishing folk woman. In Chakki's words, "Virtue is the most important thing, my daughter. Purity of the body and mind! A fisherman's wealth is his fisherwoman's virtue" (9).

K.M George comments, "It (Chemmeen) raises a fundamental question. What is chastity: does it mean faithfulness to the husband or the lover? A woman in our society is to suppress her emotions and feelings and live an artificial life" (14-15)

There were no waves. The sea was calm. But the sea grew darker and denser and was acquiring a frightening dimension. If one looked carefully into the water to gauge the

flow of the current, the direction of the shore could be found based on that. (234-235). Palani had never seen such terrible waves in the sea shore. The waves rolls and gathers around him in a circle. Palani understands the anger of Kadalamma where he hears some loud shouts from the sea goddess. As Thakazhi used the sea goddess Kadalamma as a mythological symbol, who terrifies or threatens symbolically to devour the fishermen, if female chastity is not ensured at home, posing the threat of physical and psychic annihilation.

Roars resounded. The sea roared furiously at that wretched fisherman. The whirlwind tuned that roar up. The thunder beat a rhythm. What diabolic dance was this? He was a mere mortal. Did the sea mother have to unleash such forces to vanquish him? How easily she could drag him to her depths! (236)

By a blow of fate, Karuthamma and Pareekutty meet one night and their old love is stimulated ... Palani, at sea alone and baiting a large shark, is trapped in a massive whirlpool and is swallowed by the sea. Next morning, Karuthamma and Pareekutty, are also found dead hand in hand, washed ashore. At a distance lies down the washed-up corpses of Palani the baited shark.

*Chemmeen*, an acclaimed novel portrays the conflict of traditionalism versus modernism. It is our view that through this novel the author favours traditionalism over modernism. Furthermore the novel serves as an imperative instrument for moralizing traditionalism. The novel cites of the traditions of the fishing village. It emphasizes the fact that peace and a certain harmony status quo is maintained as long as the traditions and customs are adhered to. There's chaos and disharmony when these traditional laws and customs are breached and overstepped.

The novel confirms this by portraying the disaster of characters who have transgressed. Karuthamma, who ultimately succumbs to temptation and love, loses her husband Palani who is at sea, at the equivalent moment as she conjoins with her lover. The truth that the author has not portrayed the major characters that stand for change and rationality traditionalism as winners but as losers and victims of a tragedy authenticates our argument that the author is advocating traditionalism by giving an account of consequences suffered by those who refused to conform. Subba Rao rightly observes, "In plain terms *Chemmeen* deals with essential emotions and with its effect upon individuals for the breaking of traditions, customs and taboos" (169).

To sum it up, it is clear that, in writing this novel, Thakazhi created and answered many questions of existing traditions and beliefs of fishermen community. Invariably he raised the relevance of age-old traditions which sometimes may take the toll of common men's lives. *Chemmeen* depicts the human philosophy, beliefs, culture of fishermen from a wider perspective. Author also succeeded in awakening the sympathy towards suffering people, especially down-trodden communities.

Finally Thakazhi's *Chemmeen* reveals that common man and his living style took utmost prominence in his works. The suffering of Chemban, Chakki, Karuthamma and Pareekutty appear to be a division of the everyday life of these villagers on the ocean shoreline. Very few characters are aware of the worthlessness and

purposelessness of outdated behaviour and philosophy. Thus the novel is a creative understanding of the disintegration of traditions, communal and sacred philosophy in a obstructed society. Culture and superstitious believes have a critical role in framing the analysis point of the community.

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**The Journey of Rain's Life from the Womb of the Sea to the Sky:  
A Critique of Khalil Gibran's *Song of the Rain***

*Khalil Gibran (1883-1931) was a Lebanese-American artist, poet, and writer. He was born on 6 January 1883, to the Maronite family of Gibran in Bsharri, a mountainous area in Northern Lebanon. The family immigrated to USA, and settled in Boston. Gibran's curiosity led him to the cultural side of Boston, which exposed him to the rich world of the theatre, opera, and art galleries. His poetry is notable for its use of formal language as well as insights on topics of life using spiritual terms. We all know that rain is good for our planet; it gives us fresh water to drink, helps farmers grow crops, keeps everything green and lush and is fun to run around in. Literature is one of the fields of art with a rich mix of symbols. Through history, different authors have been using symbols in their literary works. Poets, for instance, usually have a primary meaning in their works. It could be anything from personal experiences to other things affecting humanity. Symbolism helps them bring out a secondary meaning to what they want to express. This paper is about the poem "Song of the rain", by Khalil Gibran who has presented us a piece of aesthetic beauty. He subtly points out the very mystical aspect of nature. Rain, a common phenomenon is catered in the most beautiful way. 'Song of the rain' is a eulogy of rain and its unseen aspects. The poem speaks in the first person i.e. the rain in personified form speaks. The poem is written in the first person, and rain itself is the speaker.*

Rain is a divine gift of God and it proves very blessed for the dry and needy earth. One of the most divine manifestations of nature, it spreads joy and freshness all around. It beautifies, adorns and revives fields, trees, flowers and spreads life everywhere. Its droplets are like shimmering pearls and jewels from God's crown. It gives joy in all forms, the thunder announces its arrival and the rainbow signifies its departure. Rain cements the relationship of love between the fields and the clouds. It takes birth from the depth of the sea, forms clouds and its cycle completes the full circle when it descends down in a million little ways. The arrival of the rain is like a welcome song, beating softly on the windows. All in all, rain has a multidimensional personality. It is born out of sighs, spreads laughter and descends like tears. It ties the earth and heaven in a spiritual bond, like a God, granting all wishes. The poet conveys a message through this poem that the occurrence is a marvel of nature and a boon to the earth and mankind. Singing about its origin the rain describes what it does how it rejuvenates the earth and infuses everybody around with joy.

Literature is one of the fields of art with a rich mix of symbols. Through history, different authors have been using symbols in their literary works. The main aim for using symbols that is apparent in many works of literature is for writers to attract the attention of those who enjoy reading their works. Poets, for instance, usually have a primary meaning in their works. It could be anything from personal experiences to other things affecting humanity. Symbolism helps them bring out a secondary meaning to what they want to express.



Using symbols can however be challenging both to the writer and the reader. But there are some that are quite obvious and one can see them from a distance. Water is one of the symbols used a lot in literature. It can appear in many forms, but it is still water. Authors often use words such as waterfalls, lakes, rivers, streams or rain. And that is why understanding water as a symbol in literature takes many different forms. In life, water comes as a very vital requirement. Often, people refer to water as life or a source of life. It is associated with life and growth regarding birth and rebirth.

We all know that rain is good for our planet; it gives us fresh water to drink, helps farmers grow crops, keeps everything green and lush and is fun to run around in. Clouds are made up of tiny water droplets; and when these droplets grow they eventually become too heavy to stay suspended in the sky, and fall to the ground as rain. Rain is actually part of a bigger part of the weather called precipitation, which means any form of water that falls to the earth like rain, snow, drizzle, hail and sleet. Once the rain has fallen, a lot of it goes into oceans, rivers, lakes and streams that will all eventually lead to our oceans. Snow and ice stay on the surface of the earth, like glaciers and other types of ice. Some rain seeps into the ground too. Warm air can hold more moisture than cool air, so when the warmer air is cooled and the moisture condenses, it often rains more heavily.

This paper is about the poem “Song of the rain”, by Khalil Gibran who has presented us a piece of aesthetic beauty. He subtly points out the very mystical aspect of nature. Rain, a common phenomenon is catered in the most beautiful way. ‘Song of the rain’ is a eulogy of rain and its unseen aspects. The poem speaks in the first person i.e. the rain in personified form speaks. The poem is written in the first person, and rain itself is the speaker.

Rain is a divine gift of God and it proves very blessed for the dry and needy earth. One of the most divine manifestations of nature, it spreads joy and freshness all around. It beautifies, adorns and revives fields, trees, flowers and spreads life everywhere. Its droplets are like shimmering pearls and jewels from God’s crown. It gives joy in all forms, the thunder announces its arrival and the rainbow signifies its departure. Rain cements the relationship of love between the fields and the clouds. It takes birth from the depth of the sea, forms clouds and its cycle completes the full circle when it descends down in a million little ways. The arrival of the rain is like a welcome song, beating softly on the windows. All in all, rain has a multidimensional personality. It is born out of sighs, spreads laughter and descends like tears. It ties the earth and heaven in a spiritual bond, like a God, granting all wishes. This poem is a beautiful creation of personification of rain.

In the first stanza the rain says it falls from heaven in the form of silver threads thrown down on earth to adorn fields and valleys. In the second stanza the rain compares itself to the plucked pearls of Ishtar’s crown to be decorated the gardens on earth. In the third stanza the rain says when it passes through hills screaming, they laugh. When it falls on flowers, they dance in joy. All things on earth are happy with its arrival. In the fourth stanza the rain compares itself to a messenger between the lover cloud and the beloved earth. It is the only way of communication between them. When it falls, the cloud’s pain is relieved, and the earth’s thirst is slaked. In the fifth stanza, the rain says its arrival is heralded by thunder. The rainbow announces its

departure. The rain also compares its life to an earthly life that is born on the earth, but after death it raises heavenward guided by the angel of death. In the sixth stanza, the rain explains how it is born. It rises from the sea in the vaporous form, and is transported heavenward by breeze. From the sky, it always waits and watches to fall back on earth according to the needs of fields. When, after a long time it falls, it hugs flowers and trees in a million ways, expressing its love for them. In the eighth stanza, the rain says its droplets trickle down the window panes softly, and every being welcomes its arrival. It feels for common people it might be a seasonal phenomenon, but for sensitive people it is a messenger of pure love from heaven. In the ninth stanza it says it is the sorrow of the sea; laughter of the fields, and tears of the sky. In the last stanza the rain says it is a form of pure, unconditional love. It is like the sigh from a sea of deep emotions; laughter from the colorful field of the spirit; tears from the endless world of memories.

The poem in its core reflects ethereal aspects of nature. We are amazed when the very ordinary occurrence of rain, thunder and rainbow is presented in an artistic way. We are thrilled to imagine that apparently cacophony of the rain can be realized as delicate and sensitive song. The cycle of rain thus is marvelously expounded by Gibran as a perfect chronicle of natural events. The life of the rain is similar to earthly life. It begins 'at the feet of mad elements' and ends under the uplifted wings of death. The poet conveys a message through this poem that the occurrence is a marvel of nature and a boon to the earth and mankind. Singing about its origin the rain describes what it does how it rejuvenates the earth and infuses everybody around with joy.

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**Procuring the Rain: A Feminist Reading of *Paithrukam* and *Vaishali***

*The Cinema is one of those widely acknowledged art forms that have not yet faced the insomnia of extinction. The Malayalam cinema that began its sojourn with Vigathakumaran (1928), has always tried to enable its audience to relate themselves with their social existence- the set cultural norms, values and codes of conduct that were prevalent and acclaimed as ideal in the society on each time period. By making the movie appealing to the common man, every movie maker intentionally ensures its viewership and success.*

The Malayalam film industry has always taken efforts to create films that are in tune with the thoughts and ideologies of its viewers thereby making them feel contented. Ever since its onset it has strived to create movies that thematically depict the social realities in Kerala, especially by portraying stereotypical women characters that the Malayali viewers feel acceptable and natural. With the evolution of the Malayalam cinema one notices the contrast in the presentation of the male and the female. Though they have purposely hidden the real sufferings and life situations of women by bringing on screen female characters who ‘understands’ her limitations, but still finds happiness in remaining within the limits, prescribed by an otherwise patriarchal society; these movies did present “to some extent the contours of the ‘feminine’ in Kerala society”(15). The female in the cinema till lately realizes and accepts her subaltern status. The society has taught her how she should live and find happiness in her status as women. She has been trained to observe herself through the eyes of a patriarchal society that ironically suppresses her personal self. Meena Pilla remarks further:

Most of the women we see in these movies are women who have consented to their subordination, who have not only internalized patriarchal ideology but have become so steeped in it as to happily indoctrinate their children with the very values that have perpetuated their subordination...The representation of woman as object, as a set of functions and roles, as a body, as the passive object of the desire of the other- reaches the acme of its complexity, complicity and popularity in many of these films.(10-11)

In the world map, if we attempt to give a coloured representation of various countries and continents, India can be looked upon as a vibrant land of variegated hues, and myriad shades. It is a land of rich cultural heritage, a land built on the strong basement of legends, myths, traditions, customs and cultural practices. Of all the states, Kerala has stood foremost in terms of literacy, social and economic growth. This has misguided many to think that Malayali women are comparatively privileged owing to the high literacy rate of the women in Kerala. This of course remains a myth. Whatever be the so called honours commended as being enjoyed by the women of Kerala she is a victim of abuses of all sorts like domestic violence, insecure existence, and unequal working status. She is someone who is forced to live within the standards of a society’s constructed cultural framework. She is still someone whose body is looked upon as impure at times.

This paper is an attempt to critically analyse the major female characters in the movies *Vaishali* and *Paithrukam* from a feminist perspective. In both the movies, the rain plays an important role. The land that is drought stricken and barren, on its way to destruction, and into being a wasteland, looks forward with desperation for a shower that can quench its thirst. Rain is symbolic of renewal and rebirth. Rain at the same time can also be equated metaphorically to denote unending misery. Literature and the Cinema have celebrated the rain simply for its versatility. The Cinema has always used the rain in its backdrop to intensify the impact of the scenes of relevance in the movie. This has always helped the movie maker to widen its visual effect which in turn reinforces the context, leaving a lasting impact in the mind of the audience. Both the movies selected for the study present the imminent necessity of the rain in varying degrees. However, they differ in the ways chosen for achieving this aim. Mythological records highlight instances of how rain has been procured by various rituals and practices. In these movies on a greater or lesser degree, women attribute to the attainment of rain. Hence, they are the tools deployed to attain the revitalizing shower. The paper focuses on the momentary heightened importance that the patriarchal society attributes to women for acquiring the rain. The movies chosen for discussion highlight this utilitarian attitude of an otherwise patrifocal society.

*Paithrukam* (1993) directed by Jayaraj and penned by Kaloor Dennis, is a movie that depicts the tug of war between tradition and modernity. The story revolves around the life of a vedic scholar Devadathan Chemmathiripadu, presented by Dr Narendra Prasad, who on the successful accomplishment of Somayaga earned the reputed title Somayajippadu. His family consists of his wife, elder son Somadathan, a journalist, and younger son Chitrabhanu, a temple priest. The movie at the very beginning throws light on the wide acceptance of Chemmathiripadu amongst the natives of the village who respects him and considers him as an extremely pious human being. Chitrabhanu, enacted by Jayaram, listens with pride at the astonishment expressed by the people, inside the temple, on the appearance of the Brahminic kite circling in the sky while his father reached the conclusion of the Somayaga. This is believed to be an indication of the contentment of the supreme power. He believes in his father's dedication in performing sacred rituals. On the other side is Somadathan who is a revolutionary who stands with that minority who questions the significance of the age old mantras and rituals. He asserts them to be mere superstitious and points his fingers on the belief and trust placed by devotees on God, and the priests, who attempt to build the bridge that helps man to connect himself with God.

The paper intends to draw the attention of the readers to the wife of Chemmathiripadu. Nandita Bose performs the role of the 'antharjanam' in the movie. Her presence can be noted from the very beginning to the end of the story. Addressed as 'thampuratti' at times by the maids of the house, and as 'amma' by her sons, ironically the script writer has forgotten, or rather deliberately neglected to give her a name. At the beginning of the movie when a group of foreigners comes over to have an interview with Chemmathiripadu on their doubts relating Somayagam and Athiratham, she is presented as listening to their conversation from behind the main entrance. When they try to take her photographs, to which she shyly responds, Chemmathiripadu forbades them from doing so, by remarking that it's not necessary and that she rarely comes out of the illam, the traditional term denoting the house of a Brahmin. The history of Kerala teaches us how even in the early 90s when women

started stepping outdoors, participating in revolutionary movements, often to make up their living, the 'antharjanams' or the women of the Brahmin community remained indoors observing the codes of conduct prescribed by the Brahmin community. All throughout the movie one notices how she works for the family, serves food, patiently waiting for the men to eat to their fill first, battling against her hunger. Even her tears are suppressed within herself. As she wails over the loss of her younger son who commits suicide, she performs the prescribed rituals all alone and cries off her pain silently.

The movie reaches its conclusion with the need of the religious villagers for the performance of an Athiratram by Somayajippadu. Athiratram, the five thousand year old ritual, it is believed, can bring rains. To save their village from drought and famine they find none other than Chemmathiripadu apt to conduct the yaga. The director sums up the movie with a beautiful song, in the duration of which he presents on screen the preparations and the performance of the yaga, which the priest conducts all throughout, with his wife. Suddenly, the woman who is intervened to come to the forefront becomes inevitable for the yaga.

For the successful accomplishment of an Athiratram, the presence of the Namboothiri priest's wife is considered an unavoidable presence. Thus; it becomes a union of knowledge and energy which is essential for the ritual to be complete. The Namboothiri priest who performs the Athiratram is referred to as the 'yajamanan' who will be assisted throughout by his wife, the 'yajamana pathni.' After the completion of the twelve day ritual, the former will thereafter be conferred the title of 'Akkithiri,' and the latter, 'Pathanadi' respectively. They are supposed to preserve the fire from the altar in their homes to light the funeral pyre of whosoever dies first. A widower is considered uneligible to perform the Athiratram. This thousands of year old ritual, thus heightens the position of woman as Shakti. She is the counterpart whose presence triggers positive vibes in the priest who can thus succeed in effectively applying the knowledge he has earned by the blessings of his gurus. However the society, shaped by patriarchy, gender bias and casteism marginalized the women as the subaltern.

As they get back after putting the temporary yagasala to fire they hear Somadathan and his group of atheists questioning the success of the ritual. He proclaims the foolishness of the natives who spent a huge amount of money for the ritual and sarcastically interrogates the absence of the rain. But the director emotionally rouses his viewers by deciding to spray the first drops of water on the face of Somadathan himself, who is appalled at the sight of the sky blackened with innumerable clouds and the sudden outpour of rain. Realizing his mistakes, Somadathan returns his home he had abandoned long back, to fall at his father's feet seeking forgiveness for his flaws. On seeing his mother, he enquires about his father and does not consider himself answerable to her. Thus the role played by the woman in procuring the rain that sowed the seeds of belief in the radical son is deliberately ignored. In 'her' absence the Chemmathiripadu could never become an Akkithiri. However, Chemmathiripadu does not wait to hear from his son and ends his life in a grievous self immolation scene.

The movie was a big success and bagged several prestigious awards as well. It was a visual treat to the Malayali audience who were extremely satisfied by the tasks ascertained to each character. Yet the movie fails to confer the deserving importance to the wife of the Brahmin priest. But this did not prevent the movie from being a box office hit as the society of Kerala primarily shaped by men neglected the importance of women. Thus, whatever importance was depicted as being conferred upon the 'antharjanam' was more than enough. Her presence is taken for granted and there is no scene in the movie wherein the director thought to stress how incomplete Chemmathiripadu is without his wife. She is needed to please the rain Gods. Without her they wouldn't be pleased either, but all credits go to the priest alone.

VT Bhattathirippadu in his autobiography *Kanneerum Kinavum* stresses on the plight of women in Namboothiri households. He sarcastically comments on the duties assigned by the then Brahminic society for a man and woman. While the former would eat, sleep and impregnate women; the latter would clean, cook and procreate. The life of a woman from puberty to womanhood is a terrible existence; she is like a bird with broken wings, records Devaki Nilayamgode in *Antharjanam- Memoirs of a Namboodiri Woman*. Lalithambika Antharjanam has written on how every woman in her family wept when she menstruated first. Seeing them all crying, she too couldn't help but weep. Another curse of the community was the patriarchal construct of 'sambandham.' Only the elder son of a Brahmin family could marry. The rest were allowed to have relations with non- Brahmin women secretly. As a result the young Brahmin girls were married off to the elder member of a family who could marry any number of times. Thus at times the prospective bridegrooms were older than their fathers. However the revolutionary wave in Kerala brought a lot of change in these systems. But despite the reform movements. Are women reaping its benefits to the possiblest extent? is a question difficult to answer. As Meena Pillai observes she is a beneficiary of the 'liberal patriarchal pseudo-feminism' (5) of Kerala that offers only an illusionary picture of total emancipation.

When Bharathan directed and edited the movie *Vaishali*, he successfully portrayed the heroine of the movie as its central character. *Vaishali* is an adaptation of a story told by Vedavyasa to the King Yudhishthira in the epic Mahabharata. Scripted by M.T.Vasudevan Nair, the story revolves around *Vaishali*, the daughter of Malini, a 'devadasi' of Champapuri, the royal capital of Angarajya. The veteran director and script writer highlights the exploitative mindset of the male centered society who slyly 'use' women and easily ignores them. In the epic the focus is chiefly on Rishyasinga, the young saint, son of sage Vibhandaka, who was raised away from the presence of any other human being other than his father.. He has seen only his father and lives in the hermitage learning the Vedas and mantras from his father. He has gained a vast knowledge of the Vedas and possessed great yogic powers.

When the story is retold by the creators of the movie, the emphasis has been thrown on the hardly sixteen year old beautiful girl Vaishali, who is missioned to lure the young saint to Angarajya. Only Rishyasinga could save the kingdom from the curse of a Brahmin. It has not rained for twelve years and the land has been suffering from severe drought owing to the scarcity of water. The movie opens with a scene of scorching heat and dryness, vultures preying on dead animals and fighting with one another for its flesh. Madhu Ambat's mesmerizing cinematography captures the

dreadful existence of the people anxiously awaiting a downpour of rain. The helplessness of the King Lomapada who calls upon the curse of the entire kingdom on him, is brilliantly portrayed on screen by the actor Babu Antony. He seeks the advice of the Rajaguru who directs the king to send a beautiful courtesan for the task. He comments on the capability of a woman who can win over where physical force and weapons have proved unsuccessful. In order to cast away the doubts of the King regarding this suggestion, he cites the examples of Viswamitra – Menaka, and Vibhandaka himself who fell for Urvashi. The Rajaguru wickedly insists the King to send Vaishali, to accomplish the deed, with the hidden intention of separating his son who has fallen in love with her.

But Malini, the mother of Vaishali, scared of the severity of the curse of saints, initially refuses to obey the King's command. Moreover she does not want her innocent daughter to be looked upon as another 'devadasi' of Champapuri. However, Malini, who once loved the King, feels sad on seeing the helplessness of the King and gives her consent on this. But at the moment she reveals the long hidden truth that Vaishali is none other than the King's own daughter. The emotionally roused King, on screen, accepts her need to proclaim Vaishali as his own daughter on their successful return. The promise of the King that he will make Vaishali the legitimate wife of Rishyasringa pleases Malini. Here, one can notice how the power system works on the mind of the oppressed. The thought that rather than making her daughter perform the role of a mere seductress, the fact of being the lured man's wife, would keep her within the limits of 'accepted' moral standards.

The movie can be divided into three parts. Entrusting the mission and its acceptance, followed by the hardships endured by Vaishali; her mother accompanied by the other devadasis from the streets of Champapuri, to accomplish her duty in which she eventually succeeds; and the climax where the yaga conducted by Rishyasringa brings rain in the waste land. After reaching the hermit Vaishali, portrayed by Suparna Anand, begins her attempts to attract Rishyasringa. According to C.S Venkiteswaran:

With the entry of scenarists like Padmarajan, and directors like I.V Sasi and Bharathan, there was a change of scene. They made a number of films in which infidelity and adultery, campus love and sexual awakening of the adolescents, etc were the central themes. These narratives provided great scope for sexual display of female bodies...their bodies were frontally placed both in the composition of the frames and within the narrative.(47)

Venkiteswaran explains:

In the earlier decades, following the tradition of the theatre, the female characters were not mere individuals, they were representatives of a class or community, which also made it difficult for the film's narrative logic and morality to position them as purely sexual subjects (they were sexual subjects and preys only to the villain). Most of the films of the period based themselves on successful literary works, and so had to function and 'behave' within its moral and aesthetic economy. But with the arrival of the women as individuals, and the shift of the diegesis to their interiorities and their emotional conflicts,

the women were 'cut loose' from the anchors of the all-too-literary narratives and were 'free' to flaunt their body—a freedom only the vamps enjoyed earlier. Now they could self consciously (and self confidently) entice and offer scopophilic pleasures both to the hero/villain within the diegetic space and to the viewer outside.(48)

The director, through various intimate scenes, depicts Rishyasringa who is being enchanted by the beautiful young girl. He is fully fascinated by the appearance of the girl whom he initially mistakes to be a young saint like himself, but with a difference, which he finds impossible to understand and gazes at her surprisingly. The typical Bharathan touch has boldly presented the lovemaking attempts of Vaishali on screen. Gradually, the young saint tends to forget his duties and is rebuked by his father. M.T's wonderful script transforms the myth, and heightens Vaishali from the level of a courtesan, when she expresses her guilt to her mother on distracting the young saint. She even admits that she hates herself for doing so. To recharge the lost spirits of her daughter Malini reminds her of their duty towards Angarajya and reveals the secret that she is the daughter of the King. The movie becomes more intense when Vaishali realized that she has fallen in love with Rishyasringa.

When the sage Vibhandaka realizes that something is happening against his will he creates a calamity when the entire group of women are rescued by the few men who accompanied them, save one girl who gets killed in the turmoil. After the incident scared Malini tells her that they can give up the task, but Vaishali refuses to return without Rishyasringa. Finally, her determination wins and they start their voyage back successfully. Spellbound by the charm of the young girl he forgets his 'tapasya' and joins her to sail to the unknown land. In a fit of self realization when furious Rishyasringa is about to swear his curse on Vaishali, she falls at his feet to save Angarajya and thereafter entrusted him to take the next step. Here again, its upto the man to decide. She can be accepted as the alms offered by Angarajya or can even be betrayed.

Finally the scene wherein the director depicts Rishyasringa performing the rituals to please Indra, the God of Rains, he ensures the screen to be filled with mass participation with prayer on their lips. As the yaga proceeds, the pleased Indra showers his blessings on Angarajya. Here again, the director brings in a beautiful song in the backdrop of heavy rain and the people rejoicing at it. But the young girl, her love and life falls at stake when the Rajaguru stops the King from keeping his promise. On his advice the King unites his adopted daughter and Rishyasringa, who, frantically searches for the face that he found attractive but is yet taken aback by the sight of another beautiful human, the King's daughter. While the rain reinvigorates the people of Angarajya it devitalizes and disheartens Vaishali and Malini. The rain unfolds the extremity of two mindsets before the viewers who lamented over Malini who is trampled to death and Vaishali who is left alone in the rains she procured. Seeing her helplessness on screen the viewers take a deep breath. To Champapuri, she was important; or rather her striking beauty was important. She was a mere tool used for the purpose of luring the young man.

Simone de Beauvoir in the Introduction to her *The Second Sex* endorses the views of Julian Benda. Benda comments on the insignificant existence of a woman without a



man, to whom she appears as a sexual being. She is referred to as the other, the insignificant and expendable whereas man is the Absolute and all-important. Both the women characters under study successfully complete the mission entrusted upon them. However, Vaishali is left back with a broken heart, distressed, unacknowledged, by Champapuri for quenching their thirst; whereas the *antharjanam* is bereft of any feelings, as she is aware of the fact that the heightened importance conferred on her is momentary. Here one can never ignore the fact that the concept of romanticizing the rain and associating it with women is in itself a patriarchal fantasy.

The rain is always a favourite prop of the movie maker. In fact, it is difficult to pinpoint a movie without the rain. It's simply because of its ability to escalate the feelings of the viewer, be it joy or misery. In movies like *Perumazhakalam* by Kamal, *Shantam* by Jayaraj, *Mazha* by Lenin Rajendran, *Shaji N Karun's Piravi*, and of lately *Ennu Ninte Moideen* by R.S Vimal, the omnipresent rain triggers the feelings of misery and void; whereas in movies like *Thoovanathumbikal*, and *Beautiful*, rain is equated with feelings of love and lust. In the recent box office hit *Lucifer*, rain comes in as a perfect introductory setting for the actor Mohanlal, who is led into his car with an open umbrella held by a minor character thereby making the scene appealing to his fans. The song that begins *Pranayamanithooval* from the movie *Azhagiya Ravanam* is still cherished by movie lovers for the wonderful visualization of the song in the beautiful rain, sung by one of the favourite singers, Sujatha. It is the direct correlation that the rain has with human emotions and feelings that makes it a tool that is frequently used in movies, no matter what the language is. One of the five classical elements, on which is based the foundation of the earth and the entire universe, the rain sustains life.

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### **Seafarer's Life: A Cinematic Recreation**

*This study is on the analysis of movies depicting seafarers. Movies are instruments of social evaluation and a tool for propaganda. Movies are also a means of not just assessing the mindset of the generality of the public but also of influencing the mindsets of the society. Movies are therefore a vital component of social engineering and change. The three movies that portray the lives of seafarers are "Captain Phillips", "Poseidon", and "The Perfect Storm". The three movies depicted the lives of seafarers from the perspective of character, family, risks and society. This paper analyses lots of sufferings the seafarer's experiences such as isolation, risks, and emotional stress. They are usually people of integrity and selfless actions and deserve commendation in the eyes of the public.*

The movie is a recording of moving images that tells a story and that people watch on a screen or television. International movies are usually made to portray latest global issues and oftentimes mould public perceptions. Movies are thus a source of propaganda, education, and a vehicle for societal development and growth. Movies and seafarers play a pivotal role as a tool for social engineering and societal development. Movies play a vital role in structuring and conditioning societal perceptions, mindset, norms, and often as means of expressing societal mindset on given issues. Seafarers serve as an important component of a nation's economy instead of trading, an object of cultural interaction and world globalization as unofficial ambassadors of nations, and a bridge of world awareness.

The interaction between this two important tools of society becomes inevitable as seen in movies which depict the lives of a seafarer from the point of view of the society, and also exposes the life of a seafarer on sea not just as an unknown mass but as an individual entity with a concrete identity to the mass of people who have no knowledge of the of what it entails to be a seafarer.

This paper tries to analyze movies that depict the lives of seafarers to have an exact perception of society on the seafaring profession and to see the seafaring profession from the mindset of seafarers themselves. This serves as a source of mutual enlightenment for the seafarers and the public. The public thus gets to appreciate the importance of seafarers and the risks inherent in the profession and the toll on the families of seafarers. The seafarers also get a first-hand awareness of how the public perceives their profession and works harder to be worthy of the responsibility that the profession demands. The study aims to determine how seamen are depicted in the movies in terms of character/personality, family relationships, risks and society; and to propose suggestions on how to improve the perception of society to seafarers.

The seafaring profession can be viewed from different points of view depending on different perspectives. According to the article Seafaring as a Career that:

to the romantic, it is adventurous, lucrative and one of the most envied professions. Practically, a few years of service can give a seaman the economic liberty and peace of mind which might not be possible in most of

the other professions. Having thousands of pictures of great locations in one's album ranging from Statue of Liberty, Eiffel Tower to the significant fall of Niagara, it is simply impossible to turn such dreams into reality, even though a person can afford it. A seafarer is among the selected few who would get the opportunity to globetrot while getting paid handsomely to do so.

Movies like seafaring is a people related entity. It is thus inevitable that the movie industry which is an important tool for social engineering and chronicler of history would create movies that portray the importance of seafaring in the life of humanity and the risk they face in the course of their duties. Numerous movies have been produced both locally within individual countries and on the international scene. The movies have tried to convey to viewers, the details of what comprises a seafarer's life. While the limitations of movie production may have made it next to impossible to capture the essence of what obtains in the life of a seafarer, they have done their best. The first of the movies analyzed by the researchers was the perfect storm. The perfect storm is the oldest of the films produced under analysis. It is based on the true-life tragedy that occurred in October 1991. It is based on the best-selling book by Sebastian Junger. A dying tropical hurricane from Bermuda collided with a cold front from the Great Lakes, resulting in a "perfect storm" of previously unknown destructive impact that resulted in 100-foot waves; tragically, the crew of a fishing boat was lost in the midst of the fearsome storm. In October 1991, the commercial fishing boat Andrea Gail returned to port in Gloucester, Massachusetts, with a poor catch. Their waiting family warmly welcomed them, but the ship-owner hassled them over the meagre catch that made them go back when they heard that there was an upsurge of fishes. Desperate for money, Captain Billy Tyne (Clooney), convinces the Andrea Gail crew to join him for one more late season fishing expedition. The crew heads out past their usual fishing grounds in the Grand Banks, leaving a developing thunderstorm behind them. Initially unsuccessful, they head to the Flemish Cap, where their luck improves. At the height of their fishing the ice machine breaks; the only way to sell their catch before it spoils is to hurry back to shore. After debating whether to sail through the building storm or to wait it out, the crew decides to risk the storm. However, between the Andrea Gail and Gloucester is a confluence of two powerful weather fronts and a hurricane, which the Andrea Gail crew underestimates. After repeated warnings from other ships, the Andrea Gail loses her antenna, forcing Captain Linda Greenlaw (Mastrantonio) of sister ship Hannah Bodento call in a Mayday. An Air National Guard rescue helicopter responds, but after failing to perform midair refuel, the helicopter crew ditch the aircraft before it crashes, and all but one of the crew members are rescued by a Coast Guard vessel, the Tamara. The Andrea Gail endures various problems. With 40-foot (12 m) waves crashing on top of the deck, a broken stabilizer ramming the side of the ship, and two men thrown overboard, the crew decide to turn around to avoid further damage by the storm. After doing so, the vessel encounters an enormous rogue wave. Billy tells Bobby (Walberg) to apply full power to ride over the wave; it seems that they may make it over, but the wave starts to break, and the boat capsizes. Billy elects to go down with his ship, the rest of the crew are trapped and only Bobby manages to surface as he watches the boat go under; however, without a life jacket, he has no chance of surviving. He is last seen all alone among the waves. There are no survivors and the film ends with Linda reading the eulogy at the memorial service, followed by Christina and Bobby's

mother, Ethel, consoling each other on the dock and Billy's voice soliloquizing about what it means to be a sword boat captain.

The second film in the review was the Poseidon. Poseidon is a 2006 disaster film directed by Wolfgang Petersen. It is the third film adaptation of. It stars Josh Lucas, Kurt Russell, and Richard Dreyfuss. It was produced and distributed by Warner Bros. in association with Virtual Studios. It was released on May 12, 2006 and nominated for the 79th Academy Awards for Best Visual Effects. The group finds themselves in the galley and sees the bow section is flooded. While finding a new exit, an explosion in the stern causes the bow to rise out of the water. Robert, Christian, Jen and Nelson go first, leaving Dylan, Maggie, and Connor behind. Maggie and Dylan find Connor trapped. He is eventually saved by Dylan and the three reunite with the group. In the engine room, Nelson opens a cover in the propeller tube and the force of the air causes his face to bleed. Knowing that the control room for the propellers is now below water, Robert swims to turn them off. He discovers that the off switch is broken, before running out of the air, but he hits the reverse button instead just before he drowns. The group notices that the propellers are turning in the other direction. Dylan finds a nitrogen tank and throws it into the propellers, creating an explosion and therefore stopping them. After climbing through the propeller tube, they jump overboard and into an inflatable raft. They are flung away from the ship, which rolls right side up, and sinks. After firing a flare, helicopters arrive and save the six survivors. What is immediately obvious at the end of the film is that there was no crew member among the survivors. This shows that even when passengers who can be termed the civilians of the sea are involved, the major loss at sea is usually from the crew. The movie portrayed the vastness of a vessel and showed that the vessel has a life of its own. It also showed the unpredictability of natural forces at sea. In the face of natural forces like typhoon, rogue waves, and storms, the best of preparation is never adequate. The movie also showed that no matter how big a vessel is at sea, it is but a mere speck and subject to the whims of natural forces.

The third movie in the review was Captain Phillips. Captain Phillips is a movie on October 10, 2013, in Australia based on the hijacking of the U.S. container ship Maersk Alabama in 2009. The movie director was Paul Greengrass and had a running time of 134 minutes. The Story was as narrated by Richard Phillips and Stephan Talty. It won the following Awards- BAFTA Award for Best Actor in a Supporting Role, Writers Guild of America Award for Best Adapted Screenplay. The captain Richard Phillips was acted by Tom Hanks and the leader of the Pirates Barkhad Abdi acted Muse. It began with a portrayal of the life of a seaman away from the sea. The wife drove him to the airport to board a flight that would take him to board his vessel. While on the way, they discussed their children, the growing competition in the job market, and the hopes they had of things turning out right after all. The effort here was to show that every seaman on board has a family or loved one that they have left behind on board. It also made it clear that no matter the pressures of life at sea, the seaman also has worries about happenings in the lives of their loved ones on the shore.

The movie progressed with the captain boarding his vessel, the crew observing departure plans and maneuvers and the vessel moving into the sea en-route to their destination. The movie here tried to show that the seamen are usually cognizant of the

dangers inherent in their journey as can be seen in their discussion of their passage through the horn of Africa which is inundated with different pirates of Somali extraction. The movie went on to show the pirates and their preparation to leave the shore and go to the sea for the sole aim of hijacking a vessel. At this point, there was the illusion to the presence of an unseen master who controlled their activities and provided the necessary logistics for their nefarious acts. This tried to show that there are people who have capitalized on the isolation and uncertainty of life at sea to make money by violence. The pirates finally met with the crew and despite the crew following the deterrence prescribed by the books, the pirates finally boarded the vessel. The captain made sure the crew were hidden save for a few and tried every mean of negotiating with the terrorists even as far as offering them thirty thousand US dollars. The pirates declined because they were obviously in the business for much bigger sums in the realm of millions of dollars. The film at this point portrayed the courage of the officers and crew on board ships and the self-sacrificing nature of authority on board. Due to the bravery of the captain and the crew, the pirates left the ship but rather, unfortunately, they went with the captain. This led to an even more harrowing and nerve-racking period whereby there was the clash of wits from the captain to the pirates, down to the would-be navy rescuers. This part of the film is replete with claustrophobic lifeboat cases, night vision Navy Seal deployments and cross-hair tension on an epic scale. A most harrowing moment was when the captain had finally given up all hopes of making it out alive and tried to write final words of love to his family. This moment captured what every seafarer who has had a tragic experience at sea passes through at that moment when you believe that your life was over, and one would never see one's loved ones again.

The captain was finally freed, the all the crew but one killed, and the captain was taken aboard a US vessel albeit intense shock. The film truly portrayed the human factor in the insecurity of seamen at sea. The helplessness of commercial vessels in the face of people determined to cause harm and have the wherewithal of sophisticated weaponry to make good their wishes. It also shows the loss that often occurs when families lose their loved ones at sea. It also shows the big financial loss that insecurity at sea poses to the ship-owners in the event of a successful kidnapping, and the windfall to the pirates also.

The multilevel analysis of these movies first goes to the factor of risk in the seafaring profession. The risks here were numerous. There was a risk to the captain of loss of face and job due to bad catch and the pressure of the ship owner. There was a risk of the consequences of the captain's decision-making. Any mistake in decision making could be very fatal, and it was as in the case of the perfect storm. There was an unpredictable risk of the vagaries of nature. Nature at best is unpredictable and the best-laid plans come to naught in the face of violent natural disasters like storms, rogue wave, tornadoes, typhoons, etc. as careful as a ship and its crew could be, there is no avoiding the results of an unpredictable natural disaster.

In the movie *Captain Phillips*, the risk was depicted in a different way. This is the human related risk. They stood the risk of being kidnaped by pirates as a means of ransoming them for a huge sum of money. The course of their journey had to take them past the horn of Africa which is known as a hub of pirate activity. Being cognizant of that fact did not deter them from discharging their duties instead of their

journey. They did the best under the circumstance by taking necessary precautions, but it was not enough to prevent being boarded by pirates. Ships in international waters faced by determined pirates are at best "sitting ducks". While, in the case of Captain Phillips, he was successfully rescued despite the trauma he passed through, there are many more ships and their crew who are not always so lucky. Every moment of the time the pirates were on board the ship, there was the risk of fatality from the guns of the pirates and they were subject to the whims and caprices of the pirates who were totally stoned from the drugs they were ingesting at an exponential ratio. When the captain finally managed to make them leave his vessel with him following the pirates, he faced risk of death from the volatility of the pirates, the risk of death from friendly fire of the navy seals who were attempting to rescue him. He also faced the risk of even drowning because the raft they were using was small and not meant for the protracted journey on the sea. He stood the risk of being killed by dehydration when the pirates decided that he was not entitled to drinking water that would balance the ionic content of his body. All these risks mentioned are an offshoot of the risk of the human factor as a result of the pirates. They would have been non-existent if they were not hijacked in the first place.

The major idea there is that they were cognizant of the risk of undertaking their journey but they always forget on not necessarily because they loved the risks but because they were brave and courageous men trying their best to reduce the risk of their chosen profession in discharge of their duties.

The conception of an average member of the public that has an awareness of the seafaring profession is usually to see the seafarer as a separate entity. They see the seafarer as an individual devoid of the family just married to the sea. The films showed us that the case is not so. The seafarer is an individual that has the family, loved ones, hopes, dreams, and aspirations.

In the Poseidon, this was not clearly shown except when the stowaway was shown to have been brought on board the ship by a member of the galley. This shows that the seafarers have dependents and people who love them. But one of the survivors could be seen prior to the collision calling his love that has obviously broken up with him. What this depicts is that every time there is a loss at sea, there is a corresponding profound loss on the shore by family members, loved ones, and friends.

In the movie Captain Phillips, the movie started with the scene of the captain being driven to the airport by his wife. They discussed the state of the economy, the general everyday problems parents face in their training of their children. They discussed their son; they discussed the job employments and a whole lot of other family matters that shows an expectation of coming back. Their discussions ended with hopefulness on the future turning out right. This part shows that the seafarers have families that love them and look to the future with them in their lives. The presence of family was also shown when he sent his wife a mail informing her of their smooth sailing so far and how he intended to call her at the next port this was even while the pirates were hard on the heels of the ship. Another part of the movie that depicts the presence of family was while he was ensconced in the safety boat with the pirates after they have left his boat. When the navy seals and his would-be, rescuers were in the bid to rescue him. At the climax of the hijacking when he thought he was not going to make it, he

took a paper and pen and was trying to write final words of love to his family. After he was released, the first thing he said was "tell my wife I am okay." That tries to bring consciousness to the viewing audience of the ever-present reality of family for a seafarer onboard.

The movie "perfect storm" was even more detailed in the effect of the seafaring profession in the mind of the family and family oriented nature of the seafarer. So many scenes showed the presence of the family in the life of a seafarer. The first scene was when the movie just started and the boat Andrea Gail was just returning from a voyage at sea, even while the boat owner was not so warm in his reception of them due to their miserly catch, the family were onshore to welcome them with so much warmth and love. There were scenes of hugs, love, and tenderness. When the boat was distressed at sea, the families were also depicted when they all crowded at the bar waiting for any news of the ship at sea. And the fierceness with which Billy's wife attacked the boat owner when he came to the bar to update them on news of the search. The family was also depicted when the wife of Billy was shown to have moved to a new house and was planning it as a surprise for her husband at sea. The last and final scene in this movie that shows the lot of the family of a seafarer was in the memorial service that was held in their honor. The church was packed full, and the emotions were very high and finally a plaque was erected in their honor. The summary of this is that every seafarer has someone somewhere that is either family, love hopes dreams and aspirations and that for every time their fatalities, they leave behind a world of miseries.

Character- each of the films depicted the character of seamen. Seafarers were depicted as easy-going, charismatic, risk-takers, men of integrity and selfless leaders who are calm in the face of dangers. Poseidon was not so explicit in describing the character of a seaman but the few times the captain was seen, it depicted the seaman as brave and authoritative. This was shown when he warned the passengers to remain calm after the collision with the rogue wave and when he decided to go down with the ship. The captain was instantly seen as charismatic both in the carriage and in his speaking. When he appeared in the movie, he had a commanding presence, and you must reckon with his presence whenever he is within sight.

The movie Captain Philipps show the courageous nature of seafarers. They knew their route would take them past the horn of Africa, the hub of piracy, but they braced up to it. This was shown when the captain first boarded his ship, and they were planning the route of their voyage. In the face of the pirates during the voyage, they faced them down, and when the pirates finally boarded, they did not lose their cool. Captain Phillipps also showed that seamen were selfless when he volunteered himself to follow the pirates out of his ship. He also showed that seafarers are fast thinking and innovative. He devised so many ways to foil the efforts of the pirates by first orchestrating the movement of the pirates to the engine room which culminated in one of the pirates being held hostage by the seamen and the consequent exit of the pirates away from the ship.

The hierarchy of self-sacrifice was seen as progressive down the line of the crew. In the absence of the captain, the chief mate, and chief engineer were willing to sacrifice their lives for their subordinates and the communication between the crew was almost

clairvoyant. This unspoken communication may be attributed to their long time of staying at sea together. The perfect storm also showed that the captains are charismatic figures which other seafarers look up to. This was shown when the captain led them by example when he took it upon himself to weld with cutting the flailing mass. The perfect storm also showed that seafarers are easy going people who have integrity and always try to do the right thing no matter personal limitations. This was shown when one of the crew members was thrown overboard it so happens that the first man in the water to rescue him was the person who has been having a running feud with him. Also, as seen in the movie, despite being in competition with the other shipping vessel, they kept in touch and the crew of the other vessel was seriously worried when they were unable to reach the crew of Andrea Gail.

The perceptions of society are another term of discussion in this paper. Seafarers are people who live in a dispersed milieu. They are painfully separated from family and friends. They live for months among people of different cultures continuously adjusting to strange lands. They are always on the move. Most often, they feel like strangers when they return home because, in a fast changing world, many changes occur in the span of few months in places and in the persons left behind. They are different from the persons who left months before, so they remain, strangers, at home and away from home.

The need for belongingness, for a deep relationship, is hardly fulfilled in the seafarer's lives. Aware of the temporary nature of the work and the relationship that incidentally come with it, the seldom exert efforts establishing the close relationship with their companions. These people who are always on the move need the anchoring provided by deep and lasting relationship. Away from visible land masses, the vast ocean before them heightens nostalgia for home. Living among quasi-strangers, they long for the love, concern and understanding that persons back home used to lavish on them. Distanced from them, they can see in a better light what they mean to them. Lonely in this way, their work and relationships are affected adversely.

This conception of the seafarer about society was depicted in the way they left just after arriving ashore in the perfect storm. It was also shown when the wife of Billy moved to a new house and was renovating it as a surprise to Billy. In the Poseidon, this was not shown as much but there was a clear distinction in the way and manner the captain and crew carried themselves when juxtaposed with that of the rest of society. In Captain Phillips, this was reflected in the captain's discussion with his wife on his way to the airport. It was also shown in the way and manner they were seen not as individuals in distress but as part of the ship. They, therefore, lose their identity and only have specific identities as related to their ship.

The three movies have shown the way seafarers are depicted. These movies; Captain Phillips, Poseidon, and the Perfect storm, helped the researcher have an idea of the perception of seafarers as people with families, loved ones, hopes, dreams, aspirations and a life away from the sea. It also showed that character-wise the seafarers are men of integrity, courage, and the authority who do not let personal sentiments affect the discharge of their duty. The films also depicted the risk involved in the seafaring profession that may either be natural or man-made. Natural risks include storms, rogue waves, typhoons, Icebergs to mention but a few. The chief man-made risk is



piracy. The effects of all these risk are enormous both on the seafarers, their families, ship-owners and all others who depend on the successful voyage on seafarers.

The three movies that portray the lives of seafarers are "Captain Phillips", "Poseidon", and "The Perfect Storm". The three movies depicted the lives of seafarers from the perspective of character, family, risks and society. From the analysis of the movies, the researchers found out the seafarers suffer a lot of isolation, risks, and emotional stress. They are usually people of integrity and selfless actions and deserve commendation in the eyes of the public.

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**Marine Literature and Island Castaways**

*The significance of Sea in life and literature has been vital for centuries, as humans see and experience the “roaring sea” in contradictory ways. The sea has for long been perceived as a hostile and dangerous environment populated with exotic and fantastic creatures. Castaways were the people who are banished, exiled or lost in remote islands during the course of sea faring voyages. In most of the works of marine fiction, the prominent characters are males. We can all see a kind of “celebration of masculinity”. Heroism, masculinity and lonely deeds by a castaway is of prime importance. The fundamental role of sea and marine literature in English literary world has for long since playing an important part, from the age of Shakespeare till the vogue of twenty first century. This paper focuses on explaining complex relationship with sea and its uncertainties, life at sea and marine*

The crowning glory of English literary world has almost always referred to the immense wealth of Marine Literature. The striking areas are autobiographies, voyages discoveries and imperialist expeditions. Autobiographies are often considered synonymous with vanity as there is an implicit understanding that they are means of self-glorification. However, writers in the genre of Marine Literature in stark contrast use the term autobiography as a potent tool to highlight and make fellow people understand their plight and remarkable experiences in the sea. Marine autobiographies are often the misrepresented voices of people lost at some point in the sea and those who later became island castaways. The very ideas and stories of Marine Literature are largely set on the sea in which, characters are immensely plunged in nautical culture. The significance of sea in life and literature has been fundamental for centuries, as humans see and experience the roaring sea in contradictory ways. The sea has for long been perceived as hostile and dangerous environment inhabited with exotic and fantastic creatures. Sea and ships portrayed in art ranging from simple drawings on walls up to huge portraits and mesmerizing portrayals in literature. Castaways were the people who are banished, exiled or lost in remote islands during the course of sea faring voyages.

Characters like Caliban, Propero, Robinson Crusoe, Santiago, Ahab were milestones in the genre of Marine literature. All these characters experienced the pulse of sea, tells the story of disaster, discovery, survival and control. These themes are closely connected to the colonialist story of accidents leading to propitious discoveries of the New World, the continued existence in uncanny and hostile lands and eventually the control of the islands as well as the possession of their resources, including manpower. Home and identity are very pertinent issues in most of Marine literature novels and fiction and also in postcolonial literatures. With the material trappings of an oppressive colonial history unable to survive, the homes made by island castaways are colorful in its comfort zone framework of exotic landscapes. But they also have in their mind the ghostly visitations of loneliness, fear and occasional solitude which they manage to relish on. It took a while for Marine literature to find its voice as is evidenced by the fact that the first marine autobiography i.e. Sergeant Donald. N.

Hamblen's *One Tough Marine* was published in 1993. But Marine literature and in turn World literature has clearly grown since then, enriched by the works of Daniel Defoe, Joseph Conrad, C. S. Forester, Rafael Sabatini, Herman Melville etc. And marine castaways are people who brave the odds of harsh island environments to survive and live on to tell the tale of their struggle against nature's hostility. They are really the survivors of any life- snatching travail and they do survive to narrate the tale of their survival to others. The leading characters and heroes in the works of above mentioned writers are living memories of Marine adventures and survival. The first exiles in literature, Adam and Eve, were not castaways; however they had many characteristics in common with the castaways. One among the very earliest English works in which the narrative of an island castaway is abstrusely portrayed is Shakespeare's *The Tempest* written in 1611, which recounts the story of an exiled Italian Duke who inflicts revenge on his usurpers by calling up a magical tempest that shipwrecks them on an island. The intriguing colonial theme has become the most engaging of critical interpretations of the play as the depiction of an island colonized by white Europeans who enslave its indigenous inhabitants. But the capstone of castaway literature was penned by Daniel Defoe. *Robinson Crusoe*, the fictional autobiography of title character- who spends 28 years on a remote island, encountering cannibals, captives and mutineers before being rescued. Crusoe's story is the tale of survival, discovery and control. Critical scholarship has set up Robinson as the paradigm of bourgeois individualism: energy and initiative enable him to exploit and master new worlds, while exploring his own new inner growth. Herman Melville's *Moby Dick* tells the story of struggle between good and evil. It combines the ideas of orthodoxy, vengeance and vintage profession of whaling for ambergris.

This book delights the readers when realizing the fact that major part of this book discloses Melville's own experiences as a seaman. Ernest Hemingway in his famous work *The Old Man and the Sea* tells the story of a fisherman attempting a great catch. Turbulent waves and thunders he encountered is described in a magical style without losing its effects. The leading character in the midst of story says, "He was an old man who fished alone in a skiff in the Gulf- Stream and he had gone eighty four days now without taking a catch"(Hemingway). From all these lines and following works, we can easily point out a fact that, those who depended on sea or those who were lost in the midst of voyages never blames or curses the sea, because they all are marine lovers in one way or the other. Pertinent issues in the ocean they encountered later became moments to dwell on happiest memories. C.S. Forester in his *Hornblower* series gives us a fictionalized history of the Napoleonic wars. Hornblower in the end is hailed as a national hero and using superior seamanship and masterful tactics, hornblower sinks the more powerful Natividad. Rafael Sabatini's *Captain Blood* is known as one of the greatest adventure novels of all time. A tale of swashbuckling adventure, Sabatini in his classic naval fiction tells the story of an Irish Physician who manages to survive in the midst of turbulent sea. Survival, adventures and tinge of romance made this book an excellent page turner. Joseph Conrad in his works *The Nigger of Narcissus*; *A Tale of the Sea* unfolds the ideas of voyage, naval expeditions and discovery. The themes of savagery versus civilization, colonialism and racism were portrayed in a single frame. One significant effect of postcolonial criticism is to further understand the universal claims once made on behalf of literature by liberal humanist critics.

From the major works of Marine Literature, we can discern that castaways are the ultimate independent subjects; they are absolutely alone, without tools, ready to dominate nature or surrender to death. By the very lack of personal choice, they are unable to express passions or desires effectively and thus they are also the ultimate objects, literally cast about by the winds of fate, forced to live an empty life until someone else- a ship, a native, God acts. Marine literature announces the very fact that that the vastness of globe can bring a corresponding enlargement, rather than shrinking, of the venturing self and can produce close self-reflection of a kind not easy to achieve in civilized society. The Robinsonade dream of discovery has created castaway themes in travel writing. The theme of discovery, the encounter with a strange island and the eventual reformation that comes with the discovery, have been favorite themes of writers in this genre. Castaways replay the survival tale of the early stone man and create history in pages. Marine fiction demonstrates the fact that a spiritual awakening can take place in isolation from society. And psychologically, marine characters shows that the relations with an alien 'Other' can hone an ego that can master both its own selfhood and destiny of others.

Man can have a spiritual relationship with nature which has an ennobling impact on his lives. Misfortunes and miseries never crushed their spirit. Most of the writers preferred man as the hero of all these novels. Physical power, masculine qualities, heroism and in a word "celebration of masculinity" is given importance. All of them faced the atrocities without any fear and successfully came back as mentioned in the works of Herman Melville, Ernest Hemingway, Rafael Sabatini etc. Under the deep blue sea, they all experienced almost dreamlike, supernatural, spontaneous, illusory, exotic and romantic moments. These creative writers incorporated elements of exoticism, mysticism, supernaturalism and tinge of melody for life. Marine life is an amalgamation of mystery, psychological curiosity and uncertainty. Undoubtedly man's obsession and love towards ocean and literature moves ahead and it will continue till the fag end of life in earth.

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**Exploration of Symbolism in *The Old Man and The Sea***

*Marine fiction is a genre of literature with a setting on or near the sea, that focuses on the human relationship to the sea and sea voyages. The development of marine literature follows with the development of the English language novel. Writers have long found the sea and the sea has influenced the imaginations of writers throughout history in vastly different ways. The Old Man and the Sea a short heroic novel by Ernest Hemingway was published in 1952. The story centres on an aging fisherman who engages in an epic battle to catch a giant marlin. Hemingway portrays a struggle of an old man to attain the greatest catching of his life and to protect his achievement from the predators who came to demolish it. So as the readers of the novel, it is not simple to get the ideas that lay following the words, because the text is filled with symbols to communicate different messages. The present article tries to explore the meaning of the symbols used in this novel.*

Marine fiction is a genre of literature with a setting on or near the sea that focuses on the human relationship to the sea and sea voyages and highlights nautical culture in these environments. The settings of nautical fiction differ greatly, including merchant ships, liners, naval ships, life boats, fishing vessels, etc., all along with sea ports and fishing villages. These works are sometimes adapted for the theatre, film and television. The progress of nautical fiction follows with the growth of the English language novel.

Writers have long established the sea and the modes of human communication with it a cause for wonder and reflection. A mirror for some, for others a desert, the sea has persuaded the imaginations of writers throughout history in vastly diverse ways. The complete variety of literary genres with which writers have replicated upon the sea and its meanings proposes that writing and voyaging on the water divide a deep affinity.

*The Old Man and the Sea*, short heroic novel by Ernest Hemingway, was published in 1952 and was awarded the 1953 Pulitzer Prize for fiction. *The Old Man and the Sea* was an immediate accomplishment and came to be observed as one of Hemingway's supreme works. It was cited when he won the Nobel Prize for Literature in 1954. A hugely popular film adaptation starring Spencer Tracy was released in 1958. The story centers on an aging fisherman who engages in an epic battle to catch a giant marlin. Marlin, any of several species of large, long-nosed marine fishes of the family Istiophoridae characterized by an elongated body, a long dorsal fin, and a rounded spear extending from the snout. They are meanderers, found worldwide by the surface of the sea, and are carnivorous, nourishing mainly on other fishes. They are consumed as food and are highly prized by sport fishermen.

The central character is an old Cuban fisherman named Santiago, who has not caught a fish for eighty four days. The family of his novice, Manolin, has forced the boy to go away from the old fisherman, though Manolin persists to help him with food and bait. Santiago is a mentor to the boy, who cherishes the old man and the life lessons he imparts. Convinced that his luck must change, Santiago takes his skiff far out into the deep waters of the Gulf Stream, where he soon hooks a giant marlin. With all his great experience and strength, he struggles with the fish for three days, admiring its strength, dignity, and faithfulness to its identity; its destiny is as true as Santiago's as a fisherman. He finally reels the marlin in and lashes it to his boat.

However, Santiago's exhausting effort goes for naught. Sharks are drawn to the tethered marlin, and, although Santiago manages to kill a few, the sharks eat the fish, leaving behind only its skeleton. After returning to the harbour, the discouraged Santiago goes to his home to sleep. In the interim, others see the skeleton tied to his boat and are shocked. Manolin is alleviated to find Santiago alive, and the two concur to go fishing together.

*The Old Man and the Sea* contains many of the symbols that preoccupied Hemingway as a writer and as a man. The routines of life in a Cuban fishing village are evoked in the opening pages with a characteristic economy of language. The stripped-down existence of the fisherman Santiago is crafted in a spare, elemental style that is as eloquently dismissive as a shrug of the old man's powerful shoulders. With age and luck now against him, Santiago knows he must row out away from land and into the Gulf Stream, where one last drama would be played out, in an empty arena of sea and sky. Hemingway was famously fascinated with ideas of men proving their worth by facing and overcoming the challenges of nature. When the old man hooks a marlin longer than his boat, he is tested to the limits as he works the line with bleeding hands in an effort to bring it close enough to harpoon. Through his struggle, Santiago demonstrates the ability of the human spirit to endure hardship and suffering in order to win. It is also his deep love and knowledge of the sea, in its impassive cruelty and beneficence that allows him to prevail.

Sea symbolizes a great role in the novel as setting and a figure. The main plot of the story takes set in the sea. Here sea symbolizes the —universal and the Santiago's isolation in the universal. Although people have their own identity in their definite places, in an universe people are helpless and become alone. In Santiago's village, he has his own identity as a fisherman and always gets the help of little Manolin and a few of others. However, it is at sea, that Santiago faces his crucial challenge, with no help and no appreciation. According to Hemingway, man was able to prove himself valuable in isolation. Hemingway employs sea to symbolize universe. Both sea and universe provide various creatures, from the tiny to the giant ones.

As he watched the bird dipped again slanting his wings for the dive and then swinging them wildly and ineffectually as he followed the flying fish. The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping dolphin fish. The dolphin was cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are wide spread and the flying fish have little chance. The bird has no chance. (24)

In universe, a certain place provides food abundantly so men do not need so hard to get it but on the other places men should do hard effort to get their living. All the easiness is only for those who are experienced and skilled. The sea also provides man with enjoyment. The old man thinks the sea keeps many enjoyments and beauty although its beauty sometimes interfered with some acts endangering the man and other creatures but its beauty attack the old man to love it and his profession.

But the old man always deliberated of her as feminine and as something that gave or withheld great favoritism, and if she did uncultivated or wicked things it was because she could not assist them. The moon affects her as it does a woman, he notioned. (20)

Sea gives warmth with the presence of its creatures and its natural phenomenon so no creature feels alone in it. Its warmth is like the warmth the old man feels due to the presence of the boy (Manolin) who makes the old man doesn't feel lonely when they are in companion. The old man can drive his loneliness in the sea by seeing some beautiful scenes provided by the sea. In real life man also need togetherness like with family and friends. The presence of family and friend drives sense of loneliness. They will share happiness and sadness which they are feeling. Those who have love can easily make relationship with others and this builds sense of confidence.

He gazed across the sea and recognized how alone he was now. But he could see the prisms in the bottomless dark water and the line stretching in front and the strange ripple of the calm. The clouds were building up at present for the wind and he appeared in front and saw a flight of wild ducks etching themselves beside the sky over the water, then blurring, they etching again and he knew no man was ever alone on the sea. (43)

The old man is so happy in the natural world that he considers he could never be lost at sea. He knows sea very well since it is where he lives. It is similar to universe, it provides lots beautiful nature such as Sea, mountain, forest, and etc they offer beautiful places and and these places can make the people feel nice and for a moment forget anything which makes them sad. Universe gives lots of facilities and it depends on man how they can use them for their comfort.

The marlin symbolizes the ultimate opponent, one that brings out the best in Santiago. Santiago believes the sharks base predators, not commendable of glory. They signify destructive forces in life that provide no purpose. Santiago visions of lions on the beach in Africa three times. They symbolize virility and youth. The lion imagery at the end of the novel signifies hope of undying life.

Lion as a symbol of Strength Hemingway illustrates lion as a power which inspires the old man. The lions are not illustrated in reality but rather in the old man's dream. Lion is considered as the king of jungle. Traditionally or conventionally this description is agreed by many people. The lions which are running and playing like their little form, cat, on the beach often appear in the old man's dreams when his strength decreasing and when he needs a bigger strength on his long voyage. By imagination lion in his mind it will raise his strength and enable him to able to endure

longer. When the old man feels down and loss his strength he likes to dream about the lion. The Lion is identical to strength for him.

. . . He no longer dreamed of storms, or of women, or of great occurrences, or of great fish, nor fights, or of contest of strength, nor of his wife. He only dreamt of places now and of the lions on the beach. They played like little cats in the dusk and he loved them as he adored the boy. He never dreamt about the boy. (17)

Marlin, Lions and the Sharks Marlin is the ideal opponent of the novel and he symbolizes the last chance that can come for the individuals. Here in the novel, Marlin struggles to avoid his death. Death is the ultimate reality of the lives of all beings. The lions in Santiago's dreams symbolized his lost youth and his decreasing power. For instance, when he wanted strength on his long and tiring voyage he thought of his dreams of the lions, and gets the force through dreams.

*The Old Man and the Sea* has much religious influence and symbolism. In *The Old Man and the Sea*, many incidents can be seen similar to the life of Jesus. Santiago is an old man, who has youthful eyes. Though he defeated, he never show it and he looks only the brighter side of things. These traits make Santiago a godlike figure. Manolin, the term came from —Messiah is Jesus. After catching the largest marlin, Manolin goes way from his parents to follow the teachings of Santiago, his master, just as Jesus. Pedrico is actually Saint Peter, Jesus' closest apostle and a great fisherman. Peter assists Jesus fish for souls as Pedrico helped Manolin and Santiago by generous fish for food. Santiago gives Pedrico the head of the hurt marlin which represents Saint Peter as top of the Christian church and the first Pope.

It is obvious that the symbols in the novel and their different interpretations are standard for the symbols. In *The Old Man and The Sea*, it is not easy to get the ideas that lay behind the words, because the text is filled with symbols to convey different messages at the same time. It is very significant to say that the writer has used many symbols in the text to signify his hero of the text as a man who does not recognize the defeat of the life. The hero of Hemingway locates the place of the human beings within the nature. Therefore, the writer uses symbols to give reputation for the hero of the text. As well as to give the importance towards the hero of the novel, the writer has used symbols to give depth for the themes. It is very vital to grab the attention of the readers for the themes of the text, since themes are the messages that the writer wants to present for his readers. Using many symbols, the writer has given his thought with the attention of the readers in the direction of the themes of the novel. In addition, Hemingway's symbolism is an essential tool in addressing topics indirectly, in the nineteenth century. Consequently, he used symbolism in an intelligent way to articulate his beliefs and his own visions on human nature and religion, particularly for Christianity.

Hemingway uses the birds as a great help for a fisherman. It helps the old fisherman many times in order to show him about the sea and its entire creature. It symbolizes nature's help to a lonely old fisherman who sail in the middle of nowhere. For the old man, the birds show him that nature will help him. The optimists believe in God power. It results them confident to face such kind of situation. They think God never



let them live in danger out of their power limit. One of this power is generate nature to be beneficial to the world creatures. Because men's power is limited, they need companionship to support each other. Someone will give his help when needed, on the contrary he at anytime need to be helped. Help isn't only got from the other men. When among the men has no chance to help, they are sure any power will help them.

Men help others in many kinds of form such food, money and vigour. In this novel it is told the old man often get food from Perico. He helps the man because he is considered fair to receive this help after no caught for almost three months. It is drawn in this novel that the old man with no strength because of his age, alone, in a bad weather sails far out sea with his faith to catch a big fish. "The bird is an immense help," the old man said. (26). The birds help the old man to go the direction where there is many fish by flying in a position where fish are there.

By examining the birds, the old man can catch his big fish and for him the bird is really a great help. The bird flew higher in the air and circled again, his wings motionless. Then he dove suddenly and the old man saw flying fish spurt out of the water and sail desperately over the surface. (23)

To conclude, Hemingway's *The Old Man and The Sea* is full of symbols. However, the present study has focused on the major ones and tried to explain their meanings in order to add an extra meaning to the novel.

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**Oceanic Masquerade and Panoptic Stain of Homoeroticism in  
Karim Ainouz's *Praia do Futuro***

*Homoeroticism is sexual attraction between members of the same sex, either male–male or female–female. The concept differs from the concept of homosexuality: it refers specifically to the desire itself, which can be temporary, whereas "homosexuality" implies a more permanent state of identity or sexual orientation. It is a much older concept than the 19th century idea of homosexuality, and is depicted or manifested throughout the history of the visual arts and literature. It can also be found in performative forms; from theatre to the theatricality of uniformed movements. According to Oxford English Dictionary, it's "pertaining to or characterized by a tendency for erotic emotions to be centered on a person of the same sex; or pertaining to a homo-erotic person." Homoeroticism can differ from the interpersonal homoerotic — as a set of artistic and performative traditions, in which such feelings can be embodied in culture and thus expressed into the wider society.*

In 1968, sociologist Mary McIntosh published “The Homosexual Role”, argues that labeling homosexuals from a socially normative perspective as “deviant” was a mode of “social control”. In psychoanalytic theory, for Sigmund Freud, "rather than being a matter only for a minority of men who identify as homosexual or gay, homoeroticism is a part of the very formation of all men as human subjects and social actors." Freud's point of view is embedded in his psychoanalytic studies on Narcissism and Oedipus complex. In an aesthetic sense, Thomas Mann published an essay, "Über die Ehe" (On Marriage), written in 1925, where he states that homoeroticism is aesthetic, while heterosexuality is prosaic.

Films are powerful audio-visual mediums that can create an impact on the masses with no time. With the advent of Queer theory in post 90s and the continuous activities of the Queer Activists from the part of society and even inside the field of movie and literature, the ideology of sexuality gained a momentum. Movies are an easy catch and medium to spread the notions of sexuality with a couple of hours. Most notable are positive portrayals of homoerotic feelings in relationships, made at feature length and for theatrical exhibition, and made by those who are same-sex oriented. Successful examples would be: *Mädchen in Uniform*, Germany (1931); *The Leather Boys*, U.K. (1964); *Scorpio Rising*, U.S.A. (1964); *The Naked Civil Servant*, U.K. (1975); *Sebastian*, U.K. (1976); *Outrageous!*, Canada (1977); *My Beautiful Laundrette*, U.K. (1985); *Maurice*, UK (1985); *Summer Vacation 1999*, Japan, (1988); *Mulholland Drive*, U.S.A (2001); *Brokeback Mountain*, U.S.A. (2005); *Black Swan*, U.S.A. (2010); *Carol*, U.K./U.S.A (2015) and most recently *Call Me by Your Name*, U.S.A./Italy (2017). Also of note is the 1999 feature-length BBC adaptation of *Oranges Are Not The Only Fruit*.

All about lust, sex, life, death and regeneration, *Praia do Futuro* progresses in the backdrop of the idyllic Futuro Beach, which forms a major character of the movie. The entire movie is divided into three parts, each having its own significance. The first part is entitled ‘The drowned one’s embrace’; ‘A hero broken in Half’ is the

second one and 'A German-speaking ghost' forms the last part. The film opens with the picturesque portrayal of the Futuro Beach, where two motor bike riders have come to spend their idle hours. Accidentally, one of them, Heiko, drowns to death, turning the efforts of the lifeguard Donato into vain. This event forms a significant point in the whole movie, or in a sense, the turning point of the movie. Donato believes that his carelessness was the sole reason for the rider's death and he decides to sacrifice his life to compensate that loss. He falls into a passionate homosexual relationship with the racer, and finally leaves his hometown with him, abandoning his mother and little brother, to give and seek pleasure in life. Donato or Donny was adored and admired by his little brother Ayrton as an "Aquaman", a perfect epitome of the one who fights with and wins the sea. They leave off to Berlin, where the departed one wished to settle down with his family after the long term wanderings and to beget his second son; spends time with his dear ones. The call of the sea disturbs Donato and he quarrels with his partner and decides to go back to his hometown; to live the life of old "Aquaman", to be adored by his brother. He fails to do so and there end the second part. The third part begins after certain years showing a new character, which finally is unveiled as Donato's little brother Ayrton, now a grown up guy, and has ventured out a journey in search of his brother. He learnt to speak German hoping that his brother might have forgotten their native language. Finally, the two brothers solve their problems and return to the beach.

More than any other character, the sea and its beach are of prime importance in the whole course of the story. Sea is often quoted as an image for temptation and in this movie too, sea forms a cause for temptation, which leads to the death of Heiko and consequent rapture of a passionate relationship between Donny and the other rider. The sea then gives an image of death- the cause of death of Heiko and the consequent death of "Aquaman" in Donato. Throughout the movie, the sea is shown as a retreating one revealing the beach. In the same way, Heiko retreats from the scene revealing the true colour of Donato. Even though Donny feels committed in his intimate relationship with the rider, the thirst for the sea remains unquenchable in his mind. Hence, in the third part of the movie, we see him as a worker in cleaning the aquarium, which forms an alternative.

The lustful relationship of the two men is revealed in the first part itself, with its utmost intensity where Donny forms the submissive partner suffering the pain in sexual intercourse. In the second part, we see Donato's ailing mind longing to go back to his "world" but unable to give up his relationship. But in the third part, the old vigor of their relationship is found to be lost. In the beginning of the story, Donny asks his little brother whether he could save Aquaman if he is found to be drowning in the sea or attacked by the sharks. The little boy replies that he, in spite of his aquaphobia would venture out to save his brother. He keeps the promise and returns to save his brother from temptation, the sea of lustful relation, in the third part of the story. He comes well equipped, giving no scope for his brother to escape, learns German thinking as if his brother wouldn't be able to decipher what he told; thereby becomes the "German-speaking Ghost". He becomes the ghost from his past who speaks German in the present. In other sense, the German speaking ghost might refer to Heiko, the German rider who was drowned to death, his soul embracing and inhabiting the live body of Donato, prompting him to forget his loving family and his past life as the "Aquaman".

Around three principal figures, Ainouz and co-writer Felipe Braganca have threaded the barest rudiments of a plot, which obliquely considers themes of escape, adventure, disappearance and self-reinvention, making expressive use of both the sea and the city as places offering infinite ways in which to vanish. As an exploration of cultural dislocation and discovery, and the expatriate state of mind – at the cost of home and family – it touches on a lot of intriguing points, even if those ideas remain abstract. The depiction of the treacherous waters and the men who patrol and try to tame them is quite powerful. Images of lifesavers training on the beach celebrate male beauty and strength in a way that recalls the similarly dreamy 1999 Claire Denis film, *Beau Travail*. The three leads are strong, and the sea in indeed a silent masqueraded role in the film.

The movie itself forms a mosaic of various themes. The actors are worth appreciating as they have deeply delved into the soul of the characters and not merely acts but lives on the screen. The cinematography of the movie deserves a huge applause as the picturesque scenic beauty of the beach is mind-blowingly captured on to the film. The beauty of the beach and the mute terrific glamour of the sea enhance the beauty of the film.

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**The *Tinai* Reflections in Thakazhi Sivasankara Pillai's *Chemmeen***

*Sea encompasses water and water is one of the five elements which constitute this universe. So without sea or water there is no life on this planet, earth. Similarly, our ecosystem also includes sea or in other words, this very sea is a part and parcel of the ecosystem. Though water is very essential for life on this earth, a group of people and their lives are greatly related to sea and there is a particular tinai called Neytal in the concept of tinai in Sangam literature. Sea and place related to sea are devoted to Neytal tinai—a habitat for certain people. Their occupation is fishing, selling fish and making salt and their God is Varunan. The inhabitants are fisher folks who dwell in the seacoast and whose lives mainly depend upon the sea and its surroundings. Fiction usually reflects human lives and in literature one can find a lot of references to sea in general.*

Thakazhi Sivasankara Pillai's *Chemmeen* is set in the most beautiful and tiny fishing villages on the southwest coast of Kerala. Sealed with sandy beaches, shaded by mop-headed coconut palms, studded with charming thatched cottages launching the elegantly proportioned rowing boats, the Kerala villages contain the most exotic life for the tourist, the stranger, and the passing traveller. A Gauguin world. They also contain quite another life of their own.

The degree of poverty one finds there is perhaps, difficult for strangers to digest. The Western idea of the Common Man is rather different from ours. For the fishermen and fisherwomen who populate the novel *Chemmeen*, natural forces are grimly real enemies or friends. The elements can destroy one and one's family, they can also make it possible to live .....live for another year.

As this novel tells the story of the fisherfolk and is set in the sea coast of the district of Alappuzha, it can very well be related to the 'Neytal' tinai. 'Neytal' tinai, one of the five major tinais found in *Tolkappiyam*, has seacoast as its place. Each tinai has distinct place and time (*muthal porul*) god, food, animal, tree, bird, measure, occupation, ragam, community, hero and flower (*Karuporul*) and emotion (*uriporul*). Here the novel matches with almost all the characteristics of 'neytal' tinai. First of all one may take the case of god or deity of 'neytal' tinai. According to *Tolkappiyam*, *Varunan*, the seagod is the god of this tinai. In the story of the tiny fishing communities it is the stern goddess *Katalamma* who orders the faith of the people, can be taken as the counterpart of the sea-god *Varunan*, the Hindu mythological god. *Katalamma* lives at the bottom of the sea, and the way to her abode is made terrible by whirlpools and treacherous currents. Ruthlessly she punishes the wicked dragging them down to her terrible realm and sending sea monsters and serpents to the beach as a warning of her wrath. The men at sea must be brave and moral. The women on the shore must be pure and chaste to guarantee the safety of their men on *Katalamma*'s risky waters.

Catching fish and making salt are the occupations meant for the people of 'neytal' tinai in *Tolkappiyam*. And the community assigned for this particular tinai is known

as 'nulaiyar'. In *Chemmeen* there are castes and sub-castes – the boat-owning caste, the mere working fishermen, the low men, and the women from the east (that is, from inland). There are the traders, often Muslims, who buy the fish, cure them, and sell them to the wholesalers and merchants from nearby towns and seaports.

*Tolkappiyam* designates all six seasons as the macro-unit of time for 'neytal' *tinai*. To the fisherfolk of the seacoast of Kerala, the 'Chakara' is the big event of the year. This is the season of 'Chemmeen' – shrimp. The 'Chakara' is usually about July, during the middle of the monsoon. This is a period of real prosperity for fishermen. Everyone waits for the 'Chakara'. The whole seacoast throbs with life. Trade is brisk and the fishermen have money in their pockets. Thakazhi describes 'Chakara' in the following lines:

After the hardships everyone hoped there would be bright days ahead when the *Chemmeen* (shrimp) were plentiful. The year before, the 'Chakara' had been to the north of Alleppey. By all accounts, therefore, this year it should be at the Nirkunnam seafront. In any case to avoid bad luck, they must get ready for it. That meant that the boats and nets had to be repaired, mended and kept in good trim (P. 65).

The magnanimity of big and small traders was in full swing. With their pockets bulging Ouseph and Govindan, the moneylenders, came out to the seashore. The fishermen were in dire need of money. So they were ready to accept any terms and conditions. The owners of curing yards contacted the big fish merchants of Alleppey, Quilon and Cochin, and their agents. The seafront soon reflected the affluence of borrowed money. The women folk borrowed money from the small traders who went from door to door lending money. They even paid money in advance for the fish that could be dried and stored.

But "Pareekutti made no preparation for the 'Chakara' season" (p. 66). Abdullah, Pareekutti's father asked him to close down the curing yard and try luck in some other work and leave this seafront. But Pareekutti could not even think of that idea.

Even "Karuthamma noticed that Pareekutti was not preparing for the 'Chakara' season. He hadn't made ready the vessels for boiling shrimp. He wasn't buying the coir mats to dry the fish on or the baskets to contain them" (P66).

Animals, one of the *karuporuls* assigned by *Tolkappiyam* for 'neytal' *tinai* are crocodiles, whales and sharks. The presence of these animals in Thakazhi's *Chemmeen* categorises the novel to the 'neytal' *tinai*. How these crocodiles, whales and sharks play their role in the novel can be witnessed in the following lines:

When the first fisherman fought with the waves and currents of the sea single handed on a piece of wood on the other side of the horizon, his wife sat looking westward to the sea and prayed with all her soul for his safety. The waves rose high on the sea. The whales approached him with their mouths gaping. The sharks charged the boat with their tails. The current dragged the boat

into a terrible whirlpool. But he escaped from everything miraculously. Not only that. He came ashore with a very big fish. How was he saved from that storm? Why didn't the whale swallow him? How did the boat survive the attack of a shark? How did the boat sail out of the whirlpool? How did all these come to pass? Because on the shore a chaste and pure woman was praying steadfastly for the safety of her husband at sea. (P7-8).

As the story proceeds, there is an instance of catching a shark by Chemban Kunju and his boatmen. The narration goes as follows:

The boat had a shark in it. They had caught another but they couldn't manage to bring both. Chemban Kunju cut the shark to bits and distributed it to the women to take inland for selling. He told them they could give him the money after they had sold it (P.64).

While detailing about Palani's childhood and life till the moment, there is a reference to the shark. "In a sea infested with sharks and other dangerous fish, no living being had worried about him" (P.75) and at yet another context Karuthamma's fears are given as "Sea monsters might raise their heads and open their mouths wide as caves. And poisonous sea snakes might crawl on the beach" (P.95). Before that when Nallappennu relates some rare cases or one or two old tales, there occurs a mentioning of the sea snakes and monsters as follows: "The seashore was infested with poisonous sea snakes. Other monsters of the sea with mouths as large as caves darted after the boats" (P.93). Yet another context when Palani, the fisherman wants to claim his right, he jumps into the sea. "To reach that boat and to establish his right once again, like a seal, like a sea monster he charged forward" (p156). Towards the end of the novel it is given "it was a shark. It has caught a sea gull" (P.205). The last line of the novel runs like this "And at the Cheriyazhikkil seafront a dead shark that had been baited was also cast on the shore" (P.212).

"You know, my Father is going to buy a fishing boat and a net, which will then be our own" (P3) is the very first line of the novel. From this single line the occupation, the people, and the place of 'Neytal' tinai can be deduced. As per Tinai concept the occupation and the people come under the broad division named 'Karuporul' and the place forms part of the 'Muthal' porul, the other part being 'time'. And under further specification, catching fish and selling or making salt are the occupations of 'Neytal' tinai and here Karuthamma the heroine declares that her father is going to buy a fishing boat and a net.

Fishing is the main occupation of the characters of this novel too. From the beginning to the very end of the novel, it has the sea and the life related to it as its backdrop. A cross section of the fisherfolk society is depicted in *Chemmeen*. There are several examples for the place and people of 'Neytal' tinai in *Chemmeen*. For instance, "As a little girl of four, Karuthamma used to play on the seashore picking shells and collecting little fish that the fishermen shook out of their nets" (P.5) and "so the two young neighbours grew up on that seafront" (P6).

With the understanding that love-unions will create restlessness and separation, turning one's attention to the philosophical level of the truth of separation is what is done by Thakazhi's novel *Chemmeen*. For searching the truth of separation, natural symbols of sea and dusk become this novel's place-time background. This background is related to 'Neytal' *tinai*.

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**Navigating *The Tempest*: Exploring the Imagery of Sea and Water**

*As a literary device, imagery consists of descriptive language that draws on the five senses and that can function as a way for the reader to better imagine the world of the piece of literature the author has created. Every image and metaphor gain full life and significance only from its context. In Shakespeare, an image, often point beyond the scene in which it stands to preceding or following acts; it almost always has reference to the whole of the play. It appears as a cell in the organism of the play, linked with it in many ways. The sea coupled with all that it connotes: voyages, adventures and the terminology of seamen along with the imagery of water found meaningful expression in Shakespeare's *The Tempest*, the most enchanting of all sea-tales. The imagery not only simply creates an ambience but also helps the development of plot and thereby the destinies of characters. The play begins with a tempest which also results in a tempest in the minds of the characters. All the characters are affected by the havoc raised by the sea tempest and water purges them all of their sins.*

Imagery is referred to as the use of figurative language to represent objects, actions, and ideas in such a way that it appeals to our physical senses. In other words, an image creates a mental picture or visual representation of ideas in our minds through emotionally charged words and phrases. In literature, imagery helps the reader to better imagine the world of the piece of literature the author has created. In addition, imagery serves the purpose of beautifying a piece of literature. In Shakespeare's plays a progress could be identified in the way he used images. "Beginning from the conventional, Shakespeare had no difficulty in weaving his pattern of the observed and the original—the leisurely form getting compressed and rapid in the process and aiding the dramatic message and purpose with a telling effect charging the atmosphere and rousing the awareness of the auditors or readers as to the real theme and nuances of the play." (De 2) Initially, Shakespeare had drawn images from the common stock of Elizabethan literary images. Realising the effect an image can have on audience, Shakespeare had also created his original images from real life experiences. Thus, images seem to be more functional and less decorative and descriptive in his later plays unlike the earlier plays where imagery was seen as superfluous adornment. Shakespeare's tragedies and romances show him at his best in the realm of adapting imagery to dramatic purposes.

A fundamental feature of the development of imagery in Shakespeare's romances, in particular, is an increase in concentration, density, richness and variety. The way of interweaving and uniting the images became more intricate and varied. Yet, the tempo of the action and speech has slowed down. According to Dowden's view, "the thought is more rapid than the language."<sup>6</sup> In contrast with the tragedies, there is more of descriptive and graphic imagery, which contributes more or less, to the creation of the rich nature – atmosphere. The peculiar mixture of sensuousness and remoteness, reality and oddity seems to be part of the romances. (Samad 40)

*The Tempest*, the swan song of Shakespeare, belongs to the group of Dramatic Romances as well as his Last Plays. Elizabethan age was a period of geographical

explorations and colonial expansion. Therefore, travel was an inevitable part of the life of Elizabethan people. *The Tempest's* stylized allegory abstracts the romance core of all voyagers' experience. The *Tempest* is believed to have written during 1610-11 period and the very sources of the play had relation to sea and water. A ship named Sea Adventure was wrecked on the island of Bermudas and the sailors / crew reached an uninhabited island. Shakespeare might have the knowledge of this incident which, he later on, referred to in his last play:

Boatswain!  
Boatswain Here, master: what cheer?  
Master Good, speak to the mariners: fall to't, yarely,  
or we run ourselves aground: bestir, bestir.  
[Exit]  
[Enter Mariners]  
Boatswain Heigh, my hearts! cheerly, cheerly, my hearts!  
yare, yare! Take in the topsail. Tend to the  
master's whistle. Blow, till thou burst thy wind,  
if room enough!  
Alonso Good boatswain, have care. Where's the master?  
Play the men.  
Boatswain I pray now, keep below.  
Antonio Where is the master, boatswain?  
Boatswain Do you not hear him? You mar our labour: keep your  
cabins: you do assist the storm.  
Gonzalo Nay, good, be patient.  
Boatswain When the sea is. Hence! What cares these roarers  
for the name of king? To cabin: silence! trouble us not. (I. i. 1-17)

The sea coupled with all that it connotes: voyages, adventures and the terminology of seamen along with the imagery of water found meaningful expression in Shakespeare's *The Tempest*, the most enchanting of all sea-tales. The imagery not only simply creates an ambience but also helps the development of plot and thereby the destinies of characters. *The Tempest* opens with a ship at sea during a violent tempest. The captain of the ship urges the boatswain to take every possible step to save the ship and the boatswain and the crew try desperately to save the ship. The passengers who include King Alonso, Duke Antonio, Sebastian and other noble men were in confusion and panic. In spite of the best efforts of crew, the ship begins to split and sink and the crew leaps into the sea with the hope of swimming ashore. And, the escaped mariners reach an island where their character undergoes a sea- change. Thus, sea or water is central to this play and the imagery has symbolic significance too.

“The play is full with reference to water. It appears several times in compounds (sea-sorrow, sea-storm, sea-water, sea-side, sea-nymphs, sea-change, and sea-marge) and other 33 times throughout the play, not counting other indirect references to it. This why “the sea is the agent, in this play, of change, justice and redemption”” (Cenci 1). Sea terms and expressions such as “Down with the topmast! yare! lower, lower!” (I. i. 32-33) “topsail”, “sea room enough”, “Lay her off”, “Lay her a hold” could be seen in the introductory scene itself. The conversation between Master and the Boatswain

and the responses given by the mariners are all true indicators of nautical life and experiences.

Various associations are evoked by the sea imagery in *The Tempest*. The sea destroys and sustains life. The sea transforms the living and the dead. Since the very beginning all the characters have to do with water, and the word 'water' (which can be sea, storm, tempest, teardrops etc.) is in their speeches, with the purpose to reveal their real thoughts and feelings. The Mariners enter "wet" in Act I, scene i, and Miranda thinks that the mariners may not be able to survive in the wild waters. Act I, scene ii narrates how Prospero and Miranda could have drowned in the sea if Gonzalo had not rendered help. In the same act, Prospero asks Ariel to put on the appearance of a sea nymph: "Go make thyself a nymph o' the sea" (I. ii. 301). Remaining invisible and serving his master diligently, Ariel helps the royal crew to repent of their sin. In the same scene Ferdinand recalls that when he was weeping over the shipwreck, a music had come upon him over the waters: "This music crept by me over waters" (I. ii. 392). The line also confirms G. Wilson Knight's observation that *The Tempest* is built on contrasting images of water and music. Caliban is called a "sea monster". Act IV, scene i, presents the entry of Caliban, Stephano, and Trinculo 'all wet', after being led by Ariel into a swampy lake.

Drowning or the act of being immersed in water is also a key image in the play. In the initial scene all are afraid of drowning their lives. When first exiled with Miranda, Prospero hints that he could have drowned the sea with his own tears when he cried over his lost dukedom and his past: "When I have decked the sea with drops full salt" (1.2.185). Ferdinand, upon hearing Ariel's song, knows it refers to his father's certain drowning:

Fullfathom five thy father lies.  
Of his bones are coral made.  
Those are pearls that were his eyes.  
Nothing of him that doth fade  
But doth suffer a sea change  
Into something rich and strange (I. ii. 474-479)

Ariel's song leads Ferdinand to believe that his father has drowned and is lost to him forever. The song also suggests that his body has been transformed into something unrecognizable. Later, when Alonso gives up hope that Ferdinand could have survived the shipwreck, out of despair, he says, "he is drown'd / Whom thus we stray to find, and the sea mocks / Our frustrate search on land. Well, let him go" (III. iii. 10-12). Prospero, once he has reconciled with his enemies, promises that, "deeper than did ever plummet sound / I'll drown my book" (V.i.56-57).

For Shakespeare, the sea had a double personality: it was a sign of bad omen in as much as it was a sign of good fortune. Miranda expects chaos and suffering to follow from the storm; Ariel saw "Jove's Lightnings", Ferdinand leaps from the ship, comparing the experience to hell. G.Wilson Knight in the *Shakespearian Tempest* speaks of the theme of tempests in terms of sea imagery and human life:

We cannot say about any one symbol that it means anything more or less than it must mean in its particular context. All we can ultimately, say is that has dynamic relations: it receives and radiates power such is the tempest or the sea in Shakespeare...The sea is usually impregnated with tragic power. Often it holds a 'death' suggestion; it is often a formless chaos; and yet it may, if imaged as calm, suggest peace. Again, infinite expanse may suggest the infinities of either guilt or glory; its raging contest with rocks may indicate either nobility or savagery.(Knight 14)

Thus, in *The Tempest*, the sea is a moral agent and water washes away sins and errors. The sea threatens but is merciful. The sea, the voyages it supports, the wreck it causes, become signs of grace and Divine Providence. As Edward Dowden has rightly remarked forgiveness and freedom are the keynotes of the play. And, along with Prospero, we are also made to believe that "...the rarer action is in virtue than in vengeance" (V. i. 27-28).

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**A Study on the Representational Politics of Water in the  
Advertisements on Media**

*It says that 'a drop of water is worth more than a sack of gold to a thirsty man'. Water satisfies several basic human necessities which can be categorized as life-support functions. Access to pure water is fundamental to the maintenance of life. Many ecological and environmental uses of water are critical for the existence of living organisms including that of human beings. But in many other instances it has definite uses of a market good of which the efficiency of use and benefits can be maximized through competitive allocation. We equate the value of life with pure water. Purity of water is measured on the basis of various scientific terms. In a globalized world like this, everything that is convenient for package is converted into products suitable for marketing. The utilization value of a product is always highlighted in equivalence with its scarcity in order to attract more consumers. In the contemporary scenario, it has become an ideological fight for the nations to keep their drinking water pure. The packet of mineral bottles has become the part and parcel of the common man's life. The tremendous influence of mineral water industries in the global market shows how far human beings had become artificial and market oriented. This new kind of consumer culture which creates passion for buying those things which can be freely acquired from our environment questions our way of thinking.*

Plato has once stated, "only what is rare is valuable, and water, which is the best of all things...is also the cheapest." Water has an economic value in all its competing usages and should be recognized as an economic commodity. Within this principle, it is vital to recognize the basic right of all human beings to have access to clean water and sanitation at an affordable price. According to the global market view, failure to recognize the economic value of water has led to wasteful and environmentally damaging uses of the resource. Managing water as an economic good is the easiest way of achieving efficient and equitable use, and of encouraging conservation and protection of water resources.

The potential value of applying economic tools and principles as a means of improving national and international water priorities and policies came to the forefront with the declaration at the International Conference on Water and Environment (ICWE) held in Dublin in 1992, where it was concluded that "water has an economic value in all its competing uses and should be recognized as an economic good." This was further re-emphasized at the United Nations Conference on Environment and Development held in Rio (UNCED, 1992) where it was declared that "water, as an integral part of the ecosystem, a natural resource and a social and economic good ...." (Agenda 21).

A globalized world always demands a world of images in order to interpolate the consumers. Advertisements have become essential to uplift the marketing demand in a commercial world. Due to the scarcity of pure water resources, the allocation of water as an easily available resource has changed its status to a commercial product which needs to be purified industrially. As a part of this great project, the

responsibility to popularize the increased prioritisation of water has fall upon the shoulders of advertisement industries and mineral water companies. However, being a commercial product, ready to market, the status of pure water has been equated with the other products in the global market world through advertisements. These advertisements related to pure water resources are not an exemption from the market politics of the global world.

Advertisements of Bisleri enterprise dealing with the mineral water bottles not only conveys a symbolic message but also has extended its area towards the commercial marketing politics of the globalized world. The branded products like Bisleri mineral water bottles stimulate a kind of hegemony which can eventually influence the monopolization of the market. Moreover the popularity of the brand name of this product creates a sense of confidence and reliability among the consumers. In reality, this illusion of 'trust' created by this brand name as part of virtual reality is a utopian idea. Therefore it can be said that the process of meaning making have been theorized in consumption through these kinds of developments in an industrialized world. It also argues for a symbolic dimension of branding practices that works within the circuit of culture, just as a cultural phenomenon. Hence brands can be specially categorized as representational texts that are politically constructed. These branded products do not satisfies the taste of the consumers, but produce new kinds of taste confirming the cultural needs of a society.

In the contemporary world, water has become a commercial icon which is capable of inducing fascination among the consumers. The latest advertisement of Bisleri Water Bottles suggests this statement to be true. The inclusion of animal characters like camels in the advertisement represents their product as reliable as nature itself. Here one needs to think about the artificiality involved in the production of a bottle of mineral water. The human intervention during the production process of this product as part of scientific purification methods is cleverly avoided in this advertisement. Moreover the tag line of the product which says 'The Original Water' alludes to the idea of 'originality' which is precious in a world of copies. This sense of originality prioritises the specific company's product over the other beverages available in the market. It also satisfies the demand for exclusivity of the product in the global market. Water is not just a freely available natural resource in this advertisement, but an artificial product created by the company in order to satisfy the needs of the common man.

Interestingly the geographical area which is chosen for this advertisement reveals the cultural politics that is working within the thirty seconds video. Desert area is very suitable to hint the idea of scarcity of water resources. Moreover the availability of Bisleri Water Bottles even in the desert regions ensures the accessibility of the product at anywhere in the world. It states that the product is cheaper and easily accessible. The refusal of camel to drink water from the natural resources that are available in a desert poses a cultural question towards our consumption of natural resources. Water thus becomes a paradoxical resource which is natural and by-product of an industry at the same time. The present advertisement acknowledges the fact that water is a naturally available resource essential for the survival of all living things in this world. Besides, it warns the consumers to avoid drinking water from the natural sources which are freely available. It creates an idea that those items which

are expensive in the market can only be regarded as safe to use. Otherwise wealth matters more in the case of health care. The representation of the mother camel and the daughter camel again reinforces the idea of maternal care which is both morally and practically superior over any other health care methods accessible in the world. This unique bond between the mother and daughter is politically exploited in this advertisement to reawaken the sense of reliability towards the product. In addition to this, the background voice which says that “all mothers knew that all the Water bottles are not Bisleri Water Bottles” re-emphasizes the idea of uniqueness of the product which is an attempt to monopolize the Mineral Water Bottle industry working in India. The advertisement indicates that Water is not just a chemical combination of hydrogen and oxygen which is same at everywhere. It should be categorized on the basis of both purity and cost, and Bisleri provides the most healthy drinking water facility for the common man which also reflects its moral side.

The second advertisement of Bisleri Water Bottles aims at false tricks that are used by the entrepreneurs to attract the consumers in a market oriented society. This video which depicts two camels spilling water over the face of a shopkeeper can be taken as a symbolic mockery at certain cultural traits existing in the Indian society. The stereotyping of small scale shop owners of the rural areas of India is clearly reinforced in this advertisement. The fat man with a careless look recalls the condition of those rural Indian stores where consumers are always tricked by the shopkeepers. The idea of trust is again emphasized in an indirect manner. The quality of honesty is highlighted here to create clear contradictions between the given company and the other companies producing the same product. Interestingly in the second advertisement, the mother figure is replaced by the one who is clever enough to recognize the original Bisleri Water Bottles. It again poses the question of intelligence towards the audience by creating the meaning that only clever people use Bisleri Water Bottles. The consumption of this water bottle not only needs common sense, but also a little intelligence to identify the original bottles produced by the company. However the video does not care about the etiquette that should be followed between a seller and a consumer in an Indian society.

The next session of Bisleri advertisements along with the tag line ‘Kiss to Drink’ can be conveniently categorized as a single group of videos exhibiting several similar meanings. The tag line itself encouraging the consumers to drink by kissing the bottle generates several political meanings. These videos indirectly force the consumers to stop sharing your water bottles with anyone. Otherwise it is a political call to the consumers to acquire a bottle of Bisleri for themselves throughout their travels. It promotes the consumers to have a bottle of Bisleri always in your bag, but does not share it with anyone else. This implied prohibition of sharing the basic natural resource of water to anyone who is close to the people questions the moral ethics which is being stated in this advertisement. Humanitarian values are dismissed and human selfishness is brought back into the picture as an essential quality for survival.

However the video also depicts certain revolutionary thoughts in a traditional Indian society. Women practicing their supremacy over men in the matters of individuality are reinforced in all these sets of advertisements. Bride slapping her groom just after the wedding ceremony completely contradicts the traditional Indian concept of the submissive wife and a patriarchal husband. An aged woman slapping the superhero

reverses the myths related to superheroes. The college girl shouting at his classmate again reverses the idea of gender stereotyping. The individuality of every consumer is accepted regardless of age and gender in all these videos. The notion of equality and empowerment of women is directly stated through a few seconds video of water bottle advertisement. Hence it is possible to say that water has been chosen as an icon for discussing greater political issues. Water has become a platform over which people can market several ideologies.

Advertisement companies have transformed water as a commodity ready to market by exploiting its high utilization value. The value of natural water resources has been cleverly erased in order to increase its commercial value. These advertisements have attached greater political meanings to the mere possession of a water bottle. It is not water that is filled in the bottle which is more important, but the brand name which it carries. Water symbolically connects different cultures and criticizes the age old traditions. A few seconds video about water discusses several discourses that can normalize the existing ideologies in a given society. The status of a commodity assigned to a natural resource constructs several political meanings which can influence the behaviour of the audience. Water as a socialised actor that appears and performs in the advertisements of well-established companies displays technologically, culturally, politically, historically, geographically specific formations. Water supply systems and fittings cannot be kept away from the expressions of social relations, power, will and fantasy and are subjected to historical contingency.

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**Resonance of Life and Ecological concerns in  
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*Nature and literature have always shared a close relationship as is evidenced in the works of writers in almost all centuries of the world. Images of water and oceans play a prominent and recurrent role as a metaphor in many literary works. In literature water serves as a representation of birth as well as death, placidity as well as violence, adventure as well as mystery. Though almost all the sources of water have become a representation in literature in its placidity and violence, sea is the most represented or quoted in literary works.*

Sea as a frequent theme is found in literature from ancient times. From Homer's *Odyssey*, which describes the ten-year voyage of the Greek hero Odysseus, through the medieval ages which offers rich encounters with the sea, which acts as an arbiter of good and evil and the barrier of fate, has travelled to the early modern age through the works of Shakespeare, Milton and Marvel to the modern times through Conrad, Melville, and through the *Ancient Mariner* of Coleridge has reached the present times. The sea has become a setting and symbol in all forms of literature.

The misuse of environment by humanity has posed serious threats. The concern for ecology has become a much discussed subject today. Ecology and its concern have found its reflection in literature there by giving rise to new branch of literary theory, named ecocriticism. The literary critics try to study how the close relationship between nature and society has been textualised by the writers in their works.

Romesh Gunasekhara, a Sri Lankan born writer, in his novel *Reef* (1992) proves his ecological concerns showing how the government abandons the project of reef conservation in favour of the exploitative modernization scheme of the Mahaweli Dam. Sri Lanka has an abundance of coral reefs around most part of the island. Reefs provide an ideal habitat essential for many marine organisms. They are fragile ecosystems because they are very sensitive to water, temperature and environmental pollution which harm reefs by encouraging excess algae growth. The coral reefs are constantly under threat and destruction due to a number of direct and indirect human activities. Coral bleaching has destroyed the coral reefs in many part of the island. Without food, oxygen or protection from dangerous rays, the coral polyps in the reef will die a few weeks after they start getting paler. Frequent fishing, pollution from land based sources; dynamiting reefs, sedimentation, and ocean acidification are the threats to the reef ecosystem.

The Mahaweli dam project was the largest multipurpose national development programme in the history of Sri Lanka. The project was developed with view to produce water for irrigation, generate hydro-electric power and for proper settlement. Though there was social and economic development it also posed several social problems like destruction of vegetation, erosion, pollution, dumping of waste materials etc. which in turn affected the water as well as the island.

This paper is an attempt to examine how Romesh Gunasekhara's *Reef* uses the imagery of coral reefs and the ocean as a metaphorical symbol for sociopolitical and ecological dilemmas that Sri Lanka undergoes due to the civil war. *Reef* was shortlisted for the Man Booker prize in 1994.

*Reef* is a narrative of a marine biologist Mr. Salgado, who is obsessed with the preservation of the Sri Lankan reef. Mr. Salgado, an expert on oceans and an eager student of the coral barrier that protects the island strives hard to prevent coral bleaching which has become common in the coastal region of Sri Lanka. *Reef* opens in London with an encounter between Triton, a Sinhalese migrant restaurateur and a Tamil petrol station assistant. He recalls his childhood home in Sri Lanka, the nation which is now scared by the civil war. Triton expresses his anxiety saying "I could see a sea of pearls- once a diver's paradise, now landmark for gunrunners in a battle zone of army camps and Tigers". (12) The novel is an evocation of war and peace, the livelihood and kinship and the divide of the Sinhalese and the Tamil.

Triton, an eleven year old boy, the narrator is sent away by his father after he accidentally burns the thatched roof of a school yard hut. He reached Mr. Salgado, the marine biologist, where he learns cooking and later becomes the main cook of his master. The story moves on, told from the perspective of Triton as an adult, looking back on his childhood. Mr. Salgado is heartbroken as Nili, his mistress leaves him to live with an American. The coral leaves on which Salgado is on research are also on threat due to development and pollution. The incidents in this story are used as a metaphor for the trouble brewing in Sri Lanka both politically and socially. The violence of civil war looms large in the background. Instances of terrorist attack affect the placidity of the island and the life of Salgado also. His close companion Dias disappears mysteriously and is reported to be drowned, off the reef in the rough sea. The sea is similar to a militant youth of Sri Lanka, violent in attack. Like the nation which was once in peace and prosperity is now in unrest due to internal conflicts, the reef too was once beautiful and unique but is slowly losing its charm due to neglect, pollution and human interference. Gunasekhara expresses his concern through Salgado: "...You see this polyp is very delicate. It has survived aeons. But even a small change in the immediate environment – even su or pee – could kill it. Then the whole thing will go. The sea will disappear."(48)

Mr. Salgado conducts research on coral bleaching and coastal erosion in Sri Lanka, collecting data in support of a Government conservation initiative. The beaches of Sri Lanka are deposited with bleached and dead corals which is itself a marker of the change in the ecology of the sea. Triton, the cook is horrified to see "skull-heaps of petrified coral reefs." (59) When Triton takes Nili to buy fish for her dinner, she is nauseated by the aura of death pervading the market place. The dead coral is an indicator of the ecological crisis formed due to the pressures of capitalist global modernity in Sri Lanka.

Majority of the Sri Lankan population are found to live around the coastal regions of the island. The government has turned to an export oriented economy, promoting new technologies at the expense of conservation. The inland fishing and coral mining became impossible in the midst of this technological advancement. This has exacerbated the poverty of the people who depend on traditional fishing and coral

mining for their livelihood. Salgado dreams of an island paradise. Salgado wishes for a Marine sanctuary with no human habitation so that the sea never gets polluted and the coral diversity be preserved. But this solution is unrealistic as evidenced from the situation of the Hikkaduwa Marine Sanctuary. Instead of promoting ecotourism, reef walks, diving, glass bottom boats, effluents from hotels and boats have resulted in reduction of coral biodiversity and has inversely affected the coral reefs. Salgado fears that the destruction of the coral cover would subsequently result in the submission of the island itself.

The novel is rich in sensuous description of the countryside also the pleasures of cooking especially of sea foods. Triton considers the sea and the reef as a means to get closer to Salgado's world. The sea emerges as a powerful imagery. Like the waves of the sea Salgado also witnesses waves of thoughts in him showing his concern for the reefs and the island. Like the deterioration of the growth of reefs, the peace and growth of the island nation is also gradually deteriorating due to the civil war. The tension caused by the increasing civil - conflict between the Sinhalese and the Tamils, catalysed by the Mahaweli irrigation project forms the environmental background of the novel. Triton finds in the sea a mastery over the land. The sea carries away the dead bodies left in the beach and later brings it back showing its mastery over man. It symbolizes purity and gives a warning to man to be controlled in his thoughts and to show serenity over his deeds to lead a harmonious existence. Once when Triton visited the bungalow ocean observatory with Salgado and Nili, Wijetunga who was an assistant to Salgado observed the sea as a creator and destroyer. : "You know brother; our country needs to be cleaned, radically. There is no alternative. We have to destroy in order to create. Understand? Like the sea whatever it destroys it uses to create something better." (121). Reef addresses a post war Sri Lanka from a modernist, western point of view. The serenity in the house of Salgado and his life is disrupted when he invites his mistress Miss Nili to stay with him in his house, which was not according to the culture of Sri Lanka. The serenity of the country is affected by the encroaching political violence.

Mister Salgado was asked by his closest friend Mr. Dias Liyanage to take a job with a foundation interested in the coral business. Mister Salgado disagreed to join them saying that the Fisheries department had done surveys since the 1880s but was not successful in its efforts in finding a solution for it. They knew how fast the coral grew, but had no idea how fast it was disappearing. He told Dias that he was reluctant to work for the government because he knew that if the project made news, corrupt politicians would want to take an influence over it.

Salgado and Triton eventually flee to England trying to find a better life in England. The marine life which Triton and Salgado experienced in Wales was entirely different from one that they experienced in Sri Lanka. They wandered through different places for five years and finally Mr.Salgado wanted to find a permanent home for himself. Triton too wanted to settle down in life and Salgado helped him to start a restaurant and leaves for Sri Lanka in order to find Nili who was mentally disturbed and has been paralyzed in the war's violence and abandoned by Robert, the Westerner. Triton remains in England to use his culinary skills to become a successful restaurateur.

The novel portrays Sri Lanka as a lost paradise; a land lost in the turmoil of the war which affected the lives and also the bio diversity of the nation. The reef becomes a symbol and a signifier of the ecological crisis and class inequalities clouded with ethnic and political violence. The project of the Mahaweli dam was intended to bring development in the nation. But along with development severe environmental hazards were also caused. Similarly the resonance of pain and suffering were heard which too brought hazards in the life of the people of Sri Lanka. More over the dynamites and the dead bodies affect the ocean which in turn causes the destruction of the coral reefs which is considered to be a protective covering over the coastal areas of the island nation. Salgado rejects the justification equalized with environmental transformation and technology with progress. To him harmonious existence of men comes with the harmony with nature.

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**A Vital Space of Trade and Commerce: A Critical Study on Alleppey**

*The peculiar geographical position of Kerala as the southernmost part of the Indian peninsula separated from the rest of the country by the Western Ghats- the natural barrier and by the rest of the world by the high seas has helped to develop its own way of life, and an independent, unique culture and the highest achievement of human spirit in every sphere of life. The achievements of a people in the field of trade and commerce should be viewed in the larger perspectives of their overall cultural attainments. Trade is an important social activity and trade has taken birth with the beginning of human life and shall continue as long as human life exists on the earth. Maritime history is another aspect of historical studies which enables the researchers to come closer to the important dynamics of historical processes.*

But to Immanuel Wallerstein, the exponent of the 'World System Analysis', the division of history into political, economic and maritime is not acceptable. But maritime history receives greater attention these days. The maritime trade began in Mesopotamia, Egypt and in the Indus Valley by the third millennium B.C... In the 13<sup>th</sup> century Arabs took over the power over the Indian Ocean. Maritime study has great relevance on history because it informed about the living pattern of coastal people, their social relations, occupations and every aspect of their life. There have been number of studies on this trade and changes in trade networks since the coming of Europeans. This study analyses the development of trade in Kerala in a historical perspective and its impact and growth of urbanization in Alappuzha. The present study focuses on major trade centers, markets, system of exchange, internal and external trade, overseas trade up to the end of the 18<sup>th</sup> century, trade guilds and urbanization in Kerala especially Alappuzha.

The inhabitants of Kerala and generally south India came to the main stream of civilization much before the Aryan infiltration in northern India, and now this view is generally accepted by the historians. Among the South Indian states, it was the Kerala coast the most benefited from its natural ports and the inhabitants engaged in making small boats with wood and some metals. The boats were used mainly for fishing, but generally used for trade with foreign countries. From ancient times the people of Kerala coast used number of boats such as Arumass and Anayodi. These two were big vessels. Changadam were small bodies mainly used for fishing. Patto was one type of speed boat used by sea pirates and some others were known as paruva and pathemari.

From this we can understand that the people of Kerala were familiar with boat making and voyage from ancient times. Kerala's tradition of trade goes back to the 3<sup>rd</sup> millennium B.C. During the Sangam period Kerala was a part of Ancient Tamizhakam. Early Sangam works contains references to the voyages of the peoples of Kerala to foreign countries. Exchanges might have developed between the various Tinais. The migration and the settlements of the Brahmins in Kerala was the another turning point in Kerala history. According to *Keralolpathi* there were 32 Brahmin

settlements which were centred on river valleys. These settlements were started in between Bharatapuzha and Periyar and Periyar and Pampa. These settlements are related with the spread of agriculture in Kerala.

Among the spices of Kerala, the most important were cinnamon, cardamom, pepper, cloves, ginger and nutmegs and which were in great demand in the countries of West Asia and trade with Babylon, Assyrians, Egyptians, Phoenicians, Arabs, Romans, Greeks and China. Spices were used in these countries for food, for healing and for propitiation of the gods. Egyptians used cinnamon as one of the main embalming spices in preserving the dead bodies of kings and in the manufacture of perfumes and holy oils. References to spices are plentiful in the Old Testament. It was through the Arabs the spices of Kerala found their way to Europe. The gold coins, four in number of Umayyad Caliphs (665-750 A.D) found in Kothamangalam (Ernakulam district) testifies the presence of Arabs in Kerala.

During the early centuries of the Christian era there were brisk trade contacts between the Roman world and south India. Roman coins were discovered from various parts of Kerala. It was the need for spices that brought the foreigners to the Kerala coast. , Greco-Roman authors like Ptolemy and Pliny and the author of the *Periplus of the Erythraean Sea* provide information regarding the Indo-Roman trade. *Sandesakayas* and *champus* and *Purananuru* one of the classical anthologies also describes the economic life of Kerala during this period. Recent excavations in Pattanam have testified to the presence of overseas traders at least from 5<sup>th</sup> century BC from the Mediterranean and the Red Sea. The Greeks and Romans were the first to make extensive use of pepper. In the 12<sup>th</sup> century A.D., even a Pepperer's Guild was set up in London. Marco Polo, the celebrated traveler of the 13<sup>th</sup> century speaks of the prosperous trade with Kerala and China. The Chinese contact with Kerala should be viewed against the background of these trade relations between China and the Malabar Coast.

These studies have recorded the existence of number of ancient sea ports like Muziris, Tynids Nelkynda, Bacare and Balita. Muziris was the gate way of India and identified as modern Kodungalloor. It as an emporium of trade and a meeting ground of diverse cultures and it also gave shelter to Christian, Jewish and Muslim communities. Bacare has been identified with Purakkad, south of Alappuzha and Balita mentioned by *Periplus* has sometime been identified with Vizhinjam, south of Trivandrum and Naura with modern Kannur. So many ports are mentioned but the identification of these places has posed its own problems to the historian. These early ports gave way to locations such as Kollam, Kodungalur, Kayamkulam, Calicut etc in the later periods and also played a leading part in the Kerala's foreign trade. Sulaiman (9<sup>th</sup> century), Marco Polo (13<sup>th</sup> century) and Ibn Batuta (14<sup>th</sup> century) also refer these ports. So the commercial contacts with foreign countries led to the establishment of cultural contacts and their mutual interaction. Maritime trade rooted in rural markets and trade centres of Malabar brought immense wealth. According to Tara Chand, the first Muslim fleet appeared in the Indian waters in 636 AD. The gold coins, four in number of Umayyad Caliphs (665-750 A.D) found in Kothamangalam (Ernakulam district) testifies the presence of Arabs in Kerala. Ma Huan's account of *Ying Yai Sheng-Lan* (1433) gives information about the country of the little Kolam (Kollam), Kochin (Kochi), Kuli (Kozhikode) , etc. Pepper, Coconut, Fish, Betel nuts, etc were

exported from Malabar in exchange for gold, silver, coloured satin, blue and white porcelain, beads, musk, quick silver and camphor. During the Perumal Period (9<sup>th</sup> to 12<sup>th</sup> century) development of trade took place through three types of exchanges. The first type of exchange was the exchange of goods for goods that was done between two nearby villages. The second type was that the exchange of goods between Kerala and Chola and Pandya States. A new class of traders called Vaniks emerged in this state as a part of internal trade. The third type of exchange was the trade relation with foreign countries. Guilds developed in Kerala during this period.

The trade reached its peak during the 13<sup>th</sup> and 14<sup>th</sup> centuries and then was transformed under the impact of the European companies. Syrian Christian, Jews and Arabs were the important foreign traders during this period. Gradually they became an integral part of our society. The presence of Christians is mentioned in the *Topographica Indica* of Cosmos Indicopleustes who is said to have reached Kerala in 522 A.D. The Jews were provided with all facilities of livelihood in Malabar by the rulers of the *nadus* where they lived respectfully.. They were always loyal to the Kerala rulers. King Bhaskara Ravivarman in the 38<sup>th</sup> year of his reign issued Copper Plates granting distinctive privileges and honours to Joseph Raban, the leader of the Jews, which was discovered at Muiyiricode and is still preserved at the Synagogue at Mattancheri. The copper plates granted distinguished status in *Anchuvannam*, which might have been a powerful trading corporation. The rights and privileges granted by the copper plates were extended to the whole family of Joseph Raban also and it is evident from the influence the Jews enjoyed in the domestic and foreign affairs of pre-modern Kerala.

The trade networks on the Malabar Coast can be divided into three- local trade, long distance trade and overseas trade. Eleventh century marked the beginning of a major expansion in the Indian Ocean trade. The growing of overseas trade led to the growth of a number of ports like Calicut, Ponnani, Cochin, Purakkad, Kayamkulam, Kollam etc. The proximity of the production regions including the Western Ghats to the sea and the presence of a number of rivers also facilitated the transport of goods to nearby port. In spite of obvious gaps in our knowledge of early Indian commerce, a more or less connected account of trade in India prior to the arrival of European powers and trading companies is now more or less intelligible to us. It has been argued that the initiatives to trade in India were not indigenous and always came from elsewhere, particularly the west.

As a part of internal trade several urbanized marketing centres developed in Kerala. These centres developed on the banks of rivers and gradually transformed into small urban centres. Literary text refers to several *angadis* such as Tazhekkave in Wayand, Kariyanad near Thiruvalla, Ayanarcira in Valluvanad, Kadutturuthi, Matilakam and so on. These *angadis* indicates the linkage between the production zones and trade networks. *Angadis* also developed near ports of trade, such as Kollam. Local exchange would be based on local customary practices *mariyadai* or *nattunatappu*. The medieval market centres were multipurpose centres and not concentrated on few products. A market could be a *canta*, *nalangadi* and *anthiangadi*. *Angadis* as day and evening market probably existed from early historical period and have survived until today. *Angadi* could grow into *nagaram* and distinct from coastal *pattanam*. They played a decisive role in the formulation of the contemporary economy of the

country. Port-cities came up in the coastal areas with the development of foreign trade. The goods produced in the hill ranges were brought to the port cities through rivers and Kerala could involve in the foreign trade with Europe, West Asia and China. Kerala was blessed with inland natural transport facilities for the transportation of goods from the interior places to the port cities. The rivers that cut across the land together with backwaters make it easy for the goods to be taken into the ports.

Trade in medieval Kerala was controlled by the Guilds or Mercantile corporations. (9<sup>th</sup> to 14<sup>th</sup> century). In Kerala *Manigramam* is first referred to in the famous ninth century Syrian Christian Copper Plates and *Ancuvannam* in the Jewish Copper Plates. The plates illustrate the emergence of *Manigramam* as an administratively autonomous corporation with Kollam (Quilon) as its regional base of operation. *Manigramam* and *Ancuvannam* make appearance in the south Indian epigraphy from the Pallava period onwards. Malayalam literary works like *Payyanur Pattola* also mentions *manigramam*. There had been much controversy regarding the character of *manigramam*. Burnell and Dr.Gundert believed that *Manigramam* was a colony of Christians. M.G.S.Narayanan thinks that *Manigramam* was an organization of Syrian Christians.

We are provided with information about *ancuvannam* (*anjuvannam*) from both the Teresapally Copper Plates of Aiyar Adikal Thiruvadikal and the Jewish Copper Plates (A.D 1000) issued by King Bhaskara Ravi granting certain chiefly privileges to Joseph Rabban, the merchant chief of *ancuvannam* corporation. MGS Narayanan believes that *Ancuvannam* was probably a corporation of Jewish merchants. The Eramam Calapuram Inscriptions mention about *Nanadesikal* and *Valaericiars*. According to a Bellary inscription of AD 1177, *Nanadesi*, merchants traded in Lata, Cola, Malayala, Kannada and Telunge regions and they met in an assembly and made certain gifts to a temple. A term *UbhayaNanadesi* occurring in certain records has been taken to denote the twofold classes of mercantile guilds trading inside and outside the country. Certain Pandyan inscriptions also refer to *Nanadesikal* in its territory. *Valanjiyar* was an important trade guild which had actively functioned in medieval south India of which several references are found in the Cera inscriptions also. The main area of functioning of *Manigramam* and *Anjuvannam* was the coastal towns of Kerala which were linked with international transmarine commercial network.

The advent of Europeans brought about a revolutionary change in the history of India especially of Kerala. The arrival of Portuguese in 1498 opened the doors of a new era in the socio-economic and political life of Kerala. Kerala witnessed a new experience of maritime trade quite different from what we experienced during the medieval period. Indian trade and traders received a set back and ultimately the Europeans were able to establish their colonial rule and domination over India and most of the neighboring places. With the inception of the Portugal into the Indian seas we can see the emergence of a new pattern of maritime trade in Kerala and other Portuguese centers like Malacca and Goa.

Following the path of the Portuguese the other European powers like Dutch, French and the English came to India. After the arrival of British the mature of maritime



trade was totally changed into the establishment of a colonial rule not only in Kerala but also in the entire nation. India became a colony of Britain for centuries. So the discovery of sea route to India by Vasco da Gama entirely changed the history of our country. A notable impact of European trade on the agrarian and trade economy of Malabar was that the hinterlands of the port towns on the Malabar Coast began to be extended. Among the European powers that came to India the Portuguese and the French retained their hold on the Malabar Coast till 1663 and 1962 respectively: while the former were thrown out by force of arms of the Dutch and the latter withdrew peacefully and through shrewd diplomacy. The Dutch ceded their possessions to the English towards the end of the eighteenth century and the latter became the paramount power in India and continued their hold till Independence. The connection between the continents paved way for the growth of a global commercial economic system. The age long trade relations of Kerala with Arabia and Egypt came to a halt with Portuguese intervention

Agricultural growth in the hinterland, the availability of surplus, the amount of importance given to the commerce and overseas trade in the development of commodity production and exchange in the hinterland are certain necessary pre-conditions to urban growth. The surplus in agricultural production led to the emergence of active rural markets and trade centres in Medieval Kerala. Then the process of urbanisation was gradually take place in major trade centres and market places. A nagaram was an independent settlement and culturally distinct area.

The distinctive geophysical elements and socio-political events like the Brahmin-headed agrarian settlements and the founding of the kingdom of the Perumals of Mahodayapuram as the pivot of the second Chera kingdom provided a favourable climate for the growth and development of internal markets, trade and overland and overseas trade. Growth and development of agriculture in the hinterlands brought about plentiful availability of surplus. The surplus food grains and other agricultural crops were to be exchanged for other necessities. More surpluses necessitated more quantity of exchange and the increase in the quantum of commodities and of exchange brought this process out of rural households to distinctive places. These distinctive locations gradually developed as markets and trading centres and sometimes urban centres or *nagaram*. Urbanization as an economic, social and cultural process manifests the tendencies of the transformation of a simpler society into a more complex one. The population in an urban centre was not only denser than in rural settlement, but was heterogeneous too. There is a tendency to identify trade with the growth of urbanism and treat trade networks as urban network. A rural temple or mountain for transforms itself into an urban centre when it begins to late itself in a trade route. The urban centre is also distinct geographical settlement, a separate congregation of population and having distinct spatial structure, culture and life styles.

These maritime trade contacts led to the introduction of such world religions like Judaism, Christianity and Islam into Kerala. And these religions helped to mould the Kerala culture into a composite one. The control of trade became one of the major sources of revenue and trading interest was thus integrated into the new power structure. The other impact of overseas trade with European powers was that the change from agrarian state to trade state. The new power was based on trade

economy. Then the relation with European powers also supplied the state with new military strategies and technologies. The transformation of agrarian order led to the growth of a new state. Socially, the medieval customary relations had broken down and personal ties were changed into impersonal obligations. Agrarian expansion and surplus economy created conditions for the growth of new economic and social forces like middle class and they played greater role in later history. K.M.Panikkar puts it "the relation between Portugal and India were barren of cultural and political results and there is in that history nothing with any civilized nation can be proud of".

Alappuzha, popularly known as the "Venice of the East" is an important center of trade in Kerala. The name Alappuzha is derived from 'Aal(Sea) puzhai(River/Mouth The joint place of river and Sea)' The state is noted for its geographical features like backwaters, lakes, beaches and so many beautiful tourist places. It is situated at the south-western tip of the Vembanad Kayal – the longest lake in India. One of the attractive places in Alappuzha is Pathiramanal -Midnight Dunes. The significance of this place is that it is the only place under the sun where the long-touring birds migrate to a man-made bird sanctuary. Alappuzha is very famous for boat races. These races are organized during harvest and onam seasons. These backwater festivals are attracted by so many tourists from all over the World and this led to a cultural intercourse between the people. Carved out of erstwhile Kottayam and Kollam (Quilon) districts, Alleppey district was formed on 17th of August 1957. The anglicized form of the name Alappey was later changed into Alappuzha. It is assumed that the name of Alappuzha was derived by the geographical position and physical features of the place which means "the land between the sea and the network of rivers flowing into it".

Unniyatharitam is a Champu kavya composed in the latter half of the 13<sup>th</sup> century A.D. it deals with Otanatu, comprising of Kayamkulam and Mavelikkara, on the banks of Pampa and Achenkoil rivers. Kayamkulam was chiefdom similar to Valluvanad. Kantiyur is called a Pattanam in the text Alappuzha has a network of canals included in the west coast canal system which are used for navigation. The important canals are Vadai canal, Commercial canals and the link canals between these two canals. Apart from these, there are many inland canals which are mainly used for passenger navigation and commercial purposes. The lakes are used for inland water transport of passengers and cargo. Inland fisheries have also been flourished in these regions. Alappuzha has a flat unbroken sea coast of 82 Km length which is 13.9 % of the total coastal line of the state. An interesting phenomenon of this seacoast during the month of June is the periodic shifting of mud bank popularly known as "Chakara" within a range of 25 Km in Alappuzha-Purakkad coast due to hydrolic pressure when the level of backwater rises during south-west monsoon

Historically Alappuzha is very important. Lord Curzon, the British viceroy who visited Alappuzha and seeing the beauty of this place addressed it as "Venice of the East". The important sources are some archaeological antiquities like historical monuments in temples, churches and stone inscriptions and the literary work Unnuneeli Sandesam we can see the ancient Alappuzha. Kuttanad, the 'rice-bowl' of Kerala was known from the Sangam periods itself. It is said that the early, 'Cheras' were known as 'Kuttuvans', as they had their home at 'Kuttanad' History says Alappuzha had trade relations with ancient Greece and Rome in B.C and in the

Middle Ages. The famous travelers Pliny and Ptolemy of the first and second centuries had mentioned about places like Purakkad (Barace) in their classical works. Christianity had a strong foot-hold in this district even from the 1<sup>st</sup> century A.D. The church located at Kokkomangalam or Kokkothamangalam was one of the seven churches founded by St.Thomas, one of the twelve disciples of Jesus Christ. r the second Chera Empire. The famous literary work of this period was ‘Ascharya Choodamani’ a Sanskrit drama written by Sakthibhadra who was a scholar of Chengannur gramam.

During 16<sup>th</sup> century small principalities like Kayamkulam, Purakkad which was often called Ambalappuzha or Chempakasseri Karappuram comprising of two principalities called Moothedath and Iledath (present Cherthala Taluk) emerged into power. In the same period the Portugese came into prominence in the political scene of the district. In the 17<sup>th</sup> century the Portuguese power declined and the Dutch had a predominant position in the principalities of this district. As a result of several treaties signed between the Dutch and the Rajas of Purakkad, Kayamkulam and Karappuram, the Dutch built factories and warehouses in various places of the district for storing pepper, ginger etc. In course of time they inferred in the political and cultural affairs of the district. It was at that time Maharaja Marthandavarma, the ‘Maker of modern Travancore’ interfered in the political affairs of those principalities. The annexation of the Kingdoms of Kayamkulam, Ambalappuzha, Thekkumkur, Vadakkumkur and Karappuram to Travancore gave the Dutch a setback from the political scene of the district. Marthandavarma Maharaja had a remarkable role in the internal progress of the district. He gave special attention to the development of Mavelikkara as an administrative as well as a commercial centre. The Krishnapuram palace, which is now a protected monument of the State Archaeology department, was constructed during that period.

The people of Alappuzha predominantly depended upon agriculture and marine products. Some traditional industries based on coir and coir products, marine products, handlooms, different types of handicrafts, toddy tapping, etc. have been dominating the scene from the very early times. The district is known as the traditional home of coir industry in Kerala. The easy availability of raw materials and existence of backwaters and canals are the favourable factor for the development of this industry. Arabs had carried on trade in coir products from very ancient times. The manufacture of mats and mattings was first introduced in 1859 by Mr. James Durragh, an American who founded the firm M/s Durragh Smail Ltd., at Alappuzha with offices in London and New York. The Coir Board was established by the Central Government under the provisions of the Coir Industry Act, 1955. There is a Coir Research Institute functioning at Kalavoor. The National Coir Training and Designing Centre were also established at Alappuzha in 1965.

When attained importance and became commercial capital of Kerala, the development of Alappuzha was considerably retarded. Development of this Coir is the most important commodity manufactured in Alappuzha, Kayamkulam, Kakkothamangalam, Komalapuram, Mannancherry, Muhamma and Cherthalai. Lime shell in Arookutty and Kodamthuruthu, Plywood in Chengannur, Keltron controls in Aroor, Potassium Chloride in Mavelikkara and coconut in Thanneermukkom are also worth mentioning and figure in the industrial map of Alappuzha. The other important

commodities manufactured in these towns are copra, coconut oil, glass, mats, marine food and matches. Kayamkulam was an extensive principality with a long sea coast and the Portuguese and the Dutch had close commercial relations with it. Purakkad kingdom played an important part in the commerce of Dutch East India Company on the Malabar Coast.

During the reign of Dharmaraja the district was improved by all means. Raja Kesava Das, the then Diwan of Travancore who was known as the 'Maker of modern Alleppey' made Alappuzha a premier port town of Travancore. He constructed several roads and canals to improve communications and built warehouses. He gave all facilities to merchants and traders from far and near. His greatest achievement, however, was his contribution in Making Alappuzha one of the busiest ports of the time and developing a system of inland canals for transportation and navigation. He found Alappuzha very suitable, because of geographical and oceanic reasons. Being a far-sighted statesman he knew the importance of having a port town to trade with the western countries. Raja Kesavadas was unique in having such a splendid vision, much far ahead of his time. He became very successful in materialising his dream and the first ship embarked at Alappuzha in 1786. Raja Kesavadas made further headway in attracting business men from various parts of the country including those from Bombay, Gujarat, Rajasthan etc. Two parallel canals, commercial canal and vadai canal with the ramifying system of waterways were built for the easy transportation of goods to the port as well as to the western countries.

During the reign of Balamavarma Maharaja, Velu Thampi Dalava took keen interest in the development of the town and port. He brought the whole area of the island Pathiramanal under coconut cultivation and large tracts under paddy cultivation. The role of Velu Thampi Dalava in the development of Alappuzha is worth mentioning. In the 19<sup>th</sup> century the district attained progress in all spheres. One of the five subordinate courts opened in the state in connection with the reorganization of the judicial system by Colonel Munro was located at Mavelikkara. The credit of having the first post office and first telegraph office in the erstwhile Travancore state goes to this district. The first modern factory for the manufacture of coir mats and mattings was also established in 1859 at Alappuzha. The town Improvement Committee was set up in 1894.

From the time immemorial, Alappuzha is known as an important Trading and Commercial Centre. Arabs had carried trade on coir products and pepper from very ancient times. Coir yarn and fibre are the chief commodities exported from the district. Alappuzha is also an important exporting centre of coconut oil, arecanut, cardamom, sugar, pepper, etc. The commodities handled from Alappuzha market are oil cake, tapioca, etc. Trade is generally carried through inland waterways and by road. Rail movement of goods is done mainly through Chengannur, Mavelikkara and Kayamkulam Railway Stations and the new Ernakulam-Alappuzha Coastal Railway Line. There are several public markets all over the district of which the market at Kayamkulam is an important one. The Travancore Chamber of Commerce was established in 1929 in Alappuzha for the promotion and protection of trade, commerce, agriculture and industry. There are several registered associations of manufactures and merchants in Alappuzha. There are many commercial banks and co-operative societies for financing the traders and industrialists. Alappuzha is an

important wholesale and retail-trading centre of rice, copra, coconut oil, pepper, ginger areca nut, etc.

Alappuzha is one of the most important tourist centres in the state, with a large network of inland canals earning it the sobriquet "Venice of the east". These large networks of canals provide Alappuzha its lifeline. Alappuzha was one of the busiest centres of trade in the past with one of the best known ports along the Malabar Coast. Alappuzha town was planned and developed to promote trade and export and to function as the main hill products and spices export centre of the erstwhile Travancore state. But the roads and bridges are narrow because the town developed around the canals and spread mostly depended on water transport. Even today it retains its charm as the centre for coir carpet industries and prawn farming. Alappuzha is also known for its spectacular snake - boat races held on the second Saturday of August, every year. The boat cruise along the backwaters of Alappuzha give one firsthand experience of the life style; toddy tapping, fishing for small fry, Coir-making, prawn farming etc. which remains more or less unchanged over the years.

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**Intersecting Anthropomorphic and Zoomorphic  
Traits of the Sea in Herman Melville's *Moby Dick***

*About 168 Summers ago Herman Melville, one of the notable American nautical wordsmiths and a Transcendentalist writer who deemed that "A whale ship was my Yale College and my Harward", sketched an allegory of a monomaniac captain in a whaling ship who takes revenge upon a white whale which in turn devastates the entire crew except the narrator to recount the story. The sea and the creatures in it are the marvelous entities in nautical fiction. While some people marvel the sea as an invincible part of the earth, some people deem it to be a space to prove their mettle and exploit it for fun or freedom as Alfred Lord Tennyson's Ulysses deems it to be. Herman Melville, who predominantly set the locale of his fiction in the sea and in esoteric islands, through Ahab, the monomaniac protagonist in *Moby Dick* gazed at the sea with awe and the master of the deep sea, the white whale with enmity. Ishmael at the very outset reminds the readers of his sea lust as he generalizes, "almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me" (Melville 3). The sea is a pivotal flat character ever pervasive in nautical fictions. In the writings of Herman Melville too, the sea occupies a herculean role. When Herman Melville concludes *Moby Dick*, he allegorically mentions, "a sullen white surf beat against its steep sides; then all collapsed, and the great shroud of the sea rolled on as it rolled five thousand years ago" (469). It is suggestive of the everlasting presence of the sea in influencing the life of people across the pole.*

The sea has archetypal significance in the writings of nautical writers like Herman Melville and Earnest Hemingway. In the parlance of archetype, the sea which is delineated as "older than Abraham" (397) assumes multifarious roles as the mother of all life, death and rebirth and eternity. When Ishmael in *Moby Dick* describes the Pacific Ocean in the chapter named Pacific with characteristics akin to human beings and geographical locations, he infuses anthropomorphic traits in this archetypal phenomenon. He portrays the Pacific Ocean as: And meet it is, that over these sea-pastures, wide-rolling watery prairies and Potters' Fields of all four continents, the waves should rise and fall, and ebb and flow unceasingly; for here, millions of mixed shades and shadows, drowned dreams, somnambulisms, reveries; all that we call lives and souls, lie dreaming, dreaming, still; (397)*Moby Dick* is an epoch making novel, though published in 1851 in England, which reverberates its ripples of ecological, political and religious questions which annoy the humanity in the twenty first century. Venturesome life in the sea and in the esoteric islands is the centrifugal thread which arranges his major works like *Moby Dick*, *Typee*, *Omoo*, etc. The modern history of whaling takes us to an American island, namely Nantucket which figures in *Moby Dick* as the central locale of whaling station. The fourteenth chapter of *Moby Dick* with the title 'Nantucket' rightly illustrates the place of Nantucket in the development of whaling. Along with narrating how Nantucket became the whaling capital of the world, this chapter incorporates the traits of the sea as an invincible enemy and the . Melville remarks in *Moby Dick*, " And thus have these naked Nantucketers, these sea hermits, issuing from their ant-hill in the sea, overrun and conquered the watery world like so many Alexanders; parceling out among them the Atlantic, Pacific, and Indian oceans..."( 54).

In the surface of *Moby Dick*, it foregrounds the tale of revenge: the revenge between Ahab and the White whale. In other words, the revenge between human beings and nature. With the white whale sinking the ship in the sea along with the crew and their leader Ahab, the writer connotes the invincible stature of the nature. Herman Melville who spent a sizeable part of his life in the sea as a whaler feels at home in the sea and either he or his characters identifies the animals on land with the marine creatures and the crew in the ship. Ahab identifies the harpooners as leopards, Stubb as shark and Ahab is often identified as tiger. Ahab's crew is also identified with tigers. This nomenclature sheds light on the predatory nature of humans and other creatures. To Ahab the sea which forms two third of the earth is the darker side of the earth. Thus he declares eternal vengeance with the sea.

The sailors set sail to the faraway places and islands from where they brought home stories of adventurous escapades and strange tribes which often fascinated the Nantucketers. The prequels to *Moby Dick* namely *Typee* and *Omoo* are narratives of that vogue which fascinated the people. *Typee* narrates the protagonist and his companions being captured and imprisoned by a set of cannibals and *Omoo* narrates his wandering across the islands after his flight from the Typees. When he attempts to pen down the narratives of whaling and expeditions to far-flung islands, Melville pieces together the ecological practices of the locale, which often are associated with the religious exercises.

The archetype of battle between good and evil is again apparent in the works of Herman Melville. The sea and the surroundings form a battlefield for testing this archetypal battle. The 26<sup>th</sup> chapter of *Moby Dick* 'Knights and Squires' rightly portrays the crew of The *Pequod*. The chapter opens with the nativity and religious leniency of the chief mate of the *Pequod*, Starbuck who hails from Nantucket and he is a Quaker by descent. The author reiterates the religious label with special caution to link the environmental view of Quakers with Starbuck. Quakers believe in the dominion over nature. It is further revealed when Starbuck is described in *Moby Dick* as "For, thought Starbuck, I am here in this critical ocean to kill whales for my living, and not to be killed by them for their; and that hundreds of men had been so killed Starbuck well knew" (96). The assertive underpinnings of dominion over nature and the declaration of enmity with the water world is apparent in the statements of Starbuck. The news story titled 'Outrage over killing of rare whale' on *The Hindu* dated 16 July 2018 by Reykjavik echoes the above mentioned declaration by Starbuck in the 21<sup>st</sup> century.

The sea also offers another possibility of exploitation through sea routes. Ishmael notes, "they not a little correspond to the central gate way opening into some vast walled empire: and considering the inexhaustible wealth of spices, and silks, and jewels, and gold, and ivory with which the thousand islands of that oriental sea are enriched" (314). It has a flourishing existence in world literature. The horizon of human imagination found invincible creatures in this unfathomable mass of water as Leviathen in the Bible, Craken in Norse mythology and the white whale in *Moby Dick*. In classical works the sea often forms a background in which one proves ones prowess and masculinity.

The sea is a major ecological entity which was relegated to oblivion in a couple of centuries ago in the parlance of ecological treatments. But to Herman Melville and Alfred Lord Tennyson, the sea is an entity which prunes an individual through challenges and perils. In 'Ulysses' Alfred Lord Tennyson hankers as:

Death closes all: but something ere the end,  
Some work of noble note, may yet be done,  
Not unbecoming men that strove with Gods.  
The lights begin to twinkle from the rocks:  
The long day wanes: the slow moon climbs:  
The deep moans round with many voices. Come, my friends,  
'T is not too late to seek a newer world.'" (Tennyson 3).

He rightly concludes his poem as "To strive, to seek, to find, and not to yield" (3). Captain Ahab is a prototype of Ulysses who urges his crew to set sail to seek newer world to conquer it and not to be conquered. If 'Ulysses' underpins the imperialist tone of Victorian England, Captain Ahab and chief mate Starbuck are the paragons of American expansionism in the guise of capitalism.

The locale of Melville's stories is either sea or islands surrounded by the sea. Of numerous nautical writers, D.H Lawrence found certain distinctiveness in Melville, as he comments in his essay titled 'Herman Melville's *Typee* and *Omoo*' as:

The greatest seer and poet of the sea for me is Melville. His vision is more real than Swinburne's, because he doesn't personify the sea, and far sounder than Joseph Conrad's, because Melville doesn't sentimentalize the ocean and the sea's unfortunes...He was half a water animal, like those terrible yellow-bearded Vikings who broke out of the waves in beaked ships. (Lawrence 11)

It is this watery world which is a realm of insecurity. When Ahab introspects in the eighty seventh chapter of *Moby Dick* titled 'The Grand Armada' he visualizes it as, "and when he glanced upon the green walls of the watery defile in which the ship was then sailing, and bethought him that through the gate lay the route to his vengeance, and beheld, how that through that same gate he was now both chasing and being chased to his deadly end;" (317). Ahab imagines his end through these lines. It is this world in which the position of the subject and object may flip at any moment. The ideology of the mastery of nature over culture is reiterated towards the end of *Moby Dick* as he concludes the rolling of the same sea which did so five thousand years ago.

The Book of Job in the Old Testament abounds in rhetorical questions posed to Job by God to remind him of the ineffable Universe which he resides in and the invincibility of the same Universe. The following queries shot at Job by God at the moment of Job's pride when he questions God.

Can you fill its hide with harpoons  
or its head with fishing spears?  
If you lay a hand on it,  
you will remember the struggle and never do it again!



Any hope of subduing it is false;  
the mere sight of it is overpowering. (The Holy Bible. Job 41: 7-9)

What God asks Job is attempted in *Moby Dick* by Captain Ahab in his monomaniac pursuit for the white whale. The leviathan in the Bible is deemed to be the mightiest creature of God's creation. The rhetorical questions magnify the might of the animal. In the sphere of ecology the leviathan is analogical to the environment which persists to be incomprehensible to human mind. In a similar fashion *Moby Dick* is diminished to a parable of a monomaniac hero's pursuit to conquer the indefinite world with the definite means which culminates in the destruction of the captain and the crew. Pequod, the ship in which they set sail for the three-year expedition is named after the Native American Pequot people who became extinct in the unfurling of centuries. It definitely foreshadows the inevitable extinction of the crew who go in search of the white whale. It also alludes with the extinction of various non human entities which were doomed in the anthropocentric world.

When determined to capture the white whale, the sea becomes a battlefield. Melville is an adept in using analogies to vivify the chase and the catch. He describes, "The compact material columns in which they had been hitherto rapidly and steadily swimming, were now broken up in one measureless rout; and like King Porus' elephants in the Indian battle with Alexander," ( 318). Captain Ahab, the captain who is "madness maddened" alludes to the Israelite king who led his kingdom to its doom by idolatry and wickedness, navigates the ship *Pequod* and the crew to its peril by the same wickedness and self-centeredness. Regardless of the consideration of others and their opinions, he assumes the role of a dictator who is indisputably obeyed by every member of the crew. Captain Ahab, who has been a harpooner for forty years on whaling ships, killed the first whale at the age of eighteen; left his young wife like a widow soon after the marriage is now wedded to the white whale and is fascinated by the call of the sea.

The chapter titled as 'The Shark Massacre' in *Moby Dick* rightly points to the transformation of the sea as a macabre battle field and the effort of the harpooners to protect the catch from the scavengers of the ocean-sharks. A similar narrative component is roped in *The Old Man and the Sea* in which the old man struggles to protect his catch from the sharks. Melville brings in the analogy of the advancing sharks as, "to be sure, any man unaccustomed to such sights, to have looked over her side that night, would have almost thought the whole round sea was one huge cheese, and those sharks the maggots in it" ( 251) . Again when Ishmail remarks at looking at the charging sharks as, "A sort of generic or Pantheistic vitality seemed to lurk in the very joints and bones" (252) Melville's magnanimity in construing the sharks and other predators in the ocean as the creative manifestations of the presence of God in the nature is perceptible. Ahab construes the white whale in *Moby Dick* as:

All that most maddens and torments; all that stirs up the lees of things; all truth with malice in it; all that cracks the sinews and cakes the brain; all the subtle demonisms of life and thought ; all evil, to crazy Ahab, were visibly personified, and made practically assailable in *Moby Dick*. He piled up on the whale's white hump the sum of the general rage and hate felt by his whole race from Adam down (153)

The biblical enmity between man and nature is transferred from generation to generations. Again when Cain, son of Adam, killed his brother Abel, God cursed him, "When you till the ground, it will no longer yield to its strength; you will be a fugitive and a wanderer on the earth." (The Holy Bible .Genesis 4: 12). Melville's *Omoo* blatantly foregrounds this wandering in which the protagonist wanders from one island to the other.

The dichotomy of nature/culture is pervasive in the books of Herman Melville as the major characters in *Moby Dick* declare a hue of antagonism with nature where nature is to be backgrounded to foreground culture. The aggravation of the nature/culture dichotomy is partially a result of their representations by human beings. Graham Huggan in his ecological text *Postcolonial Ecocriticism* comments on the role of representation as, "While cruelty, death or extinction are not necessary results of the human representation of animals- many such representations are sympathetic or benign- it is difficult for animals to escape anthropocentrism because they exist in modern cultures much more in representation than in 'the real'." ( Huggan 139). It is anthropocentrism which turns into the hinge pin of representation which often relegates the ecocentrism into the oblivion. The dominant representation always sways the minor observations as it happens in *Moby Dick* where the enmity of Ahab with the white whale sways the representation of the white whale as a compendium of malice on earth.

Mere exploitation of nature is possible only when the notion of externality is strongly rooted in one. It is this externality which separates 'us' from 'them'; humans from animals. But Herman Melville pieces together the dichotomies of anthropomorphic and zoomorphic traits in the nature. The question of 'externality' where the subject stands outside the sphere of the object transfers the freedom to the exploiter. The whaler vessels mercilessly slaughter the whales more than its necessity. But the greed for wealth unbridles the whalers to kill more and recreate a macabre in the sea. Andrew Bennett and Nicholas Royle coin the externality as, "'Externality' is the idea that there is an environment elsewhere, outside of our immediate habitat available for exploitation- another village, town or region, another country, or best of all, another continent or even another planet." ( Bennet 164)

Herman Melville purportedly included pagan characters among the crew, for he was a lover of Paganism. Pagan ecology is parallel to deep ecology which is eco-centric. The eco-centric world view assumes the role to human beings as only one of the strands in the web of beings on earth. It is unlike the Old Testament observation of human beings as the stewards of nature. The eco system in which one lives is respected in all the possible ways in pagan culture. The European binary pair nature and culture which is operational as the yardstick to differentiate people and practices from one another really jeopardized the world view and social practices as natural and cultural.

The word 'pagan' was a derogatory term for the Europeans as it states a person who believes in false gods. It also connotes the notion that a pagan is the one who cherishes a divine view designed by oneself which may include nature worship. Graham Harvey, the popular critic of paganism observes in his essay titled 'The Roots of Pagan Ecology' that:

It is not that pagans do not care about such beliefs or that they have not thought them through. Many pagans hold passionately to their chosen view of divinity. However, paganism lays great stress on experience. Asked more about their divinities than their number, pagans relate primarily to immanent rather than transcendent divinities, to those involved with the here and now rather than to distant creators. (Harvey 38)

The sea is so intricate with our life and language so much so that a number of phrases and idioms entered English language which is ever active as the swirling waves in the ocean. Idioms like: a big fish, a drop in the ocean, a loan shark, a whale of a time, plain sailing, the coast is clear, tip of the iceberg, to make waves and to run a tight ship are a few to reckon the presence of the sea in our language. In the writings of Herman Melville, he meticulously suggests the slogans which he voiced forth in the life throbbing pages of his nautical fiction and it is the life that he witnessed in his days of sea lust.

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**Drenching in the Showers of Literature: A Study on the Representation of Rain in Indian Frames and Writings**

*'The sun after the rain is much beautiful than the sun before the rain', as quoted by Mehmet Murat ildan, rain takes away the pessimistic cloudy mind and come up with clear and transparent mind. The first rain always showers mirth, chill and fragrance to earth. Rain is the life giver of all living beings. No other phenomenon in nature has the ability to bring man closer to nature. Rain provides a variety of emotions and it arouses many feelings to man, birds and animals. The dancing of peacock on the sight of approaching rain, utterance of animals are typical instances of the welcoming rain. For humans, rain brings mirth, excitement, love, passion etc. The moment predisposes a sense of romanticism in even the most unpoetic of people.*

From the time immemorial, rain has been an integral part of life and agriculture. It was seen as the symbol of luck, optimism, purity and divinity. In every religion, a sort of holiness is attributed to rain and water. Vedic people considered rain as gift from gods. For them, rains were the oblations the gods poured into the sacrifice of life in return for the oblations and offerings they received from them during the sacrifices. In Hinduism rain signifies life, renewal, devotion, love, sorrow, rebirth, compassion, difficulties in life, and the power of the heavens to mold life upon earth according to the will of God. Rain descends from sky to impregnate the earth and facilitate renewal of life, fertility, and cultivation of lands, abundance of cattle and food grains, and the journey of streams, rivers and rivulets to join the oceans. Rain is an aspect of Nature, and one of its modifications, which bring cheer as well as sadness in the mortal world according to the fate of the world and the play of gods.

During the ancient times, people worshipped everything which they feared. They were well aware of the preserving and destructing power of nature. Hence there were gods and deities for rain and water also. According to Hindu mythology, Indra is the god of rains and Varuna as the god of sea or water. Zeus is the god of weather in Greek mythology. Zeus controls the weather as he is the god of rain, thunder, lightning, clouds and wind. Romans worshipped Jupiter as the god of rain.

The falling of raindrops has been pictured in words by the most creative minds of all ages. Even in literature, the literary legends across borders and centuries, have time and again tried to string together the various moods associated with rain. Rain resonates within us all some blissful emotions, in fact it has come to stand as a motif for a spectrum of sentiments. It symbolises love, life, existence or union on one hand and at the same time rain may suggests depression, tears, grief, sorrow or even death.

'And the rain fell upon the earth forty days and forty nights. On that very day Noah entered the ark... .' (Genesis 7:12). The Genesis flood narrative is included in the Old Testament of the Christian Bible. Rain, flood and water become a pivotal point in the story as God's decision to return the Earth to its pre-creation state of watery chaos and then remake it in a reversal of creation. Rain and water has always been a necessary

element in the literature of all ages. It signifies a variety of emotions and moods which come within every people on earth. Through the effective magic of words, the author imparts the emotional effects to readers with the incorporation of nature. He could place the readers to the heights of imagination and thus provide the sound of rain, sight of rain and the feel of rain drops. The reference of rain in Bible is not an accidental one. Rain has an ever living presence in the literature of all times. 'When in April, sweet showers fall. That pierce March's drought to the root and all ' (Chaucer, *The General Prologue*). The Prologue starts by singing the praises of that month whose rains and warm western wind restore life and fertility to the earth and its inhabitants. It is an elixir to the dull and dried roots and it's no surprise that Chaucer chose this season to introduce his portrait gallery of characters in *Canterbury Tales*. 'When that I was and a little tiny boy, With hey, ho, the wind and the rain' (Shakespeare, *Twelfth Night*). Feste in *Twelfth Night* is the most popular and typical clown of Shakespearean plays. The wind and rain are harsh elements of nature, which can even be destructive. What Feste is saying here is that the harsh element of rain is a metaphorical daily occurrence, making the harshness of life a daily occurrence. All the changes in nature- thunder, storms, lightning, rain etc. have a special reference in Shakespeare's canoe. Alexander Frater follows the monsoon in his *Chasing the Monsoon*(1990)from its genesis in Kerala up to Cherrapunji in Assam, the wettest place on earth. In the process, he gives fascinating insights about India, the monsoon, India the monsoon and human nature in general. In *One hundred Years of Solitude* (1982), 'The rain that begins the night of the massacre does not stop for almost five years. When the rains finally end, Macondo has suffered a precipitous decline. The banana plantations have been washed away, and the town is receding backward into memory' (Marques), rain leads to forgetfulness and hence becomes a part of magic realism.

Indian literature has a rich tradition of narrating the story through the prism of nature. Rain has been an inseparable bond between the story and its narration. The melancholy and anxiety of Rama over his wife Sita in *The Ramayana* is pictured through the background of rainy days. The rain drops are the perfect manifestation of tears, which all characters in the epic endure pain and remorse. His descriptions of the rains are unusual and beautiful but also, for him, terrible: he sees Sītā in the hot tears of the burning earth and the lightning that flashes against the dark clouds, and the rains represent the waves of grief that batter him. In *Meghasandesham*, possibly the most famous poem set in this season, the cloud that bears the yakṣa's message is welcomed by anxiously waiting wives as he travels north; soon their husbands will return. None better than Kālidāsa describes the effect the cloud has on everything he encounters on his journey north. Tagore's 'Nababarsha' (New rain) compares the poet's heart to a peacock dancing in joy at the approach of the rainy season. Many of Tagore's poems, songs, short stories and letters are replete with images from a peasant world drenched, fertilised and inundated by rain. Ruskin Bond, the man behind Malgudi, says, 'It is a good sound to read by – the rain outside, the quiet within – and, although tin roofs are given to springing unaccountable leaks, there is in general a feeling of being untouched by, and yet in touch with, the rain'. For Arundhati Roy, "Heaven opened and the water hammered down, reviving the way memory bombs still, tea-colored minds." Here rain is a metaphor and humane qualities are attributed to it.

*Memories of Rain* (1992), Sunetra Gupta's first novel, are a meditation on the East-West divide through the marriage of a beautiful Indian girl with an Englishman. It tells the helplessness of Moni, an Indian woman when she discovers the affair of her husband Antony with an English woman Anna. Through a series of flashbacks and reflections Moni illustrates the contrast between her native India and her adopted country. Walking down Oxford Street on a rainy Friday afternoon Moni sees a woman crushing an ice-cream cone to feed the pigeons and giving them water in a plastic bowl. This image opens the gates of memory: she reflects that the birds can't drink, for 'many years ago her grandmother had told her that pigeons can only quench their thirst by opening their beaks to drops of rain'. This first paragraph sets the tone for the narrative which unfolds over the weekend. The word rain strikes through the mind of Moni and it retrieved her memories of childhood. She thought on grandma, Moni's affection to that old lady, the nostalgic moments they spent together rushed into her minds like a rain and it chilled her mind from the warm realities. The gentle drizzle of London reminds her of the monsoon in Calcutta in 1978, 'where the rain poured from the skies not to purify the earth, but to spite it, to churn the parched fields into festering wounds, rinse the choked city sewers on to the streets, sprinkle the pillows with the nausea of mould .

In her flashback Moni remembers her first encounter with Antony in a 'rain-soaked ' evening. The presence of rain in their first meeting was an indication to their love. Many times in the novel we see Mony reciting Tagore's poems. When they met for the first time in the rainy evening Mony was reciting the lyrics on monsoon. The song provides her a magnificent and exaggerated metaphor for her adolescent pain, romanticism and sexuality. Anthony first hears her sing the morning after his arrival, a song rendered even more enigmatic in that it is not translated: "And so he woke ... to the sound of her windy voice, unfamiliar halftones, words he would never understand" (10). The song, apparently belonging to the genre of nature-songs, also invokes the mood of invitation and longing for the unknown beloved, weaving the ambience of Moni's fascination for Anthony. The novel itself is replete with Gupta's poetic translations of Tagore's songs mostly evoking monsoon to articulate its central emotions. Gupta thinks that the essence of Bengaliness post-Tagore is captured in his monsoon songs:

The terrible beauty of the rains never failed to resonate within us ... Indeed I believe my expectations of romantic love – in my youth, at least – were largely conditioned by my experience of monsoon, or perhaps more by its poetic treatment not only in the hands of Kalidasa and Tagore but also some of our lesser known writers ... Life, death, and love – all seemed to be united by the rhythm of rain, and the perfect translocation of it into song. To this day I do not know whether it was that Tagore had managed to capture and express the complex response of the Bengali psyche to rain or whether we – and I would be such a victim – had completely internalized what was actually his very personal response and made it our collective response. Whatever the case, they are his songs of rain that evoke for me most completely the essence of Bengal. (Sunetra Gupta, *Introduction to Calcutta.*)

During her life, rain and monsoon bought her joy, affection and love. When she looks back to her life after the marriage and separation from Antony, she identifies rain as

the channels to memory. The sight of rain and even the word rain provides her of memories - about her childhood, her native land, her love. As the title reflects, rain becomes a true memoir to her in the later life.

In the short story, *The Rainmaker*, Gita Hariharan unfolds a ghost story that uses rain as an image to elevate the sense of mystery, gloom and death which forms the main ingredients of ghost stories. The narrator's mother had died nine years ago. It was on a rainy day. All of a sudden she sees her mother one fine rainy afternoon as she looks out of the window. It was difficult for her to comprehend with the fact that her mother was part of another world, a kind of unknown, and a kind of fearful to the people who were living. But one day the ghost of her mother followed her to her room. It incessantly rained outside. "It was raining. The rain was stubborn but toothless, the half-hearted kind that falls toward the end of the season..." When the story opens we see the narrator who is about to stop her reading for some time. Then she sees the figure of her dead mother beneath the peepal tree through the 'fragile, transparent screen of rain.' Whenever the narrator looks out through rain, she sees her mother which brings her feelings of love, fear and longingness. It's is not coincidental that the ghost of her mother was always accompanied with the background of rain. She doubts that whether the figure of her mother is true or not. The conflict in the mind of the narrator is appropriately expressed with rain in the background. Throughout the story, rain signifies the numbness and chill of death. It also symbolizes the foreshadowing fear in the mind of narrator which was hidden under her love towards the mother.

The renowned Malayalam writer Thakazhi Sivasankarapillai introduces rain, water and flood in a totally different context. Instead of romance, nostalgia and memories, we see rain as the incarnation of destruction and loneliness. The dominant emotion echoing in the story is despair, grief and anxiety. Another remarkable feature is that here a dog becomes the protagonist of the story. The impending disaster of raining is seen through the eyes of dog. The dog is alone in the deluge; forgotten by its master in their sudden flight. In a vast emptiness filled with water, the dog was interrupted only by flies, water-snakes, and a frog that plops up and urinates into the dog's nostrils. Until his last breath, the dog guards his master's house and property. Many times, howl of dog is immersed in the sound of rain and flowing water. The helplessness of dog and its yelping were backgrounded in the intensity of rain. At the end, the dog howls and gesticulates at imminent death in "a language very close to the human language". The heaviness of loss, orphaned dog and its rotten body at the end remain as in the minds of readers. . Here, more than a symbol, theme, motif or metaphor rain plays the role of a character next to the dog. Thakazhi was keen in describing the slightest changes in water and the rain. Putting rain as the central pillar of the story, other characters were scattered in between the flow of water.

Cinema has become a powerful vehicle for culture, education, leisure and propaganda. Films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating. Literature is an art which is developed through writing while cinema brings to life those writings to life through sound, music, visuals, and actors. Literature has all the meanings hidden in it that are used to develop a film.

The history of Indian Cinema goes back to the nineteenth century. In 1896, the very first films shot by the Lumiere Brothers were shown in Mumbai. Father of Indian Cinema, Dadasaheb Phalke released the first ever full-length feature film '*Raja Harishchandra*' in 1913. Numerous new production companies emerged in the early 1920s. Films based on mythological and historical facts and episodes from Mahabharata and Ramayana dominated the 20s but Indian audiences also welcomed Hollywood movies, especially the action films. The first ever talkie '*Alam Ara*' by Ardeshir Irani was screened in Bombay in 1931. It was the first sound film in India. The release of *Alam Ara* started a new era in the history of Indian Cinema. During the 1930s and 1940s many eminent film personalities such as Debaki Bose, Chetan Anand, S.S. Vasan, Nitin Bose and many others emerged on the scene. The number of films being produced saw a brief decline during the World War II. Basically the birth of modern Indian Film industry took place around 1947. The period witnessed a remarkable and outstanding transformation of the film industry. Notable filmmakers like Satyajit Ray, and Bimal Roy made movies which focused on the survival and daily miseries of the lower class. In the 1960s new directors like Ritwik Ghatak, Mrinal Sen, and others focused on the real problems of the common man. The 1950s and 1960s are considered to be the golden age in the history of the Indian cinema and saw the rise of some memorable actors like Guru Dutt, Raj Kapoor, Dilip Kumar, Meena Kumari, Madhubala, Nargis, Nutan, Dev Anand, Waheeda Rehman, among others. In 1970s the audiences were captivated and mesmerised by the aura of actors like Rajesh Khanna, Dharmendra, Sanjeev Kumar, Hema Malini, and many others. The 1990s saw a whole new batch of actors like Shah Rukh Khan, Salman Khan, Madhuri Dixit, Aamir Khan, Juhi Chawla, Chiranjivi, and many more. This new genre of actors used new techniques to enhance their performances which further elevated and upgraded the Indian Film Industry. 2008 was a notable year for the Indian film industry as A.R. Rahman received two academy awards for best soundtrack for *Slumdog Millionaire*. Indian cinema has become a part and parcel of our daily life whether it is a regional or a Bollywood movie. It has a major role to play in our society. Though entertainment is the key word of Indian cinema it has far more responsibility as it impacts the mind of the audiences.

Films use a variety of techniques, symbols, imagery and to impart the theme as well as mood to audience. The presence of rain in movies has some decisive roles and it conveys different meanings according to the context. More than proving an aesthetic appeal to the scene, rain acquires a symbolic reference or represents more things. It suggests cleansing, love, rebirth, a dark depression, or even destruction. Depending on the scene, the characters, and the events taking place, rain can indicate many scenarios. Rain has been the ultimate aphrodisiac of Indian cinema. Rain is used for songs, to create a build-up or even as an integral part of the storyline.

Rain has been an irreplaceable presence in the movies in all ages. Raj Kapoor and Nargis romancing the rain in the empty streets of Mumbai is an eternal image for movie lovers. From the heydays of black-and-white cinema to contemporary times, the monsoon has been a constant, playing myriad roles. Rain is such an integral part of the soul and body of Kerala that everyone here tend to relate it to memories from all possible aspects of life, be it love, passion, nostalgia, melancholy, happiness, ecstasy, and the list just goes on. Rain is one of the most widely used elements in Malayalam films, and our rich cinematic history has a lot of such films to boast about.



There are some films where it plays a much more important and extensive role in setting the mood and as a narrative tool. *Thoovanathumbikal* is one of the earliest examples where rain was associated with love and passion in Malayalam films. Padmarajan's eternal love story uses rain as an explicit metaphor for love in the life of the protagonist caught between the affection of two women. In Bharathan's mythological drama, *Vaishali*, the status enjoyed by rain is profound by its sheer absence. Finally when it rains, the very rain separates Vaishali and the sage Rishyasringa and hence become a turning point in the flow of actions. In the movie, *Paithrukam* that portrays the tug between tradition and modernity summons this wonderfully buoyant element to call a truce in the climax. Here, rain becomes point of transformation as well as the bridge between tradition and modern. Rain is equated to faith in this movie. Lenin Rajendran brilliantly tapped the music inherent in rain complementing the heartfelt journey of the protagonist Bhadra through *Mazha*. Rain is used here to illustrate the love and loss of her life through its varied moods from when she is a student of music, to the subsequent heartbreak, the dullness of life, the eventual disillusionment and nostalgia.

In *Perumazhakkalam*, manic rain is the rule in this distressing journey of a Muslim girl to save her husband. Agonizing torrents of rain that work as a constant hindrance to her purpose is also suggestive of the immense mental anguish she is in. Meanwhile on the other end, a newly widowed young Hindu girl is grieving her husband's death and the rain there corresponds to her grief. The quiet and calm presence of Ganga reminds us of the dangerous stillness of the water and the strength of rain that could destruct everything silently. The rain acts there as the stimulating excitant which stands for the tears of both woman. The rain speaks of the sorrows of both women. Both cried together when they realize that their pain is same – the pain of losing the dear one. When they lose the self-control and make a scream crying then the rain covers their face and their tears mixes with rain and becomes one. The rain that Raziya sheds is her deep sorrow but by forgiving Akbar Ganga becomes the rain of sacrifice, compassion and mercy. The white attire of Ganga becomes the symbol of sacrifice which finally lead to happiness - a saturated feeling of the self, whereas Raziya even at the end seems to be a rain cloud that needs to be pelt down its sorrows and guilty feeling that they are responsible for the fate of Ganga. Through rains, these women cultivate depression in us. The first glance brands the movie under the label of tragic-comedy with the persistent rain giving it the background of mourning and melancholy. It is quite usual a reading to give the rain the customary status of a usual symbol or the reflection of the characters' emotions. The movie showcases the various dimensions of rain as she herself is Raziya and Ganga at various stages of their lives. She is the drizzle, the heavy downpour, the rain-storm and at times the thunderstorm. Raziya's smile flags off the movie where the drizzle captures the joyful mood in its entirety. Adding to this, the dripping of the rain drops are melodious and soothing to the ears in the beginning. In the scene in which Aamu Elappa breaks the truth to Raziya regarding the crime committed by Akbar, rain pours down heavily which is Raziya herself in hot tears. John Kuruvilattels Raziya and her family that Akbar who was overwhelmed by guilt and love for his friend - Raghu Rama Iyer whom he killed accidentally, had confessed to the police force about the crime committed. At the very moment, the thunderstorm starts which is nothing but the heart broken yelling of Raziya. Raziya in utter depression and disappointment over her imprisoned husband is enshrouded in the heavy rain. When rejected and insulted

by Raghu's family, Raziya – who had gone seeking the mercy of Ganga to rescue her incarcerated husband – returns home through the heavy rain accompanied by her father. At the zenith of emotions of the heroines, thunder breaks the ear lobes of the viewers. Kunjikkannan consoles Raziya saying: even though it rains now, the sun will come out for sure. This is suggestive of the present condition and the impending resolution. Of the many word pictures drawn in the film, one spoken out by Mani Swamy is striking as he says about Raziya who left the premises of the agrahara after waiting so long for Ganga, she disappeared like a shadow through the silver threads of rain. It is to this very same rain that Ganga is also thrown out from agrahara for rescuing the murderer of her husband.

The rain continues to be a mourning rain in the mind of Ganga throughout her life. Rain in *Perumazhakkalam* becomes a witness to all the tragic events in the life of two different ladies. Rain bridges the gap between their difference in culture and grief over their husbands. The title signifies the rain in their life journey. From the beginning of the movie, rain represents the sorrow, despair and tears which are the dominant themes in the film.

In Dileesh Pothan's *Maheshinte Prathikaram*, an overcast sky and occasional rain represent the blues of Mahesh (Fahadh Faasil). His lover has betrayed him. He was humiliated in front of the people he knows by a bunch of bullies. His esteem is running low. And there comes the song, *Cheru Punchiri Innale*, where a cool colour palette is used to denote the gloom. Even though the most decisive moment in the plot in Dileesh Pothan's comedy-drama is the public humiliation scene, it is an altogether different one that gains significance considering the evolution of the titular character which happens to be the heartbreak that figures midway through in the story that at first devastates Mahesh but turns out to be the point where he begins to transform. So clearly there is a before and after centered on the break-up, which is portrayed here beautifully using rain. The first half depicting his first love is swathed in rain. The meetings of Mahesh and Soumya were accompanied with rain. Later, after their separation, Mahesh learns about the marriage of Soumya from his friend in a drizzling rain. And when the rain stops and the weather becomes clear he sees Soumya as the wife of somebody else on her marriage day. Later, rain scenes were absent in the movie. The other half where he finds his new and more suitable love unravels immediately after the rain stops. The use of rain against the heartbroken Mahesh's lamentations following his sweetheart's wedding is perfect and gives a closure to the whole affair. When Mahesh finds love again, the weather becomes brighter. The lyrics of the song "Mounangal Mindomoree" have a poetic line. And today, my mindscape is a bright blue sky "Finally, the sweet fragrance of summer has arrived in Mahesh's modest life. The rain symbolizes closure of a chapter in Mahesh's life. It represents his love affair with Soumya and she vanishes along with clouds in the sky as well as in his mind.

Rain becomes an experience in Sathyajith Rai's *Pather Panchali* (1955). When the village Nischindapuram overcomes draught and rain comes to Apu and Durga, it marks the beginning of a disaster in their life. The scenes of fresh drizzling rain in pond and the rain drops falling on bald head of an old man provide a new experience to viewers. Durga becomes ill in the monsoon season and the very rain takes away her life. The film *Awaara* (1951) was pictured in the background of rain which

reflects love. In *Kaagaz ke Phool* (1959), filmmaker Suresh Sinha is returning after a not-so-good meeting with his estranged wife and there's a storm inside him and of course outside. He finds shelter under a huge banyan tree and realises there's a poor, young girl sneezing and shivering with cold. He smiles and before leaving, puts his overcoat around her. It's their first meeting. There's no romance but this meeting was going to change the course of their lives. Rain had a major role to drive the story in another direction. *Allah megh de, paani de* (Guide, 1965) in the mellifluous voice of Dada Burman gives voice to the desperate prayers of the villagers. Finally, it rains in the form of a blessing. The long-awaited rain quenches the thirst of the drought-ridden village and leads to the salvation of the guilt-ridden hero. Rain becomes a divine metaphor in the life of Babu as well as the village. In *Aradhana* (1969), rain symbolises the passion, love and lust. The boy and the girl in a deserted place followed by a loud thunder fires their emotions. . In Yash Chopra's *Mashaal* (1984) there is an iconic scene where the couple is walking slowly on the wet, gleaming, lonely road when suddenly the wife experiences severe pain. It was raining in Mumbai and late night, the rain has left everything cold and bleak in its wake. The husband desperately shouts for help. There's no one on the streets. The silence is deathly. No one stops to help. It's a heartbreaking scene and has the same disturbing effect even after multiple viewings. The cold rainy ambience emphasise the silence in the street and loneliness. Here rain is a leitmotif which has been widely used to predict impending doom. *Mazhayethum Munpe* (1995), the title means 'before rain comes', perfectly capture a variety of emotions towards the climax scene with the background of rain. Nandakumar unwillingly returns to his family after long years with his friend Rahman. The next scene when he learns the demise of Sruthi, his wife, it starts raining. He lands his family and sees his daughter through the curtain of rain. His mind overflows with joy and love at the sight of his daughter. She was playing in rain making paper boats and floats it away. The scene rightly captures the innocence of a little girl. Rain becomes an unavoidable presence in the scene which reflects the love and affection of Nandan. It also symbolises the nostalgia in his mind on his return of the native. The Tamil film industry and Maniratnam cannot be omitted in the magical shots of rain in movies. His *Kannathil Muthamittal* is a 2002 Indian Tamil-language musical war drama film which is important in its purposeful and careful use of rain sequences. In the last scene of the film a sudden rain foregrounds the emotions of a daughter when she meets her mother and asks her mother to come with her leaving the war and battles. The helplessness of mother is pictured in the background of rain. The conflict between her duty and love towards daughter resonates in her mind with the dipping rain. The theme of compassion and bonding are perfectly framed with the soothing of rain. The Marathi film, *A Rainy Day* (2014), directed by Rajendra Tilak, is the narrative which is aided by some excellent visuals of rain. Especially, wet and rainy Goa is quite striking and the scene at the cemetery stands out. The sound of rain throughout the film along with the sound of thunder strikes the audience. The hero of the movie, Ankiet gets a double surprise on one rainy day, of being appointed as the project manager for a large project that he is working on and the news of his wife becoming pregnant. It's from that day which he discovers the strange source of confidential information for his wife. The day holds high significance in the movie. Rain in *One Rainy Day* suggests the upcoming speculations in his mind. It also represents the joy in his mind when he receives the two big surprises in his life.

The existence of life in earth has an inseparable relation with rain and water. Rain has a magical power to fire the emotions of man and animals. It helps to feel the nature around us and thus heals the wounds in mind. Rain and water has always been provided prominent position in all religions. For Hindus, it denotes divinity and incarnations of gods. Christian and Muslim beliefs underline the holiness of water and its importance in purifying the mind as well as the body. In all the ceremonies of different religions, water has an irreplaceable role in many rituals.

In literature and movies, rain symbolizes the feelings of characters and the conflicts in their mind. It provides an aesthetic appeal to the context. It highlights depth of the situation in certain cases or become a turning point in the narration of events. Sometimes rain elevates its presence as being a character in the story or remains as a witness to the whole actions. In different films and movies, rain conveys different meanings. This study tried to discuss on the different aspects of rain which is communicated through its presence in some literary works and movies. There exist many more contributions in the literary world to study which are remarkable for its beautiful rain sequences. Kim ki duk, through his *Spring, Summer, Winter and Spring* and *Rashmon* exposes many philosophical ideas concerning human life and the existence as such. He purposefully intricate showers in a melodious way to transact the mood and thoughts effectively. Rain becomes a language, a metaphor which is familiar to us in life and literature.

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**Tracing the Role of Rampage in Nayomi Munaweera's  
*An Island of a Thousand Mirrors***

*Nayomi Munaweera's debut novel Island of a Thousand Mirrors mainly focuses on the wound of the Sri Lankan civil war. Munaweera is a Sri Lankan born American writer. She is one of the most notable authors in Sri Lankan Diaspora. The novel examines the growth of the Sri Lankan civil war and its impact on the citizens. The author perfectly described the essence of the south Asian life style. The novel depicts the unspeakable violence in the Sri Lankan War of Secession. It speaks about the psyche of common people in both the sides of conflict. The main aim of the paper is to expose the true colour of Sri Lankan civil war and the hidden truth. The novel pictures the suffering of the women and the raise of terrorism.*

South Asian Literature is an amalgamation of eminent creativity and poetic genius. Nayomi Munaweera is one of the most engaging writers in the latest wave of Sri Lankan Women novelists. Her debut work, *An Island of thousand mirrors* has won the commonwealth fiction prize for Asian region and nominated for many precious literary awards. Nayomi Munaweera is a Sri Lankan American writer. Her novel discusses the issues and the backdrop of Sri Lankan civil war.

The novel *Island of a Thousand Mirrors* questions about the persistence of war, violence and wound. In this work, Munaweera highlights the Sri Lankan civil war. She exposes the full terror of the tamil tigers, the abuses done by both the sides of the conflict. She portrays the violence done to women, the brutality of death and cruelties. The Tamil girl, Saraswathi have lost her three brothers in the warfare. She is brutally gang raped by Sinhala soldiers. To revenge for the injustices, she determines to involve herself in the war. She joined the tiger's troop to fight against the Sinhala soldiers. Through this character, the author vividly portrays the maltreatment of the Sinhala government towards the Tamil people in Sri Lanka. Though Anuradha is a Sinhala man, on his step to save a Tamil teenager, he is cruelly murdered by a Sinhala soldier. Women and children suffer highly in the period of war. Saraswathi's friend Parvathi is gang raped by Sinhala soldiers. She feels suffocate to live in her house. The neighbours prevent talking to her family and started gossiping about her. In a deep frustration, she commits suicide by jumping into the well. Parvathi's family doesn't lament for loss. Her father determines to neglect her funeral proceedings. The family lost their prestige in the society.

The author has cleverly exposes the problems of the Tamil society from the perspective of Saraswathi. The Tamil villages undergo the problem of frequent bombings and gunfires. From childhood, Saraswathi was a kind hearted and an innocent girl, but the terrific incident has changed her as a cruel killer. Saraswathi

explains “the soldiers have left me a blank page. They used me spoilt me and then threw me to survive. They should have killed me, but they didn’t and this is their mistake” (Munaweera 173). Her transmission is evident in her first assignment, when she was asked to kill a soldier, she smasher her boots into the lungs of an injured soldier and pulls the trigger inside his mouth without any hesitation. Saraswathi learns about her leader’s bravery and decides to follow his path. Saraswathi is fearless and violent. In the training camp, she imbibes about the pathetic story of Meena, a fellow comrade. Meena lived happily in Colombo with her family. In the time of serious riot, a gang of Sinhala soldiers enters their house and murdered her family members in front of her eyes. She hides under a table and survived. Meena resolves to fight against the Sinhala Government. Like Meena, many people in the tigers’ group lost their family and belongings; because of Sinhala Soldiers. Saraswathi brothers Krishna and Balaram voluntarily involves themselves in the tiger groups. They want to sacrifice their lives for the welfare of Tamil people.

At times the tigers’ troop silently enters the Sinhala village to snatch the people lives. Saraswathi recalls a brutal incident, in which she performs actively. The group secretly enters the Sinhala village in early morning; when people remains in deep sleep. Saraswathi uses machete to kill the people. She becomes merciless to kill the babies in front of their mother. Saraswathi explains “I have clutched the arm of a screaming toddler and swing off her head with a single blow as her mother stood with outstretched arms voiceless in shock” (177). She imagines herself as Nataraja, the dancing face of death. She determines to be strong. When she gets the assignment of killing a Tamil politician, she secretly gets trained with black tigers. She taught Sinhala Language to stay safely in Colombo. But, she dislikes the language. The word “Sinhala” disturbs her thought. She felt rotten to pronounce the word. Saraswathi shifts her anger to fear and calmness to violence. She does ruthless murder without thinking and wishing to involve her sister in fighting. Through this character, the author depicts the sufferings of common people in the war country and posses volley of questions about the safety of girls.

In a tea shop conversation, Seeni Banda expresses his hatred towards the Tamil people. He wants the Island to be lived and ruled by Sinhala people. On his way to school, Nishant boards a train with his sister Mala. At that time, a gang of armed soldiers entered the train and shouts “Tamil devils! Get up! Stand up! Stand up!” (28) A soldier picked a school girl and accused her as Tamil girl. In an uttermost fear, the girl Radhini pied in her uniform. Miss. Abeyrathna, the school teacher compelled her to recite a Buddhist verse. The girl recites ‘ithipiso gatha’ and the soldiers left her alive. Uncle Ananda decides to donate huge sum of money to the Sinhala Government. Though he stays in America, he wants to fetch the Tamil people out of the country. He encourages his fellow friends to donate to the country.

This work of Munaweera is horrific and violent. The novel explicates the stark poverty, cruel oppression and the making of a terrorist. Violence is not the remedy for all issues. By increasing the safety measures for women, can help them to empower themselves in all activities. The girls like Parvathi are still silently suffering in the world. The culprits of these crimes should be exposed to death. Saraswathi has faced many troubles in her life time. But, violence is not the correct path. In a step to assassinate a Tamil politician, she exploded the human bomb in public vehicle.

Including Lanka, twelve innocent people died in the bomb blast. She determined to revenge the Sinhala soldiers; rather she killed many innocent people, who were the mere victims of the society. Brotherhood and tolerance should be achieved to eliminate the violence among peoples. The feeling of oneness can help the people to get rid of violence.

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**Life of Untouchables in Kancha Ilaiah's *Untouchable God***

*Dalit literature always talks about man, it explains about man's joys and sorrow, Untouchable God explains the suffering of the dalit people. Kanchailaiah focuses on the dalit people and their live style of those people. It fires at the BrahminicalHinduism Ilaiah has supported the English language as a way for empowerment of dalits. Ilaiah's novels challenge Hinduism with interpretation of history with an attack on caste politics. Untouchable God takes about the dominant communities and it inspires about marginalized. It discusss the oppressive system of spirituals fascism is detrimental to both the future of religion and the nation state. This paper talks about the low born people and the role individual life of those people as untouchable. It explores the detail description about people towards caste and religion. It draws the pattern for the new dimension to the concept of literature of marginality.*

In Untouchable God by Kanchailaiah the author explores the reality of the low born people. Kanchailaiah, the chairman of the political science department at Osmania University and a major figure in the ideological man who fought against the Indian caste system. Untouchable God discuss about the sufferings of the low born people in the name of caste and religion. People considered themselves as superior and others as inferior, keeping their as the concept they treat the low caste people with enmity which reach the extreme of killing them. Ilaiah explains the religious views of Brahmin through the remarkable India Brahmins.

Paraiah a low caste man was who works for the upper caste men. He had no proper food, house or even clothing for him and his family. He is a hard working fellow and capable of doing both male and female tasks, he and his family can only day dream about good food and clothes because of their low born fate. He also have no rights even thing of God or to work ship, according to the upper caste man God created only the upper caste people and he was only there for them.

Only the upper caste people have the rights to dressed well as they wish and work ship the God of upper caste people of untouchable should not think about God because their thinking will make God impure. Low caste people should not react for anything exceptionally they have no rights to react or think like human. Paraiah worked like a dog throughout his life, he served the upper caste men like a slave. But he has no rights to think of God, Paraiah's life is full of misery. The low born people were forced to live the life of a dog.

According to the Brahmins were created within the body which of God's own head so they treated the low caste people as their slaves. When Paraiah was roasting all this



questions in his mind he was beaten up by the upper caste men when he was walking in the road.

‘O God, I am dying!’ The blows rained down as he sank to the ground. ‘You bastard, how dare you think about soul, God and Caste?’ shouted an unknown voice. ‘That means...Equality? You son of a bitch, you too have begun to think! You too!’ Paraiah screamed. ‘Do not beat me. My lords, I am, I am your servant. No, servant of your servants! Do not kill me, lords. I shall live only at your feet, which I have always held more valuable than my head. Not only I, but my children and their children will live at your feet. I always rest my forehead on your feet.’ (Kanchallaiah 8)

Paraiah was beaten up for thinking a human because of his low born fate. God created all humans equally but people differentiate among themselves. People treat others with inequality, lack of brotherhood brings violence it makes them to behave cruelly. Each human have their own history but humans like Paraiah have the history of pain. Historically dalits have the lowest social status in Indian society they were separated from participation in Hindu social life. The mind set of Indian people refuses to accept them equal human being.

Ilaiah focuses on the problems of the low caste people in all his works, people like Paraiah face lot of problems in their daily life. They suffer like animals, it is not only caste which separate them it is the society and drawn pattern which keeps them away from the cultural life of Indian. These low caste people were denied education, they also have no rights to live, the basic rights like right to speak and right to think were denied to them. Because talking about rights would make them wise and they may start questioning the pattern of the society which is based on caste. The only solution to overcome all these caste discrimination, people should educate them, most of the low born people spend their life as illiterate which keeps them as slaves. So people should educate themselves to overcome all these social obstacles of life to score place of equality.

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**Identifying the Human Qualities in Vikas Swarup's  
*The Accidental Apprentice***

*Vikas Swarup, whose first book Q & A was adapted for Slumdog Millionaire. His works has lots of twist and turns that led to bestselling author. The Accidental Apprentice, his third novel, revolves around Sapna Sinha. A sales girl from Rohini, Delhi, who works in an electronic showroom in Conaught place. Once she visited Vinay Mohan Acharya, he offers her to become the CEO of his company. First she negotiates the offer of being a CEO, and then she accepts the offer because of her family situation. The author tells the human qualities one by one in the novel through testing Sapna. Likewise she wins her test through her right decision making. Women are needed some courage and determination to lead her life. Because each and every part in her life, they learn about something new which gives them knowledge. This paper deals with the human qualities like leadership, integrity, courage, foresight, resourcefulness, decisiveness. But the most valuable lesson of life is to trust the own inner voice. Knowing the world is cleverness; knowing yourself is wisdom.*

"Whatever you do, be yourself. At all times listen to your heart, do what think is right, and stand up for the principles you believe in. Everything else will follow"(432). Life is like a road that has thorns and stones; we have to overcome those with courage and determination. Because they are stepping stone to us, without these courage and determination, we cannot step forward to overcome the problems in the life. Circumstances can gives problems and turmoil in life, but the power of stability in making decision will lead to happy life. Thus, the character Sapna Sinha finds her happiness when she hears to her inner voice. These things happen, when she passes his seven tests.

Vikas Swarup, the author of *The Accidental Apprentice* and an Indian writer famously known for her work *Q&A*. It was filmed as *Slumdog millionaire*. *The Accidental Apprentice* deals with a sales girl who is working in an electronic boutique to survive her family. Sapna Sinha, the protagonist of this novel, has lots of hope to takeover her life. One day she visiting the Hanuman Mandir near her work place, she meets a stern-faced, silver-haired and shawl-swathed tycoon called Vinay Mohan Acharya. He who randomly announces that he has selected her to be the CEO of his mammoth company.

He will pay her one lakh rupees to agree to go through seven tests that will asses her endurance, courage, foresight, leadership. Deciveness, resourcefulness and integrity. If she passes these test, the one crore rupees a year job will be hers. Naturally, she negotiates the offer, because of an unknown person Vinay Mohan Acharya. But she

can't run too far. His mother falls sick and landlord took his turn to pay her rent and she come back to Acharya and agrees to undergo the tests.

The Accidental Apprentice have some interesting characters - a Kleptomaniac Anna Hazare - type Gandhian Nirmala Ben; a blind, lustful old music director. Vikas Swarup novels are social thrillers. Almost every chapters ends with a tantalizing twist and turns; the reader is forced to turn the pages in search of the elusive resolution. This novels tells about the burning issues of nowadays, which are woven into the story to feel natural and organic.

Leadership is the one competency, it cannot learn in school. It is not a matter of training and preparation, but one of instinct and conscience. Thus Sapna proves her leadership quality when she helps Babli. Babli, the only daughter of Kuldeep Singh, a young girl. She was forced to marry a mid-forties man. Because she loves Sunil, Sunil's gotra is related to subcaste, marriage between subcastes would be like brother marry her sister. These rules are made by Khap Panchayat. This is a union of few villagers, mainly in north India. They have lots of rules and regularization to girls in the village.

Sapna, the one who come forward and act against the Khap Panchayat. This leads to Babli and Sunil got married. Leadership is also a quality to take over the critical situation when no one ready to act against useless rules. Great leaders like Nelson Mandela, Mahatma Gandhi, and Abraham Lincon are done their works when no one ready to come forward and act against injustice.

Everyone has the quality of integrity but situation pulls them to do so. Integrity means honesty, one who has the quality of integrity; he or she is the most trustworthy person. When Priya Capoorr diamond ring was missed, Sapna was considered as thief. She cannot take the ring, but she was treated badly. When she found the ring, his honesty to do the right one. So she gives the diamond ring to Priya Capoorr. Likewise his courage to help the hazardous bonded labor children in lock factory. Sapna and his American friend Lauren entered into the factory, the sight melts his heart of them. Because there were thirty kids packed into a low room. They use hand presses to polishing, electro plating and spray-painting on locks. There is no protection for them. Sapna has the courage to make free the children from hazardous and she fight for justice to the children, at last they won. Corruption plays the major role in India. Everything that has connection with corruption.

Foresight is just glorified name given to the process of drawing lesson's from yesterday's failure and success to plan for a better tomorrow. It suit's to Sapna Sinha when his sister Neha was sexually harassed by the blind musician. Sapna at the right time to save Neha and his presence of mind helps her to punish the musician who is not blind. Vikas named this as foresight.

Next the Gandhian Nirmala Ben with her weakness of stealing things. Swarup's realistic sketch her as a female Anna Hazare. His kleptomaniac - the urge to steal items that it don't really need but it usually have little value. This disorder helps Sapna to escape from jail. She is called as Gandhian kleptomaniac. She devoted her life to Gandhian principles. Sapna is attached with her principles.

Resourcefulness is one who able to operate in the leanest condition. They never give up. When Nirmala Ben stand against Atlas moment, Sapna has support her in all her way. She reaches her fast all over the world through her resourcefulness. "There's nothing more selfless than being a living donor"(308). Decisiveness is the willingness to make decisions, even in the face of complexity or uncertainty. It happens when his mother is diagnosed with renal failure. His willingness to take decision even in critical condition. At the last moment Sapna ready to offer her kidney to her mother. Each chapter reveals the text book of life. These tests shoe her willingness to take decision in critical situation. Thus the author used the billionaire Vinay Mohan Acharya as weapon to show the qualities of Sapna which are need in nowadays. The younger generation needs the ability to finding ourselves and trust the inner voice leads to success. Whatever problem may come, face things with the valuable lesson of life.

Many people think that wisdom comes with age, but it's not true. Wisdom comes from a combination of intuition and values, from making choices and learning from them. As Sapna Sinha, a young girl learns this lesson from her adventures test. But these are made by Vinay Mohan Acharya himself to know his will power. People have the capacity to do work, but their lack in finding them self. Whatever we do, be yourself. "Knowing the world is cleverness; Knowing Yourself is wisdom"(432).

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**Tribal Enfranchise through Mahasweta Devi's *Draupadi***

*Tales take different form from generation to generation. Mahasweta Devi is an ideal writer who voices out for the down trodden people. She has a steady style of writing. She throws light on the ignored people of the society and exposes their life and pain in brutality, slavery and inhumanity. Her courage of writing in English acts as a tool to lift the life of the downtrodden trodden. The work *Draupadi* by Mahasweta Devi not alone belongs to tribal literature, but also throws light on the alternative victory of the Tribal people over their suppressor. This paper tries to attempt a social awareness and by creating equality in tribal area.*

“Mahasweta is an unusual within the Bengali Literary tradition as Foucault or Derrida is unusual in the philosophical or political main stream in France” (Spivak 46) Mahasweta Devi was a political activist, journalist and a famous novelist, short story writer. Her subject and works always deal with the denotified tribes of India. Probably she is most widely translated Indian writings while working in an indigenous language today. Moreover she is foremost Bengali writer who has taken up her career of tribal through political activism. She is political anthropologist, editor of “*People's Magazine*,” and most popular investigating journalist. Writing genre which focuses on tribal themes was written by her on her credit, hundreds of novels, short stories were written by her. She was born in 19<sup>th</sup> January 1926 in Matualalaya in Bengal. Being born in middle class family her career in the writing was much most helped her to be professional writer. Devi has won prestigious Jnanpith and Magasasay awards for literature is greatly noted for the plight of the tribal who are leading their life on fringe.

Mahasweta Devi's works always focuses on the marginalized, weaker section of people, and women. Her works and the themes always discuss the complicated issues of the society. The tribal people are one such category where they are left unnoticed in the society. The major part of the eco system is maintained by them in the name of native properties. They are social division consisting of social, economical, religious with their own culture and dialects. The unique culture and their characteristics make them more eccentric. They are also known well as ‘Adivasi’ in India. The constitutions of India have recognized tribal people under ‘Schedule 5’. There are 645 types of tribes in India, but they left unnoticed and they are pulled out of their own native land. In Assam, tribes are called as Chutiya, Hajong, Gangte. In Madhya Pradesh tribes are called as Bharia, Kol, Murias. In Tamilnadu tribes are called as Kotas, Todas, Eravallan, In little Andaman tribes are called as Jarawa. However they are known by different names they have been forgotten by the society. They are ignored for their lifestyle and their characteristics. Such ignored people in the society

are focused by Mahasweta Devi to expose their pains and life style to the common world.

Mahasweta Devi's *Draupadi* was translated by Gayathri Spivak. Draupadi, the girl from Santhal tribes struggle hard for her nativity. She tries to burn the social oppression, violence with indomitable will and courage. She tries to make her people free from the slavery as they are natives and are rich with properties. The character Draupadi is recreation of mythical character Draupadi who strives hard to have a life free from war and battle. Here sweatha's Draupadi is the recreation with courage and bravery who is in the responsibility to her own people from the Zamindars. Zamindars owned the lands of forest and use the native people in tribes as servants for petty wages. Mahasweta Devi has situated her novella against the Naxilite movement (1967-71). She has raised several tactical questions against the government which has led the Operation Bakuli, later results in the tribal death.

Dopdi Mahjen, a woman who belongs to Santhal tribe's of West Bengal. She stands against the wealthy land lords who greatly own their primary source of water in the village. She yields herself for protecting their people from the government and zamindars. The government chooses the path violence to make them surrender. Dopdi has a great patrioti feeling and lovec for her people. She loses her husband in the war against the government. Her people Dhulana is murdered for supporting them. Finally Dopdi is captured by officer Senanayak who just commend "Do the Need". The life of tribal is mostly lived in the perspective of living and safeguarding the natural assets. Being the tribal community they are seen as of merely spices in human kingdom. The tribal people assets their lively hood is being used in the names of regional development. When they restrict to use their belongings they are seen as a terrorist.

Ironically the story is set with the characters which are seen as the upgraded version of olden epic character. In *Mahabharata*, Draupadi struggles in the hand of Duryodhana. Here Dopdi, the reformer struggles hard in the hands of Senanayak. The character molded her are the people who greatly represents the epic. The tribal people and their own native lands is used by the government, they occupy the land, the wealth assets of the land, in extreme they sexually harass the women .The inhumanity behavior of human demons is seen all over the work. The courage to lift up their voices ends soon after the violence. So the rights of the people and their lively hood are seized out by the upper caste. The total population of Scheduled Tribes is 84,326, 240 in 2001. This population accounts in 8.2% of the total population of a country. Nearly 2.4% of tribes live their life in Urban area due to extraction of land and forest.

Dopdi clearly portraits the problems the tribes face in the daily life. Their life is controlled by the politicians for their luxurious life. The people and their environment are destroyed for the money and the wealth mines which give them profit. Dopdi fights for her people and leads a life away from the eyes of government and takes revenge on them for their brutality over the people. Devi uses Dopdi as her tool to break the wall of corruptions which safe guards the politicians. Dopdi loses her husband her members who helped her revenge against the government. Later she is captured by Senanayak the officer who orders the cops to rape her. Draupadi is tortured and raped throughout that endless night. She was the puppet in their hands.

The evil thoughts of the world is seen in the scene of Dopdi struggling to free her from gang rape. Virginity of the woman is seen as the block which can never revealed. The actual use of one's dignity is based on the behaviour. But when there is a need or dignity is questioned, their personal goal of life is thrown out. Dopdi who loses her virginity, uses the same loss as her revenge to make people afraid of her. Dopdi's night in the prison was terrible and much questionable about her further life. Her weakness was used as her stepping stone towards her victory. The same virginity was thrown out by herself in front of everyone. As a victim, her feelings for people made her to throw the self dignity. She refuses to obey their command, she refuses to put on the clothes, her body was a symbol of human sexual harassment, her tears were the piece which hides her body. She appeared bigger than the calculation of Senanayak. She walked naked towards Senanayak in the burning sun. Her words served as word that attacked the society and the power which made her her life strange.

What's the use of clothes? You can stripe me, but how can you clothe me again? Are you a man? She looks around and chooses the front of Senanayak's white bush-shirt to split the bloody gob at and says, there isn't man here that I should be ashamed. I will not let you put mu cloth on me. What more can you do? Come on, counter me come on, counter me.... Draupadi pushes Senanayak with her two mangled breasts and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid. (Devi 196)

The power was shocked and shaken up for the first time. The powerful Senanayak is now powerless. The behaviour of Dopdi questions each individual of the society and government which is useless in the place of tribes. The powers of the politions are sustained on grabbing the fear and assets of voiceless people. On the case of threatening the people of high they authority use the women's virginity and the belongings for their wish. Tribes are in the hands of the government who rules them with their own assets of the tribes. Dopdi who uses her own body as a weapon stands as the symbol of bravry. Her unarmed approach is the great emergence against the persons who neglect their social duties.

The tribal people are people who have rights in this democracy society. They are left greatly unnoticed; their problems are unseen in the society. The government is responsible for their live hood but our environment swallows their life and they who must save and secure the wealth of nation uses their rights to demolish the assets and the people unaware of society. The emergence of a spirit life Dopdi is much needed in every tribal society. Migrating and losing their lively habits is a bitter life experience for them. It is not only the responsibility of the tribes to save their life; it's responsibility of the society to have healthy neighborhood and an ecological balance.

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**Uprooted Africans and Upheaval Lives: A Study of Edmund Abaka's  
*House of Slaves and Door of No Return***

*For every plants and trees, roots are the essential parts; so, if a tree or plant is too strong and healthy, its roots would be the prominent reason for that. Likewise, for a human being, roots like factors such as native land, race, culture, tradition and language which are the most important things that root down a human being's life in the society. So, these roots are the real identities. If these roots are uprooted, the life of a human being would be collapsed. In the way, the paper deals with Edmund Abaka's House of Slaves and "Door of No Return" that is to trace out how the Africans are uprooted and displaced due to the slavery; it is to document their traumatized tribulations that they have been undergo cause of the rootless state, and to find out their sprouting roots.*

Edmund Abaka is a historian, photographer and history professor in the University of Miami. He is a black from Africa who has soaked in the history of Atlantic slave trade that interested him to write down the non-fiction book, *House of Slaves and "Door of No Return": Gold Coast/ Ghana Slave Forts, Castles & Dungeons and the Atlantic Slave Trade* which reveals the history of African slavery and its consequences. In the African continent, though the black race, Egyptian pyramids, diamonds, Nile River, various tribes, oldest human remains, Sahara Desert, poverty, illiteracy, Victoria Falls, largest population, hotness, fastest runners, Second Congo War, diversity of species, ardent culture and tradition are notable, but the most significant remark is Slavery, especially the Atlantic slave trade and its indispensable bench markings such as the various slave castles, forts and dungeons.

In slavery, uncountable Africans were uprooted and displaced forcefully in various places as slaves that caused many more African descendants' lives as agonized. Even the Africans were kidnapped to sell them as slaves in slave trade. And, many Africans were captured as slaves in power struggle battles. From the Tribal War as well, huge number of slaves was abducted. The Atlantic slave trade paved the path for this jeopardized slavery, the true embodiment of brutality. But, it was rooted in the black continent by the foreign country traders such as Arabs, Portuguese, Dutch and British who came to Africa to import and export the needed and aspired commodities and goods in the trade. But over the period, they started to do slave trade by replacing the commodities with human slaves, according to the socio-economical necessity and huge economical profits.

In the Atlantic slave trade, Gold Coast or Ghana's slave castles, forts and dungeons play the crucial role; but they were actually built for the trade of commodities and



goods. The significant slave castles and forts are Cape Coast Castle, Elmina Castle, Fort Antonio, Sebastiano Fort, and Jorge castle in which the sold, captured and kidnapped slaves were piled up in the crooked dungeons and aggravated by keeping them in the narrow dungeon with cruel treatments. So, the slave castles, forts and dungeons are loaded with the plights of pathetic slaves:

The Gold Coast forts, castles and dungeons were places of torture, violence, brutality and death for countless Africans. Consequently, life was brutish and short for some Africans . . . where the very young or the old and feeble were oftentimes left to die, or died and were thrown into the Atlantic Ocean. This epitomizes the inhumanity that attended the slave trade. (Abaka xix)

Here, the single act of uprooting upheavals the lives of Africans; not only the enslaved Africans' lives traumatized, but also their descents' lives become question marks. It is because, when the enslaved Africans uprooted from their true identities and belongings and dispersed to the alien lands, they become rootless. Thus, their upcoming generations also become the victim of their ancestor's enslavement. So, they remain rootless, voiceless, and rightless. In the way, the consequences of slavery continues consecutively still now.

Through the foresaid thread only, the veil of African diaspora weaved intrinsically by the hands of Europeans as well as Africans. Africans also ignited the slave trade. For economical balance, trade balance and at last for the safety balance in the colonisation, Africans as well involved deeply in the merciless slave trade without having the concern on the people of their own race, "For the most part, the European traders bought the slaves they need from African merchants and rulers who had organized to offer slaves for sale" (McKenna 162).

Through the forced dispersion, Africans displaced in the in-between state, "spaces in between are marked by multiple forms of engagement between diaspora and the homeland – of movement, of travel between a "here" and a "there" both in terms of time and space" ("African Diaspora"). They were uprooted from the homeland and travelled to the new land under the tool of slavery where the victimized slaves unwillingly departed from their engagement with the homeland and tortured to accept their sentenced hard labour. Here, the victims were unable to go back to their homeland and at the same time they were not ready to incorporate their new engagements. Therefore, they struggled in the in-between state from which they and their descents no longer can escape.

Even in the doors of various slave dungeons, there are inscriptions such as 'Door of No Return'; it is to indicate the non-returnable condition of enslaved peoples. Once they captured as slaves and piled down in the dark crowded dungeon, they brought out by the slavers to the outside world when the ships come to take them to the alien lands, till that moment, the uprooted slaves shut down in the unhygienic dungeons without proper food, water, cloth, even without the place to shed their wastes:

From the dark dump corners of that hell-hole, I heard the whimpering and crying of tormented Mothers and Sisters being held in the inhumane bondage Strange white men that kept coming in to look at them, feel them, examining

their private parts . . . for their own sick pleasure, while awaiting the Devil ships that would take them into . . . hell. (qtd. in Abaka 38-39)

In slavery, comparing to men, the uprooted African women lives were dumped with the epitomized torments; because, they were sexually harassed by the European slavers as animals; even many of them, the guiltless pure women were molested to death.

Though tortured enough after uprooting, the real upheavals and torments for Africans begin from the starting point of their diasporic life where their displacements break them even more. Majorly, the uprooted Africans were shipped to America where their rootless state brought numerous sufferings to them namely racial segregation, marginalization, split identity, inequality and so on. In accordance with the tune of masters, they danced throughout their life. In this jeopardized journey of life, their descents also became the victims of slavery and other problems that offered along with slavery.

After the American Civil war, African American slaves were left alone to undergo the further troubles being the minority group in the place of another race. There were no privilege for them; but in such bitter situation as well, they were not able to go back to their real home that is Africa. But, over the period, they have been trying to elevate their state of being in order to attain the denied identity. Nowadays, to get free from the rootless state, descants of Africa who displaced from their homeland try to connect themselves with their heredity by visiting Africa with the intention of gaining some connectivity with their true roots. Some African descents take trips to the Africa's memorial places of slavery such as slave castles and forts:

The slave forts, castles and dungeons were graveyards and torture chambers for the ancestors . . . . Visiting such sites, some argued, "physically allows to . . . pay their respect to their enslaved ancestors by grieving over their suffering and rejoicing in their strength of survival." Therefore, these "sacred sites" should be "restored and preserved" . . . . (Abaka 16)

Through Pan-Africanism, the political union, dispersed African descendants of all over world have been united with each other. These steps are to recreate their uprooted identities which are to overcome the upheavals of rootless lives. Thus, though the Africans were screwed up in the years of slavery and after that, but their survival is never defeated. Now, they are unraveling their torments and grasping their roots back. It bestows hopes for the African descents who still suffer in the plights of their rootless state and its consecutive issues. Therefore, the uprooted Africans' upheaval lives have started to sprout out its healthy hope and scope.

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**Adversity and Sufferings of Nina: The Diasporic Woman in  
Manju Kapur's *The Immigrant***

*Literature is the reflection of life. Nowadays, most of the writers deal with problems faced by human beings in day to day life. Manju Kapur is one of the prominent writers writing in English. Through her novels she tries to explain the inner sufferings and the haunted experiences of women as an individual such as a daughter and as a wife. In her novel *The Immigrant*, she portrays the sufferings of the protagonist Nina who is alienated as an immigrant after her marriage with Ananda Sharma. Her joyous and the torment experiences make her reinvent herself to lead a life of self-reliance and self-esteem. Through this novel Kapur tries to explore the sufferings of the immigrant people especially women who migrate to the west and the eastern continents. The paper present the adversities and sufferings faced by a young woman named Nina with the reference of Manju Kapur's novel *The Immigrant*.*

Manju Kapur is one of the most celebrated writers in Indian writing in English. Her first novel is *Difficult Daughters*. It was published in 1998. It has won many national and International awards. Her works were translated into several languages such as Spanish, German, Dutch and so on. Her second novel *A Married Woman* was published in 2002. Her third novel is *Home* which was published in 2006. Her fourth novel is *The Immigrant*. It was published in the year 2008. It was short-listed for the DSC prize for South Asian Literature. Her most recent novel *Custody* is telecast as a serial named *Yeh Hai Mohabbatein* produced by Balaji Telefilms producer Ekta Kapur. The present paper deals with the sufferings of a young woman named Nina with the reference of Manju Kapur's novel *The Immigrant*.

The present paper *Adversity and sufferings of Nina: The Diasporic Woman in Manju Kapur's *The Immigrant** presents the sufferings of a young woman named Nina. Nina is a thirty year old thwart English lecturer who lives in New Delhi with her widowed mother. Like all Indian mother, Nina's mother is also worried about her daughter's marriage. Her mother desires Nina to marry an NRI and got settled in some foreign country. Nina's heart is filled with hesitant and desperation to move to an alien country. She gets the marriage proposal from Ananda Sharma. He is an NRI dentist in Halifax, Canada. Nina seeks the opportunity to flee from the maternal and social pressure. Therefore, she deserts her teaching career and marries Ananda and later shifts herself to Canada.

Every individual has the freedom to move across the world. But, women do not have such freedom. In India, a woman whether she is a Hindu or Muslim cannot take decision on her own. Her migration is decided by her husband or by her family. Migrant women always play an important role. Wherever they go, they carry their

native land's habits and backgrounds. Likewise, in Manju Kapur's novel *The Immigrant*, the heroine's migration is decided by her husband and her mother.

After her marriage with Ananda, Nina becomes Nina Sharma. She waits for her Immigrant visa to get ready. Being a diasporic woman, Nina experiences a difficult situation in Toronto airport. The Immigrant officers examine each page of her passport doubtfully. They ask her so many irrelevant questions and the reason for her immigration. They call her ma'am but there is no respect in their action. She feels that they are treating her as a criminal. Even though she has all the documents, they suspect her. "She feels edgy; she is alone with a woman who makes no eye contact, for whom she is less than human. Suppose they found a way to kill her? That would be one less unwanted immigrant" (106).

The Immigrant who comes as a wife faces many problems. When a woman is uprooted from her native land she is doubly alienated on the basis of her race and gender. At the same time, they believe a European or American immigrant. Manju Kapur presents Nina's pain as:

This is not your country. You are deceived, and you have deceived me. You made it out to be a liberal haven where everybody loved you. This woman is looking for a reason to get rid of me. I am the wrong colour, I come from the wrong place. See me in this airport, of all the passengers the only one not allowed to sail through immigration, made to feel like an illegal alien. See, see, see. (106-107)

At first Nina feels very comfortable in her new land. She assumes that she can read so many books in her new home without any disturbance. She considers that it looks like a paradise. But, she does not know that this kind of comfort is going to become a curse soon. Her life in Canada becomes a hell for her. Her life in Canada becomes very boring. Nina sacrifices her job that drags her to depend on someone for economical needs. Every day, she waits for Ananda to break her loneliness. Unfortunately, most of her precious time is spent in loneliness. Within a short period her feeling of loneliness grows very fast. She feels sometimes wistful and sometimes desperate. She does her house work very slowly. She spends most of her time by hearing music, advertisement, news on the radio. Kapur construes the deplorable life of Nina as:

The immigrant who comes as a wife has a more difficult time. If work exists for her, it is in the future and after much finding of feet. At present all she is, is a wife, and a wife is alone for many, many hours. There will come a day when even books are powerless to distract. When the house and its conveniences can no longer completely charm or compensate. Then she realizes she is an immigrant for life. (121-122)

Nina feels so depressed in her new land. She laments about her life, when she is alone in Canada. She struggles a lot to have a baby but she is not inseminated. She enforces Ananda to check his sperms. Ananda feels it is an attack on his masculinity. Nina spends sleepless nights worrying about her uncertain future. The prospect of conceiving also recedes and in her desperation she sees a doctor who finds no fault with her and advises her to visit him with her husband. She checkup a doctor but she

doesn't have any problem in conceiving a child. Therefore the doctor advised her to bring her husband for checkup. This information is a shock for Ananda. Nina's urge to have a child creates a crack between their nuptial life. As a result of Ananda's premature ejaculation, Nina lost her interest in sexual culmination. Kapur says:

Distance grew between them. Nina felt imprisoned by the stress and assured him there were other things besides sex in marriage. Relationships had to develop, feelings had to be shared, surely he understood that? It was only her tension about a child and her age that drove her to find solutions, otherwise she knew things took time, of course she did. Everything she said made it worse. (182-183)

Nina's isolated life leads her to join in a library degree course in HRL. Nina went to library school to break her loneliness. There she had developed a secret relationship with her fellow student named Anton. In the meantime, Ananda secretly went to California for the treatment of his premature ejaculation. By the company of Anton, Nina starts to eat non-vegetarian foods, smoking and follows Western culture. She says that:

For the first time she had a sense of her own self, entirely separate from other people, autonomous, independent. So strange that the sex did not make her feel guilty, not beyond the initial shock. Easy, she was amazed it was that easy. Her first lover had taken her virginity and her hopes, her second lover had been her husband, her third had made her international. (260-261)

The death of Nina's mother created soreness in her heart. She feels as if her last tie is broken with her homeland. She believes that in her new land, Ananda is her only anchor. But her belief disappears completely while she discovers a pale hair in their bed. Kapur presents: "The hair explained much- the distance, the silence, the tickets for two months in India, his strange indifference interspersed with tenderness, the shifty look that skittered about her. She didn't blame him. His body spoke, when his tongue could not" (324).

Finally, Nina understands that she is her own anchor in this world. So she determines to get rid of all the dirt and decides to make a fresh start to which Ananda does not react much. Nina gives up her western life and her marital relationship with Ananda. She begins to search for a job at the University of Brunswick. Finally, Nina is a woman who wants to make a fresh start to correct and forget her past mistakes. Through Nina, Manju Kapur expresses the pain of diasporic women. Manju Kapur's novel *The Immigrant* ends with the hope of a female immigrant:

She was travelling away from Halifax, deliberately pulling at the bonds that held her ... For an immigrant there was no going back. The continent was full of people escaping unhappy pasts. She too was heading towards fresh territories, a different set of circumstances, a floating resident of the Western world. When one was reinventing oneself, anywhere could be home. Pull up your shallow roots and move. Find a new place, new friends, a new family. It had been possible once, it would be possible again. (330)

Early days, immigrant wives are illiterate and poor. They experienced many difficulties to survive in an unfriendly alien circumstance. These women's do not have separate identity. Their identity and talents were hiding by their male-counterpart's identity. In this novel also Nina's dignity is hidden by Ananda's identity. Throughout the novel Nina faces so many difficulties in her life because of her gender, race and her immigrant identity. Through the character of Nina, Manju Kapur portrays the sufferings of diasporic women in an alien land.

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### **An Analysis of Informal Labour with Special Reference to Construction Sector in Kerala**

*This Study made an attempt to analyze the conditions of informal workers in Kerala and all India level especially in construction sector. The study also tries to examine regional disparity of construction and contract workers mainly in terms of their wage. It has been found that the casual workers in Kerala are much better in regional distribution of their average earnings. Kerala provides a suitable atmosphere for the growth of informal workers because of the better living conditions provided to the casual workers irrespective of rural and urban workers. From the detailed analysis of informal workers in terms of their average monthly earnings, it is found that the high paid workers are concentrated in Kerala rather than all India level. This indicates an interesting fact that coming years would be gateway of the upsurge of informal workers in Kerala.*

Informality in labour market has been a great issue being discussed at national & State level for several decades. More than 90% of the people working in informal or unorganized sector and contributes 50% of the total GDP. It is widely recognized that vast majority of these workers is often noted to be more chronic than their formal sector counter parts. In India poverty is multidimensional, which has direct influence on education, working life of people and more significantly social rights of the people. Under the circumstances of miserable poverty, people without getting basic education starts to earn their livelihood to survive but unfortunately that leads them to the consequences which are even worse than their early state. Even though this sector provides a large number of job opportunities in rural & semi urban areas especially for uneducated women & illiterate persons, it is characterized by poor working conditions and lack of effective social protection. Here we can see that the people who did not get employment in organized sector due to their incompetency in education, lack of interest & professionalism, attempt to enter the unorganized sector. Several studies found that the structure & nature of informal sector was undergoing a remarkable change since the new economic policy adopted in India. Another thing is that the high proportion of labour force in the informal sector is due to the fact that more than 50% of the work force is self employed & engaged in the unorganized farm sector. As per the definition of National Commission for Enterprises in the Unorganized Sector, informal workers consists of those working in the informal sector or households & the workers in the formal sector without any employment & social security benefits provided by the employers. The share of informal employment in the organized sector increased from 37.9% in 1999-2000 to 48% in 2004-05 and 54.6% in 2011-12. In the past four decades when India crossed the Hindu rate of growth & became a rapidly growing economy, as a part of the structural transformation in the labour market, jobs in the agriculture sector declined & shifted largely to the construction & low skilled service sector in the form of informal employment. The increasing casualization of employment has led to situation of workforce losing out on job security, social security in terms of medical benefit for self & family, pension, workmen compensation, minimum wages, overtime wages for extra hours, exposure to occupational hazards & so on. Another problems noticed is

that the conditions of informal workers continue to be deplorable due to ignorance on the part of workers about the existence of these provisions & weak bargaining power due to excess supply of unskilled labour.

Since globalization, there is an increasing trend of informal sector in our State especially in construction sector. The sector uses the indigenous technology and local resources which may contribute to the inclusive growth of the rural areas. This sector is highly labour intensive and it provides large employment opportunities to unskilled & uneducated employees especially the migrants from other states. Informal sector is being considered as a very important in the view point of employer because of its simple procedure and it is absolutely free from strict labour laws. More importantly Kerala is likely to be good destination for informal workers in coming years in response to increasing demand for labour in construction sector. The process of informalization helps to great extent for eradication of poverty & unemployment in our economy but it suffers from the problem of vicious circle of low skill formation because workers in that sector have not been well educated & trained in accordance with dynamic nature of labour market. There are number of problems facing informal workers such as hazardous working conditions and unhealthy environment in their work sites. In this context, Govt has to be highly responsible for ensuring such a conducive environment for informal workers especially to the migrant employees as they are more vulnerable. Several policy measures have been taken by the govt for the betterment of unorganized sector. The unorganized workers social security Act 2008 was enacted to provide social security & welfare of unorganized workers. Apart from this, govt launched Rashtriya Swasthya Bima Yojana in 2008 as a welfare measure mainly to meet the health expense of unorganized workers. The scheme covers different categories of unorganized workers such as building & construction workers, railway potters, street vendors, MNREGA workers, domestic workers, auto & taxi drivers, riksha pullers, rag pickers, beedi workers & sanitation workers. There is the contract labour (Regulation & abolition ) Act,1970 to regulate the employment of contract labour but the applicability of Act to is restricted to establishments or contractors engaging more than 20 workers.

In spite of all these welfare measures being adopted by concerned authorities, the conditions of informal works continue to be deplorable due to ignorance on the part of workers about the existence of these provisions & weak bargaining power due to excess supply of unskilled labour. As per employment & unemployment survey carried out by NSSO (68<sup>th</sup> round) based on UPSS approach, it is estimated that self employed workers in Kerala constituted 37.7% of the total workers. There is a significant presence of migrant labourers from the rest of the country to Kerala & their active involvement in booming sectors of the regional economy opens a new phase of social security system for a unorganized or informal immigrant workers in Kerala.

A comparative analysis of informal workers

The following table shows the distribution of casual workers (above age15) in labour force on the basis of their average monthly earnings

Table 1

Per 1000 distribution of casual workers in labour force by average monthly earnings



	Kerala			All India		
	Rural	Urban	Rural+Urban	Rural	Urban	Rural+Urban
Per 1000 distribution of casual workers in labour force	458	412	438	374	186	328
Per 1000 distribution of casual workers earned upto Rs. 5000	289	226	258	655	425	593
“ Rs.5001-Rs.7500	223	350	284	229	304	250
Rs.7501-Rs.10000	287	265	276	90	200	120
Rs.10001-Rs.20000	194	140	168	24	64	35
Rs.20001-Rs.50000	4	20	12	1	7	3
Rs.50001-Rs.100000	2	0	1	0	0	0

Source: Labor Bureau (Fifth annual employment and unemployment survey)2015-16

From the table 1, we can see that number of casual workers in Kerala is relatively higher than that of all India level. In Kerala, the number of casual workers is 438 per 1000 where in all India, it is only 328. Apart from this, there is no significant difference between number of workers in rural and urban area in Kerala rather than all India level. Another interesting finding is that number of high paid workers earns above Rs. 7500 is relatively high in Kerala than all India level. Rural workers earn between Rs.50000 and one lakh is 2 per 1000 in Kerala but there is no such worker in all India level. Altogether we can say that economic condition of casual workers in Kerala is much better than all India level. This indicates a huge possibility for the growth of informal sector in coming years.

Further we have to analyse the case of contract workers on the basis of average monthly earnings. The following table shows the per 1000 distribution of contract workers above the age of 15, in labour force by average monthly earnings.

From the Table 2, we can infer that contract workers in Kerala are found to be lower than all India level especially in urban area. At the same time, there is no any significant difference being noticed in rural area. Another fact is that high paid workers are likely to be concentrated more in Kerala than all India level.

#### Research methodology

Data collected from Kerala economic review, Report of annual employment and unemployment Survey 2015-16, Latest NSSO report, labour bureau and NCEUS report ...etc. Apart from these, various information regarding the issues of informal

sector in Kerala gathered from various journals, articles, working papers & news papers.

Table 2  
Per 1000 distribution of Contract workers in labour force by average monthly earnings

	Kerala			All India		
	Rural	Urban	Rural+Urban	Rural	Urban	Rural+Urban
Per 1000 distribution of contract workers in labour force	38	24	32	30	57	37
Per 1000 distribution of contract workers by average monthly earnings upto Rs. 5000	288	166	251	484	224	385
“ Rs.5001- Rs.7500	269	165	237	300	245	279
“ Rs.7501- Rs.10000	204	343	252	134	315	203
“ Rs.10001- Rs.20000	224	213	223	73	171	110
“ Rs.20001- Rs.50000	14	101	33	8	43	21
“ Rs.50001- Rs.100000	0	12	4	0	2	1

Source: Labour Bureau (Fifth annual employment and unemployment survey) 2015-16

### Major Findings of the construction workers in Kerala

Construction sector in our State provides a wide opportunity to large mass of migrant workers from other States and it absorbs skilled and unskilled labour force in rural and semi urban areas. Another interesting fact is that the vast majority of workers in the construction sector are unorganized; over 60% of the whom being migrants from Bengal ,Bihar, UP, ..etc. In fact, construction workers is characterized by its casual nature, temporary relation between employer and employee, uncertain working hours, lack of basic amenities and inadequacy of welfare facilities. The major cause of issues regarding the construction workers is mainly occurred due to their ignorance about prevailing market conditions. As they are disorganized and illiterate, they are very much exploited by their employers /contractors. The nature of work in unorganized sector is entirely different from that in organized sector because most of the work done in unorganized sector is on a contractual basis which continues for only short period of time .Therefore, there is very high probability of job loss or discontinuity in job without any kind of compensation or security. Besides these, the employer employee relationship is very weak in this sector because work assigned to each worker is temporary in nature and employees cannot be able to have a direct contact with their employer due to the presence of contactors or agents. Apart from this, those workers are basically poor who cannot afford to remain unemployed and are forced to take up any kind of jobs to meet subsistence needs. Actually these workers fear about the dismissal or suspension of their job without any prior notice. Even though there exists a construction workers welfare fund board and several welfare schemes launched by State govt, much number of beneficiaries is excluded from this framework. In many work sites, some of labours are found to be working like slaves and even their basic rights was neglected. However, wage in Kerala' informal sector is better than other states in India. The recent NSSO report of studies conducted in2015-16 shows that informal sector wages in Kerala were 1.43 times the national average. Data shows that between 2011 and 2013, cities in Kerala provided a highest wages to unskilled men at Rs.329 a day. This highest payment is the main attraction for workers in other states to migrate to Kerala and involve in informal sector especially construction sector. Various reports show that the State has an overwhelming shortage of labour in unskilled segments such as masonry, carpentry and workers from Odisha, Bihar, Assam, West Bengal, UP, Andra Pradesh, and Tamilnadu are bridging the demand supply gap.

In Kerala, we can see that majority of informal workers are migrated from other states and engaged in unskilled jobs because of the large gap exist between demand for supply of labour in this unorganized sector. Several Studies found that Better education & high literacy rate has prompted keralites to look for skilled jobs & higher wages abroad. Therefore such a wide gap is filled by the migrant workers from other states such as West Bengal, Bihar, Assam, Uttar Pradesh and Orissa and about 60% of them working in the construction sector. The characteristics of the construction industry and employment of labour on a casual basis are the important reasons for the absence of collective bargaining in the construction industry. In fact globalization is the most important factor for making competition and sophistication in construction industry. Even though there made a technological advancements in recent years in construction sector, workers are not free from the exploitation of employers and they even have to work at a less remunerative pay.

Here we have to focus on the real issues facing them from their employers at the work sites. Some work place such as house construction sites are stationary while others such as those for laying of pipelines, construction of roads, canals move as the work progresses so that site conditions are even more temporary. From the observations, we can see that employees are found to be different in their productivity at various work places. This shows that the working environment is positively influencing their productivity so there is a need for creating better environment and hygienic food for the enhancement of their productivity. The construction sector is the second largest employer in the country following agriculture. The industry comprises of highly specified tasks, and for each task & stage, a different contractor is engaged and under each contractor different labours are working. All construction labourers are casual workers and majority of these workers are unskilled. Here the problem is that worker is unaware of his principal employer as there is a chain of contractors between principal employer & unskilled labourers. In some studies, it is said that construction workers are overwhelmingly rural landless migrants compelled to seek employment in the construction sector due to indebtedness, inadequate employment and insufficient income. It is fact that construction work requires more physical effort and very often they have to work in a adverse weather and poor living conditions. The nature of job in construction sector is like piecemeal work. Therefore most structures require little attention of workers once the work is completed. Lack of basic amenities is another issue of construction' workers because of which lot of healthy problems they have to face from their premises.

While we compare the immigrant workers in construction sector with local workers in same sector, situation is very worse in the sense that there is a wide disparity in their wage distribution. There are large number of social and economic issues reported from various work sites such as overtime work with less remuneration, reluctant attitude of the local people, lack of accommodation facilities, lack of sanitation facilities...etc. The growth of construction sector in Kerala is highly related with development of service sector so we can see that demand for construction activities both residential as well as commercial have gone up in the recent years.

#### Conclusion

The study made an attempt to examine the factors responsible for the growth of informal sector in Kerala and the issues facing them from their work places. Most important factor of the upsurge of informal sector in Kerala is inadequate increase in employment opportunities in organized sector. For studying the informal sector, we take the case of construction workers as it played a very important place in providing large number of employment opportunities in informal sector. The growth of labour market in informal sector is positively correlated with the growth of construction sector. From the comparative analysis of informal workers, regional disparity in the distribution of informal workers in Kerala is much less than all India level. In addition to this, number of high paid workers is relatively high in Kerala than all India. Altogether we can say that economic condition of the informal workers in Kerala is much better in rural areas than in urban area. This shows that demand for informal workers has been increasing over the days because of which there is large number of migrants coming to our state with an attraction of high remuneration. However there have been some social and economic issues being addressed in some sectors especially in construction sector. Work in construction sector is found to be

more exploitative in nature since the workers have little or no bargaining power and irregularity of their work. The lack of regularity in work creates lot of issues between employer and employees. In addition to this, low payment and long hours of work badly influencing their productivity and quality. Besides these, the presence of migrants in informal labour market creates a lot of social issues being made mainly due to lack of basic amenities and medical treatment. They have also been excluded from the social security measures of govt. Therefore the situation calls for the need of formalization of informal sector and inclusion of marginalized employees in to the mainstream of labour market. Therefore in a competitive world, growth of informal sector is necessary but more security provisions have to be included for the promotion of living standard of those workers.

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