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Editor's Note

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 It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English.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

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The Symbolism of Forest and Trees in Landscape Paintings

J. C Cirlot in his Dictionary of Symbols mentions that since a forest with all its wilderness and dense foliage opposes the direct flow of sunlight, it is regarded as resisting the intense solar power (112) Besides Cirlot mentions that in Druidic (priests of an ancient celtic order) mythology, , “the forest was given to the sun in marriage. Since the female principle is identified with the unconscious in man, it follows that the forest is also a symbol of the unconscious” (112) He also refers to Carl Gustav Jung, famous Swiss psychiatrist’s association of forest with “perilous aspects of the unconscious”, like terror, dark secrets, mystery etc. According to Jung, the presence of forest in children’s literature symbolises these mysterious aspects (Cirlot 112). Therefore symbols possess the unique quality of representing a macrocosm in a microcosm. This paper proposes to study the use of forests and trees as symbols in landscape paintings.

According to Walter Schwimmer, “nature -just like a painting, sculpture or building- only becomes meaningful when we make an active connection with it” (3). Symbols help human beings create associations with nature as they understand nature in terms of human language and its meanings. Studies prove that the “landscape and rural scenes was first developed in Alexandria, the chief metropolis of Greece, founded by Alexander the Great and it became a specific genre of painting and mosaic”(Gorbea 7). This genre later became common among the Dutch and American artists.

Representations of forest as a landscape in paintings differ across cultures. In the German nationalist landscape paintings, it is portrayed as an “intricate part of the national community”, exposing the socio-political scenario of the nation (Maurer 141).Kathrin Maurer also notes the difference in how landscape artists belonging to the same nation represent forest differently in their paintings. When the German landscape painter Caspar David Friedrich painted forest in order to glorify space (fig. 1 -‘The Chasseur in the Forest’), Adolph Menzel’s (a German Realist painter) painting (fig. 2 as portrayed in *The History of Frederick the Great 1842*) is not romanticised or idealised. Rather than a place offering solace, it is portrayed as a place responsible for the disoriented nature of Prussian and Hungarian soldiers during the Silesian war (Maurer 142). Therefore forest is used to symbolise both the components of a binary- solace and confusion, depending on the scenario.



Fig.2



Fig.1

The experimental approach of the Avant Garde movement changed the perspective in which artists portrayed forest. French Cubist painter Fernand Léger is famous for his

painting 'Nudes in the Forest' (Fig. 3). This painting creates an illusion of space by using cylindrical forms to fill the canvas. The "machine-like forms" used to represent the greenery of the forest aligns him with the Italian movement of Futurism, which "reflected on the benefits of urbanisation and an industrialised society." Therefore representation of forest becomes ironic here as it resonates urbanisation which was the cause for mass deforestation. The presence of tube-like structures in the paintings made the critic Louis Vauxcelles describes the style of Léger as "Tubism".



Fig.3

Forests are serene and unique because of their wilderness. It is a mysterious landscape, the secrets of which are not revealed to even the most adventurous of human beings. But gardens depict human presence in its mere existence. Gardens are formed when the wilderness of nature is tamed according to human will by introducing the concept of orderliness and beauty in human terms. Garden was also a subject preferred by many landscape artists. However, even the first garden, the Garden of Eden was portrayed in the paintings in order to represent human presence in it. For example the painting by the famous American landscape artist depicts the Garden of Eden as in his imagination. (Fig. 4 'The Garden of Eden'). According to Katherine Manthorne, the abundance of trees in the garden symbolises "fertility of the tropical landscape which would get identified with the origin of life" (376). Therefore for Cole, The Garden of Eden symbolises the origin of human life (the birth of Adam and Eve) from the portrayal of the fertility of land. Therefore the absent-presence of human beings only foregrounds the presence of [human beings even if they are not depicted in the painting. However, Manthorne quotes German naturalist Alexander von Humboldt who describes the painting as, "nature in these climes appears more active, more fruitful, we may even say more prodigal of life" (376).



Fig.4

Another famous depiction of garden in landscape is in Egon Schiele's 'The Four Trees'. Egon Schiele was an expressionist who focused on representing emotions in his paintings and 'The Four Trees' (Fig.5) is one of his most famous paintings. The painting is bright at the background and dark at the foreground. According to many critics the darker foreground is a symbol of suffering and misfortune that is awaiting the world as it is approaching the World War I. The painting was completed in 1917. The trees at the edges are healthier than the ones in the middle. Critics analyse the trees as representing the approach of different people towards the war scenario. The trees at the edge symbolize those at the edge of the society, who lead a carefree life. They will face the war as just another problem and overcome it successfully. But the trees in the middle are those who are at the main stream society and the ones who follow conventional rules. They are not adventurous enough to adapt to a changing scenario and may be suffocated in the war. Therefore the group of trees represents human beings themselves.

A tree is the smallest unit of a forest. Therefore when forests and gardens symbolise various aspects, trees also become effective symbols in landscape paintings. Allison Meier says that the Romantics landscape artists use trees as symbols abundantly. He also compares this to the Victorian language of flowers and says:

As with the Victorian language of flowers, specific trees have their own symbolism. Reverend William Gilpin, an artist and cleric, stated it "is no exaggerated praise to call a tree the grandest, and most beautiful of all products of the earth." In the form of tree, artists found expressions of life, death, and the great beyond.

Meyer records how trees become representatives of various factors for the Romantic landscape artists. Some of them are given below. A 'blasted tree', which is trees usually struck by lightning symbolizes the cycle of nature-from death to life because most of the times such trees sustain life in them even after facing the bolt. Some critics interpret it as an embodiment of wrath of God, symbolizing destruction. Fig.6 shows Hubert Robert's "La Cascade". The presence of human beings belonging to different age groups resonate the symbolism of cycle of life along with the blasted tree.

Trees become spiritual symbols for some artists according to Meyer. For example, "Landschaft mit Gewitter" by Joseph Anton Koch (Fig.8) shows how the tree reaching upto the rainbow becomes a bridge connecting heaven and earth. The artist also interprets it as human beings who are striving between heaven and earth.

Katherine Manthorne in her article "The Quest for a Tropical Paradise: Palm Tree as Fact and Symbol in Latin American Landscape Imagery" mentions that Thomas Cole was always fascinated by trees. It would be interesting to note that in his set of biblical paintings the palm tree symbolised the 'Tree of Life'. According to The Book of Genesis, 'Tree of Knowledge' and 'Tree of Life' are trees present in the center of the Garden of Eden. "Although not named specifically in Scripture, the Tree of Life became historically identified with the date palm indigenous to the biblical lands" (375). She also says that "Sir Walter Raleigh and Columbus, interpreted the palm as literally a tree of life: "It is curious to observe in the lowest degree of human civilization the existence of a whole tribe depending on one single species of palm" (376). The overpowering presence of palm trees in both the paintings emphasise Cole's association of it with the Tree of Life. (Fig.9- "The Garden of Eden and Fig.10-) conventional understanding that human beings are superior to all beings makes human

them egocentric and blind to the power of nature. However the following analysis leads to an important conclusion, which remains a dilemma since ages. When the relationship between art and nature is considered, the result is a paradox. Some feel that art is necessary to expose the majesty and beauty of nature, making art superior to nature. In “An Apology for Poetry”, Philip Sidney says:

Nature never set forth the earth in so rich tapestry as diverse poets have done- neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else make the too much loved earth more lovely. Her world is brazen, the poets only deliver a golden. (114)

But a different thinking can lead to the conclusion that art survives only because it has nature to represent within it. This dilemma of hierarchy has led to many debates. However, the following paper leads to a conclusion that art and nature complement each other for their sustenance. As art depends upon nature for subject matter, nature is dependent on art to emphasise the need to be sensitive to nature and to mediate the senses of human beings to feel the essence of nature.

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Ecospiritual and Ecofeminist Analysis of Terry Tempest Williams' *The Bowl*

Terry Tempest Williams is a nature writer and an environmental activist. She writes to fight the ongoing struggle to save the wild from development and to protect the once wild from over-exploitation. Williams brings one more theme that she explores to greater depth and intensity than any other prominent environmental writer. She brings her gender. It's her deep connection to place and to wilderness that Williams is known for. Rachel Carson and other important women who were champions of the environment spoke as human beings, but Williams often takes a specifically female point of view. She argues persuasively for a female view of her relationship with nature. This study aims for an eco-critical analysis for textual analysis in Williams' "The Bowl".

The term "eco- spirituality" draws attention to the cosmos as a place of God's self-revelation. The bowl and the miniatures that she creates reveal the creative energy within her. She also creates something out of nature. She recreates her family in clay figures and smiles due to satisfaction, which echoes the story of creation from the Bible where God creates man from dust and is pleased with His creation. Thus this reveals that the divine creator is within her as well. "Eco Spirituality teaches that divine life extends to all reality, and the Cosmos is an integral part of God's self-revelation"("Eco- Spirituality"). In Eco Spirituality, the person explores his/her relationship with God in the context of their relationship with the whole Cosmos having God in the center as Creator of this masterpiece. The protagonist in "The Bowl" reaches out to nature and experiences a divine relationship through her relation to nature. She shows how the connection with nature does not just stop with deep contemplations but must become a spiritual and physical dialogue with landscape. This is possible through the distinct development of interactive involvement with nature in such a way that it is erotic in nature. This is also reflected in her writing where there is physical intimacy and reciprocity, and her nature writing comes from the body.

According to Starhawk, a prominent Spiritual Eco feminist, one of the most important concepts of earth-based spiritualities is the interconnection of mind, body, and nature. The protagonist eats and drinks from nature for days and her body seems to undergo changes, which she is unaware of. Her hair seems to curl naturally and her body gets tanned but she ceases to let go of her body fully. But the divine through nature liberates her. When she slips after the heavy floods into the wash she learns to let go of the physical self. She lets nature take control of her body thereby liberating herself even when she was sinking. She learns to trust nature. "Erotics of place encompasses a relationship with the natural world that includes many aspects of an intimate relationship with another person: love, risk, surrender, vulnerability, connection, trust, and merging" (Cory). Through "The Bowl" Terry Tempest Williams "urges readers to experience place directly via the body and senses in

contrast to relating to place via the mind and reason”(Cory). Till the moment she falls into the wash she connected with the landscape mostly through her mind. Her fall initiates an intimate sensual relationship with nature. At the same time her consciousness expands into a new and higher dimension of Oneness with God.

“The bowl” opens like this “ There was a woman who left the city, her husband, and her children, left everything behind to retrieve her soul”(Williams 193). However, it is evident that the protagonist only left them physically because she further into the story creates a bowl and figurines of her family with clay. This shows that she still clings to her family and her responsibilities in her mind. She is constantly reminded of her duties and how she should behave which is evident when the narrator says, I quote “She must get control of herself, she thought; what would her husband think? What kind of example was she setting for her children? And then she remembered-she was alone”(Williams 196). Thus, after being liberated physically she is liberated mentally through this experience. The protagonist therefore undergoes a holistic liberation.

The lesson she learns in the end is not to worry about her course of life and submit entirely to nature. She also learns to let go of her control over her family’s future because she understands the futility of such belief. According to the general principals of ecofeminism, women are inextricably linked to nature, and therefore, debasement of the earth is considered to be synonymous with debasement of women. In the beginning she feels the need to reach out to nature because she feels a lack. Nature also has been subject to devaluing by patriarchy. Nature is only a commodity to the patriarchal world contends Vandana Shiva in her essay “Women in Nature”. The protagonist knows that nature is much more than that and seeks nature in order to be liberated. The patriarchal society had fixed her role as a mother and a wife rather than an individual. She wants to remember who she was rather than be told. Therefore, she goes to nature to believing she will find her identity when she goes back to her roots. However, she unites with nature, cosmic and the divine. This removes all her anxieties about her family’s future.

For Terry Tempest Williams, nature writing is a call to practice, “a commitment each generation must renew in the name of the land” (Red, 70). Through her writings she urges the reader to connect with the inner spiritual self through nature and not just stop there but go further like the woman in “The Bowl” and revel in that relationship.

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Anarchic Oikos: An Oikopoetic Study of Sara Joseph's *Gift in Green*

Sara Joseph is a gifted writer, social activist based on Kerala. Her novel Gift in Green plays a major role in encouraging ecological aspects. This novel mainly focuses on the living of the human with the nature. Oikopoetics is a theory which studies nature. This paper tries to find out the disruption which separates the humans' from the nature, by destroying the forest. This study helps to understand the behavioural strategy of the society. The main elements to be founded in this paper constitute the anthropocentric view and ego consciousness dominates the whole nature by accepting the urbanization and commercialization. This paper focuses on the contamination and exploitation of the mother earth.

Sarah Joseph born on 1946 based on Thirussur, Kerala. She is the author of several novels and short story collections in Malayalam She won many awards like Kendra Sahitya Akademi Award for her novel *Aalahayude Penmakkal* (Daughters of God the Father). She also received the Vayalar Award for the same novel. Sarah has been at the forefront of the feminist movement in Kerala and is the founder of Manushi – organisation of thinking women. She along with Madhavi kutty (Kamala Surayya) is considered leading women storytellers in Malayalam.

The novel *Gift in Green* is translated by Rev. Dr. Valson Thampu, an educationalist, author and radical religious thinker and reformer. This novel was published in English and Malayalam simultaneously. This novel has original features about the relationship between a people and the land they are holding back. This novel *Gift in Green* identifies the importance of the relationship maintained by the people with the island of water bodies and mangroves. The gist of this novel brings out the commercialization and urbanization which destroys the nature's existence. The beginning of the modernity ends in the expulsions of sewages.

'Ecocriticism takes an earth centered approach to literary studies' (Ecocriticism in Practise 3). It is fundamentally a moral criticism and pedagogy, it explore and aid to make the possible connections among individual, culture, environment and the text (any genre). Eco critical approaches can be theoretical, chronological, didactic, critical, psychological, and rhetorical. Eco criticism encourages all views into its tent in order to understand the human relationship with the nature, the philosophies and understandings of different ethnic groups will be shared by all. The major elements and concepts in eco criticism is anthropocentric, Ecology, Eco space, Deep Ecology, Symbiosis, bio centric. In the novel *Gift in Green*, novelist focused on the environmental issues. The setting of the backwaters is the main theme of this novel. The normal rhythm of the environment gradually destroyed because of the modernization. Since this novel is based on eco criticism branding protagonist as someone is not well acceptable. Every character [Human beings] is responsible for the environmental concern.

The theory of Eco criticism was in existence in Tamil literature also. It was termed by Tamil writers as 'tinai', which could be known as eco -criticism in earlier days. This concept of 'tinai' has closeness with the Greek term 'okios' which means 'household'. As 'okiocriticism' or 'oikopoetics' is called as the kind of eco criticism. Thus, 'oikos' is synonymous to the modern day theory of eco-criticism. Eco criticism is the result of the new consciousness: that very soon, there will be nothing beautiful (or safe) in nature to discourse about, unless we are very careful. By the 1990s it had become a recognized and rapidly growing field of literary study with its own organisation (ASLE: Association for the Study of Literature and Environment), and soon a journal, *Interdisciplinary Studies in Literature and the Environment (ISLE)* was launched in 1993. Tinai combines the natural and cultural features of specific landscapes found in Tamil Nadu. The landscapes are divided into five—namely, the Mountain (Kurinci), the Pastoral (Mullai), the Desertic (Paalai), the Riverine (Marutam), and the Littoral (Neytal). The landscapes are named after native flowers which are the keystone species in the specific landscapes (Selvamony, "An Alternative" 215-16).

The novel mainly deals with the Mullai (Pastoral) and Marutham (River). It sounds the importance of the land. "For us the land means a great deal more than this calculation of profit or loss. The land is the warmth of our heart! We know the land with our hearts, not with our heads. It is not to cheat the land we have known in the marrow of our bones" (205). The lines clearly state the attachment of the human nature with the nature. One stage people of the Aathi village and nature embodied each other. The description of the imagining documents the reality of the place. Eco conscious is deliberately seen in the phrase. In the quoted lines 'Heads' which states the ego conscious of the human mind. According to Jung, the ego represents the conscious mind as it comprises the thoughts, memories, and emotions a person is aware of. The ego is largely responsible for feelings of identity and continuity. The novelist differentiates the concise of the human mind in the descriptive way. "Occasionally when the water level receded a little ... plastic carry bags lay scattered like bloated fetuses. Over them, flies and mosquitoes droned with vengeance. Too restless to sit still even for a minute" (207) the river is the central plot of the novel. Here the daily expulsions of tonnes of sewage create sufferings among people. Novelist discusses the usage of plastic bags the problems as an instigate problem.

Anthropocentricism relates human being as the centre for everything. It symbolizes man is not dependable, other living organisms are depend on human kind. Environment basically is treated in an anthropocentric view. This reason makes humans are self dependent. But practically speaking both human and environment depend on each other. The problem lies with the human kind, without accepting the nature plays predominant role, we are incapable of using it. Harming nature is very easy, but nature won't harm as in any way. Urbanization and commercialization found as the threat to the eco system. "Urbanization invariably feeds increasing industrialization and commercialization, which impacts the environment as well as infrastructural capabilities of a city" (Pharande, Anil). Due to the advancement of urbanization many economists and historians stated that it will end in environmental crisis. The same happened in the village due to the advancement roads and bridges choke the water life,

birds and butterflies flee the dying. Total peace of state is dismantling, and nature has been used as a slave to the human life. The anthropocentric view of this novel helps in accepting the part of destroying the nature for our personal use. The exposure and for the comfort living human desperately harm the environment.

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**A Study on Portrayal of Forest in Telugu Horror Movies:
*Bethala Mantrikudu and O Sthree Repu Raa***

While filmmakers took their camera's for the first time far flung places in motion for the benefit of science, knowledge, spectacle and entertainment, this last strong hold of pre-history has provided an alluringly exotic setting for film adventures, an endless fount of jeopardy, colour and mystery. Horror film is a film genre that seeks to elicit a negative emotional reaction from viewers by playing on their fears. Welcome to the jungle/forest- vast, savage and clamorous with the din of life continuing its primeval cycle, far from the orderliness of civilization. Forests are a fairly popular setting with the Telugu horror movies. "Bethala mantrikudu" 1997 directed by "D.Madhunag" and "O sthree repu raa" 2016 directed by "T.Ashok Kumar Reddy" are the telugu horror movies which have extensively used forests as a major setting in the movies. This is a comparative study where the researcher is decoding the signs in the visual portrayal of forest with the help of semiotics as a tool to analyse the content. The scope of the study is relevant and the review of literature shows that there is relatively less research done on these movies and the portrayal of forest in these horror movies.

Horror film is a film genre that seeks to elicit a negative emotional reaction from viewers by playing on their fears. Welcome to jungle/forest – vast, savage, and clamorous with the din of life continuing its primeval cycle far from the orderliness of civilization. 5 main and indirect uses of forests are that : 1.) prevention and control of soil erosion. 2.) flood control. 3.) checks on spread of deserts. 4.) increase of soil fertility. 5.) effect on climate. Apart from these forests also entertain us, because they are portrayed uniquely and used as a fairly popular setting in telugu horror films. Forests are becoming the major setting in horror movies day by day.To know how forests are portrayed and why they are used as a major setting in horror movies, this study is conducted. Semiotics will help us in the comparative study on the movies "Bethala mantrikudu of 1997" and "O sthree repu raa of 2016" which will make us analyse how forest is portrayed and also why it is used as a major setting in both of these horror movies.

The relatively sparse research on horror movies has left room for further research. A research by Mithuraaj Dhusiya on "a study of contemporary indian horror cinema – let the ghost speak" and few more have landed up at the study of horror movies as a whole , but not as settings and their portrayal in the horror movies. Objectives: Is to examine how forest is portrayed and also to compare the difference in portrayal of forests in both the horror movies. To know why forest is used as a major setting in these movies.

The study is conducted with the help of semiotic analysis. Semiotics can translate a picture from an image in to words.The swiss linguist Ferdinand de Saussure (1857

1913) is the founder of “semiology” and the American philosopher Charles Sanders Peirce (1839-1914) is the founder of “semiotics”. Both the sciences are involved in how to interpret signs. Saussure has explained that a sign was not only sounds and images, but also a concept. He divided the sign into two components. 1.) Signifier (sound image). 2.) Signified (concept). Signifier can be seen, heard, touched, smelled, or tasted. Signified as the mental concept. The researcher chose Ferdinand de Saussure’s method to interpret signs. As the researcher here is studying “MOVIE” which is the art form, therefore semiotic analysis is the right tool for the study. Certain emotions play a large role in our experience of art forms. They are of 2 types. Positive and negative. Some of the positive emotions are Joy, Gratitude, Serenity, Interest, Hope, Pride, Amusement, Inspiration, Awe and Love. Negative emotions are Hate, Fear, Anger, Hopeless, Anxious and etc. And horror movies are made just to trigger the negative emotional reactions among the audience.

Music – The slow paced, hoarse sound and creepy music is utilized in 1980’s and 1990’s which introduces the first scene connoting fear and torture. The sound track and audio in this film are very typical of a horror. The film uses a lot of sharp stings to try and scare the audience, in a fun way. It goes hand in hand with the setting in the movie. As forest has noises of spirits, unknown and etc.

Lighting – This film has a very harsh lighting to further re-inforce the horror aspect of the film and set the tone, until the end of the film where they use a lot of bright lights to light the setting. Hence, the portrayal of forest connotes terrifying, deadly and mythology also says that, there will be one tree or one spot in every forest which will mis-lead people trapped in the forest (forest trickery-path of no return, entanglement)”. The night light, is a key feature of the setting, as a night light connotes fear and nightmares.

Characters – Bethala, his make up and clothes defines him as fearful and a ghost conjurer. Such people usually live in a location of isolation, therefore the setting forest has relevance and is portrayed as place unknown, and dangerous. And the Bethala’s deeds of black magic all are usually done in night times and places where there is no human existence. And the small boy’s character who gets trapped in the forest, portrays forest as a place of mystification, entanglement.

Camera Angle’s – the shots that establish the forest are more. Which increase the amount of fear. All the above signs connote that, forest is portrayed as terrific spot. Outdoor, black-darkness, coldness. Can any other location or germane be the best set as forest for a horror movie.? “O Sthree repu raa” :The signs that the researcher identifies in this movie are : Camera angle’s –low and high angle’s, panning, jerky movements and hand held shots. Music – mixture of slow paced, melodious, dialogue’s in between by the characters, animal sounds, spirit’s speaking. Lighting – low key lighting, it signifies the setting as dark. Editing – Tilted and fast editing, denoting shock, complete attention towards the scene also connoting the set as unpredictable

All the above signs connote that, forest is an unpredictable place, and so triggers fear, as fear of unknown is a common trait. The first scene according to the story has to be terrific and it begins the story with the present situation and not the flash back. Also, a saying that says: First impression is the best impression, the director tries getting the complete attention in the beginning so, that it continues till the end. The conversation between the characters in this scene creates an impression in audience as forest is a scary place – because the male character says to the female that “asale ee chotu or adavi lo manam car nilapadame thappu”. This scene also creates a kind of excitement, about what the flashback was when a spirit’s noise in the forest is heard and gives us a hint about what might have happened in the same place before. Therefore, director has chosen the most important setting – that is forest. In this scene, the forest is portrayed as the area that has for centuries been a place believed to be infested with the spirits of those who committed suicide. Through out both the movies “forests are shown as terrifying spots”-which in turn triggers the negative emotional reactions of people. The settings of horror movie actually create the very base of horror in the audience by helping in the generation of fear factor which at times becomes one of our favorite nightmares.

The difference in portrayal of forest in these movies is that the colours used are blue and red lighting in Bethala mantrikudu and natural in the Osthree repu raa. The importance of the forest setting is that major part of Bethala mantrikudu revolves around the forest itself and in Osthree repu raa the importance is not as the same in the Bethala mantrikudu, but that’s because right now the movies have various other settings for horror movies. But, still forest as a setting has never lost its importance because the most important first scene of the movie is shot in a forest setting.

Panphobia – for a few people it’s fear of everything. Coulrophobia – for a few it’s fear of clowns. Hylophobia – all most all of us carry a deep rooted strand of irrational fear of forests or woods. As all the factors that lead to the above fear’s are present in forests, this negative emotional reaction called fear can be easily generated within the audience by the usage of forests as a major setting in the movies and through the terrific portrayal of them (as no other setting can generate fear as much as the outdoor shoot in forest can do). And while the directors have realised this, it is the main reason why the horror movies are comprised of forest as a major setting.

Among some of the best places in which a horror movie can be set, the first priority goes to “FOREST”. That’s its importance. The setting in the movies feel deeply integrated in to the concept of the movie, rather than a pretty after thought that the setting has no actual importance in the movies and are successful enough to increase the sense of disnormality. probably, after forest is schools, dorms, frat houses, creepy old mansions, graveyards, hospitals, hotels, haunted houses as settings would gain importance. The reason why forests are a major setting is because they explore the primal emotion of fear more than the other places, as it’s an outdoor, dark in the nights, dense, disturbing noises and also that humans usually fear to be in a place where they have never been, or not comfortable because they don’t have all the facilities as in their daily course (Hard to navigate-being scared of the unknown is a common trait), and where the human existence is very less as we believe that it would be fine if there are someone to help us. So when a movie is set in such a place, usually audience have this feeling of putting themselves in the position of the characters involved in the movie (loss of identity). So, it complicates things and makes it impossible to digest a certain emotions for people. And when it comes to how they are portrayed is as terrific as

possible, shoot in the night, raining in dense forest, place which is mysterious, and helpless if once entered or trapped in it, a place which is to be avoided or stay far away from.

Forests are not just for indirect uses like 1.) Prevention and control of soil erosion. 2.) Flood control. 3.) Checks on spread of deserts. 4.) Increase in soil fertility. 5.) Effect on climate. But also fulfills the purpose called entertainment through art forms like movies, theatre and etc. Also, these days we have movies that focus on the positive shade of the forests and greenery through scenes consisting of trekking, paragliding and etc. So, the researcher also feels movies showing the positive side of the forest should be equal to balance the negative emotional reaction triggered by few horror movies like both the movies choosed for a study which use forests as their setting. Because right now, humans are on the verge of vanishing-“forests and greenery on earth” for their greedy benefits to survive. So, such horror movies might have a negative impact on the audience. And we need to keep in mind that the target audience for horror movies usually are “YOUTH” and they are the future citizens. For instance, the bethala mantrikudu scenes of crime committed in forest. And youth, that tender age makes people want to experiment things, if they aren't matured enough to take right decisions or being not guided by the right people. The importance of forest setting in horror movies will never reduce and continue to be so and so. Well, the lack of forest as a setting is one of the chief complaints about horror movies from the audience itself. Infact, there are horror movies specially made with a story line on forests. Ex. The recent “The forest”-the japanese horror film on forest known for the spirits residing there has won the applause of a major audience even consisting of critics.

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**Attitude of Human Beings towards Nature:
An Eco-Existential Study of Bill Bryson's *A Walk in the Woods***

Eco-Existential Study is an emerging critical theory. William McGuire "Bill" Bryson is a best-selling Anglo-American author of books on travel, the English language, science, and other non-fiction topics. This travel based novel, A Walk in the Woods, injects the anthropocentric attitudes of man towards the nature. This paper mainly focuses on the ecological perspectives of the traveler. This study also helps to understand the disparity between the nature and the beings includes loss of stewardship that a human have to claim. Being a traveler this book enumerates the importance of life with the nature and the appraisal of the human behaviour towards the nature. This paper also concentrates on the issues of existentialism which focuses on the freedom of choice and purpose of the individual

Bill Bryson the author of this novel, *A Walk in the Woods*. He is the author of humorous books on travel, as well as books on the English language and science in Anglo-American. Bryson was born on 8 December 1951. His books and talks reveal an unshakable love for science and an approval for its social importance. His belief is in the importance of science in shaping our future and the need to improve how we communicate the vitality and excitement that science provides. Bill Bryson has also written several highly praised books on the English language, including *Mother Tongue* and *Made in America*. This book describes the author's experience while walking the Appalachian Trail and reflects his opinions relating to those experiences. The leading magazine *The Miami Herald* states that this book is a mixture of tenderness, humor and an awakening environmental consciousness.

This novel *A Walk in the Woods* comes under the genre of Travel writing/ literature. This writing includes the elements of nature, travel memoir which builds the passion towards nature. This particular novel by Bill Bryson accepts the component of travel memoir with the experiences of nature. Mainly all the travel writers differ in their ideology. There is a possibility for all the travelers in praising, harming and polluting the nature. On the other hand people consider their role in propagating and safeguarding the nature. There are many travelers in this world and only less writes. This shows the less were gifted in sharing the innumerable experience through their writings. Each and every traveler has their own obsession in expressing their thoughts through photography (landscape and life) and writings. The passion towards travelling leads in appreciation and also condemnation. In this 21st century due to the advancement of globalization many travelers use to express their understanding about the places in social media. This paper titled the attitude of the human beings towards the nature is a conceptual study maintains the relationship of human and nature. It proclaims the approach that a man had towards the nature. The dominion that a man

encourages to bring the nature under his control the fact he believes in is everything created for him. The proceeding nature of the human civilization and the culture totally destroys the ecological nature. The imbalance between human and nature leads to reciprocate the disharmony from both the sides. Since we humans are considered are of atom size particle who tries to control the universe. Both the nature and society are interdependent on each other. Nature tries to safeguard itself it tries to live on but humans deliberately harming the nature for their personal cause. The extermination of the nature leads to the future sufferings of our society. Bryson in this writing *The Walk in the Woods* focuses on the hike in the forest by him and his friend. His description throughout the pages gets an idea on rediscovering/ searching the discovered understanding of nature.

Eco is a word which relates nature. The theory eco criticism mainly focuses on the environment with literature (individual, social, political etc...) this eco existentialism an emerging field in 20th century. The main concept behind this eco criticism is man is not alone in this universe; he is closely related with other living things. The ecological writing brings out the mutual relationship of human and nature which is developed by term Symbiosis. The term Existentialism means, 'existence precedes essence' is the central philosophical thought for every existentialist. A famous French philosopher Jean Paul Sartre claims that 'the essence is determined by choice'. This emerging theory constructs the relationship between human and nature. The environmental existentialism records the humans with the ecological conscience. The basic concept of existentialism is freedom and choice. The eco centric identity creates meaning in one's life by understanding the language of nature. There are two basic elements in eco criticism 1. Anthropocentric 2. Eco centric both have its own turmoil. The attitude of human being structures in lacking in anyone centric. The finding of this paper is how the human being approaches the nature in definite point of time. Planting trees includes anthropocentric (caretaker) whereas pouring water to it as eco centric (provide). The stewardship brings the natures language in transformation. Here both caretaker and provider relates to eco existentialism. The two broad category eco and existence combined to form a structure and constricted down the basic concept of humanism.

"The woods were full of peril-rattlesnakes and water moccasins and nests of copperheads, bobcats, bears, coyotes, wolves and wild boar"(5). The portrayal of the forest gives the clear picture of the Appalachian Trail. From Georgia to Maine they have planned to go for a hike. The writer described it as deep forest. The greatest threat found in this setting is human can enter in to the forest, it will be titled as society, but if the same animal enters inside the society it termed as sin. Being an eco existentialist in the words of Sartre 'choice and freedom' is considered to be a central theme in one's life. Concretely they accepted that the world is full of empty, nothingness prevails across the human mind. But sensibly viewing this nature/ forest gives the reason and meaning to one's life. Emptiness is become void by the human beings because of the nature. Basically indigenous people have a close relationship with the nature. One cannot isolate them from the nature. Their mind constructed with the relying relationship with the nature. 'Bryson meets the bear in his way. It's not his way its bear's way'. The main development of existentialism is the hero/ protagonist as the centre. In a deep forest the protagonist tries to rediscover the land in the trail. The setting of the novel is a dense forest where one has to come across all the living

creatures. The philosophical 'essence' conveys the answerable strategy by the characterization of the plot. Bryson with his companion Katz hike the AT.

In the novel *A Walk in the Woods* there is a change in the attitude of the characters Bill and Katz. In the beginning of their journey they depend on the nature, enjoying the adventures as they walk through the forest. "I looked despairingly in the pack and then looked around. "where's your water bottle?" he looked at me sheepishly. "I threw it." You threw a water bottle? This was truly staggering" (345). Ultimately, their planning begins to move from one phase to an additional phase, rediscovering the things and destructing the nature under their control is highlighted as a dominant character. The hardship they face in the forest and their confrontation in denying the comfort zone which they have been enjoying in the urban life. They could not adjust with the equipments they afford to use inside the forest. They begun to grumble over unavailability of supplies they wanted inside the wilderness. Their focus shifts from eco-consciousness to ego-consciousness. In Glen A. Love's *Revaluing Nature: Toward an Ecological Criticism*, he criticizes the tradition of humanism such as "love ourselves best of all", self aggrandizing ego and to place self interest above public interest. The humanistic thinking leads to be 'self' oriented, it should be focus from self to the environment. Anthropocentric attitude will take the humanism to peril. Ecology has greater part in structuring the humanistic social and moral structure of the society.

The concept Anthropocentric dealt with the existence of the mankind. Frederick says "The vital concept is not understood by human beings or ignored for their selfish ends" (Frederick 101). Here the critic rightly says humans are not accepting their role in the society, their motive is to do egotistical things. The word existence takes us to the movement named Existentialism. Anthropocentric can be classified into three major divisions such as firstly Humanist Anthropocentric, secondly Nature to destroy nature thirdly Symbiosis the mutual understanding of man and nature. These three divisions bring threat to the human kind. Nature provides human proceeds this is the basic concept in general and also states the social conditioning of our society. The scar that the tree underwent is so peculiar these days. It's hard to find a single tree without any wounds.

Thus, a walk in wilderness has not yielded any positive result. These people go into nature without knowing the value of nature and unwilling to learn from the nature. Theories should be fruitful when it comes to practice. Distancing ourselves from the nature leads to be a never learning process. Thus, a walk in wilderness has not yielded any positive result. These people go into nature without knowing the value of nature and unwilling to learn from nature. Eco existentialism gives freedom of choosing it recommends choosing the best and value the nature in practical understanding of it that one can enjoy.

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Anthropocene Perspectives in the Movie *The Happening*

*The term 'Anthropocene' is a combination of anthropo from anthropos (meaning 'human') and cene from kainos (meaning 'new' or 'recent') which was in geological informal usage in the mid-1970s. Paul Crutzen independently re-invented and popularized it. It denotes the present time interval, in which many geologically significant conditions and processes are profoundly altered by human activities. These include changes in environmental conditions generated by these perturbations, global warming and ocean acidification. Dr. Suresh Frederick opines "Ecocriticism helps human being to have a porter's view of nature. It urges humans to have a biocentric view despite their apparently incorrigible anthropocentric due to their selfish nature" (Selvamony 136). The researcher has chosen a movie for discussion is *The Happening*. It is an American science fiction eco-disaster movie released worldwide in 2008. It was written, directed and co-produced by M. Night Shyamalan and Mark Wahlberg. This film is a professor, who tries to escape with his wife, best friend, and his friend's daughter from an inexplicable natural disaster.*

In Eco-disaster movies, of all the possible science fiction scenarios, the world or its civilization comes crashing to an end and the environmental catastrophe seems more and more the like lies. The irresponsible actions of humans cause irreparable damages to nature such as the melting of the ice caps, the disappearance of bees, extreme weather changes resulting in freak tornadoes and hurricanes, even the possibility of exhausting the supplies of resources like oil or drinkable water. According to Barry Commoner's first law of ecology, "everything is connected to everything else"(Glotfelty xviii) which means everything is related to each other and therefore it affects each other. This is how the chain of ecosystem works. This paper highlights the relationship between nature and human in an Anthropocene perspective, and also brings out how nature gives warning to human beings for their irresponsible action.

In the Central Park of New York, people commit mass suicide. They think that it is caused by a bioterrorist attack using an airborne neurotoxin. The mass suicidal behavior quickly spreads across the northeastern United States. Elliot Moore, a high school science teacher in Philadelphia hears the news about the attacks while taking a lesson about nature and its qualities. So he decides to go to Harrisburg by train with his wife, Alma. They go together with his friend Julian and his eight-year-old daughter Jess. The train loses all radio contact and stops at a small town. Elliot, Alma, and Jess hitch a ride with a nurseryman and his wife. The nurseryman believes that plants are responsible, as they can release chemicals to protect themselves from

extortions. This group is joined by other survivors and split into two groups with Elliot, Alma, and Jess in the smaller group. When the larger group is affected by the toxin, Elliot understands that the plants are targeting only large groups of people. He splits their group triggering a neurotoxin attack, signaled by what appears to be wind blowing through the vegetation. Realizing that the plants are now targeting individuals, Elliot locks himself in the basement but it is separated from Alma and Jess, who are in the home's springhouse out back. They are able to communicate only through an old talking tube. Elliot warns them of the threat. He expresses his love for her before deciding that if he is to die and also he expresses his desire to spend his remaining time with her. The three leave the safety of their buildings and embrace in the yard, surprised to find they unaffected by the neurotoxin. Almost a third of global farm output depends on animal pollination, largely by honey bees. In this movie starts with a discussion of bees by Elliot. "well apparently, honeybees are disappearing all over the country, ten millions of them just disappearing" (00.06.53).

In earth, the major part of the vegetation happens only by the bees and other insects. If they all disappear the process of vegetation will stop within few years. Bees and other insects are started disappearing when human started using poisonous pesticide for their crops and fruits and other trees. In this movie, trees release neurotoxin chemical which leads humans to kill themselves. Basically, neurotoxin is the dangerous chemical compound. Knowingly or unknowingly modern society people are gradually using dangerous pesticides. According to Rachel Carson, "it became evident that in spite of the assurances of the insecticide people that their sprays were harmless to birds the robins were really dying of insecticidal poisoning; they exhibited the well-known symptoms of loss of balance, followed by tremors, convulsions, and death." (carson62). When this kind of pesticides or insecticides are sprayed on land, most of the times they make their way into a water source, such as a river, ocean, or pond. Through this continuous process, nature changed its quality. At this extreme level, in this movie, trees are releasing deadly chemicals which lead humans to kill themselves.

Most of the food products that contain chemicals like neurotoxins are on their ingredients list. Processed foods, chips, canned food, baby food and other junk foods are often loaded with neurotoxins. It is very common in sugar-free food products, especially sugar-free gums and drinks. It contains genetically modified bacteria which cause kidney failure, seizures, blindness, obesity, neurological disorders, mental illness and brain tumors. From the human evolution, people are trying to change

nature's quality, but in this movie Elliot says "we will fail to acknowledge that these are forces at work beyond our understanding" (00.08.44)

Nature always gives warning to the World, for the survival instinct turns against us. Even in the place like Tamilnadu, people don't want nuclear power plants next to them, but they all feel free to smoke. Leopold's land ethic as he famously wrote, "A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise" (Knight 96). When humans disturb the order of the land like using pesticides; research proves pesticides have been linked to cancer and even birth defects. Pesticides also have the potential to harm the nervous system and the reproductive system. People did not stop using of refrigerators, air conditioners and chemical pesticides, even though they know refrigerators, air conditioners are releasing dangerous chemicals and harmful to nature. People did not take a step to stop instead of increasing that level in a mass way and also he is ready to destroy the whole order of ecosystem only for his selfish comfort. As a result, nature turns against human beings. If humans destroy nature, nature will destroy them. If humans live in communion with nature, they may lead a happy life, by maintaining Ecological balance.

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Nature of Cats and Dogs of the East and the West

Fairy tales are a fictional story that may feature folklore characters such as fairies, goblins, elves, trolls, giants and talking animals and usually enchantments often involving a far-fetched sequence of events. The Panchatantra of India is one of the world's finest accumulations of tales. Its five volumes of animal tales initially were written in Sanskrit. The composition of Panchatantra named Bidpai or Brahman named Vishnu Sharma. Aesop is a slave who is famous for his fables of the west. Cats have an important role in many stories. Its have different role in the tales of eastern and western. The researcher selected some tales from the Panchatantra, Grimms tales and Aesop fables. Dogs are faithful animal, which always known for their loyalty. Both these animals are totally opposite to each other and their natures also different in East and West tales of folk. The researcher analyses the stories of Aesop's Fables and Panchatantra tales.

Dog is considered as a faithful animal in the life of human beings. It represents the loyalty to the human beings. It has a close connection with human beings. It has a major role during hunting. It was domesticated by humans. Many people consider it a protector of the village. It is a symbol of protective power and loyalty. In the western tales of Aesop's Fables "The Dog and the Wolf" portrayed dog as a fat slave because at the night time it was chained up by its master, which means slavery. This is the reason of why the Wolf is not following the way of the dog. Finally, the wolf said to its cousin dog, better starve free than be a fat slave.

Even in the fairy tales of Grimms, Old Sultan, name of the dog, has the same concept of getting old, but here it depends on its cousin wolf. Later it betrayed him because of his loyalty to a human being. In the eastern tales of Panchatantra, collection of Hitopadesha, "The Donkey and the Dog", displayed a dog for not showing its loyalty to its master because of not caring and feeding it properly and for this reason it did not bark when the thief was entering the house. This scene shows human beings used animal as a tool for such purpose and later threw it. This is the reason for taking revenge against its master in the tale of "The Donkey and the Dog". This is one of the reasons of not supporting its own tribe because dogs are always getting bite from its own community as portrayed in the tales of "The Dog in a Foreign Country". Chitranga, a dog, replied in a grim voice, "In foreign countries the housewives have the habit of leaving the doors of their houses open. One can enter the house freely and eat much food in the kitchen. But, there is one big disadvantage the members of your own tribe do not accept you and attempt to kill you" (Mocomi).

There is another Eastern Tale, "The Donkey, the Dog, the Cat and the Rooster". All these animals, the Donkey, the Dog, the Cat and the Rooster loved their masters but after using them for their purpose, they were thrown out from their home place. Both

Western and Eastern tales showed a different nature of dog. The character of Old Sultan showed its loyalty till the last stage, and the Aesop's Fables showed that wolf's life is better than the dog because he does not want to be a slave of anyone.

The researcher pointed out the weak character is Old Sultan to take it as an example in the tales of Grimms. The reason behind that is even though he is loyal to his master, he used the wolf as object or tool for its trickery and betrayed him. These are the reasons to point out the weakness of Dog's character in the western tales. The researcher points out that the wolf is a powerful character and it offers its help whenever the Old Sultan dog is in trouble. The wolf uses its trickery and saves the life of the dog. There are such western tales where the wolf is portrayed in a good way.

Although somewhat rare, there are instances where the wolf is not all bad. In *The Wolf's Chicken Stew*, by Keiko Kasza, the sneaky wolf decides to fatten up his future dinner by sending an abundance of food to the chicken's house. When he goes to collect his meal, he discovers that his "gifts" have been feeding the chicken's very large family, and the wolf has a change of heart once he sees how much they appreciate him. Also, in *Big Wolf & Little Wolf*, by Nadine Brun-Cosme, Big Wolf acts as the typical "lone wolf," as he keeps to himself and is very good in his ways. When Little Wolf comes along, Big Wolf resents his intrusion. However, Big Wolf realizes how important Little Wolf has become to him once the latter leaves. (Dunn 35-36)

"The Cat, the Rat and the Hunter", is the eastern tale of Panchatantra. Generally, cat is portrayed as a negative character in many of tales in children's literature. Even in this tales, when the cat is approaches a rat his friendship, the rat neglected the friendship because it would show her true colour. The moral of the story is Friendship between enemies is only a temporary thing. In the eastern side, people consider cat as a negative animal, especially a black cat. Even the Great Alexander is scared of a cat. Many people thought it as evil. They considered cat as the agent of evil, harm, distress or ruin. The reason for neglecting the friendship with the cat is because it is considered as the agent of evil things.

"The Cat, Partridge and the Hare" comes under the tales of Panchatantra. Even in this tale, the cat is portrayed as a negative character. It is disguised as a saint and makes Partridge and Hare as its objects and killed them. The character of the cat as a saint in disguise shows that animals had too much belief on Saints (Yogi), who love to live with nature. This scene shows that human beings and animal had a good bonding in the forest. The researcher tries to show that indirectly human beings are better than animals to sort out the problems with their intellectuality. Animals respect the ideas of saint which makes them believe in it and finally the cat killed them. This tale reveals the qualities of the cunning cat. It shows the evil character who took advantage when two creatures were fighting for their rights. This tales shows the cleverness of the cat, which used its trick to trap the two creatures for food. The moral of the story is "whenever the two people have a fight, the third, the mediator, often takes advantage of the situation"(Mocomi).

"The Fox and the Cat" is the western tales of Aesop's Fables. Generally, fox is famous for his cunningness and trickery, but not better than cat. This tale shows the

intelligence of the cat is better than the cunning fox. Both creatures are famous for their cunningness in the tales of children's literature. The moral of the tale is "better one safe way than a hundred on which you cannot reckon" (Aesop, The Fox and the Cat). This tale is an example that cats are known for more cunningness and trickery than fox. The researcher points out that the cat is weaker than the fox, but he used his trickery and escapes from the upcoming danger. But the cunning fox is confused with multiple ideas and confronted with a horrible death. The western tales also portrayed the qualities of intelligence in an intellectual way.

"The Cat-Maiden", is a western tale of Aesop's Fables. Generally, the cat is linked to women's nature. This tale shows the desire of a cat to be a woman. The Gods Jupiter turned her into a woman. During the wedding celebration when the woman found a lot of mice instantly she pounced on them and at that moment her true nature is revealed. Even in the discussion of Gods Jupiter and Venus, Cat is portrayed as a foolish creature that means indirectly the researcher points out foolishness of women is already explored in the gods' story.

"The Monkey and the Cats" is the tale of *Panchatantra*. Lalu and Kalu are the names of two cats. In this tale, the foolishness of two cats are explored when they were quarrelling for a Roti. Before quarrel, they had a good rapport but later when they were struggling to find food for them, they started to quarrel for it. The problems of the two cats are solved by the cunning monkey who eats up their entire roti with clever talk. In most of the eastern tales, cat is portrayed as a cunning and intelligent animal, but in this tale, they were fooled by the monkey. The same concept is seen in the story of "The Monkey and the Cat", a western tale of Aesop's Fables. In this tale, the monkey used cat as a tool to get chestnuts from the roasting on the hearth. Gradually, the monkey eats up all the chestnuts and the foolish cat was brutally beaten by its master. Both eastern and western tales showed the cat as less intelligent than monkey.

Through this study one is able to understand the qualities of dogs and cats. The dogs are famous for their loyalty to human beings. The dogs always depend on human beings for their survival. Human beings are the cause for this kind of behaviour from the dogs. Human beings use dogs like tools for their purposes and force them to be with them. Cats are famous for their trickery, intelligence, foolishness and negative roles in the fairy tales. Generally the fox is famous for cunningness but in the story of "The Fox and the Cat" shows the cat is more intelligent than fox. Thus fairy tales also reflect the common beliefs of people.

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Human – Nature Interface in Jeyamohan’s *The Forest*

Human behaviour and attitudes are shaped by human interaction with the environment. The relationship shared between humans and nature has been the subject of innumerable texts in literature. Jeyamohan’s fifth novel, The Forest, as the title suggests is set predominantly in a forest in the Western Ghats. The novel highlights the different roles played by the forest. The forest is also depicted as a metaphor for many things. A major part of the novel deals with the relationship of the protagonist and other characters with the forest. The forest means different things for different people. This paper attempts to analyse the portrayal of the human-nature interface in The Forest.

The forest is portrayed as a metaphor for life in general and the human mind in particular. Giridharan, the protagonist makes an observation in this regard: “Life, like the forest, just went on and on. There was no way to extricate yourself from it. It occurs to me that no one could ever return to the starting point in this forest” (Jeyamohan 49). The narrator loses his way on his first trip to the forest. He dreams about running through dense forest from which he cannot come out. Later, this dream becomes part of his life and revisits him whenever he faces a problem. He describes the dream in this manner: “I run through bushes and dense foliage and find no way out; vines cling to my legs and trip me and I fall on thorn bushes, even as I try futilely to remove the thorns from my skin, I wake up”(Jeyamohan 48). Giridharan’s life can be seen as an excellent parallel to the forest – a movement from richness to degradation. In Giridharan’s case the degradation was a result of his inability to identify with nature. In the case of the forest, it is the result of selfish human exploitation.

‘Pathetic fallacy’ is a term coined by John Ruskin to describe “our instinctive tendency to see our emotions reflected in our environment, which seems to be another form of the habit of seeing everything centred upon ourselves” (Barry 253). At one instance in the novel, Giridharan adopts this stance when he says: “the forest was growing physically in proportion to my multiplying thoughts” (Jeyamohan 83). At another instance, he says that the forest reflected his grief when he waits unsuccessfully to meet Neeli (Jeyamohan 190). Pathetic fallacy also contributes to the failure in his relationship with the forest.

The protagonist’s relation with the animals in the wild is of great significance. In the first chapter of the novel, the protagonist and narrator Giridharan talks about his first close encounter with the mila (a species of deer) in the forest. The mila features prominently in the novel. When Giridharan engages in an act of mischief by etching his name on the wet cement on the culvert, unnoticed by humans, he finds that he is being watched by the mila. Though he had earlier spotted a mila in the forest, seeing the animal face to face had a different impact. Giridharan says: “Its height and obvious weight made me nervous. Its eyes looked wild. For a moment, I was frozen with fear” (Jeyamohan 11). Giridharan moves to safety. Then he sees the mila placing its hooves on the wet cement. He interprets its move in this way: “The deer seemed to

have impressed its signature on the cement as if it were the representative of the forest, come to claim the culvert for its own” (Jeyamohan 12). Though humans continue to remove areas of the forest for construction, the “citizens of the forest” always leave powerful reminders of their presence. Giridharan develops a deep bond with the mila. When he is lost in the forest, he understands its thirst and follows it, thereby finding his way out of the forest. The mila connects him with the forest. When it is killed, its death becomes symbolic of his separation from the forest. The tragedy of this is further heightened when he is served the mila at the new engineer’s house. Giridharan also develops a bonding with the elephant, Ripped Ears. At one instance, he admits that he identifies himself with the elephant- seeing it as a “fellow sufferer” (Jeyamohan 213).

Giridharan’s relationship with the tribal girl Neeli is very significant in the novel, because she is seen as the representative of the forest. In the novel, Neeli stands for the purity and innocence of the forest that was untouched by corrupt civilisation. Giridharan’s love for Neeli and the forest merge together. For him, Neeli becomes synonymous with the forest. “She was the breeze that brought the scent of damp leaves from the forest...Her name stood before me like a giant tree,” Giridharan who is madly in love with her envisions her and says, “She had no toes. Instead her feet were grounded by dark roots to the earth” (Jeyamohan 98). He also compares her movements to that of “a bird preening her feathers “and sees her hut as a “tailor bird’s nest” (Jeyamohan 138).

When he is deeply in love with Neeli, he thoroughly identifies with the forest. He says: “The forest has taken hold of me. So has Neeli” (Jeyamohan 325). When he shared a deep bonding with the forest, the image of Neeli never left him. After he is distanced from the forest, he no longer sees her image. Giridharan loved both Neeli and the forest. When he loses one, he loses the other too. Giridharan, who had earlier yearned to be with Neeli, later becomes terrified of her wandering spirit after her death (Jeyamohan 416).

The character of the engineer, Iyer functions as a foil to the character of Giridharan. Though he was a man from the urban landscape, he was deeply attracted by the forest. In fact, the “forest made the engineer crazy” (Jeyamohan 130) . He forsakes the urban world after realizing that his true place was in the forest. He relinquished his self-consciousness. He rightly identifies Giridharan’s problems as the result of a “bloated ego” (Jeyamohan 395). Another character who acts as a foil to Giridharan is Kuttappan. Kuttappan maintains a perfect balance between the forest world and the outside world. He shares a deep bonding with the forest and the animals and uses the resources in a sustainable manner. He adheres to the principle of deep ecology that states that “humans have no right to reduce this richness and diversity except to satisfy vital needs” (Palmer 86). Snehamma, a construction worker provides a perfect comparison of Kuttappan and Giridharan. According to her, Kuttappan acts impulsively -“Kuttappan will go after what he likes, no matter what the effort.” Giridharan, on the other hand, she says, will “wait indefinitely” (Jeyamohan 114). Kuttappan is thoroughly influenced by the forest and therefore, he acts instinctively. Giridharan is bound by the urban landscape and always reasons out everything. As a result of this, he is always in contemplation.

The forest is portrayed as the seat of divinity, in the novel. Malayan, the father of Neeli says that "God is born in the forest" (Jeyamohan 243). Kuttappan also tells that the forest "is not only a place where trees grow. It is also a place where the gods come to play" (Jeyamohan 291). When Giridharan says that heaven is the abode of gods, Neeli does not understand him and says, "But the gods live in the forest." The narrator, Giridharan is unable to grasp this aspect of the forest. He can only stare in awe at "the sheer magnitude of her (Neeli's) environment" (Jeyamohan 350). The engineer, Iyer recognizes the divinity of the forest and is thereby drawn to become a part of it. It would be worthwhile to consider a poem by William Cullen Bryant, titled "A Forest Hymn", which portrays the forest in a similar light. Bryant regards groves as "God's first temples" (1). He also identifies divinity in every part of the forest:

Thou art in the soft winds
That run along the summit of these trees
In music; thou art in the cooler breath
That from the inmost darkness of the place
Comes, scarcely felt; the barky trunks, the ground,
The fresh moist ground, are all instinct with thee.(40-45)

Giridharan's relationship with the forest is multi-faceted. At first, he is afraid of the forest. Later he loses himself in it, because of his love for Neeli. There are a few instances where he expresses a deep desire to become "one with the forest" (Jeyamohan 137). But the desire remains unfulfilled. When Neeli does not respond to his appeals, he gets furious and wishes that the forest would burn down (Jeyamohan 122). It is only when he is deeply in love with Neeli that he manages to attain identification with the forest. He says: "All the flowers in the forest were my eyes. I expanded like the forest to reach out and touch her. I was the forest, the space in which she moved" (Jeyamohan 168). However, he loses this bonding at the death of Neeli. He is frustrated at her demise and directs his ire at the forest: "The forest was pitiless. It would kill its own blooms, allow them to decay and use them for its own sustenance" (Jeyamohan 411).

Giridharan sees the forest in different lights at different phases of his life. It is a nurturer to him when he feels comforted in its presence. The novel also depicts the forest as a cleansing agent. The forest purifies Giridharan from the negative emotion of lust. The novel shows the urban landscape as standing for lust and the forest as standing for love. Giridharan journeys from lust to love and finally back to lust again, in the course of the novel. The sobbing of the spirit of Neeli at the door of the engineer's house can be seen as the sobbing of the forest. Giridharan is locked in by his own Self which refuses to blend with nature. The new engineer's house, though within the forest is away from it. It is a place which shuts out Neeli and thereby the forest.

Giridharan's failure in his relationship with the forest was due to a lack of willingness to see himself as part of Nature. He tries and fails to attain the state reached by Neeli, Malayan, Kuttappan and Iyer. The most important flaw in his character is a lack of 'biospherical egalitarianism.' Biospherical egalitarianism "denies differential valuation of organisms." In this state, "the ontological boundaries of the self extend outward, incorporating more and more of the life world into the self. This insight

discloses that there is in reality only one big Self, the life world” (Callicott 207). When Giridharan sees the kurinji flower, he loses interest in the forest and asks: “Why had the poets chosen this stupid little flower to symbolize the forest area?” (Jeyamohan 351). After seeing the flower, his excitement about Neeli dies down (Jeyamohan 370). He does not identify with the flower because he believes that it has no value for human beings. Giridharan fails to get rid of his “self-consciousness” (Waugh 541). The novel also speaks of the need for ecological consciousness. Giridharan failed to develop this ecological consciousness that came instinctively to Neeli, the tribal girl. These flaws created problems in his association with the forest.

In *The Forest*, Jeyamohan advocates a move from “egocentrism, which has a very mechanical view of nature...to ecocentrism, including deep and spiritual ecology, which views nature as an organism rather than a machine” (Palmer 88). It also stresses a need for the realization that “humans are intimately a part of the natural environment—and are one with nature” (Palmer 86). An important aspect of deep ecology is at work in the novel: “a biocentric view which recognizes the non-human world as having intrinsic value independently of its usefulness to human beings, who have no right to destroy it except to meet vital needs” (Waugh 536). The novel is a wakeup call to integrate our Self with Nature rather than hold nature in our hands. The “forest belongs to no one and cannot be possessed by anyone” (Jeyamohan 250); everyone is part of the forest. One can see that the different characters in the novel highlight the myriad shades of human-nature interface.

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Ecofriendly Economic Development of Women: A Case Study of Corporate Social Responsibility Activities of TVS

Corporate Social Responsibility (CSR) is aimed at giving back to society not only to compensate for the use of public resources but also to satisfy society's expectations of a business enterprise. Corporate Social Responsibility can be defined as the symbiotic relationship between corporate and society. The welfare of business and society merge in the long run. CSR focuses on various issues such as education, health, environment, infrastructure and women empowerment. The term Women Empowerment means that women have the power or capacity to regulate their day to day lives in social, political and economic terms, a power which enables them to move from the periphery to centre stage. Individual and independent decision regarding education, participation, mobility, economic independence, public speaking, awareness and exercise of rights, political participation and related factors ensure women empowerment (Sharma, 2014). Economic development of women is an important aspect of women's empowerment. Skill building, employment oriented training, vocational training etc help in making women economically independent.

TVS group of companies follows an interesting approach in the economic development of women through its CSR arm, Srinivasan Services Trust (SST). They have initiated several activities to make women self – reliant and economically independent within an eco-friendly environment. Padavedu village is located in Polur Taluk of Tiruvannamalai district in Tamil Nadu. Padavedu is an agriculture area with banana and paddy field. Towards this, SST is involved in the formation of Self Help Groups (SHGs) for rural women in Padavedu. Its areas of intervention are economic development, education, environment, health and infrastructure. Women SHG members supported by SST successfully operate various business ventures which have given empowerment at personal, economic and political levels.

Income generating projects run by Women's SHGs supported by TVS SST are banana fibre products, tailoring shops, snack and tea stalls, restaurants, grocery shops, dairy farming, bee keeping and honey production, poultry farming, operation of rice and wheat mills, production of cattle feed and compost, manufacturing candles, soaps, handicrafts, baskets and furniture etc. The highlight of these income generation programmes is banana fiber making. The best part of these programmes is that they use locally available raw materials. Banana cultivation is very high in the Padavedu region.

Banana is a fruit crop. India is one of the largest producers of banana. The fruit bunches and leaves are the main source of income. After harvest of the fruits in banana plantations, the stems are wasted and billion of tons of stems and leaves are

thrown away annually. Such waste provides obtainable sources of fibres, which leads to the reduction of other natural and synthetic fibres' production that requires extra energy, fertilizer and chemical. Mostly the fibre is extracted by manual process and the yield of fibre is very low and this kind of manual process needs skilled labours. (Deka, 2014).

First the stems of banana plants are collected and the layers of banana bark are removed and dried in the sunlight and then they are made into ropes either through hand spinning or machine spinning.

Earlier, banana fiber had a very limited application and was primarily used for making items like ropes, mats, and some other composite materials. With the increasing environmental awareness and growing importance of eco-friendly fabrics, banana fiber has also been recognized for all its good qualities and now its application is increasing in other fields too such as apparel garments and home furnishings.

SST engages SHGs in training programs on how to use the spinning machine to extract banana sheet from fiber and make small products, such as baskets, tea trays and jewel boxes, as well as large products, such as sofa sets. The locally available raw materials are found in abundance after the annual banana harvest. SST also helps to find markets, ensure product quality and transport the products.



Banana Rope Hand Spinning



Banana Rope Machine Spinning



Banana Fiber Baskets

The status of CSR in India and the extent of CSR followed by companies are discussed in Rajeev Prabhakar and Ms. Sonam Mishra, 2013. The study also explores CSR activities for Indian organizations which would be helpful economically and socially.

(HurratulMaleka Taj, 2011) - His research paper is an effort to understand the symbiotic relationship between economic and social performance. It also presents the challenges associated with CSR and the benefits of the CSR along with sustainable development measures undertaken by the corporate sector.

(Wennekers, 1999) reflects on the discrimination against women not only in the social, political, cultural and educational spheres, but also in commerce and economic spheres. It also states that globally and in India, women are considered as the weaker gender physically and emotionally.

(Viswanath, 1995) considers that the best route to women's empowerment is to organize women in groups with income generation programs. It shows that NGOs in different countries of South Asia have achieved the goal by following multiple development strategies. NGOs generally take participatory and community development approach, which differs from traditional approaches by the government. The study also finds overall empowerment of women, organized by economic development programs by NGOs in southern states of India.

Manimekalai (2004) states that SHGs need the help of NGOs to run the income generating activities successfully. The NGOs and bank officials can guide women in selecting and implementing income generating activities. It mentions that the formation of SHGs have enhanced the self-image and confidence of women in rural areas.

Nair (1990) describes how women make money from banana fibre in Puthenvelikkara village in Ernakulum district through the new concept of banana fiber processing. It is used in making attractive and inexpensive handicraft items. It is run exclusively by women. These women are members of the Vegetable and Fruit Promotion Council Keralam (VFPCCK). They have set up a small manufacturing unit where they make handbags, dolls, flower vase, wallets, tablemats and doormats. According to her, it helps the housewives with supplementary income and in utilizing the spare time profitably.

Thus the existing literature suggests that income generation programs and economic development programs are some of the important elements to empower women through SHG and CSR. The present study attempts to assess eco-friendly activities included in the income generation programs which aid the economic development of women.

The present study proposes to analyse the eco-friendly model in income generation offered to women by TVS. The study will adopt a descriptive research design. Case studies have been collected from ten women who were trained by SST and engaged i

eco -friendly activities. The purpose of adopting case study method for the study is to get detailed information regarding the activities undertaken. Case Studies have been prepared and analyzed for documenting the eco-friendly income generation activities that impact women in the village. The universe of the study is Padavedu, Tiruvannamalai District of Tamil Nadu.

Vasanthi, Kalasamuthiram Village in Padavedu, Tiruvannamalai District, Tamil Nadu. She is working as a daily laborer in the agriculture field. Her husband is no more. She has a boy and a girl studying 7th and 4th standard respectively. In her village, most of the people were largely dependent on agriculture for their survival. Agriculture is seasonal and she works in the fields during season. She hardly earns Rs. 3000 per month which is not enough for the family to survive. SST encouraged her to join in the SHG. SST briefed her about its advantages, steps to maintain the SHGs, in getting loans and ways to earn additional income for the family. SST trained her to make banana fibre ropes with the waste material available from banana cultivation. There is no investment in getting the raw material. The raw material is freely available. Vasanthi and other SHG members purchased a machine with the help of SST to produce the banana fiber rope. She earns an additional of Rs. 4000 per month which is very useful to her family. The orders for the products are taken by the SST from a Mumbai company and work is given based on the orders. As she states, “The only disadvantage from this activity is that orders don’t come throughout the year. Only six to seven months in a year the orders will be given. We will be happy if we get it for the full year”.

In Vasanthi’s case, the rope making activity has helped her in multiple ways. The primary factor is that this activity almost doubles her monthly income. Secondly, the burden of buying the machine for producing banana fiber rope is shared. Thirdly, the raw material is available free of cost and there is no investment. Fourthly, SST helps her group to procure orders and market her products. More importantly, the banana fiber rope production is locally viable and eco-friendly.

Sarawathi from Vellore village, Padavedu, Tiruvannamalai District, Tamil Nadu. Her husband is working as a daily labourer in agriculture field. With the help of SST interaction, SHG groups were formed in the village. Most of the women from Padavedu and the surrounding villages were enrolled in SHG through SST. Initially she was not interested to join SHG and her husband was also not interested. Then she came to know about the various training programs carried out by SST which provide additional income to the family. Then she was convinced by other women in the village and she, in turn, convinced her husband to join SHG. She was interested in handicraft items and she underwent training and to make like woolen bags, toys etc. Then she was trained in banana fiber making and with the help of other SHG members, she started working in banana fiber products. Initially her group got banana fiber rope from other villages and prepared the final products like door mats, baskets etc. Saraawathi, along with other SHG members and SST, purchased the banana fiber rope making machine which is common to all SHG members as they brought it from SHG funds. Now they have started preparing ropes for the final product. She goes and collects the raw material from the harvested field free of cost and prepares the product according to the orders given by SST. They also have healthy relationship with others and are happy in doing eco- friendly products which helps nature and society. She also earns additional income for her family.

Saraswathi's initial reluctance to join SHG reveals the lack of understanding of its extensive benefits. Her artistic skills are revealed in her interest in bag and toy making. Like vasanthi in case study 1, sarawathi also benefits from the group functioning of SHG such as common equipments and cost-cutting measures. Like vasanthi, saraswathi also supplements her family's income. The highlight of the study is that the CSR activities of SST have made her economically independent.

Muniyammal, from Padavedu Colony, Tiruvannamalai District, Tamil Nadu. Her husband is a farmer and she has two sons. They are married and settled in other places. Muniyammal and her husband were living alone in the village with their two cows. The main source of income for the family is from dairy farming. Muniyammal joined in the SHG with the help of SST. She and her SHG members got trained by SST on banana fiber products. She prepares baskets and decorative items from the banana fiber rope. The finished rope will be given by the people of the neighboring village who produce the rope. It is a chain process. The banana fiber rope will be produced by one set of villagers, who are trained in its preparation and the rope will be sent to the surrounding villagers, who will prepare the finished product from the rope. She prepares baskets and other items in her village. From this she earns an additional income of Rs. 3500 per month. She has received CII Women Exemplar Award under the category of Micro enterprises on Banana Fiber Rope Making in 2013 from Rahul Gandhi at New Delhi.

Munuyammal's story offers interesting perspectives. Like vasanthi and saraswathi, she is able to successfully supplement her family's income. Further, the banana fibre rope making has opened a new avenue for her in terms of a less strenuous job in her old age. There are two highlights to this case study: (i) muniyammal has emerged as a role model for others because her economic self-reliance has been acknowledged by the CII Women Exemplar Award. (ii) The CSR of SST has served as a connecting link among various villages of Padavedu. This is exemplified by the "assembly line" method used across villages to obtain raw material, make banana fiber rope and make handicrafts.

From the case studies, it is evident that most of women in Padavedu region are part of SHGs and use techniques of extraction of banana fiber as a household business. They are aware that preparation of value added products from banana fiber is a home based and profit making business which is best suited for the economic development of women in rural areas. The Padavedu experiment is evidence of the emergence of a self-reliant community that can become the model of empowerment and sustainable development. TVS SST's holistic plan of community development includes individual and economic development. The level of income per month has been considered as one of the indicators of economic development. As per the findings of the case studies, women obtain additional income to the family. The change agents

are SHG and SST. The economic development and the empowerment of women is through SHG and income generation activities.

The case study analyse show that the economic empowerment is achieved through increase in the income of the family through wealth from waste concept. Banana fiber at present is a waste product of banana cultivation and either not properly utilized or partially done so. The banana fiber project creates a lot of employment and income opportunities in rural sectors. That these activities will also be eco-friendly is an added advantage. In this respect, the SST offers a unique and replicable model for CSR activity.

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An Ecocritical Reading of Denise Levertov's Poems

Denise Levertov is known for her love poetry, nature mysticism as well as anti-war and protest poetry dealing mainly with the Vietnam War. But her treatment of the natural world in her poems deserves special attention—her nature lyrics do not follow the pattern set by the Romantic poets where nature is idealised. Instead, the human persona and the animal or plant subject of her poetry exhibit a relationship of equality and interdependence. This paper draws upon this particular aspect of her poetry, and tries to establish that Levertov was primarily an eco-poet.

The last few decades of the twentieth century witnessed the emergence of a new body of writing called ecoliterature. The industrial expansion and the urbanisation of the late nineteenth and early twentieth century had already given rise to a the corpus of writing called environmental literature that addressed the environmental issues created as a result of human recklessness. But its scope was limited in the sense that it addresses environmental issues only because it of the repercussions they were likely to cause in the near future for human survival. The main aim of the environmental movements was saving the earth for “future generations”—man was still placed at the apex of creation, or at least addressed as the God- assigned “steward” (still assuming roles of dominance and leadership). Ecoliterature differs from environmental writing as it deals with nature in its own rights, and not in relationship with the human world. The difference can be identified from the use of the terms “environment” and “(eco)logy” itself. When one refers to the environment, the underlying idea is that, man is a separate being, and nature exists “around” or “surrounding” him. Timothy Morton in his essay “Ecologocentrism: Unworking Animals” argues that:

...ecologocentrism underpins most environmentalist philosophy, preventing access to the full scope of interconnectedness. Thinking, even environmentalist thinking, sets up "Nature" as a reified thing in the distance, "over yonder," under the sidewalk, on the other side where the grass is always greener, preferably in the mountains, in the wild. "Nature" accords with Benjamin's proposition about the aura: it is a function of distance. (Morton 75)

On the other hand, the term ecology implies a grid or a web format—where all creations, including man become only individual threads, when woven together, forms the tapestry of nature. There is no separate “I- Thou” identification. In other words, it rejects anthropocentrism on the grounds that man’s identity itself is presented only as a dispensable part of universe.

Ecopoetry which can be considered a subgenre of ecoliterature uses the language of poetry to create awareness among the readers by presenting different environmental perspectives. Besides anthropocentrism, it also rejects Morton’s concept of “ecologocentrism” (75)—the interplay or choice of language that presents nature as the “other”. The language of Ecopoetry is one that accepts the uniqueness of all beings and highlights the theme of interdependence. While giving importance to nature, it is also conscious of not falling into the trap of romanticising nature. Instead,

it focuses on the individuality and uniqueness of each being in its ordinariness, regardless of how insignificant it may appear to the human eye. As John Elder explains in the first book-length treatment of the intersections between poetry and ecology, “Imagining the Earth” (1985), the principles of ecology change one’s vision of nature as well as the form in which that vision is expressed. Scott Bryson, in his work *The West Side of Any Mountain: Place, Space, and Ecopoetry*, says that such poems “become models for how to approach the landscape surrounding us so that we view it as a meaningful place rather than abstract place”.

Denise Levertov’s poems can be termed as ecopoems—like Hopkins who talks about the poetic duty of capturing the inscape (or the quality that makes every object unique) of what he/she writes about; Levertov too is able to focus on the most ordinary - seeming of objects and create a world of fresh perspective out of it. Scott Bryson, in his book *Ecopoetry, a Critical Introduction* talks about the importance of developing an “ecocentric perspective”. A close reading of Levertov’s poems would reveal that she tries to embody this perspective and vision in her works. In her poem “Aware” (*The Great Unknowing: Last Poems*), she writes:

When I found the door
I found the vine leaves
speaking among themselves in abundant
whispers.
My presence made them
hush their green breath,
embarrassed, the way
humans stand up, buttoning their jackets,
acting as if they were leaving anyway, as if
the conversation had ended
just before you arrived.
I liked
the glimpse I had, though,
of their obscure
gestures. I liked the sound
of such private voices. Next time
I’ll move like cautious sunlight, open
the door by fractions, eavesdrop
peacefully.

Here, the persona talks about how she “found the vine leaves speaking among themselves in abundant whispers”- about how she has become an intruder into the world of the leaves, unknowingly. The use of the phrase “abundant whispers” suggests that the leaves were having a conversation that was self- sufficient, effectively decentering human beings from the top of the Great Chain of Beings. By attributing a faculty such as speech to leaves, that according to human categories of analysis cannot speak, Levertov is commenting on the fact that there is so much that we humans do not know of. In the poem, the “door” becomes the hindrance that separates the natural world from human beings. The persona opening the door is symbolic of her vision of a co- dependent living. In the poem, she also says that her violent intrusion made the leaves hush their voices, much like how “humans stand up, buttoning their jackets, acting as if they were leaving anyway, as if the conversation had ended just before you arrived”. Levertov is not attributing human traits to the leaves, but it’s quite the

opposite- she is using examples from the human world to describe the natural world. This “reverse personification” (Mckertich 3)—subversion of how we tend to use metaphors from the natural world to describe the human condition is significant. It is clear that the persona, as a representative of humankind becomes “aware” of her role as an intruder into the world of the leaves. This moment of recognition is the “great unknowing” that the title of the collection talks about— the point in time and space when one becomes aware of the presence of the multitudes of life forms that co-exist with him/her in the same ecosphere—a moment of unlearning to see clearly.

One may argue that Levertov, being raised in a Hasidic Judaic background would associate herself with the role of the steward of creations that the Bible talks about. But a study of the mystical consciousness underlying her spiritual poems would reveal that her spirituality cannot be pinned down to one particular religious sect. Nature mysticism was the path she chose to explore her spirituality. This idea of rejecting the role of the steward is carried forward in the poem “Brother Ivy” (*LU 32*).

I am not a steward.
If we are siblings, and I
my brother’s keeper therefore
the relation is reciprocal. (32)

As the title suggests, she refers to the Ivy as her brother—resonances of the canticles of St. Francis of Assisi, the patron saint of ecology is identifiable—he also used to refer to the Sun as Brother, Water as Sister and so on. By addressing the elements of nature as her siblings, she is creating an equation- a relationship based on equality with nature.

In the poem “Aware”, Levertov uses the technique of reverse personification to critique the human tendency to use nature as a metaphor. The same idea may be identified in the poem “The Cat as Cat” (*LU 4*). In the poem she says, the cat “is only a metaphor only if I/ force him to be one”. The perspective she chooses to analyse the poem is one where she accepts the cat for its way of being rather than utilitarian values:

...looking too long in his pale, fond,
dilating, contracting eyes
that reject mirrors, refuse
to observe what bides
stockstill.
Likewise
flex and reflex of claws
gently pricking through sweater to skin
gently sustains their own tune
not mine... (4)

Levertov also uses unusual comparisons- like the chrysanthemum to describe the cat. It suggests the idea of interconnectedness of all beings. Although the persona is clearly the peripheral observer and the cat the centre of attention, the anthropocentric gaze is consciously removed. The poem “Web” resonates Barry Commoner’s first law of ecology—that everything is connected to everything else:

Intricate and untraceable
weaving and interweaving,
dark strand with light:
designed, beyond
all spiderly contrivance,
to link, not to entrap:
elation, grief, joy, contrition, entwined;
shaking, changing,
forever
forming,
transforming:
all praise,
all praise to the
great web. (LU 17)

The positioning of the words in the poem is important because it is the poet’s way of inviting the reader to follow her vision—to observe, appreciate and accept the intricate pattern of life itself. It is a call for re-visioning of the dominant ideas such as the Great Chain of Beings. This web again points to the ideology she expresses in “Aware”—the realisation that the human and non- human are inextricably interwoven, and that human beings cannot survive without the non- human world.

Thus, Levertov can be considered an ecopoet because she assumes the role of the medium between the natural world and the arrogant self interest of human beings, and calls upon the readers to see clearly through her verse—to know their real position in this world, by not only speaking about nature, but for nature.

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Deforestation and Contemporary Issues

Deforestation is not a new phenomenon, forest lands have been historically cleared for grazing and multitudinous activities. It is the intensity and unsustainable nature of these practices that up the ante. Forests are an important cog that preserve ecological balance; home to millions of species, these are also home and habitat for communities living in and around the forest. Species may become extinct, if they do not have a home and a habitat. Cultures that for ages have resided in around these forests may become extinct; this in turn is a tragic loss of cultural diversity. Recent trends of rise in sea water level have been credited to deforestation. All these mechanisms are inter-related and can have a devastating impact on the planet. Promoting awareness and consciousness with regard to the environment, community participation and emulating successful sustainable practices will go a long way in preserving forests. Wangari Maathai's community work and the success story of the Green belt movement is an example of how the community plays an instrumental role in influencing gubernatorial policies of deforestation. At times corrupt governance and legislative loopholes offer excellent path for illegal logging companies to operate. Governments across the world must endeavor to preserve and protect the environment. No money compensation can equate the loss of these rainforests. Current global warming trends mandate urgent measures to be adopted in order to protect and preserve the environment. This paper is an attempt to make the citizens understand the impact of deforestation and urge the co-operation of the urban community to make any forestation a success. It also formulates a policy plan to be implemented where community awareness and participation would be central to its success.

Deforestation means clearing the earth's forest on a massive scale. There by damaging the soil, destroying the natural habitat and change in climatic conditions. Though deforestation has increased rapidly in the past 50 years, it has been practiced throughout history. Later the non-forested land being used for various development activities. It has been observed that deforestation has negative impact on medicinal research due to loss of rare species of plants. Trees also play a critical role in absorbing the greenhouse gases and Carbon emission that fuel global warming; lesser forest leads to large amount of green house gases there by increasing the global warming. Trees produce oxygen, which continues the water cycle by releasing water vapor in the atmosphere. Without trees, this cycle is interrupted. Tree roots strongly hold the soil and fewer trees can expose the soil to sun and cause the soil to dry out. Deforestation can also leads to mud and silt entering water sources. This leads to poor quality of water and lead to poor health. Trees absorb and store large amount of water with the help of their roots, deforestation can leads to floods in some areas.

Objectives and Methodology: This paper prepared with following objectives

- 1.To understand and discuss the factors that are responsible for deforestation;
2. To make suggestions suitable for reducing the deforestation activity. The paper is non-doctrinal, descriptive and assembled based on data obtained from numerous content providers that are listed at the end.

Deforestation is the conversion of forest to an alternative permanent non-forested land, for the use such as agriculture, grazing or urban development. An estimated 13 million hectares of forests were lost each year between 2000 and 2010 due to deforestation. One of the primary problems that perturb the world at large today is the loss of biodiversity. Forests are the reserves of biodiversity; expansion of concrete jungles in the name of development and urbanism, have resulted in a tremendous loss of biodiversity. Biological diversity is the basis for a wide array of goods and services provided by forests. Eighty percent of Earth's land animals and plants live in forests, and many cannot survive the deforestation that destroys their homes. Habitat destruction for millions of species is a major cause for concern. In fact, this has been touted as one of the reasons of these animals entering into human colonies such as residential areas, schools, often being hit by vehicles. Highways that tread through forests are a clear example of habitat destruction; road mortality is therefore, a major cause for concern. Some animals are prone to road mortality due to their natural defense mechanisms, which although effective when dealing with natural predation, are often poorly equipped to handle the dangers posed by vehicles. Apart from road mortality, habitat fragmentation is a factor that affects biodiversity.

As fragmentation occurs, there is a shift in species composition, with some species benefiting from it and other being harmed by it. As a result, we can see shifted in species composition with winners and losers. Winners tend to be habitat generalists that use a mix of habitat types, are tolerant of disturbance and can coexist with people. As a result, while some species may benefit as a result of fragmentation, some do not. This fragmentation may also affect gene pool, restricting the movement of animals. This in turn affects the ecosystem or the balance that prevails in the environment. Deforestation and loss of green

cover also results in climate change. In the United States it is estimated that more than 1.5 billion tons of carbon dioxide are released into the atmosphere due to deforestation, mainly the cutting and burning of forests, every year. When trees are burnt they release carbon into the air, the release of carbon into the air, disturbs the balance in the environment. Greenhouse gases retain heat within the atmosphere, thereby increasing temperature; this increase in temperature is understood as global warming. Global warming has devastating repercussions on the planet. Melting of glaciers causes a rise in the sea level. All kinds of species are affected by a rise in sea level, for example; algae in the sea water that are dependent on photosynthesis are impacted because of the lack of sunlight penetrating into sea water. Low lying areas are also affected by a rise in sea level. Apart from indirectly impacting sea water habitat, deforestation also accelerates soil erosion. Natural vegetation, when cleared off increases risk of deforestation. In the course of a heavy rainfall, roots of the trees essentially hold soil in place and also retain water, and lack of these may cause erosion of soil. This soil, carried by water, usually enter into sources of water such as rivers, streams etc. These streams, thereafter, clogged by sediments, affect quality of water and affect aquatic life. Submerged aquatic vegetation (SAV) can be primarily be affected by clogging of water habitat by sediments, SAV is an important source of oxygen in the water, which aquatic animals need to survive and is used as a key measure of water quality. Availability of light is essential for SAV, which can be a problem because sediments make it difficult for light to reach underwater vegetation.

Amazon rainforests, which are considered to be one of the most important rainforests on earth, have been much talked about, owing to its deforestation. News reports suggest that the Amazon rainforest are being destroyed at a speedy rate. From August of 2015 through July of this year, the enormous forest lost nearly 8,000 square kilometers of area to clear cutting, representing a 29 percent increase over a year earlier (when 6,207 square kilometers were lost). In the forests of New Guinea, logging is a prevalent practice, selective logging—as usually practiced, degrades forest because the felling of a single large tree can bring down dozens of surrounding trees which are linked to the target tree by vines and liana. Logging firms can often find or create loopholes in legislation that allow them to pay very little for concessions while sometimes avoiding excise taxes on the logs they remove. Illegal logging operations often run under

the tutelage of criminal syndicates, have catastrophic impacts on the environment and economy. Communities living near and around forests, whose livelihood depends upon these forests, are also affected. These are usually countries, with corrupt governance, where high scale logging operations take place. At times, mining activities also destruct forest habitat. Large -scale mining operations, especially those using open-pit mining techniques, can result in significant deforestation through forest clearing and the construction of roads which open remote forest areas to transient settlers, land speculators, and small-scale miners. While mining, as critics may argue is beneficial to the economy, it has devastating impact on the rainforests. Guyana REDD+ Monitoring Reporting & Verification System (MRVS) Year Five Report, which pegs mining as being responsible for 87 per cent of the nation's deforestation in 2014. The total forested area used in the year-five assessment is 18.48 million hectares (ha). Guyana introduced the Reducing Emissions from Deforestation and Degradation (REDD +) monitoring system, wherein Norway committed 30 million dollars to Guyana, so that deforestation can be prevented. The Amazon rainforests have been the worst affected owing to a surge of road building activities, agriculture and mining. Amazon is the largest remaining tropical rainforests and therefore there have been continuous efforts undertaken to conserve Amazon, to inoculate it from activities that can cause deforestation. The Amazon stores 80 to 120 billion tons of carbon, helping to stabilize the planet's climate. Similarly, forests in Democratic Republic of Congo (DRC) have been vulnerable to the logging industry. This illegal timber trade comes from logging around 10 percent of the DRC's forests. After Amazon, South America, it is understood that the DRC has two-thirds of the world's second-biggest rain forest. There are multiple ways to prevent deforestation, for example adopting habits that promote sustainability will go a long way in helping conserve forests; creating awareness of the importance of conserving forests and recycling products would be helpful in protecting these forests. Forests play an important ecological, economical role. In today's scenario of rise in global temperatures, and how cities like Beijing reel under devastating effects of smog, we need to strive to make our world a healthier and a better place. Afforestation projects have become successful. 2011 was proclaimed by the United Nations General Assembly as the 'International year of Forests'. The 'Kwimba Restoration Project;" in Tanzania was a community's effort to preserve its forests. The project began in 1990 with help from various organizations and around 6.4 billion trees were planted. Wangari Maathai founded the Green Belt movement and was launched under the auspices of National Council of Women of Kenya (NCWK) to respond to the needs of rural Kenyan women who reported that their streams were drying up, their food supply was less secure and they had to walk further and further to get firewood for fuel and fencing. Wangari Mathai went on to win a Nobel Prize for Peace in 2004.

The movement advocated sustainable practices and awareness, it also stands as an example of *vox populi* or people' movement. In 1991, for instance, the movement saved Nairobi's Uhuru Park from an enormous high-rise to be built by the ruling party. The Wangari Maathai Foundation, launched at the peace prize ceremonies, will extend the scope of Maathai's work in three areas: the role of culture in environmental protection, reforestation (“greening the Earth”) and good governance, especially in Africa.. Attempts have been made in India towards afforestation by the government, for example, National Afforestation and Eco -Development Board (NAEB) was set up in India in 1992, as of late, the present-day government has also promised to spend six billion on creating new forests. A Compensatory Afforestation Bill (“bill”) has been passed by the Government. The Bill's key objective is to establish an institutional framework (both at the center and in the states) for the efficient, optimal and transparent utilization of amounts collected in lieu of diversion of forest lands for any 'non-forest purposes', including any industrial and/or infrastructure projects, as per the provisions of the Forest (Conservation) Act, 1980. These are definitely important steps taken by the government in order to promote afforestation.

The crucial and important factor is to maintain the forest intact. Laws should be made in such a way that one should do afforestation to balance the ones that are felled. Reforestation is the reestablishment of forest cover, either by natural seeding or root suckers or artificially by direct seeding or planting.

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Ecofeminism and Postcolonial Ecocriticism Portrayed in Pratibha Ray's *The Primal Land*

Forest plays very important role in the lives of ethnic people not only because the tribals sustain themselves on forest as a resource to their livelihood, but also for their close association with nature at large. Many writers have penned down people's struggle around forest conservation and Pratibha Ray is one among them. The Primal Land, the English rendition of Oriya novel Adibhumi, by Pratibha Ray records the history of Bonda tribe from the colonial period to contemporary times. Their exploitation, especially of women members in the tribe, both on physical as well as emotional level is explored and a realistic picture is presented to readers. The focus of the paper will be thrust mainly on areas such as ecofeminism and postcolonial eco criticism. French feminist Françoise d' Eaubonne while coining the term "ecofeminism" in her 1974 book, Feminism or Death, has explained the important role of feminism in addressing environmental and gender issues. The marginalization of women and nature go hand in hand and this realization brought in the concept of ecofeminism.

A Bonda woman carries most of the burden from the very beginning of this civilization. She is taking care of a Bonda family and nature and this echoes Vandana Shiva's idea that, women produce and reproduce life not merely biologically, but also through their social role in producing sustenance (42). "She [bonda woman] looks after the fields, buys and sells in the market place" (10). This alludes to the concept Maria Mies puts forth in her book *Patriarchy and Accumulation*. She says "women not only collected and consumed what grew in nature but they made things grow" (55). Vandana Shiva summarises this concept by saying that, "as producers of new life they also became first subsistence producers and the inventors of first productive economy" (Shiva 43).

Soma Mudalithe oldest surviving member of the tribe as said in the novel "earned other tokens of manhood from his ba (father): the *unsuk* (dagger), *isuk* (scythe), *uak* and *uam* (bow and arrows) and *pharsa* (battle-axe). This reminds us of the image of man as a hunter and a predator. The emergence of this hunting behaviors can be traced back to the myth of man the hunter created by mid-twentieth-century western minds. Hunters' destructive activity distinguished man from animal and thus culture from nature. Greta Gaard points out that due to shift from nomadic existence to agricultural practices, there is a misconception that natural world could be controlled and manipulated (63).

For a Bonda woman her responsibilities make her return to fields a month after giving birth to her child. She is exposed to sun and toils day after day. It is said among Bonda women that it is important to attend fields than that to the baby. Here we can see her connection with the land. According to Bonda tradition a boy child is expected to get married before the age of ten to women who is ten years older than him. She is more like a mother to him than a wife.,

but woman had to provide, to satisfy him body and mind. And this was expected to be so called wife's *dharma*. But the puzzling question is that "marrying a child may ensure comfort in your old age. But what about your youth? What happiness can you find in such a marriage?"(52). In Bonda Mountain there were more women without husbands than men without wives. This also proves to the fact that the wife was just a husband's prop. Thus the suffering of woman becomes inexorable.

According to Lori Gruen "The categories "woman" and "animal" serve the same symbolic function in a patriarchal society. Their construction as dominated, submissive "other" in theoretical discourse (whether explicitly so stated or implied) has sustained human male dominance" (61). As mentioned earlier ecofeminism deals with marginalization of women and that of nature. As pointed out earlier Bonda women has chiefly engaged writer's attention. Although the novel has no central character, the author's affection most clearly goes to Budei Toki and Adibari Toki, who becomes a symbol, of female suffering and forbearance. When Budei Toki is exploited by her husband Adibari Toki becomes subjected to the cruelty of a unknown man who she never reveals but later we could find it is not her tribesman but one among the *gulangbabus*(government official) who came with the mission of civilizing Bonda. The text also establishes strong connection with a Bonduni's (female) existence and the land. It is said that "A Bonduni's existence is no different from a salaptrees. Maddening in her youth at fifteen; bursting with sap...then marriage and childbirth like magic, youth vanishes. Flesh and bones sag. Leaving bald, Sapless stump behind"(111).

According to Mukherjee Upamanyu Pablo, Postcolonial is "a historic condition of intensified and sustained exploitation of the majority of humans and non-humans of the former colonies by a cartel composed of their own and 'core' metropolitan European/north American elites"(5). Here exploitation is not only directed to human but also to the non-human forms. In the novel by Pratibha Ray portrays an account of exploitation directed towards the Bonda tribe and to their land by the government officials. Indian government has followed the stereotype policy of British administration in a modified form which led the tribal people to be in isolation. Author also tries to project colonial and postcolonial concerns by way of reflecting the dominance of hegemonic culture and tribal resistance in the structural strain of the novel through the voice of Soma Mudali, Lachhma Toki, Adibari Toki, Bagha Bindhu who represent native, and *Gulangbabus* who represent the colonizer and propaganda in the tribal world. Intruding into tribal land is more of a capitalist agenda. The major motive is nothing but plundering the rich resource which are intrinsic to the tribal flock. The references to the conflict between tribal people and plainsman are explicit throughout the text. The first phase of conflict was the arrival of a set of white missionaries. But Bondas were strong enough to resist that they subverted the notions of hegemony and sent them back. However, slowly Bondas songs and dances were carried away and sold for profits. Wangari Maathai, a postcolonial eco-critic, in her essay "Cracked Mirror" points out "Without culture, a community loses self-awareness and guidance, and grows weak and vulnerable. It disintegrates

within as it suffers a lack of identity, dignity, self-respect and a sense of destiny” (3). Throughout the text Dombs constantly talks about the inner motive of *gulangbabus*. They says “The *gulangbabus* are coming! Bonda’s land would be plundered, his home and his women taken away!”(102). According to

gulangbabus, Bonda’s are cruel, “drunken beast- barely human” (91). This is similar to the stereotypical images of ‘orient’ constructed by the west as portrayed by Edward Said in his introduction to *Orientalism*. Here the attitude of *gulangbabus* resembles that of an occident, who considers orientals as ‘exotic beings’. This assumption comes from their inability to understand the culture and lifestyle of the people who are unknown to them.

Internalised Oppression involves the problem of devaluation and inferiorisation of one’s own self. Here *gulangbabus* have more power and access over the poor Bonda’s. The Hegemony and power structure got slowly programmed into their self. The Bonda’s, who resisted the arrival of white missionaries with tooth and nail, have started accepting their subjugation. Apart from the dominance over the tribal people, their land also was taken over. The array of trees, bushes, creepers, lush and bare had become a memory. Government also promised the people that they will give them better seeds and manure. Seeds were earlier preserved by women after a harvest and it was associated to the concept of *navadanya* or nine seed which are the symbol of renewal of biodiversity and balance not only of the plant world, but of the planet and social world. This concept was put forth by Vandana Shiva in her essay “Women’s Indigenous Knowledge and Biodiversity”. This strategy of providing seeds and fertilizers free of cost seems to be a capitalistic corporate ideology which considers seed as a commodity and this also implies a major shift from seed custodians to seed consumers which in turn leads to the destruction of biodiversity. Along with the diminishing of culture, gradually, one by one, members of the Bonda tribe were dead and tribe is now almost in the verge of existence.

To conclude, as Vandana Shiva says development must be defined “by the people for whom it is supposed to be...if the community feels that letting a river flow is development, then they let the river flow. If the community feels building a dam is good they can build a dam, but it shouldn’t be that they are told that you have no rights to decide”. Our narrow outlook that the forest is antithetical to development must be changed. Accepting the fact that forest and tribal community is not separate widens our narrow outlook towards them. Thus, something which claims to be development should be intended not to destroy but to protect the community.

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