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**Sea in the Santal Myth of Creation:
Evolution of Narratives and Perceptions**

Oral traditions have not only characterized the larger part of history of Homo sapiens on this planet but also have been the repository of knowledge, ideas and cultural traits. Human cultures have evolved through oral transmission of cultural knowledge for generations. So, what make orality today different from orality yesterday or much before for that matter? Is it a matter of normal evolution? Or is there something special about circumstances today that induces the shift in the nature and function of orality? These are pertinent questions to minority cultures living in the globalized "modern" world, with constant changes of traditional oral forms to written texts. Whenever a transcript is made of an oral text, it tends to become the master-text, a fixed entity – virtually a norm from which all other performances appear, in some way or the other, either to derive or to deviate. The temporal bearings of the text are radially reoriented, in effect reversed. The endless potential of variations in oral forms cease to exist, and becomes a mere source or feeder text for the written. It assumes a subaltern status in a community of scripts.

The myth of creation is a central locus for Santali identity. It is one such narrative which is integrated within the Santali culture with representations through several codes and genres such as myths, narratives, riddles, folk-tales and omens which all show some variation from one region to another. In the absence of written documents, the traditional creation story of the Sandals is handed down orally, from generation to generation. The early history of the Sandals continues to be passed on in oral forms through songs and narrations of legends. These are invariably with additions and omissions, nevertheless the themes and essence remains intact. However, things started changing with the advent of the missionaries in the 19th century. Since then, oral tradition has gradually been 'canonised'; transformed into written texts. Skrefsrud collected lengthy narratives of the creation myth and Santal traditions, related to him by Kolean Guru in 1871, and published in Santali as *Horkoren Mare Hapramkoreak`Katha*. Later in 1892, Rev. A. Campbell published another version of the creation story in "Santal Tradition". Since then several narrations have been found in written texts in at least four different languages (Santali, Hindi, Bengali, Oriya and English). Andersen analysed this process of the transition from this oral *binti* media to the written form. He points out that the oral *binti* media, as well as the written form, exists simultaneously and is equally valued and authoritative today among the Santals.

The *Karam Binti* is one of the most pivotal institutions of the Santals, connected with therecitation of '... the history of the world from the creation and through the ages' (Bodding 1935:451f). Among the Santals the recitation of creation story is passed on in *bintis*, undertaken by specialists known as *Karam gurus*, also occur at a number of festivals, generally named *Karam*, and at the life-cycle rituals such as - *Cacochatiar*, the ritual purification and initiation of children as persons of the Santal society, at marriage, and at the time of the performance of the final Santal mortuary ritual *bhandan* (Bodding 1942, Archer 1974).

In accordance with the Santal myth of creation, Earth was all but sea before any life form had born of it. Gods used to live in heaven and would use 'tole sutam', the Godly string to come down to the earth, where water was available. According to the Ancestral Story as told by Kolean and documented in the "Traditions and Institutions of the Santals" (Hor Koren Mare Hapramko reak' Katha),"Towards the rising of the sun (the East) was the birth of man. At first there was only water, and under the water there was earth. Then Thakur-Jiu created the beings that live in water, the crab, the crocodile, the alligator, the raghop boar fish, the sole prawn, the earthworm, the tortoise and others. Thereupon Thakur said: "Whom shall I now make? I will make man". Then he decided to make two of earth. He had just finished making the two; then when he was going to give them souls (life) the Day-horse came down from above, trampled them to pieces and left. Thakur became awfully grieved by this.

Then Thakur said: "I will not make them of earth; I shall make birds". Then he made the two Has Hail birds pulling (the material) off from his breast. He placed them on his hand; they were looking very beautiful. Thereupon he breathed on them, and they at once became alive and flew upwards. They moved about flying, but as they could not find a place to alight anywhere, they therefore always alighted on Taker's hand. Then the Day-horse came down along the gossamer thread to drink water. When he was drinking water he spilt some froth of his mouth and left. It floated on the water; thereby foam was formed on the water. Thakur then said to the two birds: "Do alight on the froth". They did so. When they had alighted they moved about over the whole sea, the froth carrying them along like a boat. Then they implored Thakur: "We are moving about, that is so, but we do not find any food". Then Thakur-Jib called the alligator: he came; and the alligator said to Thakur: "Why did you call me, Thakur?" Thakur said to him: "Would you be willing to bring up earth?" The alligator answered him: "If you tell me to do so, I might bring it up". Then having gone down in the water he was working bringing up earth; all was dissolved. Thereupon Thakur called the prawn. He came. Having come he said to Thakur: "Why did you call me, Thakur?" Thakur said to him: "Would you be willing to bring up earth?" The prawn answered him: "If you tell me to do so, I might bring it up". Then he went down in the water; having gone down he worked bringing it up in his claws; all the earth was dissolved.

Thereupon Thakur called the rag hop boar fish. He came. Having come he said to Thakur: "Why did you call me, Thakur?" Thakur said to him: "Would you be willing to bring up earth? The rag hop boas fish answered him: If you tell me to do so, I might bring it up. Then having gone down in the water he bit (the earth); he was bringing some of it in his mouth and some on his back; all the earth was dissolved. Since that time the boas fishes have no scales on their body. Thereupon Thakur called the stone-crab. He came. Having come he said to Thakur: Why have you called me, Thakur?" Thakur said to him: "Would you be willing to bring up earth? The crab answered Thakur: "If you tell me to do so, I might bring it up". Then having gone down in the water he worked bringing it up in his claws, all the earth was dissolved. Thereupon Thakur called the earthworm. He came. Having come he said to Thakur: "Why did you call me, Thakur?" Thakur said to him: "Would you be willing to bring up earth?" The earthworm answered Thakur: "If you tell me to do so, I might bring it up, provided the tortoise stands on the water. Thereupon Thakur called the tortoise. He came. Having come he said to Thakur: "Why have you called me, Thakur?" Thakur

said to him: "No one is able to bring the earth up. The earthworm has promised to bring it up, provided you will stand on the water" The tortoise answered Thakur: "If you tell me to do so, I might stand. Then he stood on the water. When he had taken his stand there Thakur chained his four legs in the four directions. The tortoise became immovably quiet on the water. Then the earthworm went down to bring up the earth; he reached the earth. Now he had put his tail on the back of the tortoise, and with his mouth down below he is eating earth, and this he brings out on the back of the tortoise. Then it was spread out and fixed like a hard film. He continued to bring up earth; he brought up enough for the whole earth. Then he stopped. Thereupon Thakur caused the earth to be harrowed level. By continual harrowing some was heaped up on the implements; this became mountains. Then when the earth had been brought up and levelled, the foam that was floating on the surface of the water stuck to the earth, and as Thakur sowed *sirom* seed on this foam the *sirom* plant sprang up first (before all other plants). After this he let the *dhubi* grass be sown and come up: after this the *karam* tree, thereupon the *tope sarjom*, the *labasatnak*, the *ladeamatkom*, and after this all kinds of vegetation. The earth became firm. In all places where there was water, there he let sods be put, and in all places where water was bubbling up, there he let it be closed up by pressing pieces of rock down on it. Thereupon, having made a nest in a clump of the *sirom* plants, the two birds laid two eggs. The female bird would sit on the eggs, and the male bird would find and bring food. Keeping on in this way they hatched the eggs: O mother! Two human beings were born, one boy and one girl. Then both of them sang:

O dear dear, on the sea,
 O dear dear, these two human beings,
 O dear dear, have been brought into the world,
 O dear dear, these two human beings,
 O dear dear, where are they to be put?
 O dear dear, you two please tell him,
 O dear dear, the great Thakur Jiu,
 O dear dear, the two have been brought into the world,
 O dear dear, these two human beings,
 O dear dear, where are they to be put?

So they implored Thakur saying: "How shall we two support these two human beings" Thakur gave them some cotton and said to them: "Whatever you two eat, press the juice out of these things and make a place on the cotton wet therewith, and put this into their king and getting food in this way they grew and commenced to walk. But as they were growing the anxiety of the two birds increased, viz., where they should put the two when they grew up. So they besought Thakur, and he said to them: "Do fly round and find for us a place Then they flew towards the setting of the sun; they discovered Hihisi Pipiri. Having returned they told Thakur of this. He said to them: "Do take them there". Then they took them along carrying them on their backs. They put them down and left them there. What became of Has Hasil, this the ancestors of old have not told us; therefore we do not know. The names of these two human beings were Haram and Ayol. Some people call them Pilcu Haram and Pilcu Budhi". There in Hihiri Pipiri they grew up eating the grain of the *sumtubukué* grass and the ears of the *sama* grass"

The creation myth is embedded in cultural practices of the Santals in different forms. Images of the *Karam Binti*, the recitation of the *Karam Binti*, as well as the performance of the *Karam* ritual, are all closely connected to the ontological status of the Santal society. *Chador Badoni* is a form of puppetry, and *Jadu Patias*, a form of painting, are now limited to some rural pockets in Dumka and practiced by less than a dozen artists in the district of Jharkhand and Odissa, and is a dwindling practice. *Chador Badoni*, which means small wooden idol, is a kind of puppet show. The story of myth creation is often the pivotal narration story. The *Jadu Patias* or the scrolls of depicting the myth of creation are not merely passive props in a performance. The growing of rice, the ritual use of rice beer, the images of the scrolls, the recitations and the ritual actions are in themselves a part of the constant cyclical renewal of the Santal society and Santal identity.

Jonmo, or *Karam Binti* is the longest of all the *patas*, sometimes 15 to 16 feet. Each panel is executed with excellent skill. The first panel of the *pata* usually represents three prime gods, followed by the dark Universe submerged in water which is drawn in a symbolic, geometrical form, the descent of Thakur from heaven with the help of the eternal thread, *tore sutam*, the creation of the two birds, *Has* and *Hasil* and then the vain trials of raising the earth from water by the aquatic creatures like the tortoise and prawn and the success of the earthworm, the birth of the earth with *Sirom*, *Korom* (*Karam*) and other plants on her. Next comes the birth of first man and women *Pilcu Haram* and *Pilcu Budhi*— from eggs laid by the two birds, the wrath of the fire god, whom they call *Brahma muni*, and the protection provided by *Maran Buru* to the newborns in a stone-house; gradually the discovery of *handi* the birth of the 15 children; afterwards the parent's separation and finally the marriage of the brothers and sisters and thus the distribution of the 12 lineages; death of the parents (Das 2001:103f)

Whereas other themes may take a few minutes to perform, the creation myth theme may sometimes extend for as long as twenty minutes. However, compared to a recitation of a *Karam binti* in the Santal context, where the *binti* recitations may last for as long as nine to twelve hours, the *bintio* of the *Jadu Patia* is a mere miniature. *Jom sim binti* (ritual) is observed in an elaborate fashion in West Bengal where *binti* are performed over loudspeakers addressing a large crowd. The largest part of the *binti* elaborates on the Santal myth of creation as portrayed in the beginning of this article, ranging from the creation of the earth and humanity to the wandering of the Santal clans and their procreation.

As we can see, the several forms of narration have immense scope of incorporation and deletion, which gives fluidity to the Santal cultural representation itself. If we take a closer look at the Sea, it has been ubiquitous. It is an essential component in all the texts or performance. However, the meaning imparted to it is not essentially stagnant. In some narrations it becomes the "pure" cradle of water where the Gods come to bath in and wash themselves. Whereas in some, the Sea is a dark, lifeless place where no light has penetrated till the *Bongas* (Spirits) impregnate with life forms, initially different life forms and eventually human. In some narrations new characters are introduced such as the *Malin Budhi* (The Old lady), *Jaher Era* (The Lady of the Garden), *Sin Sadom* (The Day Horse). Even the source of creation of the

first humans differs. Some stick to the narration of clay models, while in some narrations humans are made from the body dirt of *Thakur ji* (The Almighty), making them the direct decedents. This is in direct accordance to the belief of Santal that in death, a person reaches the status of the *Bongas* through the ritual of *Bhandan*. When we look at Campbell's version of the creation myth, one can debate about different representation and interpretation highly influenced by their own understanding of myth and creation stories. In the words of the indigenous theologian, Timotheas Hembrom, "Theologically, unlike Skrefsrud, Bodding appeared to be attracted to and influenced by the Bengalis, a dominant non-tribal culture from this region of the country. This influence found its way into his translations." Still there are many more narrations, like the book of creation by Ruby Hembrom which takes different versions of presentation in animated illustrations and narrations making it a unique effort to pass on the story to the *gidra*, children. There are as numerous narrations and yet many more to come. Thus the oral text operates at the interface of individuation and socialization. In this case it is not to be born in mind that texts are rarely an individual's creation; nor can they be put in material form without compromising their oral state of being. Oral performances weave its web of variations upon a restricted repertoire within a closely defined community. What is important is that we recognize the archival function, keeping in mind the record/the text necessarily alienates it in some degree from the original context. It provides us with the only conceivable means of scientifically studying oral texts at all – and sadly too often, of preserving their substance as the living traditions disappears.

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The Dalit Identity in Kancha Illaiah's *Untouchable God*

Dalit literature is a medium for expressing the experiences of the downtrodden people who were exploited, marginalized and humiliated for ages by the caste-ridden Indian society. It is the expression of a Dalit himself and his anger against the people who are responsible for their present state. The term "Dalit Literature" was used in the year 1958, at the first meeting of the Maharashtra Dalit Sahitya Sangh. The aim of Dalit literature is to protest against the established system which is based on injustice and to expose the evil and hypocrisy of the higher castes.

In the beginning stage of the Dalit movement, when few Dalits started documenting their unfortunate lives, their writings were seemingly criticized and rejected on the ground of being abusive and vulgar. The upper caste intellectuals of the society found them ungrateful and refused to consider these writings as part of literature. The upper caste people labeled Dalit literature as slums which spoke about the ugly experience of the ugly people.

Dalit literature has to be studied from a sociological perspective rather than as mere entertainment. Its aim was not to take readers to an imaginary world or to make them laugh, instead it created an aggressiveness towards the reader by showing the upper caste people's humiliation and exploitation against the downtrodden ones. The Dalit Novelists made deliberate efforts to depict the sufferings of the low caste peoples and their struggle to gain identity in the society. Sharankumar Limbale writes in his famous work *Towards an Aesthetics of Dalit Literature*:

Unlike classical literature, Dalit literature needs to be studied from sociological perspective. If we look for classics, Dalit literature deals with social problems, social order and social movement. And today, instead of teaching our youth classics, it is more important to teach them what a social movement is, what the social order is and what our social problems are. (Limbale 146)

Kancha Illaiah is the Chairman of the Political Science department of Osmania University, a social activist and writer. His *Post-Hindu India: A Discourse on Dalit-Bahujan Socio Spiritual and Scientific Revolution*, lashes at the Brahminism and the Caste system in India. *Why I Am Not A Hindu, God As A Political Philosopher, The Weapon of the Other, Buffalo Nationalism*, and *Untouchable God* are his most noted works.

Illaiiah's *Untouchable God* deals with the story of a Paraiyah, a dalit man being cruelly beaten by the upper caste people for the crime of thinking of God. The writer brings six men representing the remarkable Brahmins of India to celebrate the death of this dalit man. Veda Shastry from Tamil Nadu, Namboodri from Kerala, Krishnamoorthy from Karnataka, Appa Rao from Andhra Pradesh, Tilak from Maharashtra and Banerjee from Bengal.

When the story begins, the Paraiyah's mind is restless but the thought of his children. He thinks that his children are also born as a gift of the same God who created the upper caste people, who had everything in plenty and what his children had was only poverty. When the upper caste men came to know that the paraiah was thinking of God, they warned him. Our lords on Earth wanted to take the practice of caste all over the world and now you want to kill it here. Who do you think our Gods have gone? It is because, of late, all untouchable bastards are thinking. Thinking about God: Thinking about a God with no known local or habitation (9-10)

Paraiyah was greatly worried on why gods allowed the low caste peoples to be born of they were untouchables. Illaiah portrays the reality of untouchability when the paraiah was beaten up for using the road meant for the upper caste people.

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 mans... Equality? You son of a bitch, you too have begun to think! You too!" Paraiyah screamed 'Do not beat me. My lords, I am, I am your servants! Do not kill me, Lords. I shall live only at your feet.... (9)

Paraiyah fainted after murmuring lots of words and died. He could not find out who was attacking him and for what they are attacking him. Illaiah portrays the real dalit life through the characters Balaram and his wife Sakku Dai, the low born who spend their life in poverty, and untouchability. The dalit couples had only one aim in their life, that is to educate their only daughter Saraswati. But the priest in the temple accused Balaram and refused to teach Saraswati.

The man's eyes seemed to swell in his head. His cheeks and forehead began to turn people. Balaram braced himself for the coming storm. The priest began to speak in an unnaturally calm voice. 'I am pandit and priest of this temple. Above all I am a Brahmin, Do you think we teach your low born daughter – a girl, a damned bitch puppy! Get out! Out of this temple! Take your defiling feet off my floor! Balaram ran out of the temple. Trembling with rage and shame he walked home. (69).

The caste ridden society calls dalit as untouchables who have been suffering from the societal ignorance of equality, freedom and justice in the Indian society since age old times. As the renowned critic Raj Kumar in his *Dalit Personal Narratives: Reading Caste, Nation and Identity* says:

The caste system with its myriad variations of super – ordination and sub-ordination , its confusions and contradictions, rites and ritual, vices and virtues, dogmas and doubts, professions and protests is able to sustain itself across different religions of India in varying degrees of rigidity. (115)

Ilaiah shows that the life of dalit women were more severe that they didn't even had the right to cover their body as they wish. Dalit women were treated as mere dolls. In the novel *Isaiah from America*, who had visited various parts of India comes to Varanasi along with his translator Jacob. As they were returning to their room they passed a long low building from which they could hear a rhythmic chant. The street

was narrow so that they had to cross the verandah of the building to reach the destination, Isaiah looked inside and saw a row of young girls sitting on the floor, all of them dressed in White. He looked closer and identified some of them were older, but all of them were thin and hunched. The scene was shocking and hard to explain. All of them were chanting in a rhythmic, hypnotic tone. Suddenly Isaiah chanced to see the face of a girl, the pale face was filled with fearful fascination. All of them were hairless, Isaiah could not understand the situation as he saw girls who look less than ten in the group. When he enquired to Jacob, he informed that they all are widows. This news was not only shocking, but also unacceptable to him.

In between their conversation they saw Mala Srivastav who was doing research on these women. Mala explained the social situation prevailing in India, where young girls are married to much old men. When these husbands die, these girls become widows at young age and are forced for compulsory pilgrimage. It is a one way journey and these girls are doomed to surrender themselves before the priests who run the show and their guests and friends. Isaiah continued his journey and when he saw the half naked dalit women, he says:

These people are not naked from choice. If they had cloth to shield themselves from the sun, they would do so. See those bundles they carry? The cloth in them is more valuable than human skin. The women you see without upper garments are not showing off their figures. They have been enjoyed to dress like that by the upper castes. (183)

Kancha Ilaiah is one such writer, who exposes the real sufferings of the Dalit people. He tries to deconstruct modernist scholarships and Hindu fundamentalists. Khandekar in his book *Path Integral Methods and Their Applications* rightly says,

Dalit literature believes that nothing is permanent. Everything is subjected to decay. With every decay there is resurgence, new creation...It proclaims that nothing is true which is not applicable for man's sublime freedom; nothing is good if it is not useful for man's welfare, nothing is beautiful which is not useful for beautification of mankind. (102)

Ilaiah's works bring a new dimension to the primary concept of literature as the voice of the marginalised. His writings can also be termed as the post- colonial nativist voice in creating castes, tribes and the voiceless suppressed by the voiced. Through him the dalit life that remained speechless for centuries opened their hearts. Ilaiah's works are a search for identity in a caste ridden society, and it is often commented as protest literature and has mellowed to incorporate the human race and the aesthetic justice. Voicing the sufferings and revolt of dalit life, Ilaiah's works form an important and distinct part of Indian Literature.

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Bibliometric Analysis of Marine Literature

The field of Bibliometrics is continually emerging and helps in examining the science indicators such as citation analysis, research output in a subject, institutions and author productivity, etc. The study presents the bibliometric analysis of global marine research literature. The research is proposed to examine the citation count which increases to ranking of journals, articles authors, language, subject, author affiliation, funding agency, and country wise writing of literature for 20 years (1999 and 2018). The data analysed were retrieved from Web of Science citation database. From the studies revealed 2018 have most significant number of publications. English language scores 6615(98.467%) which shows that the medium preferred to publish marine research. The journals ranking shows Marine Ecology Progress Series 121 (1.801%) ranks first. Environmental Sciences Ecology 1205 (17.937%) has produced maximum number of publications. The USA has contributed the largest number of publications 1839 (17.546%) whereas Melchers R.E. has contributed the highest number of 25 (0.372%) publications.

The term “marine” according to encyclopaedic of Merriam-Webster dictionary, it is of or relating to the sea or typically depicting the sea, seashore, or ships. The synonymous words of marine according to Merriam-Webster are maritime, oceanic, and pelagic. The prominent writers have long discovered the ocean and the best conditions of human interaction in the company of it as a probable cause for curiosity and chronicled pondering. A reflection for some, for others a wilderness, the ocean has obviously impacted on the vivid ingenuities of novelists all through ancient history in wildly diverse ways (Middlebury College, 2010). The whole diversifications of written genres with which authors have typically expressed upon the sea and its intended significances that writing and voyaging on the sea share is a natural attraction. The sea in *The Odyssey* is full of possible perils and amazed wonders; in *The Good Book*, it is an influential mechanism of the furious anger of God; it is the adverse space of illustrious expulsion and despair in Old English poems. In bare distinction, the sea is the substantial space of crucial self-discovery in many contemporary writings (Middlebury College, 2010). The ocean serves the setting, a body of symbolism, a mystery, the liaison of divine wrath, an epistemic challenge, a means of escape, and a reason to reveal on the human alliance to nature. The similar concepts related to the study are marine ecology, oceanography, marine policy, and marine environmental history which can be studied as specific area. Publications of a certain discipline can represent its research trend whether it focuses on the present, previous or future research, and the utility of Science Citation Index as a retrieval device was rarely questioned (Garfield, 1970; 1998). Bibliometrics is a range of quantitative measures that assesses the impact of research outputs. Bibliometrics complement qualitative indicators of research impact such as funding received, number of patents, awards granted and peer review. Together they assess the quality and impact of research. Bibliometric study of global marine research is an attempt to find out the growth pattern of this research area over the time and productivity of various countries and institutions, authors, and

the research publications that are receiving considerable attention as a way of citation, etc. Bibliometric study is a popular and useful research tool used to analyse the research productivity by using the communication indicators employed to measure the citation pattern among others.

The review of related literature gives an in-depth historical trends, relevant theories and concepts related to the discipline under investigation. It is the basic foundation upon which many research ideas are developed. A thorough review gives an idea of the gap in research be it a critic, further investigation, a new dimension based on the old. There are very few studies conducted so far on the bibliometric analysis of global marine research. As a foundation from other bibliometrics studies, certain resources of literature are needed for the collection of data and required material. The use of citation index databases such as Web of Science, Scopus etc. is relevant in measuring the various indicators.

Belter, (2014) examined the citation analysis of oceanographic data set conducted a research in two phases to measure the oceanographic data in Web of Science and Google Scholar between 1982-2013. In the second phase of the analysis, it was revealed a total of 8,412 articles citing all six editions of the World Ocean Atlas and World Ocean Database WOA/WOD from 1984 to 2013. The 1982 edition has been cited 2,987 times, the 1994 edition has been cited 2,577 times, the 1998 edition has been cited 810 times, the 2001 edition has been cited 842 times, the 2005 edition has been cited 795 times, and the 2009 edition has been cited 401 times. Belter opined that, the first versions of the WOA/WOD seem to require at least four, and up to fourteen, years after their initial release date to reach their peak citation rate. The time necessary for versions to reach their peak rate has declined with each version. The 1982 Climatological Atlas reached its peak 14 years after its initial publication, whereas the 1998 version required six years and the 2005 version required four. The amount of time necessary for the older versions of the WOA/WOD to reach their peak citation rate is longer than the 2–5 years required for most journal articles (Costas, Leeuwen, & Raan, 2011; Eom & Fortunato, 2011), although the 2005 version seems to have peaked within that timeframe. (Belter, 2012) examined the journal articles funded by US National Oceanic and Atmospheric Administration's (NOAA) Office of Ocean Exploration and Research (OER). A total of 409 OER-supported articles were identified which indicated 171 (42%) of these articles were first identified by the author-identification method, whereas 238 (58%) were first identified by the search-based method. The search-based method also identified the majority of the publications originally identified by the author identification method, making it the more comprehensive of the two methods used in this analysis. It was evident that an increase and fluctuation from 46 articles in 2009 to 95 articles in 2010 and back to 34 articles in 2011. Further complications due to some articles resulting from a grant getting published up to 10 years after the grant was awarded, although the majority of the publications that were successfully matched to a grant were published within 5 years of the award. Bibliometric mapping identified six major research areas of OER-supported publications: Corals and Coral Reefs, NW Atlantic Ecosystems, Undersea Geophysics, Hydrocarbon Seeps, Arctic Ocean Ecosystems, and DNA Analysis. A high concentration of OER-supported articles was found in the Hydrocarbon Seeps research areas, and highly cited articles were found to be common in the Hydrocarbon Seeps and Corals and Coral Reefs research areas.

Percentile analysis found that a higher than expected percentage (over 20%) of OER articles in the subjects of Oceanography and Marine and Freshwater Biology were ranked in the 90th percentile for their subjects and years of publication. The analysis also found that a lower than expected (around 35%) percentage of these articles were ranked in the < 50th percentile. Elango & Rajendran, (2012) in a study examine the authorship trend and collaboration pattern in Marine Sciences literature from the Indian Journal of Marine Sciences published from 2001 to 2010. It was revealed in their study that, Multi authored contributions dominated the field of marine sciences research. The average number of authors per joint authored paper is 3.4 with an average Collaboration rate (0.57). It is shown that, 58% of the papers are collaborated within the same institution and author Srinivas, K. attained the higher value of dominance factor (0.88). Araújo & Shideler, (2011) conducted a bibliometric analysis on the the Bulletin of Marine Science on the occasion of its 60th anniversary (1951-2010. From the results 4303 papers and notes were published. It is revealed that, US at the top of most metrics (number of contributions, most authors, top institutions, top cities for online use, etc.), international presence, with subscriptions in 46 countries and authors scattered through the world. The analysis also revealed that, 293 issues, 34 maximum numbers of authors in a publication. The percentage of articles that have been cited at least once is 92%, 532 reviewers registered in their online peer-review system. It took 42 days from submission to acceptance of the fastest manuscript going through our online system, 60,700 total number of pages published. Sundararajan & Ponnudurai, (2011) in their study revealed 270855 total productions in terms of research articles produced from 1980-2004. They opined that, in 1980 Marine Biology research output published was 7605 at the international level, and it rose to 270855 by the end of 2008 which is a phenomenal increase in numbers. The relative growth rate has shown a declining trend. It could be seen that its relative growth rate decreased gradually from 0.57 in 1980 to 0.01 in 2004. The study period records the mean relative growth rate of 0.14. Zhang, Qian, & Ho, (2009) in their study shows that 12 document types were found in totally 2,879 documents between 1991 to 2005. There were 2,649 articles, which comprised 92% of the total productions, followed by reviews 171 (5.9%), editorial materials 25 (0.87%), notes 13 (0.45%), meeting abstracts 8 (0.28%), book reviews 3 (0.10%), corrections 3 (0.10%), letters 3 (0.10%), biographical-items 1 (0.035%), addition corrections 1 (0.035%), news items 1 (0.035%), and reprints 1 (0.035%). Most articles originated from the USA 637 (42%), Germany 170 (11%), the UK 147 (9.7%). This distribution was similar to the bibliometric study of ocean science and technology, in which the result ordered from the USA (50%), the UK, Germany, France, Japan and Canada (Dastidar, 2004; Dastidar, & Ramachandran, 2005). The USA produced the most independent articles at 637 (42%). A possible reason for its highest proportion may be that 23% (203) of the institutes with collaborative articles were in the USA. Erfteimeijer, Semesi, & Ochieng, (2001) analyse marine botanical research in East Africa over the period 1950–2000. Marine botanical research was interpreted broadly as research on mangroves, seaweeds, seagrasses, salt marshes, phytoplankton, or benthic microalgae (Dawes, 1998). A total of 478 papers were retrieved in the search. Tanzania and Kenya accounting for 76% of all marine botanical research. A proportion of 30% papers was published in international, peer-reviewed scientific journals, but most research was published in other more restrictive outlets, such as technical reports (21%), workshop and conference proceedings (20%), national and local journals (13%), university theses (11%), and book chapters (4%). Whereas the

overwhelming majority (93%) of all publications were in English, 4% used French and 3% other languages (Portuguese, Dutch, Italian and German) to disseminate research findings. Although the international scientific publications are distributed over 54 international journals, they are highly concentrated in a few of them (50% in 6 journals). *Hydrobiologia* (16%) and *AMBIO* (10%) clearly stand out as the leading journals, together printing nearly one-quarter of all papers. *Journal of Experimental Marine Biology & Ecology* (7%), *Aquatic Botany* (7%), *Botanica Marina* (5%) and *Marine Ecology Progress Series* (5%) are also important outlets of research on marine botany in East Africa. Seven scientific meetings (out of a total of 32) account for 67% of all papers published in conference proceedings.

It is observed that out of 6718 publications through the years the maximum number of publications 796 (11.849%) is achieved in the year 2018. The least publication of 114 (1.697%) was recorded in 1999. The total number of citation received from 1999 – 2019 is 219118 from which 214073 are without self citation. The citing articles of 17266 are those that give citations to the publications from which 170163 are without self citation. The investigation revealed 4988 (74.248%) out of total number of document distribution i.e., 6718 are in the form of research articles. The 15 prolific journals indicated that, *Marine Ecology Progress Series* contributed 121 (1.801%). This is followed by the *Marine Pollution Bulletin* and *PLOS ONE* both contributing 95 (1.414%) each. The preferred language of publications is English 6615 (98.467) which is followed by Spanish 48 (0.714%), French and Portuguese contributing 15 (0.233%) each. Among the total number of 28428 authors contributing to global marine research, Melchers R.E. has contributed the highest number of 25 (0.372%) publications. Li X. M. followed with a total publication of 22 (0.327). Country wise distribution shows that USA is the highest giving a total of 1839 (17.546%), followed by England contributing 674(6.431%), with Australia as the third prolific country contributing 657(6.268%). With a journal contribution of 1205(17.937%) *Environmental Sciences Ecology* contributed highest. The second most prolific research area is *Marine Freshwater Biology* 802 (11.943%). The least contribution among the top 20 is *Biotechnology Applied Microbiology* 84 (1.250%). The funding agency distribution shows that *Chinese Acad Trop Agr Sci* with 134(0.867%) publications tops the list followed by *Univ Reading* with 93(0.602%) publications, *Univ Waterloo* with 90(0.582%) publications. *Nat Hist Museum Frankfurt* with 51(0.330) publications is the 20th in ranking.

The study of bibliometrics is necessitated due to the developments in scientific research which is used to measure the productivity of the various parameters that are used to measure the prolific contributions that are made by authors, institutions, funding agencies, journals among others. The basis for the emergence bibliometrics, is to measure scientific contributions which is in the turn gives room for the growth of related and innovative concepts in measuring the research output both locally and globally. The synonymous terms that emerged from the conception of bibliometrics are scientometrics, informetrics, webometrics, link analysis, citation measurement and author networking. Application of bibliometrics to the field of science such as global marine research has helped the authors and potential authors in identifying the nature and characteristics of marine research literature and where there is gap for them to research. The effort in this study is to discover the major aspects of global marine research literature that statistically project the authors making major

contributions, languages of choice, areas of marine research, country wise distribution of literature, organisational affiliation of researchers, citation pattern, among others. The source of data for the study is Web of Science citation index database, the choice is based on the relevance of database on the conditional that, the few selected journals that are indexed are considered those with authority. The details of the retrieved data with some predefined statistics helps to analyse easily and also the database facilitates easy retrieving of relevant research data. The study indicates that 2018 has a greater number of publications 796 (11.849%). English is the predominant language of global marine research communications 6615 (98.467). Marine Ecology Progress Series 121 (1.801%) tops among the journals contributing articles. The subject Environmental Sciences Ecology 1205(17.937%) has produced maximum number of publications. USA has contributed the highest number of publications in global marine research, recording 1839 (17.546%). The funding agency distribution shows that Chinese Acad Trop Agr Sci 134(0.867%) is the top among the list. Melchers R.E. has contributed the highest number of 25 (0.372%) publications. Thus, the research carried on bibliometric analysis of global marine has shown interesting trends and the paper has contribute to the existing body of bibliometric research.

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Wonders of Aquatic Life in Mithila Art Form

Rambharos Jha 'Waterlife' features Mithila art, a vibrant and delicate form of painting from Bihar in eastern India. The artist Rambharos Jha grew up at the banks of the legendary river Ganga, and developed a fascination for water and water life. Early in his life he decided to follow the path of the female Mithila artists. He first interpreted the traditional motifs and patterns of the Mithila art, but later he has moved away from conventional subjects and started working with new colours and materials. Throughout his art work he reminds us how precious the world of water is. He frames his art with a playful text that evokes childhood memories and folk legends as well as poems from classic Tamil literature. Waterlife features Mithila art, a vibrant and delicate form of folk painting from Bihar in eastern India. Mithila art originated from women living in rural communities. Even today, they decorate the floors and wall of homes with their strong traditional designs and symbols. This paper attempts to study the life of the aquatic animals in water life and how the author explores the life of the animals in an art form. The readers will get to study the life of the aquatics and the beautiful depicted nature of blue water.

Waterlife is a handmade book, written and created by an Indian author. It is a beautiful little treasure; not just for children, but for adults too and what perfect timing, in the run-up to the holidays. Developed and published by an independent Indian publisher, Tara Books, it tells a story about the sea and magical fish through Mithila art.

Rambharos Jha is the artist who created Waterlife. He grew up on the banks of the Ganga River, and so has always been fascinated with water and waterlife. In the book he developed his own ideas of how these sea creatures would look. He writes a playful text that combines childhood memory and folk legend. This was his first drawing for the book. He was very nervous that it would not be accepted by readers across the world. He said:

It gave me great pleasure to imagine the fish as this, as human, perhaps because I had just become a parent myself with the birth of my son. I began using blue, green and orange colours in my work to express this deeply felt joy. About this wonderful octopus he says:

I have tried to capture the ocean in lines; its restless movement, the ebb and flow of its tides...So the lines stream in different directions, curving, circling and reaching out. Waterlife features Mithila art, a vibrant and delicate form of folk painting from Bihar in eastern India. Mithila art was originally painted on the walls of houses during festival season, but in the late 1970s, it moved to paper. Traditional Mithila painting “comes from a time when things were so different, from an agricultural society, a society where time moved slowly and according to rituals that were carefully kept. The art was a ritual art painted on the walls and on the floor to celebrate and commemorate important life occasions.”

Until the devastating Bihar earthquake of 1934, no one knew about the elaborate painting ritual that existed in the small region of Mithila that lies beyond the Ganges. When a British colonial officer, William. G. Archer, went to inspect the damages in the area, he stumbled upon beautifully painted walls within the homes that had broken down during the calamity and rightfully awestruck by its beauty, he clicked a few black and white photos of them. He then went on to have them published in an Indian art journal in 1949. That was when the world first saw the Mithila paintings. Until a second disaster struck Bihar in the form of a drought in 1968, the women from the area painted vibrant auspicious images on the interior walls of their homes—a ritual that has been in existence since the 14th century. Even today, during weddings and other festivals, women gather and paint the walls with elaborate, auspicious paintings. When the drought stuck, a few women began to paint on paper for sale, as a new source of income and for the first time these paintings went from the walls to paper.

Rambharos Jha was born in the culture-rich district of Darbanga, in the Mithila region. His father moved along with all of them to Madhubani, where he started work in a government-supported art and cultural project. This project sought to breathe new life into local art traditions and also to help artists earn a living. Since women had traditionally decorated walls and courtyards, they participated in this project in large numbers. He said living as they did in Madhubani, he had a chance to look at what they were painting. He would spend hours watching them work. He had not known of this art earlier and wondered why he was drawn to it, and what purpose there could be in my being attracted to these lines and shapes? Mixing colours and ideas, the women drew pictures that took hold of the author's mind. Mithila has been a traditional society. Growing up in Madhubani, Rambharos Jha had the opportunity to watch the women as they worked and he was captivated by it. He took to the lines, shapes, palette and pictures so deeply that eventually, Jha learned the intricacies behind it and began adopting them into his own artwork. When Tara Books approached him about a possible project, the idea of painting aquatic creatures using the motifs of the Mithila style was born. It took him all of two weeks to finish all the paintings and in 2012, Tara Books published Jha's first book, *Waterlife*. The first image that he painted for the book was the one featured above with the fish and their babies.

Since time immemorial women have painted decorative gods, goddesses and icons of fertility on the walls of their homes during festivals and other auspicious occasions. In the late 1960s this art travelled from walls to paper. Legendary women artists like Sita Devi and Ganga Devi gave this highly aesthetic artistic tradition a great beginning in the world of art. Later on many other female and male artists of brilliant creative sensibilities painted a huge body of work depicting culture, ritualistic motifs, festivals, life occasions and natural scenes, etc. Jha eventually learned to draw himself, initially drawing on stories from Hindu mythology and eventually moving on to more secular subjects, pursuing his own creative impulse but remaining deeply inspired by tradition. Mithila art was originally painted on the walls of houses during festival season, but in the late 1970s, it migrated from walls to paper.

Using the geometrical, aesthetically pleasing patterns of the art form, Jha created the graphic novel, *Water life*. As a new parent, he used blue, green and orange colours in

his drawings of the underwater world to express a deeply felt happiness. Rambharos Jha has used the techniques he learned to create 'Waterlife', a series of illustrations and writings exploring marine life. The book is screen-printed by local artisans in Chennai using traditional Indian dyes. It is published by independent Indian publishers, Tara Books, and explores the marine life.

Few of the mithila paintings in Waterlife book:



The marine beauty which was lost has got back its beauty in the form of Mithila art which has given life to the aquatic animals. The sea creatures are shown up with the mixing of the element of different colours which illustrates their life is filled up with happiness. The author being from a marginalised background has got its platform to show the paintings of sea creatures through mithila art. The mixing of colours in the creatures can be seen in each art which clearly gives us a message that whatever situation comes in the beauty of marine nature will not fade. The mithila art form which was not known to many people became popular when it gave life to the aquatic animals in the form of painting through the book 'Waterlife.' It has found a way to depict the traditional art form of Bihar.

Waterlife is a gloriously attractive book fascinating all groups of people. The illustrations of fish, reptiles, crustaceans and sea birds are beautifully depicted. Jha frames his colourful images of octopus, crocodiles, birds and shellfish with a playful text that evokes both childhood memory and folk legend. Waterlife is a charming collection of art prints that are visually pleasing and light hearted. It would make a lovely and exciting gift for people who loves traditional arts. The role of the sea has

been laid important through centuries. People experience it as beautiful but dangerous. The beauty of sea is captured through paintings, poetry, films, theatres, classical music. Rambharos Jha has depicted the beauty of sea life through his paintings. The sea creatures play an important role in his book and give an idea to the people about the aquatic lives. There are many sea inspired novels written by various novelist like Joseph Conrad, Herman Wouk and Herman Melville and many more. The sea creatures have been depicted in simple drawings in Waterlife by Jha. The genre of marine art became especially important in the paintings of the Dutch Golden Age. Jha brings to life the beautiful marine animals in the folk art style of Mithila painting. The stories he records on each page of the book are drawn from his memory and his cultural beliefs.

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**Individual, Family and the Nation:
Maritime Travel Diaries of 19th century America**

Although the beginnings of American maritime history can be traced back to the times of American Revolution (1765-1783), prior to this, most American ships were controlled by the Royal Navy of Great Britain. After undertaking decades of fur trade after 1790, the enhancement in commerce was in the ascendant. Maritime activities in America had its busiest times in the middle decades of the 19th century. Through each successive frontier of the Euro-American settlement, from the Ohio Valley in the 1790s to the Upper Mid-West and the deep South in the 1830s many people entered the continent through the sea front and maritime traffic was turned into profitable means, mostly through trade and commerce. This traffic of ship-builders, sea merchants and the immigrants, from Ireland, different parts of Europe and Asia, was one of the factors which contributed to North America becoming a nation.

However, the sea also remained an important thoroughfare for people trying to find improved settlement for themselves. This paper tries to look at two different texts, during the times of the Gold Rush of 1848. The Gold Rush in California which started off from January, 1848, brought more than three million people to the area, making California acquire statehood. These years witnessed multifarious activities which boosted the economy and enabled many people to acquire property and home in California as well as bring about a sharp decline in the population of the native Americans

The diary of Alexander Van Valen, (written in 1849-50) who chose to travel by sea to California in search for gold in 1849 instead of the land-routes is the first text: the other is the adventures of Eugene Ring (1827-1911), who sailed from New York in 1848, to the west coast of South America, to recuperate from illness. Van Valen was a 'forty niner', (people who left for the search of gold in 1849). A man of modest means, based in New York, Valen set sail in the ship *Hersalia* in January, 1849; his voyage lasted for 200 days when he was able to reach the port of San Francisco in Upper California. Four others were accompanying him and they were financed by another group of well-to-do people called 'California Mutual Gold Mining Company' which was operational in 1849. His travel started from New York, via the tip of South America to the north of San Francisco. An agreement made with the financiers, was signed by all of them, in which it was mentioned among many other clauses that each of them would get 5% of the total gold they got, apart from a fixed sum of money. The incidence of men leaving their families for amassing a fortune was common in these times; and often, group travels were planned. In the initial stage of his journey, the hand-written diary of Valen describes in detail, the moment when the ship moved out of the horizon where no evidence of land could be seen; at this point, he feels the lack of space in their bark. The endless space outside the ship is contrasted with poor ventilation, meager, smoky oil-lamps and 'warm winds equal to a blast furnace' (Valen6)

On day 121, dated 23rd May, 1849 his journal describes many ships moving in the same direction. Through the beautiful scenery around the Andes, they come to the city of Valparaiso which was destroyed by an earthquake in 1825. After traveling for more than 20,000 miles, the tenure of Valen's stay amounted to more than six months by the time of which he understood, that the reports given by the financiers organizing the journey, which was made available to them was of little truth and more exaggeration. The most difficult part in the journey is the lack of space in the ship and also the absence of the security, which was relatively better, in the land routes. The journey which he took to come back to New York was also equally arduous but this time the strength that came from the prospect of going back to his family, helped him. He wrote to his wife Susan, in March, 1850, I can now see that I have done wrong. I ought to have remained at home and endeavored to fulfil my pledge to love, cherish and protect and may never be induced to follow the golden bubble again. (Valen18)

Hence, the diary is a record of a narrative which though incorporating important details of gold mining in San Francisco, ends in a personal note - that of a dream lost. In this travel, it is the family motif with Christian elements that emerges as the stronger bond.

A similar book is the other text under discussion, where 'family' gets established and identified, through generations. Eugene Ring's adventures began in August 1848, when he was passing through the Straits of Magellan and heard about the California Gold Rush from a passing ship. This journey which was, primarily, the result of individual calling, full of dangerous but heroic experiences is described in the book, *Detour to the California Gold Rush: Eugene Ring's Travels in South America, California and Mexico (1848-1852)*. Based on the sketches by Ring, the book was compiled by the next generation travelers of the Ring family – Bob Ring, Al Ring and Steven Ring, published in 2008, which established the Ring family as uniquely American.

The adventures of Eugene Ring include his three, hand-written diaries, documenting his being abandoned by the Panama-bound ship, his travels to the mining sites, digging for gold during which he was harassed by a grizzly bear and trekking through a cholera-infested region, where three others in the group died. After spending 28 days in Mexico, the group of six, including Eugene Ring, 'took a steamer to New Orleans', which was for home. (Dec. 20, 1850). The most important attitude evident in the book is the individual ability to undertake a risky venture a characteristic which is decidedly 'American', which was able to tame the frontier and take the first steps to make the wilderness become urban. Building up of this book, done through generations, show how the family identity is built up showcasing the changes which happened and got incorporated in the process that made the nation.

The two diaries mentioned show different attitudes to the demands of family life. Van Valen left for the search of gold as a family man; his experiences made him feel family stability to be more expensive than the search for gold: Eugene Ring started his travels for a health reason and had a family after he was stationed on New Orleans. According to the Ring-family Bible, "Eugene Ring of Rhinebeck" and "Sarah A. Hand of New York" were married in Morrisania on April 16, 1857. Both these diaries show the individual inhabiting a portion of geography which creates

responses grounded on the dominant, social institution, religious leanings, with the intensity of the family relationships which helps form communities. Charles Page Smith in his book, *The Nation Comes of Age*, talks of two types of communities: cumulative and covenanted. Both help in the formation of a nation:

The cumulative communities were those where people accumulated in response to some economic opportunity. The seacoast ports would be the prototype. The covenanted communities were established usually, by a group of families who shared some common religious faith or social vision. Family and community then, were the essential matrices in which the American character was formed. (1980: 377)

The two texts taken up have two important similarities: they show the individual's grit and determination to find wealth, to give their respective families better opportunities in life; but while both these individuals opted for the imperilled sea route when they could choose the land, they found themselves fortunate to be able to come back to their families. It was after being incorporated in the family space that these individuals flourished.

Hence, the individual and the family are positioned and prioritised, in such a way that they help to establish the formation of a community leading to a society and finally the nation of America, which gets manifested in terms of 'identity nationalism' (Romantic nationalism), which is defined as 'that form of nationalism in which the state derives its political legitimacy as an organic consequence of the unity of those it governs'. Both the books have a common context, a common language and cultural similarity, which are key concepts in nation-formation in the Gellnerian terms, showing that each genealogical layer has a permanent identity; and the later and the earlier systematically differ in some way which amounts to just being more than later and earlier and which is morally and socially significant'. (Gellner 1964:13)

The first chapter (Time and Validity) of *Thought and Change*, states, 'societies exist in time'. In the end of the book (chapter 7) Gellner discusses 'nationalism' and its different aspects. Considering Ernest Gellner's strong, modernist theory, as seen in *Nations and Nationalism* (1983) which was expanded after 18 years of his previous book *Thought and Change* (1964) in which he linked history with social change, these two texts can be used to establish the link between the individual, the family and the nation. National consciousness that developed in North America during the full scale industrialisation of the middle decades of 19th century, was often of a religiously mediated kind (the diary of Van Valen) as well as akin to territorial identity (the Ring Family in New Orleans), point to the essence of identity nationalism.

It is worthwhile to consider the lines by historian Liah Greenfield, which qualify the Gellnerian standpoint: The word 'nationalism' is used here as an umbrella term under which are subsumed the related phenomena of national identity and consciousness and collectivities based on them – nations; (*Nationalism*,1) The British sociologist Anthony D. Smith (1939-2016) is also in assonance with this, Nationalism is an ideological movement for attaining and maintaining autonomy, unity and identity on behalf of a population deemed by some of its members to constitute an actual or

potential nation. (Smith 72) Gellner also points to the collective consciousness more as a process of nation-making and not only as an ideology. He talks of 'cultural heterogeneity' as an obstacle to the formation of a nation. The industrial society promotes cultural homogenization which improves the economic logic and productivity. This leads to the 'national education system' which is the backbone of a nation. He says, 'A high culture pervades the whole society, defines it and needs to be sustained by the polity'. (Gellner 1983:18) Thus, 'inferior culture', gradually moving towards 'superior culture', aided by the values of the society, race and religion, creates and establishes 'identity nationalism', as evidenced in the texts discussed.

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**Sea as Powerful Teacher:
The Binaries of Life Represented in Select Poems**

Sea has always been referred as mysterious by both poets and novelist in the various works of literature, sea is a celebrated power of nature for its sustenance of life and as a powerful destroyer a natural force that can exhibit a dichotomy of both life and death. Poems written about the sea also brings a variety of themes that centres on the purpose of life, the journey of death. The sea with ebb and flow of tides is significant of the flow of emotions from high to low and therefore human emotions undergo the same change of emotions like that of the waves of the sea.

In Literature sea is beautifully mirrored by many poets and authors as that which appears eternal and shows a striking contrast with the ephemeral thoughts of humankind. Sea has the power to strike fear and awe in people, its change in tides is similar to peoples' moodswings and also the power to calm and soothe the mind thus unfolding the therapeutic side of nature. Water we all know is very vital for human life therefore the representation of this in literature becomes important and also the connection that sea and ocean has in connecting countries, culture is very significant, thus this interconnectedness of the sea, helps in people staying together in any civilization.

This paper aims to discuss some major themes of the poems taken for study, that show this interconnectedness of human nature to that of literature representing sea as the central force. The poems taken for study are Seafarer by John Masefield and Dover Beach by Mathew Arnold both the poems taken for study, has sea as the central force one represents the thirst for life and how the sea moves in a wanderlust fashion and lonely, man also moves on this earth in search of his destiny like that of the sea and similarly the theme of Dover Beach highlights the bonding that the sea has with earth and also the power to break all faith with the fury of nature.

Haka et al. says that major reasons why seafarers leave seafaring are for the following reasons: Spending a long time away from home and family, problems posed by cultural differences, isolation or loneliness among officers. Arnold states that 'Poetry is the criteria of Life' and it helps in the application of ideas to life. The opening lines of the poem seafarer by John Masefield states the wanderlust man who describes the sea as lonely as to that of himself who is lonely

I must go down to the seas again, to the lonely sea and the sky (Sea farer) the central theme of the poem is that of sea -men and his hardship and the longing to go back into the world that is calling him for an adventure and finding life and its importance, the line that says: call of the running tide/ (Sea farer) also the setting for the poem, which is similar to life. It is evident in life that you travel with certain uncertainties, like that of the sea. The dark and mysterious sea is symbolic of life as well.

The next stanza in the seafarer emphasizes on the importance of calling of sea as it is the calling of life and the only request the seafarer asks is clear sky and that of a seagull call which is significant that the poet is expecting to understand his purpose in life, so that he may proceed further in fulfilling his purpose in life. The line that states:

Is a wild call and a clear call that may not be denied (Sea farer) The poet concludes the poem with a longing to complete his journey of life and that of the sea with a merry companion who will sail with him in the seas as well as life before death embraces him, thus fulfilling his purpose of life therefore reiterating the thought that life itself is a learning process, the journey and the travels as a seafarer allows one to explore life and also in the face of death to understand life to the fullest, the following line is suggestive of this: And quiet sleep and a sweet dream when the long tricks is over (Seafarer), thus the poem ends with a note of fear towards life and its purpose with death as a final abode. The next poem taken for study is *Dover Beach*, the poem begins with a description of the sea, the opening lines of the poem begins thus: The sea is calm tonight/ the tide is full, the moon lies fair. (*Dover Beach*)

Life is beautiful and smooth with all things going well. The central theme of the poem is that of the effect of science that has on religion and the opening paragraph gives a description of the sea and its nature that is compared to life that looks very tranquil and solemn the opening stanza brings the quiet and solemn nature of life from a distance like that of the sea, the next stanza brings a shift in mood from a visual quietness to an aural nature of the sea that was calm started to make noise as indicated in the line in the poem:

Listen you hear the grating roar (*Dover Beach*) the poet further talks about the sadness that is prevalent, when he sees the sea waves rise and fall the poet is reminded of the agony that life brings, the lines that is suggestive of this is: The eternal note of sadness (*Dover Beach*)

The constant struggle in life between life and death is effectively portrayed in the next stanza when he talks about Sophocles heard the eternal note of sadness of the Aegean sea, where he refers to the life that is filled with misery, in the lines below he recounts that life has both moments of happiness and misery, the mind is the master that plays on the duality of human emotions,

Into his mind the turbid ebb and flow
Of Human Misery; We
Find also in the sound of thought (*Dover Beach*)

The lines reiterate the fact that we find solace when we look at the sea and remind ourselves that like the sea itself, we too have our own ebb and flow and our thoughts that race up and down with tumultuous emotions, but later we find some solace and calm like that of the sea.

Dover Beach though highlights the effect it has on people who always look at the other side that looks pleasant and enviable, the truth is, it has its own story of misery, like that of human beings, he also suggests that people are losing faith.

Finally he closes with the note that world's beauty is just temporary and is an illusion created by the mind like that of the sea that looks calm and beautiful but in reality the undercurrents that make the sea really dangerous, similarly he warns that in the concluding lines of the poem very emphatically stating that the human life also looks very plain and simple, but the constant struggle that humans endure is powerfully portrayed in the poem:

And we are here as on the darkling plain
Swept with confused alarms of struggle
And flight

Where ignorant armies clash by night (Dover Beach)

The poem thus teaches us that faith is central to human beings and when that has been traded for science, the element of doubt brings turmoil to the human mind. The poet gives a strong message that human kind has to transform, and be strong in times of turmoil and not lose faith in human kind. Bertrand Russell remarks 'human comradeship seems to grow more intimate and more tender from the sense that we are all exiles on an inhospitable shore'

To conclude the poems taken for study reveal that the nature of human self with relation to nature, sea which has a quality of being both the creator and destroyer of life and the quality of sustenance relates very much to the binaries of life, the power to have joy and happiness one moment and immediately turn around and cause destruction and chaos.

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**Man vs Wild: An Analysis of Human Predicament against
Oceanic Currents as Depicted in *Life of Pi***

Every individual is crucially interconnected with the ocean, the vast salty water field. Both physically and emotionally, ocean strengthens and supports man, and hence, it has been portrayed by many literary giants since ages by detailing the ocean as part of human life. Mainly the Pacific Ocean plays a leading role in various literature owing to its depth. The film, an extension of literature, has brought the imagination of the readers to mass audio visual mode and presents the story of the ocean in an effective way. Film producers and directors relocate sea in a grand visible screen not just to entertain the audience but to bring the adventurous impact on them. Many literary works from Shakespeare's plays to Moby Dick and The Old Man and the Sea on the screen excellently portray the realistic setting of the rough giant ocean. Life of Pi(2012) is one such film adapted from Yann Martel's Life of Pi (2001), pictures the young Pi's long journey in the Pacific Ocean with Richard Parker, the Bengal Tiger. This article tries to bring out the Pacific Ocean, as a dominant character that attacks, outbreaks, befriends, shelters, and serves Pi in the stormy and calm days for his survival. The paper unveils how the rough and silent ocean communicates with Pi by accommodating him to uncover the meaning of life as a young man while landing on Mexico.

Ocean, the wild creature of nature plays a significant role in every individual's life. Physically or emotionally, man is crucially interconnected with this colossal salty water field. Ocean provides the maximum amount of oxygen in the aerospace through the marine plants. Moreover, human emotions are highly reflected through several qualities of the ocean. The deepness of the sea can be visualized as peace or tranquility of one's mind; the storm pictures the anger and arrogance of man and finally, the vast endlessness of ocean reflects the desperation or confusion of a person. Thus, attracted to man by its innate qualities, ocean, since ages, has been depicted by many literary giants.

Detailing the relationship of the ocean with humanity, legendary writers characterize various forms of the sea to highlight the adventures of the protagonists. The dominance of historical narratives like *Odyssey*, *The Seafarer* and other early writings initialize the exploration of the ocean and its interaction with man. The projection of this enormous water body through centuries in Shakespeare, Coleridge, Defoe, Cooper, and many other prominent writers pave way for the emergence of Marine Literature. The strange relationship between man and the ocean through the powerful imagination of writers create great fascination in the readers' mind. The exploration of the underworld and sea adventures thus becomes a beguiling and thrilling experience for the readers.

Development of audiovisual technology connects literature with the film media in a realistic manner. Being an integral part of human life, cinema focuses both life and literature under one roof. It becomes an enthrallment to watch the adventures of the normal man in the middle of the sea on the big screen. Visual aesthetics is well

pictured through the intimacy, disputation, isolation, and the nightmares of the protagonists amidst the vast oceanic current. The ocean's massive appearance on the screen enthralled the audience to realize that the greatest struggle of man lies inside the water. The audio visual effects heighten the grandness of the ocean's sight than in reading literature.

Many nautical novels have been adapted into the film version. Here is an array of the adapted sea films. *20,000 League Under the Sea* (1954) is the first feature-length film of Disney which is adapted from Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870). It pictures the story of Prof. Aronnax, his assistant Conseil and a cocky master Harpooner Ned Land, who were in search of a sea monster in the Pacific Ocean. One of the best Italian adventure sea film *Legend of the Sea-Wolf* (1975) is based on Jack London's novel *The Sea-Wolf* (1904). A literary critic Humphrey Van Weyden, a survivor of an ocean accident and who comes under the authority of Wolf Larsen, the influential sea captain who saves him. *The Old Man and the Sea* (1958), the adapted film of Ernest Hemingway's novella *The Old Man and the Sea* (1952), is an adventurous story of an old man who hooks a huge Marlin after the 84 days of searching and tries to bring in far out from the shore. The story of *Moby Dick* (1956), the adaptation of Herman Melville's *Moby-Dick* (1851) whirls around the whaling ship Pequod and its crew.

Many films like *Titanic* (1997), *The Abyss* (1989) and *Pirates of the Caribbean series*, *Treasure Island* (2012) and *In the Heart of the Sea* (2015) create massive interest in the audience's mind about the adventurous life in the ocean. *Life of Pi* (2012) is one such film which exposes a young Indian boy's lonely travel for 227 days in the mid of the Pacific Ocean, where he learns the meaning of life. This story is adapted from Yann Martel's novel *Life of Pi* (2001). The film had eleven nominations and won four awards in the 85th Academy Awards. Directed by Ang Lee, the movie runs around 127 minutes approximately. The four growing stages of Pi have been casted by different actors, and each one of them proves their uniqueness.

In Canada, a novelist who is in search of the right subject for his next book happens to meet the middle aged Pi and listens to his story. Piscine Moliter Patel has been named after a renowned swimming pool in Paris and later adopted his name as Pi. Born in Pondicherry to the family who owns Pondicherry Zoo, Pi lives happily with his father Santhosh Patel, Mother, Gita Patel, and Ravi his brother. Since his childhood, Pi has been searching for something beyond the working world. While he wishes to embrace the three religions to love God, his father insists him to be rational. When he is around 12 years, the daring Pi takes serious efforts that end up in meeting Richard Parker, the Bengal tiger in their zoo. Pi's father to make him understand the animal nature compels Pi to see closely how a tiger kills a goat.

When he is 16, after a short love life with Anandhi, Pi is taken away from India. To meet the economic needs, Pi's family starts their journey towards Canada with their animals in a Japanese Ship, Tsimtsum, on a sea voyage with a hope of selling the animals in North America. In the mid of the Pacific Ocean, a great storm destroys the ship, leaving Pi as the sole survivor in a life boat along with a Hyena, Zebra, Orangutan and Richard Parker, the Bengal tiger. Soon he witnesses Hyena kills other two animals and consequently, Richard Parker kills Hyena. The long journey of Pi

with Richard Parker in the deep Pacific Ocean leads to a dangerous island and then further their travel takes them to the coast of Mexico where they settle themselves on the safe land. When Japanese Insurance people approach him, they could not believe the real story and returned with a narrated story with human characters.

Pi, a firm believer of God, believes “God works in mysterious ways” (00:18:31). The travel in the Pacific Ocean leaves Pi to hold his belief stronger than ever. When it is four days out of Manila “above the Mariana Trench, the deepest spot on Earth” (35:38), Tsimtsum silently passes its way with “slow, massive confidence”(00:35:52). At the midnight when Pi hears the stormy wind, comes out to the upper deck of the ship to enjoy the rainstorm. The audience can witness the wild storm and at the same time, Pi’s highest enjoyment through his dance and joyous shouts of calling the Lord of storms and lightening. At the age of sixteen, every teen loves to admire the wild nature than the experienced one who would warn the consequences. The noise of Pi and the storm together brings a joyous mood, though the viewers are aware of the dangerous effects.

Shifting of the relationship with nature often creates chaos in the human mind. The scene closely shifts to the extreme melancholy of shipwreck. Confronting the unpredictable major storm, though initially thrilled, frightens Pi about his family’s survival. Pi, who was on the upper deck, can alone be saved, leaving his family in the drowning ship. The young Pi’s heart breaks when he witnesses his beloved family sinking in the water. Unable to withdraw himself to the vessel or to jump in the high rough tides, Pi is compelled to stay in the life boat with the wild animals.

Nature’s role is tricky, sometimes unpleasant too. As per the saying, man proposes God disposes, God drives Pi to make him a strong man. The highest harsh wave has fiercely focused on Pi to see the condition of his family in the drowned ship. Once the massive waves of the ocean have calmed down, Pi recognizes the real danger he is in. The attack of the animals towards one another reveals the wildness of Hyena and Tiger and at the same time the sympathetic nature of Zebra and Orangutan. The need to save his life from Richard Parker becomes essential for Pi to survive in a single boat with food and fresh water.

The real adventure of Pi starts when he begins his fight with the greatest and deepest Pacific Ocean. The raft that has been built with life jackets is the most fabulous idea of Pi to save his life from Richard Parker. Pi becomes conscious that the current struggle is not with the tiger but with the ocean. Though staying little away in the raft with some food for his hunger from the life boat, Pi realizes that the actual danger lies in the sea. The sharks and seals frighten him inside and the storm and the waves on the ocean. Neither has he wanted to lose his only companion nor to be beaten up himself as a prey to the tiger, does Pi lead a very conscious living.

Day by day through rough waves of the ocean, Pi learns to recognize the symptoms of the outburst and the consequences too. The initial wavering tides alert him to be safe. Soon perceiving the indications, Pi carefully leaving the raft and consciously stays in the boat safe at the stormy day. Hope is the only tool in the hands of Pi, which helps him to struggle with the angry storm. Whilst not able to withstand the flood inside the boat, and witnessing Richard Parker’s fear of thunder and lightning,

he screams towards God, “I surrender! What more you want” (1:29:04). Once the sufferings are expressed out, Pi gains confidence.

At times, the ocean becomes calm and serene, that helps Pi to think deep about his chaotic situation. The bright blue water with the silent breeze touches the tired Pi and comforts him to overcome his struggles amidst the immense water body. During many nights, the starving Pi looks at the stars and thinks about his family. The calmness of the deep ocean helps him regain his hope and strength to survive. Being a vegetarian, he learns fishing and eats raw fish by giving half to his hungry companion. Great tranquility arises in Pi’s mind by the unruffled waves of the ocean that are being penned down with his pencil in the only book he has. The extended stay in the sea teaches not only his survival but also boldness to handle Richard Parker effectively. By blowing the whistle and by striking stick, the valiant Pi offers the tiger food and that makes him an excellent trainer of Richard Parker.

The Mother Nature considers every living thing in this universe as her child. It was a high time for Richard Parker and Pi to stay without water and food. The rain drops give them life, and while Pi has lost all his hope, the ocean shoves them to an island where both of them drink water and eat their meal heavily. Though it is a dangerous island where the water would turn into acid at nights, they both safely have their shelters to sleep for a night. Recognizing the menace within the island, Pi now holds strength to fight with the danger. The intelligent action of collecting Meerkats for Tiger and food and water for him reveals the steady minded grown up Pi. Finally, the ocean drives them safely to the coast of Mexico, where Pi is saved, and Richard Parker moves on its way to the forest.

Fascinated by the multinatured ocean, civilized man considers this vast blue water field both as friend and foe. Procuring both positive and negative forces, the magnificent Pacific Ocean identifies the great qualities of Pi to land himself as a strong man who has survived for two hundred and twenty seven days confidently amidst the wild ocean currents. The Pacific Ocean here becomes a dominant character that attacks, outbreaks, befriends, shelters, and serves Pi in the stormy and calm days for his survival. The paper thus has unveiled how the rough and silent ocean communicates with Pi by accommodating him to uncover the meaning of life as a young man while landing on the coast of Mexico.

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**An Analogy of Rain in *Thirukkural*
with Water Crises Day Zero in Tamil Nadu**

In the world literature, Thirukkural is one of the antique Tamil literary works written by Thiruvalluvar. According to some historical evidence, it was written in 30 B.C (Before Christ). He is considered to be the leading thinker of social, society and nature among the well-known classical Poets in all languages. He is famous for his work named Thirukkural which was translated into 42 languages around the world. Thirukkural consists of three main division; virtue, wealth and love. Under this main division, there are 133 sub-heading and each heading consists of ten couples. This research paper lays focus on the second subheading "The Importance of Rain" (VaanSirapu), where he speaks about the importance of water, how to save water, life without water and usage of water and compare with water crises Day Zero in Tamil Nadu.

The Thirukkural is one of the paramount Tamil literatures which guide people in each stage of life. In the world very few kinds of literature do not belong to any religion category and that guides people on the betterment of life. There is much religious text which speaks about humanity and life-disciplines like Bible, Quran and Bhavath Gita but Thirukkural is a Universal text where it can be read and followed by any religion. Thirukkural was written by Thiruvalluvar even before the birth of Jesus Christ, but archaeologist and research people say that it would have been written before two thousand years. As researchers say, he is an Ideal man because of immense knowledge on literature, nature, law and socio-political, Oracle, ethicist, psychologist and thinker. Like his work, if we divide his name; Thirru means lord or holy and Valluvar means priest from Pariah class who is a weaver by occupation. He was born in Thirumailai near Mylapore, Chennai. The Thirukkural is a two syllabify word where Thiru means divine or noble and Kural means short verse written in two lines and it is structurally compact. The Thirukkural is written in couplet form, the first line consists of four words and three words in the second line. There are one thousand three hundred and thirty couplets written under one hundred and thirty-three subheadings. In each subheading consists of ten couplets. The whole poem divided into three sub-heading; Virtue, Wealth and Love. I.A. Richards once noted that great cultures start in poetry as he said Tamil literature's cultures are superior to many cultures around the world because of Thirukkural and many epic poems where the writers are called a saint.

Thirukkural, Thiruvachakam, Thirumandiram are three eminent holy works in Tamil literature which made the language Tamil to be immortal and universal. In general, Thirukkural is considered as the life, Thiruvachakam as the heart and Thirumandiram as the soul of Tamil culture. Among three Thirukkural is considered to be the immortal and timeless text, GU Pope said that Outweighs the whole of remaining Tamil literature is one of the select numbers of great works, which have entered into the very soul of a whole people and which can never die. The Thirukkural is the most translated literary work in the world, more than eighty languages Thirukkural has

been translated into many languages excluding the Bible and the Quran which is a religious work. M. Winternitz, a Sanskrit scholar and German Professor orate that Thirukkural is one of the gems of the world literature which stand above all races, castes and religion.

Rain is grace; rain is the sky condescending to the earth; without rain, there would be no life said, John Updike. Thiruvalluvar got this vision 2000 years before which reflects in his work Thirukkural. He allotted a separate subheading in order to fortify his vision on rain and water, where he compared rain with the divine, source of life, heavenly treasure and ambrosia. In his work, he started his first couplet by contrasting rain with ambrosia, which is immortal drink and food given to Greek Gods. His poems mainly state that rain is considered to be a source of food for humans and all living creature, without rain, there can't be a single sapling of grass on earth. In his third couplet, he compares rain with the ocean, where he says that, though our planet is surrounded by ocean, if there is no rain living creature end up in hunger. This similar idea can be seen in Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*, "water water neither everywhere nor any drop to drink" (pg-17). The cycle of rain was discovered in the late 15th century but Thiruvalluvar said about rain cycle, "If clouds, that promised rain, deceive, and in the sky remain Famine, sore torment, stalks o'er earth's vast ocean-girdled plain. If the cloud, withholding rain, deceive (our hopes) hunger will long distress the sea-girt spacious world" (pg-2). In his eight couplets, he compares rain with the divine, "If heaven its watery treasures cease to dispense, through the wide world cease gifts, and deeds of penitence. If rainfall not, penance and alms-deeds will not dwell within this spacious world"(pg-2). Under this subheading, he discusses world peace, humanity, where the quote that if rain fails to fall then world peace and humanity become imbalance which will bring a devastating end to human reign. He also spoke about food production in his poem; "Ploughman will not farm if rain fails"(pg-2), where he emphasizes that rain is the only source of food and it is being the only source for livelihood for all the creatures.

Comparing the Thiruvalluvar's blessings of rain with water crises day zero in Chennai NITI Aayog gave a report that India is facing the worst water crises in its history, and 21 Indian cities will run out of groundwater by 2020, where Chennai stands on top five in the list. Chennai in the recent day faces maximum water crises due to poor water management by government. In many parts of Chennai, groundwater and water reservoir were totally drained, as the result of living become abnormal in many parts of Chennai. Many schools and private sector closed its gate due to water scarcity and to avoid chaos. This circumstance perfectly captured in Thirukkural, "Rain by its absence ruins men; and by its existence restores them to fortune & Water is the life that comes from rain and sans rain, our duties go in vain" (pg-2). Day zero crises clearly depict the importance of rain and how life will be without water. Thiruvalluvar portrays the rain as the significant source for food and itself existing as a food for people, "Rain produces good food and is itself food"(pg-2). Chennai, by being capital of Tamil Nadu, it is famous for sky creepers, flats and malls. People build their house by destroying nature like lake and trees. This situation even continues in other parts of Tamil Nadu, people destroying nature's gifts for their development as the resulting rainfall become unpredictable. Thiruvalluvar says that if there is no water there cannot be a single grass grows in the earth, "No grassy blade its head will rear if from the cloud no drop appears"(pg-2). India's economy 70%

depends on vegetation and plantation if there is no rain India has to face the big crises in the coming days. Compare to previous century farming is attaining downfall in Tamil Nadu due to water scarcity and modernization. Cultivable lands are converted to flats and real estate; these destructions will lead to day zero in very few years. This situation was clearly captured in Thirukkural, “Destruction it may sometimes pour but only rain can life restore” (pg-2). In the recent days' desalination is one of the main sources of water in Chennai but Thiruvallur says ocean's wealth will turn nothing if the rain fails to fall, “The Ocean's wealth will waste away except the cloud its stores repay” (pg-2).

Thirukkural made many people read with enthusiasm and enjoyment in obtaining their wisdom. It amazed researchers and scholars with its full-fledged knowledge of astuteness comprised in the couplet. In the preface of Rajagopalachari's translated Thirukkural, he stated that “Thirukkural is not a mere book of aphorisms. It is a work linked with the life of the people in all its aspects”. The Thirukkural has influenced several personalities like Leo Tolstoy, Mahatma Gandhi, and G.U.Pope and many regional writers. Mahatma Gandhi, the man of the millennium, establishes the greatness of the Thirukkural, “It (Thirukkural) is a textbook of indispensable authority on moral life” and “there is none who has given such a treasure of wisdom like him (Thiruvalluvar)”(www.kural.inn.pag.). K.M. Munshi, in his Foreword to Rajaji's translation of Thirukkural, he shared his view and importance of Thirukkural, “Thirukkural is a treatise par excellence on the art of living. Thiruvalluvar, the author, diagnoses the intricacies of human nature with such penetrating insight, perfect mastery and consummate skill absorbing the most subtle concepts of modern psychology, that one is left wondering at his sweep and depth. His prescriptions, leavened by godliness, ethics, morality and humaneness are sagacious and practical to the core”. Thiruvallur becomes a very important person in Tamil literature and through his writings; he becomes one of the family members in everyone's life. Many writers spoke about the water, rain and its important but his work is considered to the divine among all. He described the formation of rain, the life cycle of rain, the importance of rain and chaos due to zero-day water scarcity. His words are like an alarm for this generation, if we want to save something for the future generation, we should save water and protect nature.

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**Desiccated Life: A Comparative Study of
*Sundarakilladi and Paippin Chuvattilae Pranayam***

Water, the thriving force of life is abundantly exploited in the human society. The limitless usage of water resulted in the shortage of water which affects millions of bottom class people. Human community lives in the midst of various water bodies such as streams, ponds, lakes, rivers and seas but the availability of water in these water bodies are impure and not good for drinking. The most threat that the mankind now face is deficit of pure water. Extravagant life without water is futile because in life one can live without food for many weeks but is impossible to continue one's life without water. People realize the importance of water only after experiencing the scarcity of water. Before the realization, people lavishly use and exploit water bodies. The present study attempts to show how the scarcity of water harshly affects the life of rural people. The life of waterlessness always create anxiety and mental tensions which is clearly presented in the two movies Sundarakilladi and Paippin Chuvattilae Pranayam. In both movies, the locale is a secluded village away from the eyes of government. Their life's perceptible issue is water which has more value than gold or anything in the world. Both government and media has important role in life of common man but such protective factors now stands for profits and rewards. Sundarakilladi famous malyalam movie by Murali Krishnan discuss the plight of 'Swapnabhoomi' village where the only aim in their life is to have a well blessed with water. In the second movie Paippin Chuvattilae Pranayam by current director Domin D'Silva showcase the pitiable life of 'Pandarathuruthu' people who live in the midst of water but lack water to drink.

Nature, the integral part of human life must be protected for the future survival in the earthly world. Modern society ignores the role of nature and largely exploited and destroyed it for fulfilling the greedy desires. In the present scenario one of the most threats that the human face is scarcity of water. Though water is an unavoidable element in the life, most of the people still lead a life without water. The movies *Sundarakilladi* and *Paippin Chuvattilae Pranayam* discuss the real issues of mankind. The director Murali Krishnan and Domin D'Silva through their two movies *Sundarakilladi* and *Paippin Chuvattilae Pranayam* illustrates the importance of water in the daily life of man. The two movies give an awareness to the human society that without water, life is nothing. In the first movie *Sundarakilladi*, water issue is discussed on the background of traditional customs and wild rituals. Traditions restrict the advanced thoughts of Swapnabhoomians and have a narrow view on the external world. The only element lack in their village is 'water' which is the great reason for their deep agony. Their knowledge on medicines, loving nature, feeling of compassion is unspeakable but they have no relation with the external world. The second movie depicts the current relevant issues of unsafe drinking water. The movie revolves around the Pandarathuruthu where they are living in the midst of lake but unfortunately no pure water to drink. For the drinking water, men and women need to stand in a long queue under the water pipe during day and night time. Even though island is near to the town, their life is not sophisticated and well developed. They lead a life of desiccation who have only contaminated and chemical content water to drink but that is not available frequently.

When people elected the government they have a faith that people's every problem must be solved by ruling party. But they only support the elite sections and never considered the issues of common man as cardinal. In the movie *Sundarakilladi*, government has the dried life of They allotted different plot to but it is not favourable for them as their life is deeply rooted in their native place. Earlier they collected water from Syrandri lake but when government sanctioned dam construction over the lake, the lake diverts its flow. Thus the only source of water gets collapsed but concerned authority take any action for their problem. When they lose all the hope of water, they begin to think of constructing a well though it is difficult to built at Swapnabhoomi. In the case of Pandarathuruthu Island, government completely denied the existence of people whose only aim in their life is to have a pure drinking water at their home. Due to water scarcity the men of this village do not get alliance from good families of other villages but the parents of daughters are ready to send their daughters to other villages having pipe connection and water at house. Unavailability of water affects all the people but it is very hard for children and old age to adjust. The integrity, humanity and of water is relevant but medias are not ready to telecast issues in their channels since it is not a sensational for them. Medias lack their objectivity by telecasting only government favoured news. In their become earth, air, vi Media give any support nor the world. discussed and, Pandarathuruthu have Negligence of government and media persuade them to protest for the safe drinking water.

Parched life of Swapnabhoomi and Pandarathuruthu have dried their thoughts and feelings. They have their enjoyments and celebrations but at the same time they are anxious regarding water issue. The characters in the two movies undergo mental agony because of lack of enough water in their respective villages. The central characters, in the movie *Sundarakilladi*, Premachandran and Devayaani suffers mental agony when they are separated by the village. At first, Premachandran considers well digging as his job to eradicate poverty of his family and he engaged in it with half mind. But later it becomes his goal to complete the well construction so as to get her lover Devayaani. In order to accomplish his love and to win the support of whole village for the well construction he undergoes severe mental conflict. Well construction is not easy at Swapnabhoomi since some people of villagers considered it as the violation of ancestors law so whenever they find any bad signal, they disagree with Premachandran and argues to change his decision. Such incidents weaken him mentally and physically. The heroine's mental agonies are water scarcity and her love towards Premachandran, the well digger. Her problem could be only solved by the presence of water in their village. She is ready to do manly work for well construction so she helped the well digger and friends for building well quickly. She tells that she loves her village even though she is an adopted child to this village but she dislikes wild customs and traditions. It is their belief that when the water passes through Swapnabhoomi almost all unwanted and strange traditions will be washed away. Her inner struggle is clearly depicted through out the movie. Villagers are also in mental trauma because they need water for better life but at the same time they do not want to shatter their rigid customs and rituals. Whenever they ready to build a well they need to witness natural destruction so they are afraid to take such decisions. They urgently need water but there is no hope for the availability of water. Their confusion regarding the construction of well and the violation of their tradition ended in their mental agony.

Psychological tensions of characters are also portrayed in the movie *Paippin Chuvattilae Pranayam*. Govindankutty, a dancer and painter, though a lovely character always has an anxiety regarding the pathetic life of his island and has a strong desire to eradicate desiccation from Pandarathuruth. Media always take his interviews forgetting the clear picture on their land but no interviews are telecasted on the channels. Since all his efforts remains futile, he decides to choose a new way of protest through dance. He accepted his ordinary life but cannot neglect the lifeless condition of his native place. At last he enrages to the government for their indifferent attitude with the help of dance. The second hero Ayappan's mental agony is the death of his dearest wife Remya which is a great shock to everyone in the village. Their love is deep and powerful but they cannot continue their relation for long. The tragedy happens during the last month of pregnancy, one of the most beautiful and memorable stage of the couple. The reason of his loss is the unsafe drinking water which act as the villain in his life. Water is essential for the life but here drinking water itself takes the life of a good virtuous pregnant lady. Contaminated chemical water from the government sanctioned water pipe makes the people unhealthy. Even doctors are helpless to cure their disease. People of Pandarathuruth first consider the death of Remya as the private loss of Ayappan but later they realize the loss as their own and joined together to fight against the injustice. Until they success in their protest they completely suffers from mental agony and together works hard for the war of water.

Even though both movies have portrayed the life of different localities, the cardinal issue that the movies discuss is 'scarcity of water'. Today due to industrialization, dumping of waste materials and chemicals into nearby water bodies resulted in the consumption of polluted drinking water which takes the life of innocent people and due to the over exploitation of water most of the people have no access to water. *Sundarakilladi* and *Paippin Chuvattilae Pranayam* delineates the dried life of Swapnabhoomy and Pandarathuruthu that are neglected by both government and media. Two isolated section of people have experienced the lifeless life in their respective villages. They are the victims of waterless life and through their miserable life, they analyse their difficult situation and attempts to resolve the issue for their better life in the future. For the second movie, Govindankutty voices their problem to the media and government through the artistic form dance. With strong determination and confidence, all the characters in the two movies move forward to replace the desiccated life with water.

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**The Seascape in Art as a Site of Enunciation:
A Reading of Raul Zurita's *The Sea of Pain***

*The paper aims to analyse how sea is used in the installation, *The Sea of Pain*, by Raul Zurita, which appeared in Kochi- Muziris Biennale 2016. The attempt is to focus on how the artist by recreating the Mediterranean seascape and the terrible memories inscribed on it, invites the viewers into a polysensorial, which include even the tactile and the kinaesthetic, experience of the installation. The paper looks at how the liminal spaces, between Zurita's verse and the knee deep water of the warehouse, become a site of enunciation for a dejected group of people and for the poet himself.*

The Kochi-Muziris Biennale is an International festival of art. It attracts art enthusiasts all around the world and offers a platform for various kinds of artistic expressions. It is an initiative of Kochi- Biennale foundation and is supported and promoted by the government of Kerala. The first Biennale was in the year 2012. The Biennale in which *The Sea of Pain* appeared was the third edition held in 2016. The Kochi- Muziris Biennale 2016 hosted works by ninety seven international artists. The main venue of biennale was Aspin wall in Kochi. Raul Zurita's *The Sea of Pain*, along with Ales Steger's *The Pyramid of Exiled Poets* and Yarden Kurulkar's *Dance of Death*, has been labeled as must see artworks of the third edition of Kochi Muziris Biennale. In fact Zurita's work was one of the first artworks selected by the curator of Biennale 2016, Sudarshan Shetty, to be a part of the International art festival.

Raul Zurita is a well-known poet from Latin America. This Chilean poet, who is an engineer by profession, is known for his poems written against the violence unleashed by Augusto Pinochet's US supported military coup. On the day of the coup Raul Zurita, who was twenty two then, was arrested for studying in a leftist institution. During the time of imprisonment he kept himself sane by writing poetry. When he was released from the prison, an official threw away this collection of poems into the sea. The poet took some time to overcome the trauma created by this incident. Though he could not write for a while, he started writing even more powerful poems after this incident. His poems question the atrocities committed against the people of Chile and the corruption of the Spanish language. For him poetry is an articulation of anti- political resistance. Zurita, however, never confined himself to his regional ties; in fact his poems gave voice to victims around the world. "Is there anyone who may not be concerned with the reality of refugees? Can someone say I do not care? Could an artist say that is not my subject? I do not think so. Even the most abstract painter is concerned and affected by the tragedies of the world" (Zurita)

Zurita, along with Lotty Rosenfeld and Juan Castillo, Fernando Balcells and Diamela Eltit, founded an artist's collective called CADA (Colectivo de Acciones de Arte). The collective employs visual, literary and performance art to challenge dictatorship and the brutalities unleashed by such forces. It is in fact through this collective that Zurita, for the first time, merged different arts to reach out to people. He has published a trilogy of books *Purgatory*, *Anteparadise* and *The New Life* and

several other works. He has been the winner of several awards including the Chilean National Prize for Literature.

The Syrian crisis dates back to 2011. According to the reports given by BBC a seemingly small incident triggered the civil war. It started when a group of teenagers from the Southern city of Deraa had been arrested for painting revolutionary slogans in a public wall. The incident led to pro democratic protests all around the nation gradually turning into a violent struggle between rebel groups and government forces. In the course of time it acquired sectarian overtones turning the Sunni majority of the nation against the President's Shia Alwaite sect.

As per United Nations High Commissioner for Refugees (UNHCR), after the civil war, around 4.8 million people from Syria fled to Turkey, Lebanon, Egypt, Jordan and Iraq and a 6.6 million people are internally displaced within Syria itself. It can be seen that in today's world Syrians comprise one of the largest groups of refugees. According to the records of UNICEF about half of the Syrian refugees are children. Raul Zurita, being a poet dedicated himself to the victims of the world, was so moved by the Syrian refugee crisis.

I doubt if a true artist can remain the same after watching the news on television. The refugees, now Syrians, show the horrors of the world, and a work of art is about the horrors of the world, not its beauty. The beauty of the world is the beauty of the world, it does not harm. But the horrors of the world kill people, build Auschwitz (concentration camps) and drown thousands of beings in the Mediterranean Sea (Zurita)

Zurita dedicates his artwork to GalipKurdi, the child who drowned in the Mediterranean Sea when the boat filled with Syrian immigrants capsized in 2015 September. This has happened when the Syrian refugees were trying to reach Europe. The photograph of Galip's brother Alan Kurdi taken by NiluferDemir, a Turkish journalist, opened to the world the harsh realities of the refugee experience. While everyone was focusing on Alan Kurdi's photograph, Zurita was thinking of GalipKurdi, of him there were no photographs. For Zurita, GalipKurdi is the very symbol of the Syrian refugee crisis. The pain created by the loss of life in the vastness of the Mediterranean is captured within the contours of a warehouse in the Aspin wall. These spaces of public display and ritual are what Boyer refers to as "rhetorical topoi" (Boyer 321). Such spaces act as embodiments of memory.

Zurita through his artwork recreates the Mediterranean seascape within the four walls of a warehouse in Aspin wall. As rightly observed by Nuala C Johnson, "If memory is conceived as a recollection and representation of times past, it is generally a recollection of spaces past where the imaginative geography of previous events is in constant dialogue with the current metaphorical and literal spatial setting of the memory makers." (Johnson 320). It is interesting to note that Zurita, through his art, invites the art enthusiasts into a polysensorial experience of the installation. They derive meaning out of it by viewing the installation, by reading Zurita's verses, by touching the water and by walking through the knee deep water. Thus even the tactile and the Kinaesthetic experiences are of utmost importance as far as this installation is concerned. In fact, it evokes a sensuous spatial experience.

Zurita invites people to be active in producing meaning to his text rather than being passive viewers. The installation thus blurs the dividing line between the art work and the viewer by bringing the latter to the center. In fact, it is a striking feature of postmodern art, especially the politically committed artforms. The viewers can read the lines from Zurita's poem "In the Sea of Pain" as they walk through the installation. In the poem, the poet addresses GalipKurdi and asks if he will come back. Each line of the poem is marked by an elegiac tone which makes it a poem of mourning. It is to be noted that Zurita's verse is not just about the boy who drowned but speaks for the whole Syrian refugee community condemned to wade in "the sea of pain".

Don't you listen?
Don't you look?
Don't you hear me?
Don't you see me?
Don't you feel me?
In the sea of pain
Won't you come back, never
again, in the sea of pain. (Zurita 1-8)

The sea, as used by Zurita, here, possesses both a symbolic as well as real dimension; a symbol that portrays the intensity of pain experienced by the Syrian immigrants and a re-creation of the real geographical space where the immigrants had to struggle and lose their lives. It is essentially connected with the social memory of the Syrian immigrants.

The significance of Zurita's art mainly lies in its construction of a collective meaning. The liminal spaces, which emerge between Zurita's verse and the knee deep water of the warehouse, become a site of enunciation for a devoiced group of people and their struggles. At the same time the poet by articulating the traumatic memories asserts his identity as the poet of the victims. As rightly observed by Nuala C Johnson, "Memory as re-collection, re-remembering and re-presentation is crucial in mapping of significant historical moments and in articulation of personal identity" (Johnson 317). Raul Zurita's "The Sea of Pain" is the very epitome of socially committed art forms. Zurita's work creates a unique artistic experience through the artificial seascape and the canvases with his lines on the side. In fact, this art work creates spaces where the trauma of the refugee crisis is articulated as each one walk and experience this enclosed space. *The Sea of pain*, like every true art, proves that art is an experience.

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**Use of Electronic Resources
and Role of Information Literacy in Academic Libraries**

In today's world electronic resources (e- resources) have become very popular, and libraries are no exception. Today, the academic libraries are procuring more and more e-resources for their libraries. This paper is a literature review on usage of e-resources in academic libraries. It gives an overview of the relationship of e-resources with information literacy. It also gives a brief overview of the importance of information literacy on e-resources in academic libraries.

This is an era of explosion of information. Information explosion has spread all realms of human life. ITC has a vital role in molding our day to day reality. Information designs social, cultural, ethical, religious, spiritual, scientific, technical and materialistic world of today. Flux is universal, it happens in every field. The concept of learning has been changing time to time. Ordinary way of learning such as prescribed texts by prescribed teachers in prescribed syllabus has changed to learning through out life. The meaning of library also changes from document preservation to knowledge management. Library professionals started their journey from preservation of clay and palm leaves documents to digital documents. Centralized repository of Universal Knowledge is ancient dream but today it is a reality with the new technology.

Information with traditional source in print format is now being added with electronic information source. People want to get pin pointed information in speediest way. Electronic resource can organize handle, disseminate, vast amount of information effectively. Lancaster says "Effectiveness must be measured in terms of how a service satisfies the demand placed upon it by its users. Electronic information services become an effective means of enriching updating of information".

Type of E-resources: In simple electronic resources (or e-resources) are materials in digital format accessible electronically. Examples of e-resources are electronic journals (e-journal), electronic books (e-book) online databases in varied digital formats, Adobe Acrobat documents (.pdf), WebPages (.htm, .html, .asp etc) and more.

An electronic resource is defined as a resource which require computer access or any electronic product that delivers a collection of data, be it text referring to full text bases, electronic journals, image collections, other multimedia products and numerical, graphical or time based, as a commercially available title that has been published with an aim to being marketed. These may be delivered on CD ROM, on tape, via internet and so on. Over the past few years, a numbers of techniques and related standards have been developed which allow documents to be created and distributed in electronic form. Hence to cope with the present situation, librarians are shifting towards new media, namely electronic resources for their collection developments that the documents of users are better fulfilled. The e-resources on

magnetic and optical media have a vast impact on the collections of University libraries. These are more useful due to inherent capabilities for manipulation and searching, providing information access is cheaper to acquiring information resources, savings in storage and maintenance etc. and sometimes the electronic form is the only alternative.

Literature Review: Different people and groups of people have studied on works relating to e-resources. The literature review gives a broader outlook of it. Some of the works that have been done are reviewed and given below. Bhatia (2011) stated that the internet has attracted the attention of the users as an easy source for accessing information and e-resources as is evident from her study. However, she also verified that only a sizeable number of users could frequently seek information from e-resources. Most of the users access e-resources for updating their knowledge on their respective subjects and for academic assignments. Furthermore, the college library should organise awareness and training programmes and seminars to educate the users on seeking information from e-resources and to maximize the use of library resources and services.

Adeniran (2013) notified that the use of electronic resources had tremendous impact on the academic performance of the undergraduate students of Redeemer's University. However, there was a need for the users to acquire more skills in the use of electronic resource. Students are faced today with the increasingly difficult challenges of selecting the source, type, and format of information in their personal, professional, and academic lives. The uncertain quality, rapidly growing quantity, plagiarism, and the use of Google as a standard tool for academic research and learning pose serious challenges to students, institutions, and society as a whole. The 2014 National Survey of Student Engagement (NSSE) of 53,999 students at 76 U.S. Institutions reported that only 37% of first-year students and 36% of seniors frequently decided not to use an information source due to questionable quality (2014). A 2010 McCabe survey of 1043 students at Texas Tech University reported that (74.2%) students have engaged in at least one of the academic dishonesty behaviours listed on the survey in the last year (2010). During fall 2014, the Project Information Literacy (PIL) research team surveyed 1,651 recent graduates from 10 US colleges and universities. About half of the respondents credited college with helping them develop their competencies for extracting information and evaluating the credibility of content (2014). Employers responding to National Association of Colleges and Employers Job Outlook 2014 survey rated the ability to obtain and process information as an essential skill for candidates and new hires (2014). National Centre for Education Statistics in its Academic Libraries: 2012 First Look reported that during the fiscal year 2012, 55 percent of academic libraries indicated that they incorporated information literacy into student learning or student success outcomes (2012).

Today's libraries are not just traditional libraries, they have developed in to Information Centres which are collecting, organizing electronic learning resources/digital objects to provide access to the end users. The role of library professionals has also changed in order to provide best services to the end users, from traditional ways to electronic modes which the younger generation wants and also demands.

Information literacy may be defined as a process or a programme through which the potential users (scientists, engineers, technologists, academics and students) of information are made aware of the value of information and are motivated to use information resources. Mews, in her book on Reader Instruction, defines Information literacy as instruction given to readers to help them make the best use of library. Gordon Wright opined that a student cannot be taught the use of library in splendid isolation, but must be made to see it as continuous process of education in which the various facets of communication are inextricably mixed. Jacques Tocatline (UNESCO) defined 'user education' to include any effort or programme which will guide and instruct existing and potential users, individually or collectively with the objectives of: Recognising their own information needs, Formulating these needs, Using information services effectively and efficiently and Assessing these services.

It may be stated that Information literacy is concerned with the information and communication process as a whole and one part of this involves interaction of the user with the library. It (Information literacy) should be a continuous process starting with school and public libraries and with the possibility of extension into academic and special libraries. User education is central to the whole purpose of the library and the effective utilisation of information resources. The pattern of many academic user education programmes is similar to that proposed at the Royal Society Scientific Information Conference in 1948.

The rapid advancement in global information resources and technology has made information literacy skills critical to success in higher education and lifelong learning. However, the majority of higher education institutions don't offer credit-bearing or formal information literacy classes. The traditional, informal one-shot library instruction sessions are no longer relevant in equipping students with survival skills in this age of information explosion. It is critical that the higher education institutions re-examine their existing policies on information literacy requirements and integrate appropriate competencies formally into courses and curriculum.

Since Information technology has become very fast, information can easily be accessed by just one click through various searching, linking facility. Users' preference towards e-resources is rising and their demand for providing electronic information services in the library is increasing. Therefore libraries in particular are concerned in building and purchasing e-resources. But one of the challenges that librarians are facing in this electronic era is how to make the users known of the availability of the e-resources and the skills to acquired appropriate information from the collection of e-resources. Hence, information literacy plays a vital role in this electronic era.

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From Deluge to Refuge: Symbolism of Water in Literature

*Nautical fiction also known as maritime fiction is a genre of literature with a setting on or near the sea. It focuses on the human relationship to the sea and sea voyages and highlights nautical culture. The treatment of themes and settings related to the sea and maritime culture is common in the history of western literature. Nautical fiction is a distinct genre which was first pioneered by James Fenimore Cooper and Frederick Marryat at the beginning of the 19th century. James Fenimore Cooper introduced Nautical fiction in English Literature by publishing his *The Pilot* in the year 1824. *The Pilot* was Cooper's fourth novel and his first sea tale.*

Water is an important element for all living things. Without water one cannot survive. Water basically represents life. It relates to the birth, fertility and refreshment. Every living being on earth is made up of water. Water takes many forms, it is in the form of rain, lake, sea and even a tear. There is nothing more refreshing than the smell of freshly drenched earth. It soothes a person not only physically but also mentally. From the day water was created, to the Romantic era, up to the present day, water is a timeless symbol that has been continuously used by writers. Literary critics have deduced that water is a representative symbol of rebirth. It has some type of cleansing or healing process. The symbolism of water is as vast as all the water in the world. The meaning of water goes as deep as the deepest oceans. Water holds endless inspiration. Water is a contextual symbol in literature, meaning that it can symbolize many things depending on how it is used in a novel or story. River represents the flow of life or fertility.

Oceans, because of their scope in relation to the earth often represent obstacles from which things emerge or that characters must journey across to reach a destination. It represents life and its hardships. Water generally cleanses, and it inevitably becomes a symbol of characters in stories handling difficult life scenarios. Water is a symbol of power in stories. It has the ability to free characters as well as claim them. Water is also considered as an aspect of wisdom.

Water is an important symbol to Christians. Water is symbolic in baptism. It may also mean cleansing or purity. The same water that is the main component in the creation of a life can also be the equipment of mass destruction. Water has many correlations in the Bible. Water symbolizes God's word in many places throughout the Bible. Water is a symbol of God's word in the chapters of Psalms and Ephesians. Water is a simile for the knowledge of God in the chapter of Isaiah.

Water is mentioned in the Bible for nearly 722 times and all the references link water to God's creating, blessing and saving work which shows us the importance of water in our spiritual and physical lives. It also purifies the world and all the believers.

'Water of Life' is referred as Holy Spirit. The term is also used when it is poured during Baptismal prayers, praying for the Holy Spirit.

In the Old Testament, the major role played by water is revealed through Noah. God invites Noah to take part in his act of cleaning along with his family. God sees the whole of humanity tainted with sins and unfaithfulness. Angered by this, God plans to wipe out the whole of mankind and warns Noah about this. Noah starts building an ark in the middle of the hottest day which kindles laughter among the other men who viewed him as a hypocrite. Noah being obedient to God does not stray from his path. He gathers all the animals in pairs along with his family members. It soon starts raining and everyone who laughed at Noah started drowning. "The water became deeper, and the boat drifted on the surface. It became so deep that it covered the highest mountains" (Genesis 7:18-20). It rains continuously for 40 days and all except those in Noah's Ark are wiped away from the earth. The appearance of the rainbow acts as a promise from God that He will not destroy mankind with water again.

Never again will I curse the ground because of man or send a flood to destroy all living things, even though mankind's heart is evil from childhood." And God blessed Noah and his family saying, "Be fruitful and increase in number and fill the earth"(Genesis 8:20-22).

This piece from the Bible proves that water has the ability to destroy mankind. God uses water to purify the world and clean it from the sins of human kind. The Flood was also an effective way of cleansing the earth of its sin. Every semblance of evil could be washed away and Noah, his family, and the animals, could make a new start on the newly cleansed earth.

Something happened in the world that was so terrible that it caused God to send a Flood to destroy it. Scripture emphasizes rampant sin that was on the earth was the cause for the judgment. The Flood in Noah's day is a picture of the future judgment that God will send upon the entire earth. Conditions will be similar in the last days as in the time of Noah.

The Bible does not specifically tell us why God specifically chose a flood to destroy the creatures on the earth. God used the flood not to mend human character and conduct but to wipe out evil from the face of the earth.

Crossing of the Red Sea is part of the biblical narrative of the Exodus. The escape of the Israelites was led by Moses, from the pursuing Egyptians. Moses holds out his staff and the Red Sea is parted by God. The Israelites walk on the dry ground and cross the sea, followed by the Egyptian army. Once the Israelites had safely crossed, Moses lifts his arms again, the sea closes, and the Egyptians are drowned. In the crossing of the Red Sea, the water symbolizes life and death; the Israelites get a new life as they reach the other side of the Sea, the Egyptians perish in the middle of the Sea.

The Old Man and the Sea is a famous novel that uses the sea as a central symbol for life itself. Even in 1952, water is still seen as a prominent symbol in classical literature with *The Old Man and the Sea* by Ernest Hemingway. An old Cuban

fisherman's dry spell is broken when he hooks a gigantic fish that drags him out to sea. When he goes out into the water again, the old man is able to regain his pride as a fisherman and therefore changes a person.

Sylvia Plath in her poem *Daddy* longs to recover her father from the depths of the ocean and of death where she lost him, for she "was ten when they buried him". He alone floats out in the uncharted sea of death, when she cannot venture while she is still alive. The space of the sea and what it reflects in her own internal desires are both freakish deviations of social norms and expectations.

Lake is a feminine symbol and is often the home of monsters in Egyptian times. Lakes are used as symbols in tales in which characters face great decisions or much introspection. It represents the transition of life, death and resurrection. The author Sylvia Plath personifies mirror in the poem *Mirror*. The mirror imagines itself as a lake. A woman looks into it, trying to discern who she really is by gazing at her reflection. Sometimes, the woman prefers to look at herself in candle light or moonlight, but she looks up to those liars because they mask her true appearance. Only the mirror, in the form of a lake gives her a faithful representation of herself. Water is often viewed in *Ulysses* as the conduit of civilization and colonization by James Joyce. Controlling the waters, through imperialism, sailing or waterworks, is the equivalent of civilization.

Water, water is everywhere in Romantic Literature, but most treatments of the poetry of the period having not registered this fact. By situating Romanticism within the Historical content of an emergent British maritime empire, Baker provides a new way of thinking about Literature. Written on the water is a wonderful book, as expansive in its attempt to reinterpret Romantic poetry as the nautical horizons it examines (Alan Bewell).

The following lines are taken from *The Rime of the Ancient Mariner*, by Samuel Taylor Coleridge. The speaker, a sailor on a becalmed ship, is surrounded by salt water that he cannot drink. 'Water, water everywhere, Nor any drop to drink'.

Usage of water is abundant throughout literature and it has become an omnipresent archetypal symbol. Kate Chopin's *The Awakening*, is a classic American novella that revolves around a need to be freed by the water. But unlike in *Love in the Time of Cholera*, the book's protagonist is unable to make a life for herself in this liminal space and instead chooses death by drowning in the ocean as a form of freedom. From the protagonist's point of view it is liberation but critics view her suicide as resignation.

Water's symbolism continues to be used effectively to this very day. *Deep Water* by Lu Hersey was published in July 2015. In the novel, when Danni's mother vanishes, she moves to a tiny Cornish fishing village with her father. The locals treat her like a monster. As the village's dark, disturbing past pebbles to the surface, Danni discovers that she is not who or what she thought she was. And the only way to save her family from a bitter curse is to embrace her incredible new gift. Danni uses water to help her embrace a new path of her life, and it is her interactions with water that change her life and shows her what she is capable of.

Authors use water as their main element to add a tranquillizing effect. Water gives life to all living beings. Too much of water is harmful and scarcity of water is also destructive. There should be a balance between life and water. “Thousands have lived without love, not one without water”, says W. H. Auden(First Things First). It is the driving force of all nature. Pure water is the world’s first and foremost medicine.

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Examining the Socio-Cultural Effects of Globalism and Modernisation in Witi Ihimaera's *The Whale Rider*

*New Zealand during the 80s saw a surge of political movements and activism, including events such as the 1981 Sprigbok Riots, the Anti-Nuclear Movement in 1984-85; as well as number of Protests regarding the Waitanga Act of 1975, which would lead to a number of reforms to the Waitanga treaty in 1985 and 1988 ("Overview"). It was in this environment that Witi Ihimaera wrote and published the *The Whale Rider*, on 1987; the novel which would eventually become his most well-known work. The novel itself marked a distinctive change in Ihimaera's writing, one that began to take a much stronger political hue than his work in the 1960s.*

The 'condition' being referenced here is the post-colonial status of the Maori people, brought on by colonial/settlement efforts by the west (which began in earnest around the early 1800s). Despite Pakeha-Maori history being relatively short when compared to other colonial examples (Such as those of the Americas and Africa), the traumas and consequences of colonial imperialism were felt none the less. The Maori found their culture and environment forced to experience the pressures of western modernization and commercialism (Reid et al. 9) — which brought about drastic consequences to the fauna and flora of both the land and water of New Zealand's environment. In addition, the introduction of invasive, alien plants and animals into the environment led to the extinction and endangerment of a substantial number of New Zealand's various species and vegetation (Ginn 335-336). This type of impact would mark much of the early Pakeha influence in New Zealand, both in terms of Ecology, as well as in terms of colonial race relations.

The Pakeha impact should be further understood by juxtaposing it with the cultural myths and traditions of the indigenous Maori people. The history and identity of the Maori is tied to their concept of Whakapapa, this concept links human experience with non-human elements such as the land, water and other species. It is this cultural concept of identity that was threatened once the Pakeha arrived. A significant method over which this was accomplished was the alienation of the Maori from their lands (Reid et al. 35-36), which was managed through taking advantage of the inexperience the Maori had with regards to purchase and selling of land, as the concept had been fairly alien to them until then ("The land issue"). The Tikanga of the Maori also included the Whakapapa they shared with the Moana and its animals, particularly the whale. To them, the waters were ruled by the sovereign God 'Tangaroa', and therefore possessed its own Rangatiratanga; which meant there was sanctity to the relationship they shared with the ocean and its waters. Fishing was a primary source of sustenance, and although most Maori tribes did not engage in whaling, the occasional beaching of a whale was seen as divine gift, and provided a massive bounty of resources to the community. Ultimately, the whale was seen as a sacred creature, kaitiaki, and as a fundamental part of the cultural identity of the Maori cultural Whakapapa (Jøn 89). This is heavily contrasted with the treatment of the ocean and marine life post the onset of the Pakeha. Whaling outposts were some of the earliest institutions established by the colonizers, whose practice became further

exacerbated with the onset of mass commodification and commercialization. The ancient resources of the sea became over-exploited, leading to significant loss of marine life, primarily impacting the whales and sea lion/seal populations of New Zealand (Wilmshurst).

Ihimaera's *The Whale Rider* explores this particular discourse, commenting on the Pakeha-Maori question, while also providing some insight into potential solutions. With regards to the Maori and their Whakapapa, the novel uses parallel, oscillating narratives that moves between the perspective of an ancient, mythical Bull Whale, leading his herd yet finds himself caught up in somber nostalgia for his master the whale rider, thereby failing to adapt to modern times and experiences; and to a more dominant, primary narrative that focuses on the modernizing Aotearoa and is set in Whangara— an area towards the East Coast of New Zealand. The latter narrative follows the life of Kahu, a girl named after the village ancestor, Kahutia Te Rangi, the Whale Rider. These two narratives link to provide a connection between the past and the present, to emphasise the oneness and Whakapapa shared between the Bull Whale and his herd and the Maori in Whangara. This particular aspect embodies the “Indigenous Cosmopolitics” as described by Marisol De la Cadena (348), which serves as a counterpoint to traditional Western ecological narratives, wherein the relationship between humans and nature is regarded as separate, and that of a subject-object dynamic, with the human acting upon nature and exploits, damages or conquers it as an ‘other’ (Adamson 35).

The novel also attempts to create a cultural link to the past and present, using myths to contextualize the modern environment as an opportunity to carry on traditions, yet also adapting them to fit into the shifting realities. This particular theme is established from the start of the novel, which opens with foundation myth of Whangara. As the legend goes, Kahutia Te Rangi, also known as Paikea, ancestor of Whangara tribe, called upon the great Bull Whale, “You have called and I have come, bearing the gift of Gods.” (Ihimaera, *Whale Rider* 10). Upon the arrival of the great Leviathan, Paikea would ride the creature from Hawaiki, the ancestral homeland of the Maori, to Whangara; where the ancestral rider would fling spears of life-essence onto the dormant lands and the silent waters, bringing about the creation of life in these once empty environments, thereby beginning the history of the Whangara people. The last of the spears carried with it a prophetic responsibility, “Let this spear be planted in the years to come, for there are sufficient spear already implanted. Let this be the one to flower when the people are troubled and it is most needed” (Ihimaera 11). It is only after the creation myth is established that the dual narratives finally begin, the Bull Whale being the same as the ancestral whale ridden by Paikea; and Kahu being the product of the prophecy heralded by Paikea's last spear. This opening provides a framework to view the narrative of modern Whangara in, by creating a point of comparison or linkage to a Whangara that now has long experienced Pakeha influence, where modernization meets tradition.

Both narratives are concerned with a particular existential crisis that is brought on by the loss of identity. The Whale finds itself lost without its master, stranded in a world it no longer belongs in. Facing the threat of whalers, the earlier love and trust shared between man and whale has been corrupted, and the Bull Whale struggles to reconcile his own feelings and memories of his rider with that of the real threat the

modern man poses to his species. “When the younger males reported a man-sighting on the horizon it took all their strength of reasoning to prevent their leader from arrowing out towards danger.” (Ihimaera 27). The Whale is further distressed as human actions continue to harm and corrupt the once sanctified land of Hawaiki, nuclear testing in the Tuamotu Archipelago, described as “a flash of bright light [that] had scalded the sea and giant tidal soundwaves [that] had exerted so much pressure that internal ear canals had bled” (Ihimaera 50), brought about the death of seven young calves. The Whale is despaired still over the lingering radiation that taints this once pure ‘Place of the Gods’, forcing him to “deviate from his usual primeval track”, something the Whale had never had to do before. The tragedy of these events exercise significant trauma to the Whale’s psyche, as “the ancient whale could only despair that the place of life, and the Gods, had now become a place of death.” (Ihimaera 51).

These events also provide a reflection of the eco-cultural consequences brought on by the Pakeha’s modernisation and commercialisation. The once sacred lands are being defiled, the harmonious union between man and nature is broken and ruthlessly exploited. The dissonance and sense loneliness begins to foster a death-seeking drive within the ancient creature, one that would manifest at the climax of the story. In the same vein, Whangara’s Maori tribe, specifically Koro Apirana, the current chieftain, possesses no suitable male heir to carry the mantle of the next generation. Much of the ancient traditions are being forgotten, and the advent of new technology and commodities confuses the older generation, “Nani disliked telephones; most times she was so shaken to hear a voice come out of little holes in the headpiece that she would hold the phone at arm’s length.” (Ihimaera 16) while at the same time attracting the younger generation towards the Western sphere of influence— causing a gradual cultural erosion: “It was came upon my cous Henare, who was now wearing a dress, and another cous, Reremoana, who had changed her name to Lola L’Amour” (Ihimaera 54). This sort of assimilation into Pakeha culture is not altogether dangerous, but when done so with disregard for the enduring presence of the indigenous culture, it essentially works as a form of colonial indoctrination (Reid et al. 79).

Most of the novel is spent negotiating these crisis, while at the same time hinting at possible solutions through Kahu, who represents a means of transformation, the adaptation and evolution of cultural traditions, as a means to combat social stagnation. Furthermore, the novel also encourages a sense of intercultural co-operation, wherein the Pakeha integrates elements of Maori culture into their own lives, as the Maori themselves reclaim their lost heritage and Tikanga, in order to create a unifying Kiwi culture that incorporates and preserves the same respect and sanctity of the environment and historical mythologies of Aotearoa. This is most succinctly showcased in the first beached whales scene, which found both Pakeha and Maori uniting in an effort to save the whales, and in the process, create strong and powerful bonds not only with each other, but also with the animals: “All of us who were there that day and night will be forever bonded by our experience with the stranded whales.” (Ihimaera 88). However, all the beached whales perish, yet in tragedy the bonds between different cultures were made stronger still. The death of the whales indicates that there is still some sort of existential threat to the Whangara tribe, which will be properly brought to the forefront in the climax, where Kahu truly establishes her role.

The climax of the story takes place when the two narratives finally coincide with each other and meet at the shores of Whangara. The Bull Whale, in a suicidal despondency, beaches himself onto the sand, Koro Apirana attempts to commune with the whale, asking it whether it came to live or to die. The ancestral whale only gestures by raising its fin: “That is for you to decide” (Ihimaera 97). Here it is emphasised by Koro Apirana and the novel itself that the fate of the Whale is tied to the fate of the tribe, if the whale dies, so does the tribe; and if the whale lives, so does the tribe. This death of the tribe is not necessarily in the physical sense, but rather with respect to its Whakapapa, and to that extent, represents a question towards the cultural heritage and survival of the Maori itself. This point is further emphasised when the next few pages, after Koro gathers the tribesmen to aid him in his efforts to save the whale, he begins to narrate the folk-history of Whangara, emphasising their traditions and their ancestry: “The Whale is a sign... If we are able to return it to the sea, then that will be proof that the oneness is still with us.” (Ihimaera 99). Yet they fail in their attempts to save the whale, the latter being determined to stay on shore. It is only when Koro submits and allows the women to help does any headway get made, but even that isn’t enough. Resigned to their fate, Koro calls off the rescue efforts. It is only when Kahu herself approaches the whale, does the latter begin to stir. He recognises her as Paikea, the Whale Rider; and as Kahu begins to take on the role of the Whale Rider, by asserting her destiny, does the transformation begin to occur.

Kahu becomes her ancestor Paikea, the Whale Rider, and convinces the Bull Whale to return to the sea, with her riding its back. In this way, Kahu becomes the hero that reclaims the Tribe’s ancestral pasts, not by purely adhering to orthodox traditions, but her, as a woman, subverting these traditions allows them to be reconstructed in a way that coalesces the cultural ties of the Maori Whakapapa to that of a modern and globalised world. She serves as a harbinger of change, a new age for Whangara, one that attempts to walk the path into modernisation, without relinquishing the cultural heritage of their people. This subversion and reconstruction is also reflected in the whale herd, where the final farewell is given to the Mother Whale, who returns Kahu to the surface, and communicates her new responsibility: “Child, your people await you. Return to the Kingdom of Tane and fulfil your destiny.” (Ihimaera 123)

In this way, Ihimaera comments on the various issues facing the Maori, from discourse with the Pakeha, to the survival of their culture through the pressures of modernity and globalisation. Already much is being done to reconstruct and reclaim the socio-cultural history of the Maori, with New Zealand conducting many cultural programs and policies that attempt to undo the damage done to the indigenous people and the environment. New Zealand has fostered a spirit of eco-nationalism over recent years, which take in Maori traditions and sacred practices, and have inculcated it into the Kiwi identity, for both Maori and Pakeha. (Ginn 349-350). As for Ihimaera, his purpose is clear, as he mentioned in an interview:

I think I am... like Maui — trying to locate or fix a Maori destination for all Maori who negotiate their lives through the postcolonial constructs of a universal reality and a hybridized world. My advantage is that I know who I am and where I am because I was an inhabitant of an essential Maori world. I am not trying to find my way back, but rather forward, to where Maori could

be. By advocating for this Maori destination... I like to think I am fixing its center so that others who may not know where to find it— like my daughters or other Maori children of the future— can find it. (Ihimaera, 'This Magnificent Accident' 362-363).

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Global Changes in Aathi: A Scenario of Water Politics

The spread of globalisation has been so rapid and comprehensive that its effects are being felt in the smallest and most remote human communities and natural areas in both developed and under developed countries. This new change towards a uniform economic condition leaves no alternatives, with the state having to accept global policies and decisions leading to appropriation of water bodies and wet lands by the powerful forces of globalisation. The diminishing power of the state results in dispossession of the commons leaving the poor with nothing to sustain them. With the growing consciousness of the global limitation of vital resources and the unsustainability of the current patterns of their consumption, there is an urgent need for new discourses and modes of representation.

Literature plays a role in mediating environmental knowledge and in articulating a poetics of place in the wake of globalisation. It acts as a prism for political voices, a call for resistance. Sarah Joseph's *Gift in Green* is an ecocritical work that deals with the march of globalisation on a water world named Aathi and its inhabitants. Water is a vital resource for the people of Aathi. But with the advent of globalisation, there began a change in the water culture of the people of Aathi leading to loss of their land, culture, livelihood and sustenance. The vanishing water culture gave way to money culture. Aathi is in the brink of an environmental disaster, water bodies are wiped out and a water conflict is in the offing. The present study aims to show the many transformations that has come over Aathi and the water politics that follows. Water is a source of political power and access to it created hierarchies and class divisions that still exist today. Greed and appropriation of other people's share of the planet's precious resources are at the root of conflicts.

The global versus that local now figures in many ecological and development discourses. The interest groups that seek access to natural resources present themselves as guardians of the world community, global ecology cultures, and communities and so on. The victims are always local. The global in the global order means simply the global domination of local and particular interests by means of subsuming the multiple diversities of economies, cultures and the nature under the control of a few multinational corporations that assist them in their global reach for free trade.

Globalization's interaction with the local marks the beginning of change in Aathi. Aathi is a pristine water world, "an island dotted with water bodies, marsh land and slash" (GIG43), surrounded by back waters and secluded from the rest of the world. The forces of globalization, flow of people and capital, goods and services technology and culture – challenges popular conception of place. The innumerable canals water drains, ponds, water springs, paddy fields, brimming with water is soon to be land filled and converted to smart cities. The disappearance of place typifies much of the discourse on globalisation. Kumaran, a native of Aathi has come back to his home land with plans to wipe away the water life in Aathi. He has come back with a whole retinue with the backing of the government determined to transform Aathi

into a paradise. Dinakaran and Ponmani are the very few who sensed changes in Aathi. "They sensed that certain schemes and clandestine activities were under way. Strangers came, assessed, assented or dissented, and went away." (41). Soon the place Aathi continues to be subject to claims from rival groups and factions. Sankaran another native of Aathi, went out to fish. Strangers approached him and warned him against fishing. A provoked Sakaran ignored the warning but soon met the man in dark glasses who claimed the place as his own. "You are not allowed to fish here....This place is mine." (47)

The global force in Aathi has also begun changes on the traditional ways of life of the people. Place is bound with the community and this becomes an everyday experience. Place has a more fundamental relationship to human experience. Place provides a basis for individual and collective identity formation. Our sense of self and of others is shaped at large by our identification with and our affinity for a particular place. We articulate a shared sense of place through custom and tradition, dress and food; in a word through culture. Such was the life and culture of the people of Aathi. The water culture of Aathi was a part of their life, their everyday experience. "They had no food, no clothes, no shelter. But one thing they had : water" (44). The fish and the water was their everyday lived experience. For Kunjimathu also, water was the only thing she knows. "Rice, fish, water, paddy fields, the lake and the marshes dotted with dappled pullichembu, these completed her world, more or less." (21). But Kumaran's magic would soon vanish the water culture. A new world – huge buildings, broad roads, hotels, cinema halls, parks and glittering shopping malls – will appear and fascinated by the new prospects, the people of Aathi will be willing to bid adieu to Aathi. They are going to be culturally distanced from their habitus, their natural environments by the new prospects of globalisation. In the words of John Fiske in *Cultural Studies and the Culture of Everyday Life* :

The habitus is located within a social space which has both spatial and temporal dimensions; the spatial dimension models the social space as a dynamic relationship among the major determining forces within our social order – economic, class, education, culture and their materialisation in the behaviour, tastes and dispositions of those who because of their differential positioning within the social space, embody and enact those forces differently." (163)

Culture is located within a social context or is conditioned by economics and politics. Power structures affect the everyday lives of ordinary people. In the novel *Gift in Green*, we see the decline of ordinary people's social and economic standing after the arrival of Kumaran and his men. Foucault is of the view that power structures create subjects to be controlled. Foucault also argues that certain authorities who possess power in society produce knowledge about those who lack power. People who lack the power to determine their lives and futures are said to lack agency. The people of Aathi sensed that some changes were brewing in Aathi, but being poor, they were helpless to fight exploitation. Their resources were gradually taken away, they were prevented from fishing, leading to loss of their families' social and economic standing. "Over night, the people of Aathi were plunged into extreme hardship." (105). They lost their land and livelihood to Kumaran who had acquired their wet lands. Their main source of income had been taken away. The arrival of strangers also aggravated pollution in Aathi. "The water is not safe to drink." (93). Everyone

hesitates to touch water because of the slime in it. "It is doubtful if there are any fish. Even if there are, who will eat them?" (95). Callous visitors had left behind cigarette packets, liquor bottles, leftover food, polythene bags, cola bottles, match boxes, rotten fruits, making Aathi a garbage dump.

The global forces exercise their power in such a way that the poor has little control over the circumstance in which he is in. Kumaran had lured them into his plans of change in Aathi. They were late to understand the wily schemes of Kumaran. He had taken their lands not for agricultural purposes (for lease farming), but to be levelled and land filled. Difficult days were staring at them. The people of Aathi were plunged in poverty and very soon they "will realise that this is a disaster that is sure to swallow Aathi whole." (112). Ponmani and Dinakaran were helpless to fight Kumaran and even Sankaran who had questioned Kumaran was taken into police custody and warned against trespassing on another person's private property. "It is trespassing if you cross the line drawn on the water. Fishing from beyond their line is theft." (48)

Many social theorists link power to some form of energy or control. Power is linked directly to resource inequality or benefit. Power is a man's present means to any future goods. Thus the acquisition of goods is a function of power, and thus power and resource inequality are inextricably related. Power is a capacity linked to exclusion or a concrete event in which one individual benefits at the expense of the other. Kaappu – Kalakku was a carnival to the people of Aathi. Many people flocked to Aathi from far-off places. Everyone was welcome to catch fish because the farm was open to all that day. Baaji, a native of Aathi had headed towards Kunjimathu's Pokkali paddy fields to pinch some prawns. All he wanted was fish or prawns enough for a meal. He knew that the paddy field had been leased out to Komban Joy. But since Kaapukakakku was due with a day or two, he thought he could collect a few prawns. But he was stunned by the sight of white storks lying dead in the field. Baaji noticed that there was oil in the water and understood that they had been cheated. The paddy field had been poisoned to take away the last bit of fish from the farm before the contract expired. There was nothing left for the poor people of Aathi. Kaapu – Kalakku was the right of the fisher folk. But Komban had poured poison leaving not even a fingerling for the people. "Hunger and destitution stalked the place. No fish, no oysters. Their livelihood had dried up." (174). Komban Joy revealed the truth that Kumaran had advanced the money to take Kunjimathu's paddy fields on lease to farm prawns. Kumaran's agents approached him to pour Nanch into the paddy field. Globalisation advocates market based approach to economic, social and cultural policy and ensures the interest of multinational corporations above those of the individual communities and societies. People like Kumaran who are agents to global powers or multinational companies have the power to divide, create differential benefit, producing resources inequality. Here power is considered as the causal agent that produces resource inequality.

Globalisation is the social order of the day which constrains and oppresses the people. The constraints are in the first instance, material, and economic ones which determine in an oppressive, disempowering way, the limits of the social experience of the poor. Oppression is always economic.

Aathi is no longer the same Aathi desham. It no longer means rice, grain or fish. It means money. Aathi has become a calculation of profit and loss. The people of Aathi lost the warmth of their heart – their land, their own native place. They also lost their peaceful life, their desires and above their resources to life.

Globalisation yields rapid and pervasive diffusion of production, consumption and investment of goods, services, capital and technology. Consumerism and mass production methods are spread across the planet turning it into a globalistaion of market, in terms of trade and flow. Kumaran, after acquiring vast acres of land in Aathi, has now become a global farmer. He owns banana plantations as well as fish, fruit and vegetable farms. “The produce of my farmlands are now exported to many parts of the world. Whatever I do is for the world as a whole and not merely for the benefit of my household or my tiny homeland.” (284). Kumaran is now into large-scale cultivation. He is now an entrepreneur who has brought about complete changes in Aathi. His activities brought him riches even at the cost of environmental degradation. His actions have altered the environment, society and economy of Aathi. The changes he has brought are at a planetary scale. It sucked in all the waters of the earth. The people of Aathi will soon have to accept the changes in order to survive. Aathi will never again be the same life-saving resource for the poor people. Very soon they will be spending three quarters of their income only on buying water.

Increasing power and status of one group or person has led to water conflicts. Conflict arises where power resides with those who control the resources or the means of production. The global forces gained power in Aathi with their monetary power, governing Aathi by their new policies and decisions, giving the government no role to perform in favour of the poor. Kumaran says “ Nobody can stand in my way the government will not give it up.....You want to resist the state? Do so by all means; it is not going to make any difference.” (285). In Aathi, the politics on water was between the poor people and Kumaran, the agent of the multinational companies. The people of Aathi were ready to resist Kumaran’s global plans. They felt that “they have a duty to object.”(124). But they failed in their mission to rescue Aathi. Dinakaran and Ponmani had openly revolted against the megaprojects of Kumaran and were adamant on letting the work progress even an inch. Betraying Aathi is like betraying one’s own mother, or like cutting the branch on which one sits. The politics behind the appropriation of land in Aathi is to increase the monetary power and status of the global forces at work.

Class conflict is said to be the manifestation of political power. Exploitative capitalism and domination of the money minded rich people also leads to conflict of one kind or the other. The culture of the rich and the powerful is always political. Social changes are triggered by political processes. Aathi has become the playground of the global companies. There are a few people in Aathi, who fed up with the water life, longs for a change in the water culture. They supported Kumaran, sold their properties and took money from him. Very soon the whole of Aathi will yield to the plans of Kumaran. Aathi will be lost forever to its inhabitant.

Peter Barry in *Beginning Theory* says that “social inequality is being naturalised that is literally, disguised as nature and viewed as a situation which is god-given and

inescapable when actually it is the product of a specific politics and power structure”(253)

There will be many to favour the multinationals in exercising their power on water or water bodies. Aathi is a “defeated nation and a vanquished people. The water is not yours any longer”(304). They would soon leave Aathi. Their days in Aathi were numbered. The novel ends with a story pertaining to the future of water scarcity and water wars. The water in Aathi has become polluted and there is no clean water to drink.” Unpredictable and perilous possibilities lie in wait where water wars are imminent”.(309). They are a people doomed to die.

Appropriation of the world’s water has put market value on water. Water is an asset that the state holds in trust for the people it represents. Their lives depend directly on access to natural resources. In the words of political activist Arundati Roy: “To snatch these (resources) away and sell them as stock to private companies is a process of barbaric dispossession on a scale that has no parallel in history”(43). What is achieved through appropriation of natural resources like water is the enclosure of the commons. Nature’s bounty is converted into private property owned by individuals, group or corporations turning them into new instruments for generating profit.

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Rain Poems in American Literature - A Study

Nature is a life force, playing a vital role in human survival and existence. Literature is a mirror to life. Nature has its own place of pride in literature. All the natural elements find representation in literature either in their pure forms or in symbolic forms. Rain has found prolific expression and representation in poetry. The paper aims to analyze some poems written exclusively about rain (explicit in title) by American poets. The paper would be a contribution to poetry genre. Not much work has been done and there is much scope for further research in this area. The term 'Rain poetry' – in single quotes- aims at identifying and grouping a unique type of poetry 'Rain Poetry', thereby creating scope and opportunity for further research in this area.

Nature is a life force, playing a vital role in human survival and existence. Literature is a mirror to life. Nature has its own place of pride in literature. All the natural elements find representation in literature either in their pure forms or in symbolic forms. Rain has found prolific expression and representation in poetry. Rain has an undeniable importance in literature as it enriches the expression. Rain is a most cherished tool of a writer, supporting him/her in all situations. Rain is used to depict happiness, grief, renewal, rebirth, reunion, loneliness, ongoing misery. It is used as an indication of troubles. It is used as backdrop for romantic scenes, some realizations and some turning or very significant events or incidents. Rain has always aided writers in giving secondary/symbolic meanings to text- both poetry and prose.

While as a symbol Rain has a place of pride, rain also is a protagonist in literature especially poetry. Poets have profusely written about rain (as a natural element) and its various aspects. These poems are about rain rather than rain representing something. The present paper is a study of selected 'Rain' poems in American literature. The paper is the result of the study of four poems by American poets of nineteenth century. The four selected poems are "The Rain" by Ruby Archer, "The Blessed Rain" by Frank L Stanton, "Summer Rain" by Elizabeth Coats worth, "Rain in Summer" by H.W Longfellow.

The history of American literature-its characteristics proves that there is always a scope for research. American literature is influenced by lifestyle, movements and events like Civil War, American Revolution, Transcendentalism, Naturalism, Black Movement etc.From nineteenth century onwards the literature is marked by innovations and experimentations and birth of new genres. American Literature is a part of World literature with its unique flavor. Yet there are many writers and contributions to be studied especially those belonging to eighteenth century and after. Many poets have written 'Rain' poetry, which if anthologized and studied could be a contribution to the genre. The term 'Rain poetry' – in single quotes- aims at identifying and grouping a unique type of poetry 'Rain Poetry', thereby creating scope and opportunity for further research in this area.

The poem 'The Rain' by Ruby Archer (1873-1961), celebrates the arrival of rain with great excitement. Different elements of Nature herald 'His' arrival which brings an

end to the longing for him. Rain and other natural elements are personified. Rain is addressed as 'Gentle rain' and He is 'coming' riding on his horse which is wind. He is arriving over the dusty plain on which the grasses have suffered and sickened in the absence of rain. Enduring the afflictions they have waited for 'Gentle Rain' and now when they get the indication of his coming they hover slowly and express relief saying that 'He is nigh' - He is near. The thunder informs His arrival to lightening so the air moves with lot of happiness and excitement and cries 'He is nigh'. This short poem of two stanzas delineates that rain is soothing. Rain takes up the role of a saviour and one who is always welcomed.

"The Blessed Rain" by Frank L Stanton begins in the form of a question by the speaker "Dear Heart dost thou complain/When the kind God sends rain...." There is a call to express gratitude to God for sending the rain to earth. The speaker tells his heart not to complain when it rains rather the heart should think about the 'thirsty crops' that drank 'beady drops', the flowers which blossom, the 'burning streets' which need the calming rain. The heart should think about the hungry flocks on the mountain, the sick that yearn for the calming effect of rain. According to the speaker the heart should be grateful for every drop of rain which falls on every lump of earth. The sweetness of the rain as well as its inevitability is brought into light-'The windless casements', the city's burning streets', along with other natural elements waiting for rain stress on the fact that both Nature and culture need rain for survival.

'Summer Rain' by Elizabeth Coats worth (1893-1986), celebrates the tremendous strength of rain. The poem begins with a question "What could be lovelier than to hear summer rain...". During the summer, rain pours armed against the heat. As scythes cut grain, Rain cuts the heat. With great force rain falls upon 'burning roof' and taps and raps wildly at the door. For the speaker this force and noise is a 'sweet uproar' and Rain is the lovelier force. Also the rain is spectacular as a circus or a procession. It has brought awful lightening which is compared to tiger and thunder which has shaken the sky with its elephant like walk. The speaker wants to enjoy this lovelier sight through the window pane. The rain thus is strong, powerful, and spectacular along with being a soothing force.

H W Longfellow's (1807-1882) poem "Rain in summer" portrays rain as a benefactor. It quenches the thirst of a dry street. Rain, which falls with great force, has great impact on people and environment. The speaker joyously welcomes rain with its roar and force. According to the speaker the rain is soothing to 'the sick man' and he breathes a 'blessing on the rain'. The boys too enjoy rain and they sail their boats in the newly created stream. There is welcome to rain in the countryside where the grasses are yearning to quench their thirst. The 'toilsome' and 'patient' oxen seem to "thank the Lord, More than man's spoken word". For farmers rain brings a promise of good harvest and "thrift and gain". According to the speaker the greatest impact is on poet. Inspired by the rain, the poet gets the knowledge about the entire universe like a seer - "the poet transforms into a seer with vision clear. Thus the rain brings replenishment.

There is a picturesque description of rain in "the Summer Shower" by Thomas Buchanan Read (1822-1872). The speaker observes that before the peasants could reap the grain, with the strong wind the "silvery rain" falls. Rain "comes" aslant "like

a long line of spears brightly burnished and tall". The arrival and its impact on environment have been vividly portrayed with rich use of metaphors and personification. Like a cavalry fleet rain attacks the dust. If the wild bird "in their leafy retreat" silently listens to the sound of drops, the swallows fly and sing mockingly at the silent bird. Rain is packed with strength and "*Like pebble the rain breaks the face of the spring*". There is a boy who is dismayed at the loud fall of the rain. However soon the peasants resume their work, the Robin comes out of his "bower of leaves", and the Wren bird looks out from the "moss covered eaves". The dismayed boy sees and enjoys the rainbow. Though there is an indication of end of rain in the stanza, the aftermath is depicted soothing and joyous. The poem celebrates both the arrival and departure of rain.

The poem "Before the Rain" by Madison Julius Cawein (1865-1914) is a depiction of the sad state of environment before the rain. Moon was sick, dull and grey as moon's discs covered with mist like a spider's web. The Sky was angry and looked dangerous. Every star looked like a sharp dagger with some bad intention. Small creatures like frogs and cricket made sounds otherwise there was a sad silence. Wind behaved like a brute due to which the trees sighed sadly. Wind also disturbed "*beetle from its weed*". It is in the third stanza the poet writes about rain. Rain falls along with the huge noise of thunder. Earth is personified as a lady waiting near her casement with an expectation that any time her lover would climb up. Though she has become restless due to waiting, she confesses that "mid protestations, joy that he had come". The speaker says that whole night "*the Heavens explained*" implying that whole night it rained and gave joy to earth. The poem brings out Rain's role as a savior. Rain has put an end to all the grief, problems and suffering of the environment which it went through before rain.

To conclude, these poems discussed above depict the nature and importance of rain. These poems if grouped under a new branch or genre: 'Rain Poetry', has a lot of scope for further study. A study and analysis of all the poems is beyond the scope of this paper. But Research could be done on poems giving different pictures of rain, belonging to different regions and different periods. Any study on 'Rain Poetry' would contribute to Nature Writing and Eco-Criticism as well.

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Preservation of Water, Sea and Civilization

'Save water, save life and save the world'. Water is among the most essential requisites that nature provides to sustain life. Every living being, whether they are human, animal or plant requires water to survive. Water is required for our daily needs and we can't imagine surviving without water. Water was always given a sacred position in the centuries old civilization of India. Mesopotamia, the so called cradle of our civilization was situated between the major rivers, Tigris and Euphrates. Ocean, that covers over two third of our blue planet, shelters millions and millions of marine animals. It shapes the earth's characteristics. But the present scenario calls for the preservation of the second precious gift given to us by God Almighty: water, which is invariably associated with sea and civilization. As the most intelligent species on earth it is our prime responsibility to preserve water so that all forms of life could flourish on earth and maintain a proper balance of the ecosystem. Without preserving water one day life on earth would not be possible.

Water is the universal internal medium of all living organisms. It is the only inorganic liquid that occurs naturally on earth. Water existed on the planet long before any form of life evolved. Water is also the external medium of all aquatic life forms and can form as a resource, condition and a habitat. It is the most essential commodity for all living beings for their survival and development. All people on earth adored water as a divinity and religion adopts water as the purifying agent. It is required for various domestic and industrial needs, irrigation and power supply, navigation, recreation and aquatic life. It is the medium of solutes, raw material in photosynthesis, and is essential for maintenance of turgidity of cells. Lakes, oceans, rivers and reservoirs across the Globe are in a way part of the pillars that sustain life.

Water is life, and life on earth is linked with water. Plants, animals and human beings are made up mostly of water. The availability of water in large quantities has been considered an essential part of civilization. In the distant past, nomadic men needed water for drinking, and used water environments for fishing and hunting. Only when he became sedentary agriculturist along flat plains of large rivers, did he dig wells, irrigate land, and build levees for protection from floods. These tasks required a well organized society, thus helping to create states, and with them, civilizations. The Indus Valley civilization that flourished along the banks of the river Indus and other parts of western and northern India about 5,000 years ago had one of the most sophisticated urban water supply and sewage systems in the world. Ancient irrigation codes still impress modern irrigation specialists. The ancient society of the Egyptians depended entirely upon the river Nile. Unfortunately a number of civilizations have perished due to water scarcity and drought.

Sylvia Alice Earle, and American marine biologist, explorer and author said "No Water. No life. No Blue. No green." .Ocean or the marine world is endlessly vast. It provides about 90% of the living space on the planet. The existence of all marine animals is invariably associated with the vast ocean. The sea teems with reflections,

shining jewels and precious stones. It is pageant, a wild opera, a natural symphony where the spectators have the impression that they themselves are on the other theatrical stage of life. Moreover marine animals depend on coral reefs for food. They provide various marine animals with protection and shelter which keep generations of species alive. Humans are also conducting various researches regarding the use of coral reefs. They are the epicenter of immense amounts of biodiversity and are a key player in the survival of entire ecosystems. These benefits, along with the quality of life derived from marine and coastal areas have raised global concern for the adoption of sustainable strategies that will ensure the existence of marine and coastal areas in its natural state with less impact caused by externalities. Unfortunately because of the human impact on coral reefs these ecosystems are becoming increasingly degraded. The biggest threats include over fishing, destructive fishing practices, sedimentation and pollution from land based sources. This along with increased carbon in oceans, coral bleaching, and diseases means that there is no pristine reefs anywhere in the world. Henry Wadsworth Longfellow in his poem. *The secret of the Sea* says. "My soul is full of longing/For the secret of the sea,/And the heart of the great ocean/Sends as thrilling pulse through me" (Longfellow, 37-40). But unfortunately our oceans and lakes are filled with plastics and other waste. Sea creatures are faced with more and more challenges as humans push the limits of how we use and abuse water. Giant patches without oxygen can now be found in certain areas of the major water bodies.

Philip Harkin in his poem *Water* quotes: "If I were called in/To construct a religion/I should make use of water" (Larkin, 1-3). Water has a special place in all human societies. It's the essence of fertility and growth, of sustained life associated with cleansing and renewal, with the spiritual forces of the cosmos. We have worshipped it and celebrated its magical and flowing qualities, commemorated its mystical dimensions. It cleans one spiritually and externally. It symbolizes purification, rebirth and fertility. Without water there is no life. It has the power to destroy as well as create. We are at the mercy of water just as we are at the mercy of God or gods. Earth and the sky, woods, mountains and the sea, are excellent school masters that can teach us more than we can ever learn from books. Since water is the first need for everyone, its preservation is a hot topic today because we know that in today's world, the collective "we", uses massive amounts of water. We rely on water for hydration, irrigation, transportation, energy production, weather patterns and so much more. But easy availability of water has made us careless, undermining its significance and resulting in its wastage. Global fresh water resources are threatened by rising demands from many quarters.

There are people who take water, the crucial elixir of life, for granted. We rarely think of water as a finite resource that may one day dry up. It's high time to think of its preservation and there are several ways to reduce the water consumption. Reducing plastic wastes needs special mention. Micro plastics are a huge threat to the water and the creatures living within it. Microbeads which is present in plastics are too small for us to see with the naked eye. Fish and other marine animals consume these microbeads which in turn prove to be fatal. The ocean may seem endlessly vast. However the amount of fresh water is endlessly low. Human activities has resulted in an increased extinction rate of species which has caused a major decrease in biological diversity of plants and animals in our environment. Moreover changes in weather patterns and increasing pollution adds to the treat. However there is enough

time left for us. As we all know wastage of water starts right from our household. Whenever we wash clothes, dishes, hands etc we are dispatching soap cleansers and grey water down the drains, without knowing the fact that the dirty water that goes down the drains ends up in the oceans. But switching harsh chemical cleansers for non-toxic products can be a great way to care for the oceans. But doing so we can make sure of the safety of the marine animals as well. At the same time there are many small scale societies around the world that manage their water in sustainable ways and will continue to do so if the greedy man of Industrialization does not shrink ground water levels and divert streams. More people should think and act quickly before our planet earth reaches a point of no return. We should keep in mind that our future depends on more conservation of water. Even history teaches us that the societies that last longest are those that treat water with respect. Keeping all the facts in mind let's save water and heal the world. Moreover let's think of millions and millions of people who don't have water to drink.

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Kalki's Ponniiyin Selvan: Ponne's Flow in *The First Floods*

India, especially South is famous for its art, culture, heritage, rich tradition, luscious nature and abundant wealth. All these are recorded and brought out with a balanced blend in the great writer Kalki Krishnamurthy's Tamil Novels. Kalki Krishnamurthy was the first Tamil writer who gave shape to ancient Tamil dynasties and its rulers through his fascinating stories. Kalki's Ponniiyin Selvan was a tale that sprang from the writer's soul who grew up on the banks of the Ponne and flowed straight into the hearts of the readers. Ponne, as the river Cauveri is fondly called in the Southern parts of Tamilnadu is the lifeline for the civilization that thrives in this fertile belt. This Paper is an attempt to study Ponne's flow witnessing valour, love, trust and betrayal in the first part of Ponniiyin Selvan, :The First Floods.

All human and non-human lives are embedded in nature. It is clearly evident from the early writing that pre-modern cultures have always treated nature with respect. The glorification of nature finds a special place in Tamil novels. Also the pristine glory of South India in the past, its political setup, and the rulers who magnificently shaped the ancient Tamil dynasties are beautifully portrayed in such novels. Kalki Krishnamurthy, the first significant historical novelist in Tamil, through his writings has fascinated not only the Tamil people but people all over highlighting the delicate balance between man and the environment. As Deep ecology's central premise describes: Our world view, thinking, responses and action are human-centric, but in order to ensure a safer planet we need to become eco or bio centric (CT 246). Through his writings, Kalki's fondness for nature shows his love and deep concern for the betterment of human lives which is interrelated to the environment.

Kalki's *Ponniiyin Selvan* was written in Tamil and translated into English by C.V.Karthik Narayanan. An Engineer by Profession, Karthik Narayanan was born in Calcutta and had his early education in Tuticorin. Steeped in South Indian history, its arts and culture, Karthik Narayanan is an avid reader of all the novels Kalki wrote and is an accomplished translator. It is of no doubt that his translation popularized the great historical classic.

Ponniiyin Selvan, as a story of political intrigue and drama of valour entices the reader every time and endears the readers more and more to the river we already love so much. The novel recapitulates the wealth of Tamil literature that flourished along the river and it speaks of the great rulers and people the river groomed and blessed. Not only does the novel captivate the readers through the characters that strode through but also does it lovingly evoke and firmly establish the Tamil ethos throughout.

The first part of *Ponniiyin Selvan : The First Floods* opens with a colourful scene of festivity by the river Ponne or Cauveri. It is the Aadi Perukku thirunaal – the 18th day

of the Tamil month Aadi – the day when folks of the village go the river bank to thank the Cauvery. The Protagonist, Vandiyathevan rides his horse watching the festivity with amazement and marvel at the foresight of the chola emperors, who constructed the lake to store the flood waters from the Kollidam and he listens to the girls singing the abundance of water and glory of the Chozha dynasty:

See, my maidens
The Vadavaru
See, my friends
These white waters
Sweep by us, a-rushing
See my beauties,
Our Kaveri
Come to us a-swirling (FF 3)

The river appears to be the central and silent character with actions unfolding in her waters. The author shows his love towards the river by comparing her to a young bride awaiting her groom:

Born and brought up in Kudagu, the River Ponni, once she attains maturity, races over hills and through valleys, over rocks and hollows to join her husband, Samudrarajan ...River Ponni! Which girl would not rejoice when she sees you! Can there be a woman whose heart does not swell when she looks at you in your bridal attire? (FF 52)

As the river is incomparable in its beauty, the two great ladies of the story, Kundavai and Vanathi sing a song from the *Silappadikaram* in praise of Ponni. The author feels that “the girls must be the river’s special friends”(FF 53)” since they sing with so much feeling and love:

Covering yourself with a garment of beautiful flowers
Around which bees cluster and sing, you walked
With dark fish-eyes, open and rolling
O Kaveri, may you live forever!...(FF 53)

Though it flows gently, the river’s force and speed is felt when Kandan Maran, friend of Vandiyathevan is stabbed by a cheat. He carries his friend Kandanmaran on his back and struggles to cross the river: He battled the river’s speed and force of the gale with his will. At times his body trembled. There were moments when Kandan Maran nearly slipped off his shoulder (FF 222). The river which he admires poses a real threat to him but never desolates him.

To the author, the Cauvery is a springboard from which he leaps into history and legend. Arulmozhivarman, who would become the famous Raja Raja Chozhan, the hero of the novel almost drowns in the river as a child. When the child tries to rescue a bunch of ‘Kadamba’ flowers that is caught in a swirl, he accidentally falls into the river. When everyone is stunned and the action to rescue the child goes in vain, the child is rescued and held aloft by a beautiful woman. Arulmozhi’s father Sundara Chozhan swims towards the child and the woman disappears after the Prince gets

shifted to his hands. It is believed that Kaveri amman has saved their darling Prince and a special Puja is performed every year on the day of the incident. And Arulmozhi thereafter becomes Ponniiyin Selvan – the child of Ponni. As the title goes, the story revolves around Ponni, the lifeline of not only the civilization but also the characters through which their actions get unfolded as the story unravels:

The river flows through the story, now prancing and playful, now stately, now brimming... Intrigues emerge and plots are hatched alongside her course, astrologers predict the future and sorcerers indulge in black magic, princes and princesses romance around her waters while the common folk toil and partake of its bounties. (The Hindu)

Throughout the First Part, the author sings full praise of the river Ponni, as he is very close to the river since his childhood. It is of no doubt that *The First Floods* floods the readers' minds with Ponni's gentle flow and shows us, its inevitable part.

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**The Fallacious Humanity and the Uncanny Turpitude
in Ian McGuire's *The North Water***

*Water renders an endless fascination for writers of all ages. It fascinates and embraces all kind of people and nature in its course of flow. It is called the elixir of life as no living and non-living organisms can thrive without water. No water, no life on the earth. It boots energy and supplies the necessary nutrients to all the bodies on the earth. Most often, water represents the cleansing, life and freedom of movements. It also gets associated with birth, fertility, and refreshment. In literature, water plays a vital role symbolizing purity, cleaning away the sins, rebirth etc. In the poem of William Wordsworth, *The Prelude*, he describes water in the form of a lake. In the past, water and fishing were the symbol of regeneration and transformation but today they have lost their significance. In Mathew Arnold's *Dover Beach*, his obsession for water is constantly referred throughout the poem. The sea is everywhere in this poem – in different places and in different forms, but its power lay all over the place.*

Water remains the traditional symbol of purification and regeneration, but in the modern desolated land, it has lost its functions and has become a source of destruction because of man's beastly nature to pursue more wealth and pleasure. The influence of water as a symbol in Indian literature is widely appreciated. The much-appreciated poet of Indian literature, A. K. Ramanujan, in his poem *The River*, portrays the picture of the flooded city of Madurai and the sufferings faced by the villagers. Water is associated with every single soul on earth and the literature beautifies them in a very adorable way. In Indian society, each and every river or any water source is worshipped as a goddess and revered occasionally for the bountiful wealth it provides in the due course of its flow. When these resources are worshipped and adored in the eastern world, the west renders the same in the form of praise – song, picture or any work of art, and in literary works.

Dr. Ian McGuire, born in the port city of Hull in England in 1964, debate about the nature of realism and man's ignorance of it. He pictured the characters as real life people and the emotions that they portray bring us to the real scenario of the situation. He is interested in American realist fiction, and this interest helps him to bring out the characters of his fictional world as real characters walking around the readers. His first work *Incredible Bodies* (2006), the readers is introduced to many characters and their various natures that make them human in a very elaborate way. With savage, unstoppable momentum and the blackest wit, *The North Water* published in 2016 by Ian McGuire deals much about the human relationship with the wild as it deals about the relationships of one character to another in the text. It weaves a superlative story of humanity under the most extreme and drastic climatic conditions. The Volunteer, a Yorkshire whaler of nineteenth-century sets its sail towards the rich hunting waters of the Arctic Circle.

The story opens violently with Henry Drax, a harpooner, setting on sail for a six-month voyage alongside Patrick Sumner, a former army surgeon. When Drax finds a

way to be brute and wicked, Sumner being a victim of Drax's ploys, is not lesser than the former. Sumner involved in an act of pure, abject, reckless greed during the siege of Delhi in 1857 under the colonial power. Friendless and an opium-addicted Irish surgeon, Sumner, signed up to be the surgeon on board *The Volunteer*. The ship, owned by Baxter and captained by Brownlee, takes a part of its crew from Hull. The crew assembles randomly and raggedly by forming and dissolving for many reasons. Shadowy motives and histories thicken around the *Volunteer* as an unlucky ship and so, the same sort of desperate men set on their sail. Violence is so prolific that it becomes routine. The author portrays the cleverness of the characters in lying to each other as a great skill as: "He finds the lying comes easy enough, of course. Words are just noises in a certain order, and he can use them any way he wishes. Pigs grunt, ducks quack, and men tell lies: that is how it generally goes."

The novel opens with the most vicious and unpleasant of them, Henry Drax roaming the town on the night before the ship sets its sail. He visits a brothel, tries to get free drinks in a bar, and eventually rapes and murders a young boy. The novel in its due voyage reveals the true uncanny turpitudes of the crew swatting the lives from next to nothing. As the captain of the ship, Brownlee is a perversion of the role. Drax continues the same way as on shore – a reckless, criminal and a cold-blooded selfish person. As Sumner after uncovering the crimes of Drax utters out of horror as "Talking to Drax is like shouting in the blackness and expecting the blackness to answer back in kind." He is presented as a man with no history, just all appetite. He is, like many other characters in *The North Water*, a force of nature, a piece of fierce and willful energy.

Drax remains pitiless as his nature while Sumner takes on the shell of another persona when he slips between two ice flows, becoming partially submerged in freezing winter and frequently losing his identity. Patrick Sumner, the protagonist, is handled more tenderly. On the very first day in the North Sea, Sumner slips between two ice flows, becoming partially submerged in freezing water. His back story occurring frequently in his dreams, his addiction to opium and the guilt he feels hit against his innate decency. But, most of the time, decency and morality seem almost futile and are certainly useless against the incessant violence and pitilessness that emerge scene after scene in the text. The impact of the opium on Sumner, makes him to live a world of a dark gloomy one with endurance. But towards the end of the novel, when the riders were under difficult circumstance – the wreck of the ship, and the struggle to survive makes them ruder and more ruthless. In the words of Sumner while thriving for their lives, remarks his mentality as:

It is not a sin, he tells himself, there is nor sin left now, there is only the blood and the water and the ice; there is only life and death and the gray-green spaces in between. He will not die, he tells himself, not now, not ever. When he is thirsty, he will drink his own blood; when he is hungry, he will eat his own flesh. He will grow enormous from the feasting, he will expand to fill the empty sky.

McGuire possesses an extraordinary hand in picturing the moment, offering precise, sharp and cinematic details for the readers. In time of describing the complex actions, he manages with the physicality with immense clarity. He witnesses the violence

through the stroke of his words with unsparing color, and sometimes with a sort of relish. Without using much of the figures of speech, he renders the violence and the taste of it – chill and brutal, to the readers. Otto, one of the harpooners on board, is a spiritual man who believes Sumner achieved a higher level of consciousness while near death and has a high regard for his skills. But Sumner does not think he has done anything remarkable so far. One day, Sumner treats a young deckhand named Joseph Hanna for a stomachache and finds the atrocities against him. He had been sexually assaulted for many times. When Brownlee, the captain, along with Sumner, tries to get answer from Joseph, he denied giving them any reply. With that the captain ordered no further enquiries in the matter. A few days later, Joseph is murdered.

When Brownlee vows to fine the murderer, his investigation is largely ineffectual and swayed by the various opinions of the men on board. When McKendrick, a crew man, informed that he is suspicious of Drax committing this murder, slowly the others started pointing him as he was the one to have the first suspicion on other person and in order to hide his crime, he's pointing Drax. But Sumner, the physician for McKendrick knew it to be an impossible one and goes on to perform a physical on Drax, Sumner reported his ideas to Brownlee but Drax at that time attacked them. Drax is taken into custody; and the captain returns to his cabin with injuries that kill him a few days later. The crew traps *The Volunteer* in the ice and sinks it. The crew are to seek help from another whaling ship that passes by and tried to carry their supplies with them. Unfortunately, the storm blew that spoils not only their plans but also many lives. The whaling ship that came for their rescue left that place in order to escape the weather leaving the crew of *The Volunteer* to strand on the ice. Whales are butchered and men betray one another and die a miserable death in the ice-cold water of the Arctic. Finally, when the ice crushes everything in its way, each and every character that survive, try to manipulate their situation. Fighting breaks out and several men are seriously wounded or died.

The novel portrays the conflict of Drax with each and every other crew member including the captain. When there prevailed a situation, who is mightier? – both of them stood testimony of the time. They survived in order to continue their search for each other on the shore. Otto became the leader of the crew. Drax plans his escape and succeeded in it. Sumner tried to kill a bear for his food but lost his way in search of it. Later founded by the native hunters and once recovered from his ill-health, sets back on sail to his home, England. The search for Drax was again resumed by Sumner after reaching England. Along with Baxter, a shipping agent, he traced the whereabouts of Drax and before Sumner prosecute him, Drax tried to kill him. Finding the play of Drax and Baxter, Sumner killed Drax and forced Baxter to pay him a large sum of money with which he set off to Germany leaving his home land. Water, in the form of ice makes the mind of the human to possess the same chillness in committing their crimes recklessly.

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**Retelling of Myth: A Critical Reading of
Chitra Banerjee Divakaruni's *The Palace of Illusions***

*The use of myth has been an ancient tradition in English literature. A new field of exploration can be traced in the retelling of mythical stories and revisionist studies on mythical stories and mythical characters. The great Indian epic Mahabharata has been interpreted in a new way. Normally the woman characters of the epic are kept at the bottom of the social ladder and their existence is always suppressed and ignored. On the contrary, the present day writers reconsidered, reconditioned and redefined the female characters by making them mighty, unyielding and independent. Chitra Banerjee Divakaruni's *The Palace of Illusions* is a powerful retelling of the myth of Mahabharata from the perspective of Draupadi or Panchaali. From her childhood, Divakaruni was inspired by the character of Panchaali, after listening to the story of Mahabharata. In this novel, myth presents an open medium through which the silent tears, dead hopes and repressed emotions of women are expressed. Panchaali's life and challenges will remain as a symbol for women of all ages. This paper is a sincere attempt to explore the retelling of myth in Chitra Banerjee Divakaruni's *The Palace of Illusions*.*

A Revisionist literary work always attempts to reorganize the conventional characters that have been marginalized in the original text. Reading the revisionist literary text is definitely a unique experience for the reader since the concept and vision of the original text are changed. Since Divakaruni is not comfortable with the depiction of women characters in mythology, she wrote *The Palace of Illusions*. She says: "I was left unsatisfied by the portrayals of the women . . . they remain shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affected the lives of the male heroes, their roles ultimately subservient to those of their fathers or husbands, brothers or sons. If I ever wrote a book . . . I would place the women in the forefront of the action" (Divakaruni xiv-xv). Draupadi is presented as a contemporary woman who wants to express her thoughts and ideas to the world. In the great epic *Mahabharata*, the centre of attention is always on men. On the contrary, Draupadi's life is shown as a series of decisions made by herself and not by the human beings around her. Thus Divakaruni succeeds in providing her a voice in the male dominated society that existed in India during the ancient period.

Mahabharata, the great Indian epic is retold through the viewpoint of Draupadi in *The Palace of Illusions*. Draupadi, the most forsaken, frail and defamed character of *Mahabharata* is retold by Divakaruni as a powerful, resolute and assertive figure in the novel. Draupadi is presented as a fighting woman and within her there is always a standpoint of revolt against the humiliation that she has endured. She strongly opposes until the war of Kurukshetra eventually made the justice. The myth, *Mahabharata* presents Draupadi as a challenging and exploited woman who is an absolute failure. She is a person who could not safeguard her self-respect and is always debased in front of people. In the novel *The Palace of Illusions*, Divakaruni redefined Panchaali's image as a mighty resolved character. She states: "I would uncover the story that lay invisible between the lines of men's exploits. Better still, I

could have one of them tell it herself, with all her joys and doubts, her struggles and her triumphs, her heartbreaks, her achievements, the unique female way in which she sees her world and her place in it. And who could be better suited for this than Panchaali? It is her life, her voice, her questions, and her vision that I invite you into in *The Palace of Illusions*” (Divakaruni xv).

Draupadi is presented as a strong character who appears from the flames with a divine announcement from the skies that she would be the cause of ruin of wicked warriors. The indelible heroine Panchaali in the *Mahabharata* is not less than Bheema or Arjuna in spirit and strength; but still she has been persecuted by the fate and oppressed by her own family members. Vyasa’s Panchaali has been charged of being the cause for the whole battle of Kurukshetra. From the retellings it can be observed vividly that Draupadi was not the only cause behind it, though her degradation in the court leads the Kauravas towards the annihilation.

The Kauravas have no intention to take part in the festivities of Pandavas, but somehow they appeared at the function. Unluckily Duryodhana was ridiculed by Draupadi there. When he presumed a pool as a lustrous floor in the new palace and fell into the water, Draupadi started laughing. Later, on seeing the floor shining with high polish, Duryodhana assumed that it was a pond. So he picked up his clothes in a suspension in order to prevent it from getting wet. At that moment also, Draupadi mocked him saying that the son of a blind man would be blind himself. These insulting moments stayed in Duryodhana’s mind forever. Because of this offence of Panchaali and the jealousy he felt within him for the Pandavas owing to their luxury, Duryodhana decided to welcome them and also planned to play a game of dice with them in order to defeat them.

Eventhough wedded to her and gave her the distinguished designation of their head queen, Draupadi’s husbands got married to their other brides also. The Pandavas had married to multiple princesses from other kingdoms. Arjun married a number of princesses including Subhadra, Lord Krishna’s sister, after getting wedded to Draupadi. Bhima was wedded to Hidimba, the demoness. Subhadra went to Indraprastha to reside with Arjun unlike the other princesses who remained in their father’s kingdoms.

We can see an extreme reflection of Draupadi’s unhappiness and reluctance in *The Palace of Illusions* which is a retelling of the *Mahabharata*. Draupadi’s words were defensive when she was asked to get married to all five of the Pandava brothers. She was annoyed with the second wives of her husbands demonstrating this in the novel by her lines: “I finally began to see what the wily Kunti had in mind when she’d insisted that I was to be married to all of them, and though they never made my heart beat wildly, the way I’d hoped as a girl, I committed myself totally to the welfare of the Pandavas”(Divakaruni 152). From this it is clear that the marriage to the Pandavas was never a cheering event for Draupadi.

Draupadi has been depicted as a victimized queen in Vyasa’s *Mahabharata* and her fury for the humiliation that she has endured has not been tinted. But in the retelling, *The Palace of Illusions*, Chitra Banerjee Divakaruni has thrown light on the retribution that emerged for the Kauravas. In Divakaruni’s novel, Draupadi is not

depicted as a wife who is pleading for her special rights. Instead she makes a strong vow to herself to create a fire of vengeance inside her husbands. In Vyasa's *Mahabharata*, she encounters the disgrace and questioned it, but she has not acted in a defiant way; on the other hand, Draupadi in *The Palace of Illusions* does so. When he failed in the game of dice, Yudhistira became the slave of the Kaurava king and he even lost Draupadi also in this gamble. Since Kauravas won the game, Duryodhana ordered to drag Draupadi into the court. On hearing this news, Draupadi was stunned. Instead of humbly obeying her husband Yudhistira, she asked a question which no one could answer. Panchaali asked Yudhistira whether he had pawned her before or after he has lost himself in the game. Her argument was that if he had pawned himself first, he had no claim over her since he was already a slave.

Draupadi later asserted that the game was unlawful since Duryodhan, a Kaurava, had not placed his brothers and wife as a pledge. It was difficult for Draupadi to diagnose her situation in the court; her inner voice incessantly asked her about the identity she possesses: "I'm a queen. Daughter of Drupad, sister of Dhristadyumna, Mistress of the greatest palace on earth. I can't be gambled away like a bag of coins, or summoned to court like a dancing girl" (Divakaruni 190). Draupadi also questioned the trustworthiness of the Nyaya Shastra; she was not ashamed to establish her rectitude in the court, with a pathetic appeal she requested the elderly scholars of Hastinapur to turn the pages of Nyaya Shastra where she prompts them "If perchance a man lost himself, he no longer had any jurisdiction over his wife" (Divakaruni 190). What Draupadi meant was that if a man is losing the dominance over his wife from then the lady is a self-sufficient individual and no one can chase her for their entertainment or comforts.

Panchaali has been gifted with the boon of retrieving her chastity for each of the year when she moves to her next husband. She asserts that Vyasa would give her a boon: "Each time I went to a new brother, I'd be a virgin again"(Divakaruni 120). Chitra Banerjee Divakaruni refutes these principles of the old conservative society and voices through her central character that, "If the sage had cared to inquire, I'd have requested the gift of forgetting, so that when I went to each brother I'd be free of the memory of the previous one. And along with that, I'd have requested that Arjun be my first husband. He was the only one of the Pandavas I felt I could have fallen in love with" (Divakaruni 120). These lines vividly point out the hopefulness of Panchaali to be appreciated and adored by Arjuna as well as her disinclination towards the other Pandavas. Eventhough Panchaali has been presented as a blend of the contemporary and conventional woman, her consciousness still works faster in the retold category of the epic, *The Palace of Illusions*.

The Palace of Illusions, a revisionist literary text attempts to tackle the issues we face at present that include the identity, subjugation and marginalisation of women in the male-dominated society. This is successfully carried out through Panchaali, a mythological character. In the original text of the *Mahabharata*, Panchaali has no identity or voice of her own but Divakaruni transforms her and bestows her with life in *The Palace of Illusions*; and as a result she stands as a woman with unshakeable boldness and vigour to face any difficult situation. Panchaali is an extraordinary woman who doesn't wait for any men to save her from misfortunes and hardships. In Vyasa's *Mahabharata*, Panchaali is portrayed as a character that took birth in order to

annihilate the Pandavas. But in Divakaruni's *The Palace of Illusions*, she is depicted as a rational and sensible person who was unable to cease the destruction of the Kauravas. Tariqa Tandon opines in a book review that "Divakaruni's interpretation provides a humanistic touch to the epic, making it more realistic, more relatable, and more personal" which definitely provides a novel understanding of the epic.

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**Rain, the Conciliator:
A Study of Dialectical Relationship in *Paithrukam***

Paithrukam, a cult movie by Jayaraj, the connoisseur of cinema, depicts the social ethos, customs, traditions, beliefs of Brahminin Kerala. A clash of ideologies, faith, belief, cultural and traditional ethos is well presented in the film through the characters of Devaduttan Namboothri, played by Narendra Prasad, and Somaduttan, acted by Suresh Gopi. In most cultures, earth and water are enshrined as elemental antithesis but in Hindu philosophy, both earth and water have a symbiotic relationship. Life upon the earth begins with rains. This paper analyses the discourse of the dialectical relationship between Devaduttan Namboothri and his eldest son Somadathan, and how rain acts as an intercessor between them in the climax of the film. How rain brings the sea of transformation and the inevitable purgation in Somaduttan.

Culture is considered a kernel concept in Anthropology and Sociology. It is prevalent and touches every aspects of life like the customs, traditions, values, beliefs, attitudes, norms, behaviors, and symbols that govern the way of life of a group of people. Culture has been defined in number of ways by sociologists and anthropologists. Edward Tylor, the British anthropologist, defines culture in the most comprehensive way as “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society”. Culture is a collective heritage learned by individuals and is passed along by communication and imitation from one generation to another. Culture varies from place to place and country to country. Art, Music, Literature, Architecture, Sculpture, Philosophy, Religion, Science, Myths and Legends are important aspects of every culture. Culture has moral, intellectual, spiritual, and aesthetic values. Culture makes us moral beings by bringing us closer to others and educating us with the values of patience, love, and peace. Culture takes us closer to truth through philosophy and religion. Through Arts, Culture brings beauty in our lives and makes us aesthetic beings. Culture makes us human.

Cinema is one of the aspects of culture. It is a visual medium that reflects culture. It is a powerful medium of art form and a source of pleasure. Culture, tradition, and custom are significantly involved in the business of film making in India. India is so diverse, yet there is unity as Jawaharlal Nehru, the first Prime Minister of Independent India, has said. India, as a country, consists of various groups of people with different linguistic, aesthetic and cultural identities. The culture of India is one of the oldest. Each states has its own unique cultural heritage in the forms of art, dance, music, film and social customs. Cinema takes us to the life of other people in an engaging way, thus creating cultural bridges that make a sense of unity among our diversity. It plays the best role to convey a message to viewers, whether to criticize a social system or to praise a cultural system. Jayaraj’s *Paithrukam*, a cultural artefact, is set in a traditional Brahmin family in Kerala. He has successfully captured the culture of Brahmins in the film through well sketched characters, setting, dialogues,

costumes, music and dance. The crux of the story is in the dialectical relationship that exist between the conservative Vedic Scholar Devaduttan Namboothri and his atheist son Somaduttan. The film depicts the social, traditional ethos, beliefs, rituals and customs of a Brahmin through Devaduttan. Somaduttan, on the contrary, bears features of a communist, atheist, and modernist. Thus, the tensions, struggles and interplays of traditional beliefs and disbeliefs are evident in the behavior and conversation of these two pivotal characters throughout the film.

Somaduttan's radical change in perceptions of culture and tradition, after returning to his native village from Delhi as a national journalist, are in such a way that he condemns his own community's rituals, customs and traditions, viewing them as old, stale and superstitious. He wants to eradicate the age old beliefs of the people. His aspirations have got into his head in a way that he loses respect of other's ideologies and values. He propagates atheism for the betterment of the society. He challenges his fathers' faith, firstly, by getting rid of the Punool, the sacred thread of the Hindu Brahmin, and, secondly by staying at the haunted house. Devaduttan is profoundly hurt and saddened at his son's deeds but never questions him. He lets his son to lead a life of his choice with full freedom. But Bhanu Namboothri, the younger brother of Somaduttan, a chief priest in a nearby temple, asks his brother to listen to their fathers' words as it can never go wrong. Somaduttan simply smiles at him. Women characters have marginalized identity in the film. Somaduttan's mother is a traditional Hindu Brahmin woman, who lives inside the Naalukettu. Her life revolves around her husband. Meanwhile, his wife, Gayathri is an atheist. It is clear from her temperament, behavior and attitude. When misfortune happens in the form of an abortion in Gayathri's life, the mother instinct or the dormant cultural values in her starts to question her own beliefs. She starts getting dreams of serpents. She gradually believes that the reason for the abortion is her act of destroying the idols of Nagas. She lights a lamp at the Sarpakavu and prays for her child. This act of Gayathri infuriates Somaduttan. He is adamant in his ideology and is not willing to change it for anyone or anything. So, Gayathri moves out of their house. Her father supports Somaduttan in this matter and asked her to go back to him. She goes to Somaduttan's father's illam. Her transformation from an atheist to an antharjanam shows the fact that many values remain unconscious in us and it can only be inferred from the way we act under certain circumstances. Values form the core of a culture. At this point in the film, the difference between the son and the father have reached at an impasse.

Jayaraj has beautifully used rain as a natural force to wash away all the tensions and clashes between the father-son duo in the movie. Rain visually gives meaning to human dreams, desires, sadness, fun, love, passion, nostalgia, rejection, and tragedy on screen. It has been used with a lot of imagination in many Malayalam movies. It is an integral part and a constant force in films. The ability of rain to have different layers of meaning is exceptional and is riveting to traverse. Cinema has indeed exploited the potentiality of rain, both visually and aurally, to have a profound impact on the mind of the viewers. Rain is an aspect of Nature, which brings happiness as well as sadness in the world. In Indian culture, rain is associated with creation, preservation and dissolution.

Rain is effectively and powerfully used at the climax of the movie by Jayaraj, where rain symbolizes faith. It acts as an intercessor between Devaduttan Namboothri and

Somaduttan. On the request of the villagers, Namboothri agrees to conduct Athiraathram, a yaga to appease the Gods. He believes it as his karma. It is the belief prevalent among the people of the village that it will rain and thus put an end to the drought. But Somaduttan publicly challenges his father's faith and Vedas. He has the audacity to tell his father to become an atheist if it does not rain, to which the father agrees. On the last day of the yaga, rain pours heavily as if a gift from Gods. Somaduttan is stunned. It is the epiphanic moment in which he realizes his identity, values, traditions and the relevance of his cultural heritage. Rain washes away all the sins of Somaduttan and it brings the inevitable purgation in him. He goes to his house to seek his father's forgiveness, but only to helplessly see his father immolating himself. The movie ends with Somaduttan carrying on his father's priestly duties while his own son is keenly observing all the rituals and religious practices, indicating that the cultural heritages are to be cherished, protected, and maintained by generation.

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Water: An Elixir of Life and its Role in Various Religions

Water is the very essence of life. Water itself is life giving. It is the basic fact that we cannot live without water. Water has a significant role in the development of religions, society and constitution. Water is a medium for everything. We attribute human character to water because it is a spiritual and social substance for humans. And water links the total different aspect of humanity into a coherent unit. Without water humans will normally die, but this trivial fact in biological perspective is a social and religious cosmos. Water marks the beginning of humans and the society. Water has the dual character of life and death giver, which no other element enables. To people, the importance of water is culturally specific, so that cultural traditions arises from the world of water.

Water is always in a flux, it always takes new forms. Water is a paradox; it is always the same irrespective of the form it takes. The natural character and quality of water is essentially the same everywhere. This common nature of water is always lying at the bottom of social and cultural constructions upon which new constructions are made and modified. Since the natural water is an integral component in innumerable spheres, the cultural dimensions in the world of waters cover most facets of humanity. Nevertheless, the religious and cultural use of water in expressing essential truths of humanity and the relation between humans and gods differ within the world religions.(Oestigaard 9)

Water is good for imaginations because "Material imagination learns from the fundamental substances; profound and lasting ambivalences are bound up in them because a matter to which the imagination cannot give a dual existence cannot play this psychological role of fundamental matter "(Bachelard 11). Life and death are dependent upon water and have to seen in relation to the hydrological cycle of river and rain. Water is a substance of life and death. The link with water is not broken even with death (Gurung 148). Water and Religion are closely connected.

Water and religion are inevitably connected to sin and defilement, and how to erase sin or how to prepare oneself for a life after death. To sin is to conduct actions and behave in a way which deviates from the path and laws laid down by God (Hertz 48).In religions, water rituals is to purify the sins to reduce the punishment in an Otherworld. The holy water has the quality to purify the sins and misfortunes in this materialistic world. Water is the medium that links this world to the Otherworld. Water has significant role in the rituals and beliefs in the religions of the world. Water purify the objects for the ritual purposes, and cleanses the worshiper physically and spiritually. There are five world religions: Hinduism, Buddhism, Judaism, Christianity, and Islam. There are other religions such as Zoroastrianism, Shintoism etc.

Water in Hinduism has a special place because it is believed to have spiritually cleansing power. Water is an important factor in Hindu rituals. Water is an essential cleansing agent that cleanses the vessels used for the rituals or 'poojas'. They also use

water for bathing the deities which is known as 'Abhishekas'. The water used for bathing the deities are considered as sacred. This collected water is offered to the devotees as blessed offering or 'Theertha. One of the other ritual is 'tarpana' which means to please or thanking Gods. It is an act of pouring water through the hands using a grass which is sacred. Hindus before any purification rituals water is sprinkled on each and every object which are to be purified.

The other important ritual is Sandhyopasana or Sandhyavandna. Sandhya is a daily duty performed for self-purification and self-improvement. The key features of this ceremony includes: Achamana or sipping of water with the recitation of Mantras, Marjana or sprinkling of water on the body to be purified, Aghamarshana or the purification of the sins of many births and Surya Arghya or ablutions of water to the Sun-God. Arghya drives demons such as lust and anger. Many of the poojas are done with a 'kalasa'- a brass, silver or gold filled with water adorned with a coconut and other sacred leaves. Kalasa is an integral part of Mndalic-liturgy wich symbolizes the universe.

Other major rituals include Jalanjali- a water offering. A handful of water is offered to gods. Jaladhivaasam in which an idol of God is submerged in water. Jalaabhishekam is pouring water on the head for the purification. Jalavaasam is a rite abiding in water. The one who lives by drinking water alone is known as Jalaasi. A religious vow taken by the devotee that he will live by drinking water alone is known as Jalakricchram. The chanting of mantras while standing in water is known as Jalajapam. While chanting of hymns while standing in water is Neernila

A self-punishment by standing under a continuous downpour of water is known as Jaladhaara. Kaamyasnanam is a religious bath performed in holy water to achieve some dreams. When bath is not possible one can sprinkle holy water on the body to cleanse is called Prokshana. Immediately after the child birth a close relative of the child sprinkles a few drops of holy water on the child's body using his right hand is called Nir Talikkuka. The child is said to get the character of this person.

The rivers are referred to as Goddesses to Hindus. There are seven sacred rivers: Ganges, Yamuna, Godavari, Sarasawati, Narmada, Sindhu and Kaveri. Ganga is the most holy river in Hinduism, and she stems mythological from Kailash (Darian 2). She is eternally pure and cleanses sins. The holiest river in Hinduism concentrates the sanctity of all rivers: "Not only is the Ganges said to be present in other rivers, but other rivers are present in her" (Eck 219). Ganges is the "nectar of immortality" which brings life to death cremated on the banks of the River of Heaven. (ibid 215). The rivers of India are 'Mother Rivers' and the nurturing waters are compared to milk of cow-mothers (Eck 73-74). The river nourishes and fertilizes the land through which it flows. Ganges's maternal character is especially seen in her nourishing aspect, and her water is sometimes called milk or the drink of immortality. She nourishes her children with water as a mother feeds her infant with milk (194).

According to Hindu mythology, king Bhagiratha did 'tapasya' for many years to bring the river Ganges down to earth, which was in the Heaven. He brings Ganges for the salvation of his ancestors who were cursed by a seer. Thus, Ganges descended to the Earth through the lock of Lord Siva's hair (Jata) which make earth fertile and

pure. Indian mythology states that Ganges is the daughter of Himavan, the King of the Mountains, who had the power to purify anything that touches her. And it is believed that Ganges carries the blessings of Lord Vishnu's feet; hence Ganges is also known as Vishnupadi, which means "emerging from the feet of Lord Sri Vishnu". Hindus also believe that life is incomplete without bathing at least once in Ganges.

In Buddhism water is sacred and is believed to hold purification and cleansing powers. Buddhism embodies the calmness and serenity of water by practicing water offerings at Buddhist shrines. In Buddhism water is considered as the purest form of food, and water is element which carries everything together. Buddhist's path to enlightenment includes cleansing of body and mind. The water offering at Buddhist shrines helps to cultivate the purity and calmness of our body, mind and speech. It helps to remind us the importance of spiritual purity.

Zoroastrianism is the world's Oldest Monotheistic religion. Zoroastrianism is the most difficult of living faiths to study, because of its antiquity, the vicissitudes which it has undergone, and the loss, through them, of many of its holy texts (Boyce 1979: xiii). Zoroastrianism can rightly claim to be the oldest of the world's prophetic and revealed religions (Clark 1). In Zoroastrianism the importance of water is based on the combination of its purifying and life-giving properties. While water is used in the purification ritual they consider it as sacred itself. So that they keep water from being polluted. Water and Fire are the most important element in their religious ritual.

One of the important Zoroastrian rituals is *Kusti*. Before the performance of this ritual the hands, arms, neck, face and exposed part of the feet are needed to be washed with the clean water. This cleansing using the water is known as *Padyab*, derived from Avestan *paiti-apameans* 'to throw water on'. This reason why all the Zoroastrian religious institutions have one or more wells in their premises. According to Zoroastrians water contains a hidden sacred and spiritual element called, *Ab-e-rava*. This element is believed to contain six different forces, namely *Frado*, *Adu*, *Vanthow*, *Gaetho*, *Khshaeto*, *ZantuandDanghu*. *Frado* is the most important element. These elements play their unique powers in water. There are 81 types of *Khastar* (spiritual energies) in Nature. And these spiritual energies are connected to the six different forces of the water. *Frado* with the other elements gives the water the ability to purify and to quench our thirst. *Frado* forces are present in river or well water. When water in the taps or in the artificial lake the *Frado* forces will be absent. It is because of this reason water from taps or from other artificial sources cannot be used for any religious ceremony. So that Zoroastrians take much care in the purity of well water. In case an animal or any human falls or Non-Zoroastrian used water from a well for their religious purposes they will perform a religious ritual to clean the well. At first, they empty out the water from the well and expose it to sunlight for 3 days. Before using the water, they recite the *Nirang* (chants) given in their Holy book. Only after these procedures water can be used for the religious purposes.

Yasna is the daily prayer ritual of Zoroastrians. In which they draw water from their Fire Temple Well. In *Yasna*, they perform the prayer that honor all the creations in the Universe. Metal plates are purified by the water before *Yasna*. Zoroastrians treat water as the life element guarded by the guardian angel '*Ava*'. Zoroastrians also perform a rain water harvesting system known as Tanka system. They harvest rain

from water falling on the roof top. Tanka water has been proved as purer than the bottled water by WHO on scientific analysis. The Tanka is placed horizontally so that no sunlight can enter so that no bacterial growth, hence water stays purer. Zoroastrians believe that water is sacred so that polluting water is evil. They themselves avoid the pollution of any kind. Pollution and Purity are the central concerns in Zoroastrianism. Zoroastrians are not allowed to urinate, spit or wash one's hand in a river or in any water sources. The dead are not cremated, buried or immersed in water because the fire, water and air must be kept pure. Corpses are left to the birds like vultures.

Water played crucial role in the identity of Jews and the history of Judaism. The history of humans starts with water." And a river went out of Eden to water the garden; and from thence it was parted and became into four heads (Genesis 2:10). "And no plant of the field was yet on the earth and no herb of the field had yet grown: for the Lord God had not caused it to rain upon the earth" (Genesis 2:5). The history of Judaism is more importantly connected to the histories of water, war and rivers, walls and wells.

In Judaism ritual washing is important. It is performed to maintain the mental and physical purity. The kind of ablutions are washing the hands, the feet, or total immersion of body in 'living water', that is the River, sea or in a *mikveh*. Ablutions in Temple are performed by priests. Also priests want to cleanse their feet and hand before taking part in a religious rite. Washing hands before and after meals are the part of the Jewish religious ritual.

The Red Sea is the significant figure in Jewish history. There is another image of Promise land in Jewish history. The promise Land was the land of freedom. After the story of the "Ten Plagues" comes the story of the wandering in the dessert of Sinai. The term "sea" in the Bible refers to a body of standing water as opposed to "flowing" water, and thus, lakes and even large water tanks such as that of Solomon's Temple in Jerusalem were called seas. The story of Exodus is the story of migration in the desert (Oestigaard 113).

The king came and fought, then fought the kings of Canaan in Taanach by the waters of Meigiddo; they took no gain of money. They fought from Heaven, the stars in their courses fought against Sisera. The river of Kishon swept them away, that ancient river, the river Kishon (Judges 5:19-21).

When the people of Israel first moved to the Promise Land they are accompanied by an anomalous hydrological event: The River Jordan stopped flowing. The tribes could cross across its bed without wetting their feet (Oestigaard 35).

That the waters which came down from above stood and rose up upon a heap very far from the City of Adam, that is beside Zarethem, and those that came down toward the sea of the plain, even the salt sea, failed, and were cut off: and the people passed over right against Jericho (Joshua 3:16).

Most of the Canaanite towns were built near the water sources. In later periods rainwater was collected in artificially plastered, watertight cisterns, but during the

Canaanite period this practice was restricted to areas where the rock layer were naturally impermeable (Issar 130). Such rainwater harvesting is enough for a village. In Christianity water is an important element. Water is a symbolic element in Baptism. Water is also used for cleansing or to purify. Water is used for the blessing rituals. Water used for cleansing purpose is blessed by the priest. This water is known as "Holy water". It is used for cleansing element to baptism and for the spiritual cleansing. Holy water is used as a sacramental for the protection against evil spirits which is common among Roman Catholics, Anglicans and Eastern Christians. Holy water is also used for the blessing of persons, places and objects. In baptism holy water is sprinkled on the baby. Holy water is kept in the holy water font which is located at the entrance to the church. Smaller vessels called stoups are also kept at the entrance of the church so that the people could sprinkle the holy water themselves. Also, holy water is used to wash the priest's hand during the mass, which is not allowed to dispose in regular basis. There is a *Sacrarium* - a special basin that leads the water directly to the ground.

Water has special capacities and powers that enable the element the task of cleansing. Satan is exorcised at the time of baptism, and the idea of death and resurrection is a part of baptism. The immersion in water is a liminal or transitional phase in which the initiate renounces Satan, swears to ally himself with Christ and recites the Credo, and by this, the transitional period ends" (Gennep 76).

Immersion in water symbolizes a return to the pre-formal, a total regeneration, a new birth, for immersion means a dissolution of forms, a reintegration into the formlessness of pre-existence; and emerging from the water is a repetition of the act of creation in which form was first experienced. Every contact with water implies regeneration: first because dissolution is succeeding by a "new birth", and then because immersion fertilizes, increases the potential of life and creation (Eliade 188).

In Islam there are three types of ablutions: *Ghusl*, *Wudu* and ablution performed when no water is available. In ablutions, *Ghusl* is the major ablution. *Ghusl* is washing the impurities from the body using pure water. They are obliged to perform *ghusl* after sex which incurs a state of major ritual impurity. *Ghusl* is performed before the Friday prayer, before touching the Koran and before two main feasts. The second ablution *wudu* is a minor one. *Wudu* is performed to remove the ritual impurities from daily life. This is done before each of the five daily prayers. *Wudu* is also performed using pure water. While there is no availability of water, they can use clean sand for the ablution.

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**Metaphorical Use of Sea in Matthew Arnold's
"Dover Beach" and Devakanta Baruah's "Sagar Dekhisa"**

'Metaphor' as a literary device refers to the imaginative use of a word or phrase to describe something or somebody as another object to show that they have the same qualities. Metaphor is an often used device in poetry to make descriptions more forceful. In Victorian poet Matthew Arnold's "Dover Beach", the sea is both a symbol and a metaphor referencing the 'eternal note of sadness' as well as the 'Sea of Faith'. As omnipresent, the sea shows up in different places and in different forms; but we, as readers, feel its power all over the place. In Devakanta Baruah's "Sagar Dekhisa", the vast blue of the sea, the wilderness of its waves and its eternal endlessness is used by the poet to refer to his own heart which is also colourful, vast, endless and exuberant. In both the poems, using the metaphor of the sea, the two poets of two different ages and culture, ultimately asserts their faith in love amidst the decaying 'Sea of Faith'. The poets from West and East shake their hands when they agree that 'love' has the power to calm, unite and lighten up souls. Here lies the universal appeal of both the poems. This paper of mine is an attempt to discuss the metaphorical use of 'sea' in "Dover Beach" and "Sagar Dekhisa".

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From traditional point of view 'Metaphor' refers to 'comparison'. It is a figure of speech that is used to draw a comparison between two things which are in no way related to each other. Interestingly enough these two things share some common characteristics which help to draw an implicit, indirect or concealed comparison between them. Metaphors are often used in literature to establish resemblances between two contradictory or uncommon objects on the basis of a single or some common attributes. Such characteristics make a metaphor an important literary device which is more commonly used in poetry. Until recent years it has been accepted that metaphor is conscious use of language used for artistic and creative purposes. But in the last thirty years a great interest has been shifted towards metaphors viewing them as an important mechanism related to human cognition and functioning of the same.

According to Lakoff and Johnson (1980), metaphor is not only a poetic device but a part of the conceptual world belonging to each and every one of us. Victorian poet Matthew Arnold's "Dover Beach" starts as a dramatic monologue where the silent listener is presumably Frances Lucy Wightman with whom Arnold is on a brief honeymoon trip across the Channel. Dover is a port on the English Channel; the sea is at its narrowest there. The first stanza of "Dover Beach" opens with a literal description of tranquil nature:

"The sea is calm tonight
The tide is full: the moon lies fair
Upon the stairs;" (1-3)

It gives the reader a hint that on other days the 'sea' may not be 'calm'. The poet deliberately establishes a distinction between 'today' and 'other day' and even 'everyday' which he continues by referring to the differences between the French Coast and the English Coast. A dichotomy has been established here. The same dichotomy has also made the poem rich with cultural polysemy. Being a Victorian, Arnold cannot make himself free from doubt and the sense of loss. He too, sees an alarming difference between his ideas and the radically threatening events of his time. He becomes perplexed and identifies himself with Sophocles who, according to Arnold, faced the same situation of human misery and conflict in a politically tumultuous Athens. Between 'past' and 'present', Arnold finds the 'Sea of Faith' (21). But this Sea too, is not beyond change. The 'full' Sea of Faith is now lost in 'melancholy':

"But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down and the vast edges drear
And naked shingles of the world." (24-28)

Arnold, quite impressively, has used the metaphor of the 'changing Sea' to refer to a world which strictly follows all rules of change; where nothing is static and permanent just like the sea. Still, in the last stanza of the poem, Arnold keeps faith of 'love'. He has described love as an anchorage in a chaotic world:

"Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams," ((29-31)

He believes in the power of human heart filled with love. The turbulent sea of 'doubt', 'despair' and 'disbelief', so characteristic of Victorian Era, can be tranquilized by love. On the other hand, Assamese poet Devakanta Baruah is basically a poet of romantic feelings. The heart-felt sharp exuberance coupled with tiredness and skepticism resulted out of love dominates almost all the poems of his only poetic work *Sagar Dekhisa*—a collection of thirty five poems. He mastered the art of expressing inner feelings with the help of words carefully chosen from rich Assamese vocabulary. Luxurious use of words, symbols and metaphors not only intensifies his poetry but

also establishes a purely dramatic style for him which has made him immortal as a poet despite composing very few poems from the point of view of numbers.

‘Sagar Dekhisa’ is the first poem of the collection *Sagar Dekhisa* and the poem starts with the tone of a dramatic monologue which is so characteristic of Devakanta Baruah. The poem is addressed to his beloved who remain silent but whose presence is felt throughout the poem. The poem is symbolic and various symbols and metaphors are used just as the English romantic poets have used. The treatment of the symbols is not akin to the French symbolists or to his contemporary Assamese poets namely Nilamoni Phukan or Bhaben Baruah. The title ‘Sagar Dekhisa’ is repeated as a question in the first line of the poem:

“Have you seen the sea? Never ever?
I too have not yet. Still, I have heard,
Endless blue, unstoppable waves
Dwell there till the Horizon.”
(Translated from "Sagar Dekhisa", 1-4, by the author)

The ‘sea’ is a metaphor here as the poet is not offering any mere description of the sea; neither has he tried to create an image of the sea. By referring to the sea, he uses it as a device to refer to his own heart which is as vast as the sea, as noisy as the sea, and as endless as the sea. At one hand, he compares his heart with the vastness of sea, and on the other hand he refers to his sorrows and miseries which are as deep as the deep blue water of the sea:

‘My heart is as blue as the sky
A heart full with pain,
Haven’t you noticed yet?’
(Translated from "Sagar Dekhisa", 5-6, by the author)

Through these lines the poet makes the ‘sea’ his ‘heart’ and the ‘heart’ the ‘sea’. The symbol of sea becomes the metaphor for heart, and the metaphor of heart turns out to be the symbol for sea. Here, he stresses on the three characteristics of sea--- vast blue of the sea, wilderness of the waves, and endlessness of the sea. He wants, rather demands, his beloved to understand and to realize the similarities between the sea and his heart keeping in mind these three aforesaid characteristics of the sea.

The vastness of the sea and the turmoil of the waves have also made the poet to refer to the conflicts which are so apparent in his heart. The outward cyclone of the sea becomes the expression of the inner cyclone of the poet who is not only a sensitive romantic person but also an active politician whose political life is as varied as the waters of the sea. He seeks relief from all his tensions in the unconditional love of his beloved. Therefore he questions his love whether she has heard the ongoing roar of his heart or she is still unaware of the indications of spring which have knocked at the garden of his heart. The sea is still present indirectly in the next few lines:

“Have you seen the rainbow? The flash of light
Amidst gloomy monsoon clouds?
And the festival of colour in my heart

Enlightened with love?"

(Translated from "Sagar Dekhisa", 13-16, by the author)

From the cyclone to rainbow, from gloomy clouds to festival of colours--- these dramatic changes in the scene can only be understood with the metaphors of sea which is so subtle and unpredictable. In the midst of love, the poet accuses his beloved for being 'heartless' and 'self-centered'. He says that in a world that is marked with transience and misery, we need to extend the heart's boundaries and should make it as endless as the sea. Transcending the self composed arena of being introvert, he finally offers 'love' as the solution to all the problems and ends the poem by saying:

"Is evening approaching? Let it be Dear,
Don't light up a lamp.
The darkened world of mine will be illuminated
With the eternal light of your eyes."

(Translated from "Sagar Dekhisa",

(Translated from "Sagar Dekhisa", 33-36, by the author)

The omnipresent sea-turmoil comes to an end with the mention of a balanced, loving domestic life. Readers may find it confusing what makes the poet to address his beloved as 'heartless'. Perhaps there is an attempt on the part of the poet to inspire her so that she can transcend the boundaries of her conservative value impositions and extend the horizon. He wants her to be as vast as the sea so that despite all dissimilarities, for the sake of love, both of them can submerge in each other. He expresses his desire to be intermingled with sky and the sea thereby initiating an attempt to forget the narrow arena of individual prejudices. He wants to withdraw self assertion and demands the same from his beloved.

In both the poems we have seen two different of the sea. In 'Dover Beach', the sea is calm, and the calmness indicates the colourlessness of Victorian hearts resulted from doubt, despair and disbelief. There is no intention of glorifying the sea, nor there an attempt to scorn the vastness. In the same way, the eternal melancholy of each and every human heart will continue forever. The only hope that Arnold cherishes here is in his appeal to 'love'. When the world is all 'lie', 'love' is the only thing through which one can be true to another. Devakanta Baruah, too, in "Sagar Dekhisa", asks his beloved to understand the essence of true love. The powerful eyes of the beloved can even lighten up the world which is otherwise gloomy and dark. This is the point when the two poets shake hands. There lies the universality of 'love'.

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Portraiture of Water in Cassandra Clare's *The Mortal Instruments*

*Water is a contextual symbol in literature. It has been used in various texts from Greek to modern times in literature. Water can be seen in many forms in literature including rivers, rain, lakes, waterfalls or streams. Lakes are often shown as symbols in folk tales where the characters encounter terrific decisions or introspection. Water has been represented as significant aspect by many famous writers namely C.S. Lewis, J.R.R. Tolkien, George R.R. Martin, Cassandra Clare, J.K. Rowling, Suzanne Collins etc. Cassandra Clare is a notable American young adult fantasy writer, best known for her bestselling series *The Mortal Instruments*. She writes urban fantasy books about the demon-fighting *Shadowhunters*. Cassandra Clare uses water as significant element when crucial occurrence happens. This paper focuses on the portraiture of water in her novel *The Mortal Instruments*.*

Water is a contextual symbol in literature. It has been used in various texts from Greek to modern times in literature. Water can be seen in many forms in literature including rivers, rain, lakes, waterfalls or streams. Lakes are often shown as symbols in folk tales where the characters encounter terrific decisions or introspection. Lake, like water is referred as the giver of fertility. Water has been represented as significant aspect by many famous writers namely C.S. Lewis, J.R.R. Tolkien, George R.R. Martin, Cassandra Clare, J.K. Rowling, Suzanne Collins etc. Among them Cassandra Clare is one of the notable American young adult fantasy writers, best known for her bestselling series *The Mortal Instruments*. She writes urban fantasy books about the demon-fighting *Shadowhunters*. *The Mortal Instruments* series consist of six novels which include *City of Bones* (2007), *City of Ashes* (2008), *City of Glass* (2009), *City of Fallen Angels* (2011), *City of Lost Souls* (2012) and finally *City of Heavenly Fire* (2014). Cassandra Clare uses water as significant element when crucial occurrence happens. This paper focuses on the portraiture of water in her novel *The Mortal Instruments*. In *The Mortal Instruments*, she portrays three *Mortal Instruments* namely, *Mortal Cup*, *Mortal Sword* and the *Mortal Mirror*. She represents Lake Lyn as the *Mortal Mirror*.

Lake Lyn is used as a symbol for transition. Just like mirrors, lakes are also commonly used in literature as being gates to mystical lands etc. Cassandra Clare uses water as an important aspect even in the beginning of the *Shadowhunters* history. Before Jonathan *Shadowhunter's* encounter with Angel Raziel at the lake, it appears as a black surface of earth through which demons passed back and forth freely. Lake Lyn was the lake from which Raziel rose, holding both his cup and his sword and gave birth to the new race of warriors called *Shadowhunters*. Since Raziel arose from the lake, consuming the lake's waters causes hallucinations to Nephilim, but it has no effect on *Downworlders*.

Nephilim also known as *Shadowhunters* are a magical group of beings who are half angel and half human. Their attempts to protect the world from demons and other supernatural beings are presented in all the *Shadowhunters* novels. *The Mortal*

Instruments series (2007 - 2014) is about the protagonist Clary Fray, whose hunt for her missing mother forces her into an alternate New York termed as Downworld, filled with mysterious faeries, glittering warlocks, dreadful vampires, fowling werewolves and the demons who desire to demolish all. Cassandra Clare depicts water in the novel *City of Ashes*. The evil power Valentine kidnaps Simon and Maia and while saving them Jace sends a message in water.

Jace was standing by the edge of the water, his jacket off. As Clary watched, he threw something small and white toward the water; it hit with a splash and vanished. "What are you doing?" she said. Jace turned to face them, the wind whipping his fair hair across his face. "Sending a message". Over his shoulder Clary thought she saw a shimmering tendril - like a living piece of seaweed - emerge from the gray river water, a bit of white caught in its grip. (318)

Clary confronts Valentine on the boat and she draws an 'open' rune she created which tears the boat apart. Clary falls into the river, but is saved by the group by Nixies and is pulled onto a truck charmed by Magnus to drive on water.

This time the wave knocked her down, icy water drawing her under . . . She shouted his name only once before she was sucked out the jagged hole in the bulkhead and into the river. She spun and kicked in the back water . . . A pair of pale hands reached out of the black water and drew her close. Long hair drifted around her . . . Nixies pulled us all out of the water. Clary thought of the hands in the water, the impossible sweet singing that had surrounded her . . . "You mean water faeries?" (384 - 387)

Cassandra Clare has represented Lake Lyn to a greater aspect in *City of Glass*. To save her mother's life, in *City of Glass* Clary creates her own portal and travels to the City of Glass, the ancestral home of the Shadowhunters. After Clary opens the portal and goes through it, she falls into the Lake Lyn and Luke saves her, but as she comes out of the lake, she starts to hallucinate.

Something flat and hard and silvery like the surface of a mirror rose up in front of her. She plunged toward it . . . She was sinking through a thick blue darkness, trying to breathe . . . Suddenly she was seized by the back of her coat and hauled upward . . . It drew her up, and the indigo darkness around her turned to pale blue and then to gold as she broke the surface of the water - it was water. (42)

Cassandra Clare reveals the mystery behind the Mortal Mirror in the *City of Glass*, Hodge tells Clary and her friends that he has figured out where the Mortal Mirror is and says that the mirror is the Lake Lyn.

And I knew the Mortal Glass was here in Idris." . . . "The Mortal Glass? You mean, you know where it is? And who has it?" "No one has it," said Hodge. "No one could own the Mortal Glass. No Nephilim, and no Downworlder." . . . "I could never understand why the Mirror wasn't pictured. Then I realized. The Mirror is the lake. The lake is the Mirror. They are one and the same. (253 - 254)

Jace finds Valentine's evil plan, which is to summon Angel Raziel in Lake Lyn and ask for Raziel to create a new race of Shadowhunters whom he can use to destroy the Shadowhunters and Downworlders who are against him. Clary portals to the Lake Lyn to prevent Valentine from summoning the Angel. But Valentine binds and silences her with runes, telling her that he will use her as a sacrifice in the summoning ritual. Jace arrives to rescue her, but Valentine kills him and uses his blood to summon Raziel, but Clary secretly changes the runes used in the ritual. The Angel Raziel appears and it sees through Valentine's evil plan and kills him. In *City of Lost Souls*, when Simon and his friends have decided to summon the Angel Raziel, the author Cassandra Clare uses water as the chosen aspect.

We can't summon a sixty-foot angel in the middle of Central Park," Magnus observed dryly . . . "What do we need to summon Raziel? How much space?" Simon asked. Magnus paused over a book. "A mile around at least. Water would be good. Like Lake Lyn-" "Luke's farm," Simon said . . . And there's a lake. (353 - 356)

Jace and Sebastian are tied together with Lilith's magic and one cannot be killed without killing the other. Isabelle and Jocelyn go to the Iron Sisters for help and learn that the connection between Sebastian and Jace can be broken only by using a blade of Heaven. To serve the demonic twining bond, Simon volunteers himself to summon the Angel Raziel since the angel couldn't strike him back in anger because he has the Mark of Cain which makes him invincible. Simon and his friends travel to Luke's farmhouse to summon the Angel Raziel. There, Raziel gives Simon the blade of Heaven named Glorious and in return strips away the Mark of Cain. Thus, from all these it is evident that Cassandra Clare uses water as the significant aspect and has made the readers to apprehend the significance of water in literature.

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**Sea as Realistic and Mystical Symbol of Life
in Tagore's Poems**

'Sea' in literature is usually used to symbolize life and its hardships. We can never think of any literature, irrespective of language, place or time, without hardships and tribulations of human life. Sea is also a symbol of life itself. Science teaches us that life emerged from water. One of the most important parallelisms between the sea and the life is the unpredictability of both. An apparently calm sea can at any time turn into a turbulent, raging deadly one. In the same way, our life may be moving forward as a silent river, but it can at any time turn upside down and become turbulent as a violent sea.

The iconic figure of Indian Literature, Rabindranath Tagore has a unique place in Marine Literature. His renowned poems 'On the Seashore', 'Paper Boats', and 'Sail Away' are the bright feathers on the cap of Marine literature. In this paper, I am trying to bring forth Tagore's realistic at the same time mystic and philosophical outlook on human life journey that are implied in his marine poems. Tagore is widely known as a mystic poet. According to Rajeev Nair "any work that deals with experiences of super consciousness, union with the absolute power, any philosophical address on spirituality and the like can be considered as a work of mysticism and the writers may be referred to as mystics" (6). Realism is another technique used by Tagore in his works. The objective of realism is to root out what is called *romantic* and *fantastic* in literature and to bring in what is real. Ali Taghizadeh says, "In realism, the representation of everyday life is elemental" (1628). A reader can without much effort point out the realistic elements in Tagore's poems.

The setting of the poem 'On the Seashore' is obviously seashore. The poet sees the children playing on the seashore with shouts and dances. His expression in the opening line, 'the seashore of endless worlds' spreads light on the vast and mysterious nature of the sea, that represents human life. The idea of 'endless worlds' suggests the infinite quality of the universe. The innocent children who are playing on the seashore are completely unaware of the endless world, the vastness of the universe, the treasures one can find in the deep depth of the sea, the impending dangers of the sea or the mysterious nature of human life. The child is also unaware of the mysterious power that controls the universe. Tagore's brilliant use of mysterious symbolism is obvious when the innocent children encounters with the endless worlds.

The notion of realism is presented when Tagore presents the attitude of the children in contrast with that of the adults. Qualities like innocence and joy that children possess, have faded away from the grownups. The adults know how to swim, they know how to cast nets and how to sail ships. They are worried and in a haste after hidden treasures. They are in their unending pursuit after wealth and power hoping to get happiness. But in reality at the end they get everything except happiness. On the other hand the children know not how to swim, they know not how to cast nets and

how to sail ships. They are not after hidden treasures. Unlike the adults, the children are not in their unending pursuit after wealth and power in order to obtain happiness. Still they are perfectly happy and they meet on the seashore with shouts and dances. Tagore's realistic depiction of human life is well exemplified in this poem.

From the point of view of the adults, the activities of the children may be meaningless and childish. They are ignorant about the ways of the world. The children build houses on the seashore with sand; they play with empty shells, weave boats with withered leaves and float them on the water, and they gather pebbles and scatter them again. All these activities are foolish in the eyes of the grownups. But in the mystical eyes of the poet, it is the adults who are really engaged in meaningless activities. They build big castles using sand and stones in the same manner the children build houses with sand. Both are perishable in the course of time. The houses built on the seashore are wiped away by the waves and a little later the castles built by the adults will invariably be banished. The children exert a little effort to build their sand house and find happiness in their effort. But the adults exert more efforts to build their big castles and find no happiness at all. While the children play with sea shells and find happiness, the adults play with cannon shells and become all the more unhappy. The children weave boats with withered leaves and play with them and become happy. The adults make boats and ships with metal and wood; go into the deep sea in search to treasures hoping that they will give them happiness. But the 'ships are wrecked in the trackless water' and their play ends up in unhappy disaster and death. The children gather pebbles and scatter them happily. But the grownups will never be happy when their gathered pebbles are scattered. The children share what they have gathered and become happy, but the adults never share or scatter what they have gathered. They hold them against their chest and die worried. The implied image in the poem is that at the end of the day the tide will rise and wipe out any trace of children's activity. In a similar way, time will definitely wipe away any sign of human civilization. All these are realistic pictures of man's everyday life.

The realistic picture of the ability of the children to be happy even when 'death is abroad' can be seen in the last stanza. Even when 'the tempest' is evident, the children are capable of playing and smiling. Tagore explains how the children are different from the elders. Human beings are helpless in front of the natural disasters. The children are always happy because they are unaware of the 'death-dealing waves' or the composition of the sky. The innocence of the children is revealed when they smile even at the impending tempest. Tagore's poem 'On the Seashore' shares the poet's philosophy of interweaving of destiny and he states that we are all children on this earth, who are at play in God's eternal plan.

Realism and symbolism are interwoven in this poem. The sea symbolizes infinity and water in general is a symbol of life or creation, in a feminine sense. In the same way, the "infinite sky" traditionally symbolizes heaven, and it is often associated generally with the male forces of creation. So, taken together, the sky and sea represent male and female creation forces. The position of the seashore, in a way is in between these two forces. The poet places the presence of the children on the seashore. Without the presence of the children the human world seems to be insignificant. So the poet symbolically places the children in an elevated position. Neeru Bala in her article

Rabindranath Tagore: A Quest for Beauty speaks about the mystical beauty hidden in the poem 'On the Seashore':

Tagore enters into a new dimension in the quest for mystical beauty. Here the Poet himself is one of the children playing on in innocence with the beautiful objects of Nature. But along with the eternal play of the children on the seashore of eternity, beauty appears in a deeper concept ...The Poet unfolds the mystery of beauty in the autobiographical vein of a child spreading the oysters of beauty before the seashore of humanity (540).

Paper Boats is one of Tagore's beautiful poems taken from his collection, "The Crescent Moon." This poem also can be considered as a marine poem in which the love of the central character surpasses the boundaries of seashore and reach out to the unknown lands of the universe. This poem is on a childhood experience. A boy makes a set of paper boats and he fills them with flowers and launches in a nearby stream, hoping that someone in a strange land will find them and know who he is. Man's unending ambitions are illustrated through the innocent desires of a child to sail across the sea to the unknown lands. By writing his name on the paper boats, human craving to be known is well expressed. The child has a deep sense of love. He wants to present the unknown friend with valuable gifts. So he loads his boats with flowers from his garden and he hopes that his paper boats will carry the flowers safely to the unknown distant land in the night. This shows Tagore's universal love of humanity. The child counts other boys in a distant unknown land as his friends and sends flowers and gifts to them. Tagore's universal love for humankind is extended even 'beyond the seashores'.

Tagore's poem 'Sale Away' can be considered as another marine poem. In this poem the loneliness man experiences in his endless life journey, is presented in an intense manner. The expression 'shoreless ocean' illustrates the insecurity and obscurity man faces. The mortality of human life is also indicated in the poem.

This poem is also a typical example of Tagore's mysticism. The poet experiences the presence of God in his lonely unending life journey. This life journey is compared to a pilgrimage. No 'soul in the world' can accompany the poet in his eternal journey except God. The poet does not know the destination and the time it comes to an end. He feels that he is sailing through a shoreless ocean. Even in the midst of the insecurity and obscurity, the poet enjoys a kind of freedom. He is free from the boundaries and bondages of seashore. He experiences that his companion in his life journey listens to his melodies that are free as waves and free from all bondage of words.

In his mystical experience the poet speaks about the end of the voyage, that is death. He does not know when it will happen. He uses beautiful imageries like 'evening', 'fading light', 'chain will be off', 'last glimmer of sunset', 'vanish', etc. to denote the end of the life journey. Here he also turns to be a realistic poet. The poet speaks about the life realities that every human being must go through. Each and every one, in his life journey must sail through the shoreless ocean. Nobody else but only his beliefs can accompany him in the unending voyage.

The powerful imagery of ocean is brilliantly used by Tagore in his marine poems 'On the Seashore', 'Paper Boats' and 'Sail Away'. No other symbol is as powerful as the sea to represent the mysterious as well as realistic nature of human life. Sometimes the sea may be calm and beautiful. Sometimes it may be wild and dangerous. In the same way human life is also a blend of happiness and sadness, simplicity and complexity, serenity and turbulence. The real life situations of man, from childhood to old age are vibrantly illustrated in Tagore's marine poems.

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