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■ **Dr. Ramesh Chougule** ■ **Dr. S. Subbiah**

**Special Issue on "Multidisciplinary Approaches
to Island Studies" - MAIS - 2018.**

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Editors and Publishers

Dr. R. B. Chougule (Chief Editor)

Associate Professor and Head
Department Of English
Dr. Babasaheb Ambedkar Marathwada University
Sub-Campus, Osmanabad- 413 501 (MS), India.
Email-literaryendeavour@hotmail.com

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Former Vice-Chancellor
Alagappa University
Karikudi-Tamil Nadu.

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Madurai-Tamil Nadu

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Directorate of Distance Education
Madurai Kamaraj University
Madurai-Tamil Nadu.



Department of English
Directorate of Distance Education
Madurai Kamaraj University
(University with Potential for Excellence)
Madurai, Tamil Nadu.



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Editor and Publisher

Dr. R. B. Chougule (Chief Editor)

Associate Professor and Head

Department Of English

Dr. Babasaheb Ambedkar Marathwada University

Sub-Campus, Osmanabad- 413 501 (MS), India.

Mobile No: 09423717774, 095279503

E-mail - literaryendeavour@hotmail.com

Editors' Note

I am delighted to introduce Literary Endeavour's new journal with special issue on A Four day International Conference on **Multidisciplinary Approaches to Island studies (MAIS-2018)**. MAIS provides a really exciting opportunity to consider the truly multidisciplinary aspects which move towards Island Studies and its socio-cultural specificities that can cultivate a better understanding of the islanders' life, their values and customs through critical evaluation of characters, analysis of socio-cultural scenarios, and examination of diverse historical voices.

The current issue attempts to persuade the researchers, scholars and faculties to expand their understanding of Island Studies and its anthropological implications. Anthropological researches related to Island Studies link the relationship of foretelling, folk-poetry, and oral literature with the cultural phenomenology of inspiration. The virtual space between the mainland and an island is considered to be the centre and the periphery. Within an increasingly global culture marked by inequalities and differences, islands may induce a contrapuntal approach to literary and cultural criticism.

The issue also helps to examine how Island studies has helped to create and critique modern concepts of cultural values and try to answer the questions that arise from the study of contemporary works of Island literature from across the globe. Being miniature universes, bridges between the real world and the fantastic, islands are the perfect places for fictional and mythological representations. In some works, such territory functions not simply as a scenario, but as characters in and of themselves and even as literary resources.

The tagline of the conference MAIS-2018 "*Every human is an island in the ocean of humanity*" demonstrates the contrapuntal nature of the participants and their articles in different thrust areas that come under the umbrella term Island Studies. The research contributions from the faculty, research scholars and students of various disciplines reflect the necessity of multidisciplinary approaches to Island Studies in the current academic scenario.

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Vision

The untiring effort of the Faculty, Research Scholars, Students in and around India made the multidisciplinary approach in a real sense the multidisciplinary. The contribution of articles really prove erudition. The feedback of the participants reflect the necessity of multidisciplinary approach and dire need of this topic in current academic scenario.

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CONTENTS

S.No	Title	Page No
1	MAN, NATURE AND ISLAND: A CLOSE READING OF PANKAJ SEKHSARIA'S <i>THE LAST WAVE</i> Amarjeet Nayak	1
2	CULTURAL PERSPECTIVES ON ISLANDS: LIFE TO DEATH AND DEATH TO LIFE P.Amudha	3
3	ROLE OF INDIAN FOLK LITERATURE IN PROMOTION OF CULTURE AND TOURISM IN INDIA Dr.D.T.Angadi	5
4	MYSTICAL QUEST IN SRI AUROBINDO'S 'SAVITRI' A.Arockiadass Dr. V. Ramakrishnan	9
5	THE ROLE OF VIVEKANANDA GIRIJANA KALYANA KENDRA (AN NGO) IN THE UPLIFTMENT OF SOLIGA TRIBE. Asha K R	12
6	ENID BLYTON'S <i>ON A TREASURE ISLAND</i> : AN ECO CRITICAL PERSPECTIVE Dr. S. Barathi	18
7	RESILIENCE AMIDST VULNERABILITY: THE QUESTION OF SURVIVAL REPRESENTED IN AMITAV GHOSH'S <i>THE HUNGRY TIDE</i> R. Beatrice Brita	21
8	SEARCH FOR HIDDEN TREASURE (SELF): A CRITICAL STUDY ON PAULO COELHO'S <i>THE ALCHEMIST</i> Dr.S.Bhuvanewari	25
9	ISLAND LIFE AS DEPICTED IN V.S.NAIPAUL'S <i>MIGUEL STREET</i> R.Brinto Collins	28
10	A STUDY ON MACRO DISCRIMINATIONS AND MICRO RESISTANCES IN SELECT POEM MEENA KANDASMY Dr.A.Chandra Bose	30
11	CONFLICT AND CULTURAL AFFIRMATION IN JHABVAL'S <i>ESMOND IN INDIA</i> Mrs. R. Chitra	32
12	Ethos, Mythos and Pathos in the Short Stories of Romesh Gunesequera's <i>Monkfish Moon</i> Devashish Mishra	35
13	EXEMPLARY EXCELLENCE OF ATTICUS IN HARPER LEE'S <i>TO KILL A MOCKING BIRD</i> Dr. R.Dhayalakrishnan	40
14	PERSPECTIVES ON ISLANDS – THEN, NOW AND THENCE. Durga Vijayakumar	42
15	OCEANIC CRISIS IN SRI LANKAN TAMIL POETRY: A PHOENICIAN BIRTH OF POETIC SPIRIT Dr. M. Elangovan	45

16	AMITAV GHOSH AS A AMBITIOUS NOVELIST: A STUDY I. Gogul	47
17	ECONOMICAL EMINENCE IN ANDAMAN AND NICOBAR ISLANDS: A OVERVIEW Mr. Grandham Venket Shivram Prasad	50
18	TOWARDS THE INDIGENOUS GROUP JARAWA: AN ECOLOGICAL AND SOCIO - CULTURAL APPROACH IN THE WORKS OF PANKAJ SEKHSARIA Grisha A L	54
19	A CONTRAPUNTAL READING OF SELECTED ISLAND NOVELS WITH REFERENCE TO POSTCOLONIAL THEORY Dr Jagriti Upadhyaya	58
20	THE EMPOWERMENT OF WOMEN IN KAMALA MARKANDAYA'S SELECT NOVELS R. Jayachandran Dr. R. Jothipaul	65
21	ANIMAL BEHAVIORISM IN DESERTED ISLAND IN WILLIAM GOLDING'S <i>LORD OF THE FLIES</i> Dr.K. Jeyamurugan	69
22	THE CROSS-CULTURAL CONFLICTS IN RUTH PRAWER JHABVALA'S <i>A NEW DOMINION</i> Dr. C.S. Jeyaraman	73
23	SYMBOLISM IN ERNEST HEMINGWAY'S <i>THE OLD MAN AND THE SEA</i> L.Kannan	77
24	ROLE OF WOMEN IN ENVIRONMENTAL MANAGEMENT Dr.S.Kannan	80
25	EMPOWERMENT OF WOMEN IN PSYCHOLOGICAL AND SOCIOLOGICAL IN SHASHI DESHPANDE NOVELS S. Karthika Dr. J. Samuel Kirubhakar	83
26	SEARCH FOR IDENTITY IN R.L. STEVENSON'S <i>TREASURE ISLAND</i> Dr. R. Krishnaveni	86
27	CURBING OF CASTEISM: A PROBE INTO AMISH TRIPATHI'S <i>THE IMMORTALS OF MELUHA</i> R. Kumara Balaji	89
28	MULTIDISCIPLINARY APPROACHES TO ISLAND STUDIES LINGUISTIC ANTHROPOLOGY Kunguma deepa	94
29	A STUDY ON THE ECONOMIC INSTABILITY OF MIGRANT LABOURERS IN STEEL FACTORIES AT NAGAMANGALAM PANCHAYAT OF TRICHY DISTRICT V. Logonathan	96
30	THE ISLANDERS OF LITERATURE N. Madhuranthagan	100
31	HEROIC IMPULSE OF SANTIAGO IN ERNEST HEMINGWAY'S <i>THE OLD MAN AND THE SEA</i> Mr. S. Maharajan	102

32	ASSESSMENT OF THE ROLE OF RURAL NGO'S IN WOMEN EMPOWERMENT IN USILAMPATTI TALUK, MADURAI DISTRICT, TAMIL NADU Dr.I.K. Manonmani	105
33	DUTCH COLONIAL BATAVIA: A STORY OF DRAIN OF WEALTH WITH SPECIAL REFERENCE TO HUMAN RESOURCE. Dr. Manorama Upadyaya Prof. S.P. Vyas	112
34	INTERPRETATION OF A. K. RAMANUJAN'S <i>FOLKTALES FROM INDIAN, ORAL TALES FROM TWENTY-TWO INDIAN LANGUAGES</i> . Manvi Singh	119
35	SUSTAINABLE APPROACH ON DEVELOPING TOURISM DESTINATION- A STUDY ON ANDAMAN ISLANDS G. Mehul Krishna Kumar	123
36	ROLE OF NGOS IN THE UPLIFTMENT OF TRIBES Minakshi Kumari Ravi	130
37	FEMININE CONSCIOUSNESS AND AWAKENED CONSCIENCE OF SAHGAL'S WOMEN Dr.L. Mohanasundari	133
38	MYTH, MAGIC AND REALITY IN JACK HODGINS' "THE INVENTION OF THE WORLD" Dr. Namita Laxmi Jagaddeb	136
39	DWELLING DEEP INTO THE ANDAMAN'S: A READING OF <i>THE LAST WAVE</i> Namratha Manoharan	139
40	UMBERTO ECO'S <i>THE ISLAND OF THE DAY BEFORE</i> AS TRAVEL FICTION: A CRITIQUE J. Nandhini	144
41	<i>THE MAN WHO LOVED ISLANDS</i> ; AN ALLEGORY OF HUMAN ISOLATION Dr.V.Nirmala	146
42	WOMEN IN SHASHI DESHPANDE'S SELECT NOVELS: A STUDY R. Nirathalavalli	150
43	A SOCIOLOGICAL STUDY OF THE INSTABILITY AND PSYCHOLOGICAL PROBLEM IN THE NOVEL <i>CHEMMEEN</i> BY THAKAZHI SIVASANKARAPILLAI M.Nithya	152
44	MENSTRUATION: UNSANITARY RED FOR TRIBES IN KERALA Niveditha B Warriar	154
45	DEPICTION OF JARWA COMMUNITY: PANKAJ SEKHSARIA'S <i>THE LAST WAVE</i> Dr. U. D. Padamwar	155
46	THE ROLE OF NGOS IN TRIBAL DEVELOPMENT IN INDIA Dr. Prabhat Kumar Singh	157
47	INHUMAN HUMAN PSYCHOLOGICAL ANTHROPOLOGY IN "LORD OF THE FLIES" Pranita Sanghi	160

48	ISLAND AS CATALYST IN THE REVERSAL OF ROLES IN J. M. BARRIE'S <i>THE ADMIRABLE CRICHTON</i> AND EUGENE O'NEILL'S <i>THE EMPEROR JONES</i>	164
	Dr. P. Prasanna Devi	
49	INDIGENOUS TRIBES OF THE ANDAMAN ISLANDS: THEIR CULTURE AND ATTIRE	167
	Mrs. M.Prathiba Dr. M.R.Kumaraswamy	
50	MAJULI, THE RIVER ISLAND: AN AMALGAMATION OF HISTORY, CULTURE AND ARTS	169
	Premila Swamy D	
51	BERING SEA: A CASE STUDY	174
	Dr. Priya Krishnan K G	
52	THEMES AND TECHNIQS IN THE MANOHAR MALGONKAR'S NOVELS: A GENERAL STUDY	176
	M. Priyanga	
53	SAFEGUARDING TRIBALS WELFARE THROUGH CONSTITUTIONAL MEASURES	178
	Dr. S. Rajesh Kannan,	
54	ISLAND AS A MOTIF IN UMBERTO ECO'S <i>THE ISLAND OF THE DAY BEFORE</i>	182
	Dr. G. Rajesh Kumar	
55	ROLE OF NON-GOVERNMENTAL ORGANIZATIONS (NGOS) IN THE DEVELOPMENT OF TRIBES IN INDIA	184
	Dr.M.Rajeshkumar	
56	TRIBAL ACTUALIZATION AND SOCIAL REALIZATION WITH REFERENCE TO ARUN JOSHI'S <i>THE STRANGE CASE OF BILLY BISWAS</i>	188
	Rajlakshmi.P.V	
57	STRUGGLE BETWEEN HUMANITY AND NATURE IN ERNEST HEMINGWAY'S <i>THE OLD MAN AND THE SEA</i>	191
	K.Ramajeya Lakshmi	
58	A STUDY OF BLACK FOLK-LORE TRADITION IN THE POEM, "THE BABOON"	194
	M.S.Ramamani	
59	WOMEN EMPOWERMENT THROUGH EDUCATION IN SOCIOLOGICAL ASPECTS	196
	Dr. Rashmi	
60	GEO-POETICS AND SPATIAL PHILOSOPHY OF COLD WATER ISLANDS IN SELECTED WESTERN NARRATIVES	199
	Rehna Mol. S	
61	CHASM IN CONCORD: A CHARISMATIC APPROACH TO RAJAM KRISHNAN'S <i>WHEN THE KURINJI BLOOMS</i>	202
	Dr. S. Rema Devi	
62	CHALLENGES AND STRATEGIES IN TROPICAL AGRO ECOSYSTEM: THE CASE OF ANDAMAN AND NICOBAR ISLANDS	207
	Rohit Singh	

63	ISLAND: A KEY CONCEPT IN REJUVENATING EMPOWERMENT IN IMMIGRANTS Prof. T.S. Sahaya Mary Dr. J. Mary Jeyanthi	212
64	THE CHANGING STATUS OF TRIBAL WOMEN (BANJARAS, LAMABDA, SUGALIS) OF DRESS AND ORNAMENTS IN INDIA: A STUDY R.Sama Naik	215
65	DIGITAL ANTHROPOLOGY: THE RELATIONSHIP HUMAN AND TECHNOLOGY Sanjay S. Patil	220
66	MAN-WOMAN AS AN ISLAND IN ARUNDHATI ROY'S <i>THE GOD OF SMALL THINGS</i> Dr. M. Santhosh Dr. J. Samuel Kirubhakar	222
67	THE RELATIVE POSITION OF WOMEN SCHEDULED TRIBES IN TAMIL NADU: PRESENT SCENARIO R.Saranya	224
68	TENNYSON'S "THE LOTOS EATERS" AS ISLAND PARADISE OF PARALYSIS Dr.P.T.Selvi Kohila	229
69	"CHANGE IS THE ATTITUDE OF MAN - A STUDY ON THE CONSEQUENCES OF CHANGES IN "SEVEN SISTERS" BY ANEES JUNG" Shaik Fareeda Dr. M. Latha	232
70	SHADY IDEAS FOR ISLANDERS Prof. Shakuntala B. Dr. Sannabasanagouda G. Dollegoudar Patil	234
71	RIDERS TO THE SEA AS A TEXT ON ISLAND STUDIES Prof.Y.S.Sharada	238
72	FUSION OF THE EXOTIC AND THE QUIXOTIC IN WILLIAM SHAKESPEARE'S <i>THE TEMPEST</i> Dr. R.Sheela Banu	242
73	IMAGINARY VIRGIN ISLANDS IN LITERATURE: A METAPHOR FOR PARADISE? Prof. G. Sheela Swarupa Rani	245
74	KARANA'S STRUGGLE AGAINST THE ODDS IN AN ISLAND AS MIRRORED IN SCOTT O' DELL'S <i>ISLAND OF THE BLUE DOLPHINS</i> Dr. B.Siva Priya	248
75	CULTURAL MANIFESTATIONS: A VISUAL ETHNOGRAPHIC CASE STUDY OF TAMIL TRADITIONS V. Siva Sruthi Dr. Mallika Vijaya Kumar	251
76	IMPACT OF COLONIALISM IN THE CARIBBEAN ISLANDS: A STUDY OF V.S.NAIPAUL'S <i>THE MIMIC MEN</i> Dr. J.Sobhana Devi	253

77	JAMES BALDWIN'S GOING TO MEET THE MAN: A SURVEY Mrs. G. Sudha, Dr. Mrs. R. Dhanalakshmi	257
78	USE OF ICT IN ENGLISH LANGUAGE TEACHING (ELT) CLASSROOMS THROUGH THE IMPACT OF SCIENCE AND TECHNOLOGY Dr. M. Sundaram Dr. V. Kalaiselvan	259
79	PLASTIC DEBRIS - A SERIOUS THREAT TO MARINE LIFE V.Sunitha*	263
80	TRIBAL PEOPLE EMPOWERMENT THROUGH SKILL INDIA PROGRAMME (PMKVY). MAINLY FOCUSED ON WOMEN EMPOWERMENT AND SKILL INDIA PLANS. A REVIEW REPORT. Suruchi Sharma** Ziley Singh Vical* Dr.Sushil K Vimal*	266
81	KINSHIP TERMS IN THOTI COMMUNITY N. Susheel Kumar	271
82	APPLICATION OF ANTHROPOLOGICAL THEORIES AND CONCEPTS TO BUSINESS MANAGEMENT Dr. N. Uma Devi*	274
83	INTRICACIES OF MYTH AND CULTURE IN <i>THE HUNGRY TIDE</i> : A STUDY ON ISLAND LITERATURE Dr.V.Umadevi	282
84	BIOTA AS THE PRESERVER OF LIFE: A STUDY ON ANTHROPOMORPHISM IN 'GOAT DAYS'. K.T.Vandana	285
85	HINDU-MUSLIM LOVE MADNESS AND UNIQUENESS IN NAYANTARA SAHGAL'S MISTAKEN IDENTITY V. Vasanthakumar Dr. P. Padmini	288
86	SAGACIOUS SECOND SEX: A SEXUALITY STUDY IN THE SELECT STORIES OF ANGELA CARTER'S <i>THE BLOODY CHAMBER</i> Ms. M. Velvizhi	290
87	CULTURE AND COGNITION IN COMMUNICATION OF ISLANDS V. Vignesh Harsha Vardhan Dr. Kannayya Kanchana	293
88	THE PSYCHOLOGICAL PRESSERS AND EMOTIONAL TRAUMA OF MEENA KANDASAMY'S POEMS FOR WOMEN'S SOCIAL EQUALITY P.Vijay	296
89	IMPACT OF CLIMATE CHANGE ON COASTAL ORGANISMS – AN OVER VIEW Dr.R.Vijaya	299
90	REFLECTION OF ISLAND CULTURE IN DANIEL DEFOE'S ROBINSON CRUSOE Vimala V	304

91	COMPLEXITY OF DIASPORIC THEMES IN THE SELECTED NOVELS OF BHARATHI MUKHERJEE Dr.G.Vinothkumar Dr. V. David Arbutharaj	306
92	சங்க இலக்கியத்தில் அடிக்கருத்தியல் கோட்பாடு அணுகுமுறை முனைவர் பூபூங்கோதை	308
93	சங்க இலக்கியத்தில் உயிரினப் பன்மயத்தைப் பாதுகாக்கும் வழிமுறைகள் முனைவர் மா.பத்மபிரியா	312
94	இயற்கை(நிலம்)அடிப்படையில் மகளிர் தொழில்கள் முனைவர்.ச.தனலெட்சுமி	316
95	சங்கத் தமிழகத்தில் சமயமும் மெய்யியலும் திருமதி.மு.கனிச்செல்வி	320
96	முனைவர் ந.முருகேசபாண்டியனின் விமர்சனத்திறன் முனைவர் பா.நேருஜி	322
97	முருகவேலுக்குப் பத்துத் திருமுறை முனைவர்:க.பரமேஸ்வரன்	327
98	திருக்குறள் காட்டும் வாழ்வியல் முறைகளில் மெய்யியல் பெ.சுபாசினி	329

MAN, NATURE AND ISLAND: A CLOSE READING OF PANKAJ SEKHSARIA'S *THE LAST WAVE*

Amarjeet Nayak

Reader – F

National Institute of Science Education and Research (NISER)
Bhubaneswar.

Pankaj Sekhsaria's novel *The Last Wave: An Island Novel* (2014) is set in the backdrop of the devastating Tsunami of 2004 and its impact on the inhabitants of the Andaman Islands. While there are many non-fictional accounts on the impact of natural disasters on Andaman Islands, that investigate the social, economic, environmental and many other impacts, it is the endeavor of the present article to state that no non-fictional work can conceivably aspire to grasp the human condition caught in this conflict of man and nature, as good literature can do. Sekhsaria's novel explores the way the Jarawa community, an already endangered community, fighting for survival on the face of intrusion of the powerful other into its space, both in a literal and figurative sense, copes with the wrath of nature in the form of the devastating Tsunami that wreaks havoc to the Andaman Islands.

Any study of the *The Last Wave* has to be foregrounded by the fact that the geographical setting of the novel plays a crucial part in the way things unfold in it. Without an understanding of this geographical space and its socio-politico-cultural history, it is futile to make any attempt at understanding the novel. Though at different levels, the novel can be seen to be based on a love story, a forty thousand year old community that has made the Andamans their home or a natural disaster that not only kills many, but changes the lives of those who survive irrevocably, none of these readings can be fruitfully done without an understanding of the islands, the archipelago on which these events take place.

The Prologue of the novel is extremely crucial in establishing some pertinent thematic concerns of the novel that run throughout the text. Apart from introducing some of the major protagonists of the novel such as Harish, Seema, David and Uncle Pam, this extremely short prologue of just 3 pages, takes the reader on an expedition into the habitat of the crocodiles. When they eventually find a crocodile in a creek bank of the Andamans, David, the director of the Institute for Island Ecology points out the obvious: "When I first surveyed this creek seven years ago, it was full of crocs. It was amazing how many you could see in a single night. It used to be great fun but not anymore. This creek has now been trashed. Completely trashed. Too many people, too much encroachment. Only the first wall of the mangroves now stands. Everything beyond has been converted to paddy fields and plantations. Little left for the crocodiles." (3) Here, one can see the way the human interventions in the forms of encroachment, over-crowding of the once serene habitat of the indigenous people, plants and creatures, destruction

of natural habitat as exemplified through the destruction of mangroves, etc. has dwindled the population of the sea-creatures such as crocodiles who are no longer found in abundance as they were found only a few years earlier, as is pointed out by the director of the Institute for Island Ecology, to the extent that their very survival is threatened. This conflict between man and nature is a recurring theme in the novel. Later on when one reads the novel, the impact of a natural disaster such as the Tsunami becomes more magnified and humongous, because of the degradation of nature caused by the "civilized" and "modern" man's greed. The destruction of mangroves ensures that the first line of protection from the big waves no longer exist when the tsunami strikes.

Apart from the man-nature conflict, the Prologue introduces another recurring theme of the novel in a very subtle way. This can be found in the concluding sentence of the prologue in which David compares the situation of the dwindling numbers of crocodiles in the creeks of the Andamans inhabited by the non-tribal population with those inhabited by the indigenous Jarawa tribes. He says, "But it's not like this in the creeks of the Jarawa Reserve...as you will get to see in the next few days." (3) Through this seemingly casual and matter-of-fact kind of statement, a very important conservationist truth is being espoused. What is evident from this statement is that the so-called civilizing, modernist mission of man that puts so much emphasis on the developmental narrative through industrialization is actually an anti-thesis to the idea of preservation and conservation of nature, as is evident from the dwindling number of crocodiles in the places where mangroves have been destroyed. When one juxtaposes this with the places where the "uncivilized", "primitive" and seemingly dangerous Jarawa tribes reside, one sees no such destruction of either the mangroves or the dwindling crocodiles.

The questioning of this sort of greed-powered developmental narrative is something that is found throughout the novel. The text does a brilliant job of endowing the people, places, flora and fauna of the Andamans with their own history, which showcases the absolute disregard of these by the developmental and 'civilizational' and 'modernizing' mission of the state as one that smacks of both ignorance and arrogance: ignorance of the diversity and history of the land and its inhabitants, and arrogance of absolute belief in the correctness of what is good for the Andamans, and its people, especially the Jarawas. The Jarawas are treated as

sub-human species. Even when the state goes ahead and tries to protect them, there is always the fear of the unknown and the other. Even the “Tribal Officer” who is supposed to be familiar with the Jarawas tribes, understand their customs, behavior, etc. is seen to insist on “police protection” in case “the Jarawas attack” (43). Only when Harish comes to know Jarawas better, that he realizes how unfounded many of these myths about the Jarawas as ‘dangerous’ and ‘barbaric’ are. The mainstream discourse about the Jarawas, even by the people who co-habit the land such as the local-borns such as Seema and her family, is of them being primitive and sub-human. A couple of examples from the text testify to these assertions. When Seema informs her parents of her decision to do her PhD on the local-borns in the Andamans, her mother’s response is that of incredulity and exasperation. She exclaims, “What subject is this? Study local-borns for what? And these Onges and Jarawas? You’ve lost your mind!” (26) Even the seemingly more-informed and non-judgmental Seema too has her own transgressions, albeit subconscious ones when she unintentionally compares the Jarawas with dogs. When Seema comes to know from the author Dr. Vishvajit Pandya that the population of the Onge people was only about a hundred, she blurts out: “You are joking, Uncle. That’s half the population that lives in this colony. There are more dogs in Port Blair than that.” (26) This is an example of how deep-seated the mainstream indoctrination of the unfortunate misconceptions about the Jarawas and other indigenous tribes of the Andamans are! However, the novel provides the ways in which such ignorance can be tackled, first by confronting these myths with facts and proper information. Secondly, by making people question the way they flippantly use language to disrespect others that are different from them. The novel successfully does the first by providing enough historical information about the indigenous tribes (especially, the Jarawas), as well as the local-borns in the Andamans such as the Moplahs, Bhantus, the Ranchis, the Karens, etc. so

that for a reader of the text, they are all flesh and blood people, with their own culture, history and customs. As for the second, an example from the text would serve the purpose. Often, the Jarawas and other indigenous tribes in the Andamans are pejoratively referred to as “Jungles”. When Seema asks Dr. Pandya whether these people are not Jungles, his responds thus: “They are jungles. It depends on what we mean. Those living in the forests, in the jungles are jungles – like those living in villages are villagers, or those living in Delhi are Delhiwallahs or those living in Australia are Australians. But by jungles, if we mean savages, uncivilized people, that they are not...certainly not.” (26)

The jarawas face discrimination at multiple levels even when they are apparently a “protected” community whose preservation is the duty of the state. So, when a great natural calamity such as the tsunami strikes the Andamans, as in other times, the jarawas are discriminated when they are taken to hospital. We can see this in the way a nurse shows her discomfort in treating them. She says, “I don’t know why they had to bring these people here...they have brought in those jungles.” (271) The impact of the tsunami on the Jarawas was magnified by the lack of knowledge about them leading to their mistreatment by the others. *The Last Wave* coaxes and cajoles the humanity within its readers to question the negative preconceived notions of the indigenous tribal communities such as the Jarawas borne out of ignorance, and instead make an attempt to understand them. Instead of condescension and protectionism, empathy and knowledge about the tribes is what one should make an attempt at.

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CULTURAL PERSPECTIVES ON ISLANDS: LIFE TO DEATH AND DEATH TO LIFE

P.Amudha

Department of English
Prince Shri Venkateshwara
Arts and Science College
Gowrivakkam, Tambaram
Chennai - 600074.

When we extend the circle of compassion to include all living things we will find peace in our life.

This is my first journey to extend my compassion to learn new perspectives. The title is not only cultural perspectives on islands for the paper presentation but also it's a new perspective for me in this island, the new perspective to learn a lot. Every place has got its own perspectives but for the foreign people to adopt and accept the trend of the society is difficult unless one must have the flair for places.

Before getting into the title of the paper, let me say the story of Paul Theroux's Millroy the Magician in short. The story is involved in different venture and is divided into four sections. The final section is a complicated one to resolve the relationship between Millroy and Jilly Farina, who is both the narrator and the protagonist. The end of the story happens at the island called Hawaii. The masculinity of Millroy is seen throughout the story; only to Jilly, Millroy is a philanthropist. He performs many magic events, He picks up a fourteen year old girl, Jilly Farina from the Barnstable County Fair; he came to know that her family members doesn't care about her and Millroy abducts with her permission to accompany him, promising that he will never hurt her and be always her friend.

Jilly studied that Americans are being poisoned by their trend of taking food, which is unhealthy and the proper methods and secret of taking healthy food is taught by "Doc", Millroy; he teaches them by performing real magic and not just by tricks. He makes Jilly as his assistant, Alex; because men making passes at her and he fears that she will be recognized by the society. To safeguard her, he quits his job and moves to Pilgrim Pines Trailer Park, which is owned by the Reverend Baby Huber to start a new children's program. Millroy is particular about Jilly Farina's safety. With the assurance of Jilly Farina, Millroy moves to Paradise Park, performing meal time magic with message, thus he becomes Millroy the Messenger. He advocates Bible reading and violating, thus critics came from various directions and finally he dropped Paradise Park and takes over diner. And the staff are "sons and daughters". Millroy taught magic to Norton because the show Day one program should coincide with Day one Diner which combines his message with magic and that makes the real money and simultaneously critics also developed.

All of a sudden a character called Rosella, exists and conveys to Jilly that she was once to Millroy Like Jilly in present. She mentions some of Millroy's many schemes and the arrogant attitude of Millroy, that got him fired from his job, lost everything. Jilly Farina feels disillusionment and leaves for home. Millroy projects from television and gives her many messages, pleading her to come back. Disillusionment starts from here!!!

Jilly Farina with disillusionment moves with Millroy to an island Hawaii. The new perspectives put Jilly Farina into still more fearful circumstances because she knew some stories of Millroy by Rosella. The place is so beautiful and is meant for peace, again with same line, when we extend the circle of compassion to include all living things, we will find peace.

Paul Theroux is a man of travel, the exact travel writer, his full happiness falls in the field of travel, that is his fulfillment of life, "among travel writer, no one better fits this bill than Paul Theroux, who for decades has been reporting the universe with eyes and ears so acute they seem Darwinian adaptations to the genre" (cooper, rev). According to Theroux, travel is a dream, and the state where he experiences the mirage of happiness is the present gets confronted with the recalling of past in double exposure and to his best he gives the highs and lows of his journey with kindness and acerbic humour, "writing about travel has become a way of making sense of my life," (Langley).

According to Millroy the place is "a spell in the wilderness to rest and give thanks. It's a kind of exile. I have come back from the dead again" (p400). The change of place in anyone's life will give a new perspective which will lead to a drastic change. An island is such a place to receive the power. The power of magic works out in the island. The new place, island has got the power beyond explanation. It has got a strong connection with the original energy. The new perspective has got the power to solve the problems. With this strong energy, Millroy's hope on Jilly Farina that one day she would understand his love on her is true, "while we often leave home for work, romance, adventure, and freedom, a side benefit of the journey is usually also finding ourselves"(Ermelion). From the beginning of the story Jilly Farina was in such a state that she couldn't decide herself whom she was and in what way she was related to Millroy, because in every place Millroy changes her identity. It has also got the

healing properties, “on the island, people are not only healed physically, but also psychologically, which is relevant for a few of the Losties” (Fandom).

The island gives what one needs in one way or the other. People come from various places to be away from the problems. Jilly Farina’s fear prolongs and she had the sense that he had bewitched the island and her; and still fearfully worried when she came to that he called her as Queen bee. Both walking on the beach, looking out to the sea, everyone the gathering uttered ‘aloha’, means love. The word still worried her a lot. So Millroy stopped expressing his passion for Jilly Farina. As the pages scrolls finally the strong man, Millroy’s emotional words are, “Love allows us to see people the way God sees them”(p401), but again as he found that she is in fear, he tried to put her into very safe condition because Jilly Farina is his life, happiness and the world. Millroy sacrifices everything in his life for her including his life and the precious power of magic. Millroy hands over his power to her and walks deep into the sea. Jilly Farina visualizes the whole thing, “sometimes you imagine the thing you want in your heart. You call it fear, but it is more often desire” (p 411), finally she could understand Millroy’s love and she too want to reciprocate her love but at the time of realization, Millroy was not alive. She wants him to be back for few minutes to reveal her love but couldn’t, it was in her hallucination she could reveal her love.

Finally Millroy was dead but his power of magic was alive through her and Jilly Farina’s disillusionment was alive throughout the story but towards the end it was dead and she reconciled his love; and her love and his power of magic in her was alive, “The island shows you that you can only be redeemed if you make a sacrifice, not to the island, but to the people you love, only love can make the Garden of Eden pure and free from evil again. So that humankind can return to their original home” (Fandom).

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ROLE OF INDIAN FOLK LITERATURE IN PROMOTION OF CULTURE AND TOURISM IN INDIA

Dr.D.T.Angadi

Principal & Research Guide
SSK Basaveshwar Arts, Science, Commerce UG & PG College
Basavakalyan

Abstract

A country that has inspired more than its fair share of travel lore and legends - India - offers a bright spot for tourists for unique folk culture exploration and immersion opportunities. It is the land of literature where many literary figures lived and gave immense contribution to uphold the cultural identity as well as promotion of tourism through their writings. The cultural fabric of India is embellished with unrefined yet beautiful performing folk art forms that fall beyond the purview of formal training, powerful guardian folk deities propitiated by locals and outsiders alike, crude folk theatre, folk crafts celebrating Indian religious heritage or the mundane daily life, inspiring folktales teaching the traditional Indian art of living, folk games which claim to be the forebears of Ludo, Chess, Yakhsagana etc. Folk medicines which promise alternative and holistic healing. The following paper is exploratory in nature providing an overview of the folk culture in India and its role towards the promotion of tourism in the country.

I. INTRODUCTION

Culture is the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving." When we use the term 'culture', it indicates a horizon as wide as a nation, state or a particular society as a whole. But when 'folk culture' is taken into consideration, it refers to the identity of a 'folk group' - which can refer to any group of people who share at least one common factor be it a language, caste or occupation. So within the ambit of the broader notion of culture, there are a number of folk groups having their unique cultural characteristics. Therefore, the localized lifestyle of a culture is folk culture and is quite often imbued with a sense of place and is different from tribal culture in the sense that the latter represents the culture of the aboriginal populations of a country.

In the present times, the focus is increasing on experiential travel - the quest on reclaiming what is real with the travelers seeking to get immersed in the fabric of the destination being visited. Cultural tourism is gradually bringing about transformation in the tourism sector in India and has endowed India with a brand effect. One of the most diverse and specific definitions from the 1990s is provided by International Scientific Committee on

Cultural Tourism : "Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited."

II. OBJECTIVES OF THE STUDY

1. To explore the relationship between Indian folk culture and cultural tourism in India
2. To find out the role of folk culture of India in the promotion of tourism in the country

III. RESEARCH METHODOLOGY

The following paper is exploratory in nature and is based on a review of the literature, including various research papers, books and websites that carry Indian folk dance, music, arts and festivals related information with reference to folk literature of India, especially with reference to Karnataka state folk literature.

IV. THE ELEMENTS OF FOLK CULTURE OF INDIA AND THEIR ROLE IN TOURISM DEVELOPMENT OF THE COUNTRY

1. Folk music of India

One can find India's true rhythm in its folk music, which is the music of the masses. Similar to folk dances, the learning of folk music is achieved by osmosis and not through formal training as economics of rural life do not permit such a thing. The folk instruments used to accompany the music are crafted by the musicians themselves from commonly available materials such as silk, peritoneum, bamboo, coconut shells etc. In India, one has a song for everything. It is much like having a background music score for every possible scene of life. The different aspects of Indian folk music elements attract special interest tourists' i.e. cultural tourists, artists and musicians from all over the world. The Rajasthan International Folk Festival held against the grand backdrop of Mehrangarh Fort in the royal city of Jodhpur every year witnesses an interesting fusion of international and Indian folk music which draws thousands of patrons from within India and abroad. The folk music varieties of India can be classified as follows:

2. Folk dances of India

The inexhaustible variety of folk dances of India are a large body of unrelated non-classical dance forms, characterized by their spontaneity and the cultural nourishment and respite they provide through directness of expression, collective ageless wisdom and profundity of conception. The workshops on folk dances which are organized nowadays by certain state tourism boards (e.g. the Chhau Dance workshop organized in the Victoria Memorial grounds by the West Bengal Tourism Development Corporation on the World Tourism Day 2014) are the best ever culture immersion options available to tourists. In India, a home stay experience, a stay at a heritage hotel or a visit to a theme village like Chowki Dhani in Jaipur, Rajasthan is incomplete without a folk dance performance. The main attraction of the desert safaris of Rajasthan are the Kalbelia dance and the fire dance accompanied by music by local Manganiyar musicians. The Indian folk dances can be classified as follows:

B. Agricultural folk dances : Some examples include the Roof dance from Jammu and Kashmir performed during the harvesting season, Baisakhi from Punjab during wheat harvesting, Loor dance of Haryana signifying the sowing of Rabi crops, Nabanna - which is a ritualistic dance after the autumn harvest and the Tushu dance from West Bengal, the latter consisting of villagers praying for agricultural prosperity using expressions like 'ghee (clarified butter) of thirty two (a number depicting wealth) cows', 'rice of fine paddy', 'pots of gur (country jaggery)', the Hurka Baul dance from Uttarakhand during maize harvesting, the Bihu dance from Assam during Assamese New year, the Lambadi dance of Andhra Pradesh depicting the daily agricultural activities, the Nongkrem dance of Meghalaya celebrating ripening of paddy, the Garia dance of Tripura - which consists of paying thanks to the God 'Garia' for a bountiful harvest as the life of the people of Tripura revolve around Jhum cultivation etc.

3. Folk theatre of India

The colorful assortment of Indian folk culture is best portrayed through its unique art of folk theatre which reaches out to a large cross-section of the Indian population. Many socio-cultural institutions nowadays are playing an important role in revival, propagation and appreciation of Indian folk theatre by organization of workshops, seminars, fairs and festivals thereby promoting the cultural heritage and tourism prospects of India on the global map. The Indian folk art theatre is characterized by the following:

- i. The presence of a Sutradhar (narrator), a Vidushak (comedian) and an opening prayer song.
- ii. Loud music, dance and make-up, colorful masks and makeshift stages.

iii. Insight into local dialect, dress, humor and overall attitude.

iv. The themes could be purely mythological or current socio-political happenings.

Examples of Indian folk theatre includes Bhavai and Akhyana from Gujarat, Jatra from West Bengal which originated from Sri Chaitanya's Bhakti Movement, Yakshagana from Karnataka, Swang from Haryana, Uttar Pradesh, Rajasthan and Malwa regions of Madhya Pradesh, Naqal from Punjab, Ramleela during the Dussehra festival from all over Northern India, Kalaripayattu – a martial dance-drama and Theyyam from Kerala, Terukkuttu – a Tamil street theatre, Tamasha from Maharashtra, Bhand Pather from Kashmir which commemorates the lives of rishis (Islamic rishis or seers) etc. Puppetry is also a very important form of Indian folk theatre and is famous in the states of Orissa, Rajasthan, Kerala, Andhra Pradesh and Karnataka. The Bharat Kala Museum of Udaipur, Rajasthan holds daily puppetry shows for tourists. A short visit to a local fair along with to witness Ramleela is a form of offering that features nowadays on Diwali itineraries of many accommodation establishments in India.

4. Folk deities of India

We get to witness a variety of gods and goddesses in the rural areas of India who do not belong to the higher rungs of deities of the pan-Indian Brahmanical Hinduism but they are the regional deities who are closely associated with villages and towns. These supernatural entities sometimes overlap with tribal deities also. They are not pan-Indian, they are specific to a tribal or caste group, extended family, neighborhood or village and they are worshipped to achieve a specific end for e.g. good harvest, protection from diseases, fertility etc. Some examples of such folk deities include:

5. Folk games of India

Games have been an irreplaceable part of Indian culture since ages. We can draw examples from the mythology of India where Lord Shiva and Goddess Parvati playing Pachisi is a recurring theme and in the Mahabharata, the Pandavas losing their common wife Draupadi over a game of dice marks the point from whereon the arch nemesis of Pandavas started their journey to the horrific end. In this age of pursuing personal development courses, the significance of Indian traditional folk games lies in the fact that they endowed skills like basic mathematics, logical and lateral thinking, building strategy, aiming, concentration etc. and were environment friendly as well as suitable for all ages, making way for interaction between generations. The traditional Indian folk games can be classified as follows:

- i. Board games like Pachisi, Satranj, Moksha Patamu (ancient snakes and ladders which was based on the concept of reincarnation and Moksha of Hindu philosophy)

ii. Outdoor games like kite flying, gilli danda, kabaddi, kho kho, hide and seek, hopscotch, boat racing like Asop Aap or canoe race from Andaman and Nicobar Islands, Hiyang Tannba from Manipur and Vallam Kali from Kerala etc. iii. Martial games like Gatika (Sikh Martial Art), archery from Meghalaya, traditional wrestling like Kirip from Nicobar Islands, Kalaripayattu from Kerala. iv. Social games including games played before and after social functions like marriage ceremony the outdoor and martial folk games of India serve as soft adventure tourism options and nowadays are promoted in various tourism festivals. The Snake Boat Race Festivals held at places like Aranmula, Kumarakom, Alapuzza etc. from Kerala or the Canoe Race during Island Tourism Festivals in Andamans are important tourism products from India.

6. Folklore and folktales of India

1. They range from the Panchatantras, the Jatakas, Hitopodeshas, the Akbar- Birbal, and Tenali Rama to the religious Vratkathas as well as localized versions of the stories of Ramayana and Mahabharata. Folklore and folktales of India is a mirror to our diverse society and are important for passing on the age old eternal wisdom and the norms and mores of the society. These aspects draw a number of visitors to India for cultural studies. Examples of important storytelling traditions from India could include “Kaavad Bachana” from Rajasthan where the prop is a ‘kaavad’ shrine – a colourful cupboard depicting the stories from epics like Ramayana and Mahabharata as well as the Puranas – with which the storyteller takes the listener to a visual and sacred journey. In last year’s Jodhpur RIFF, a lecture and presentation was held on the same. It is somewhat similar to “Pater gaan” from West Bengal, where the singer unfolds a scroll painting while singing songs describing the events depicted on the scroll. The organization named Bangla Natak Dot Com organizes a festival named Pat Maya in West Bengal which showcases the tradition of “Pater Gaan”.

7. Folk medicines of India

India has been placed among the top three medical tourism destinations in Asia (the others being Thailand and Singapore), mainly due to the low cost of treatment, quality healthcare infrastructure and availability of highly-skilled doctors. There are lot many tourists who are travelling from far and wide to India for alternative treatment options as well. Traditional medicine in India can be classified into codified (Ayurveda, Unani, Siddha, Homeopathy) and non-codified (folk medicine) systems. The ‘folk medicines’ are based on traditional practices, beliefs and on centuries of trial and error experiences, have been passed on orally to the practitioners and their knowledge is jealously guarded. The household “Daadi Maa Ke Nuskhe” could be the examples of folk medicines as well as the preparations of surprisingly high curative value by the hakims and vaidas – the unlicensed but not untrained,

superbly gifted faith healers from India. Be it the forests of Himalayas, Madhya Pradesh, Chhatisgarh, Andhra Pradesh or Car Nicobar – Indian wildlife boasts of many a medicinal plant from which several folk medicines are prepared. However, one needs to be careful of quacks as the WHO notes that “inappropriate use of traditional medicines or practices can have negative or dangerous effects” and that “further research is needed to ascertain the efficacy and safety” of several of the practices and medicinal plants used by traditional medicine systems. Some important sites in India where folk healers can be found include Manali in Himachal Pradesh, Panchvati in Nasik, Kapildhara in Amarkantak, Sakshi Ganapati in Srisailam etc.

8. Folk crafts of India

In the Western world, handicrafts are considered as items of luxury and are generally individual pieces created by studio crafts-persons and artists while in a country like India, handicrafts making and selling is one of the biggest means of employment after agriculture. They are simply not objects showcasing skill of the hand but carry a part of the creator, an essence of the culture he/she was born and brought up in and a subtle impression of centuries of tradition. Handicrafts in India form a part and parcel of everyone’s life - from the palatial homes of the rich to the mud huts of the poor. In India, a handicraft may be a simple diya or clay lamp or a gorgeous chandbali earring. The handicrafts of India can be classified broadly into folk crafts and fine crafts. The talent for producing folk arts and crafts are passed on from one generation of folk artists and craftsmen to the next without any formal training and this is a part of their daily lives. Examples can include the beautiful sin door-boxes - crafted out of wood/stone/clay and the

Kerala, the Margao Crafts Festival in Goa etc. Culture, crafts and tourism being inseparable partners, such festivals are the greatest contribution in the Indian tourism scenario for product differentiation. The opportunity to absorb local culture is a key driver of tourism and festivals which typically possess a local flair are strategic occasions for tourists to experience new cultures. Folk handicrafts help in diversifying the tourism experience to complement home-stays, cultural experiences and thereby facilitate the promotion of responsible tourism principles as they form an important element of purchases made by tourists, providing an important economic input to the local economy.

9. Folk museums of India

Museums in India have become an important partner in the tourism industry and they are contributing as leisure venues and by supporting local festivals (e.g. the Soneri Mahal in Aurangabad hosting the Ajanta-Ellora festival). Museums today are viewed as an important tourism cultural product. The folk

Museums of India are a treasure trove of the Indian race as a whole as they store the memories of the Indians, the cultural dreams and hopes which create link between the past and the present, the localities and the foreigners. Examples of folk museums in India could include the Folklore Museum of Mysore having more than 6,500 unique folklore exhibits, the Museum of Himachal Culture and Folk Art in Manali which exhibits ancient Himachali clothes, kitchen utensils, musical instruments, handloom, ornaments etc., the Shreyas Folk Museum in Ahmedabad showcasing art forms of various Gujarati communities, the Kerala Folklore Theatre and Museum in Kochi, Kerala etc.

V. CONCLUSION

Folk culture of India has helped in the growth and diversification of the Indian tourism industry - yet it is still largely an untapped segment in many states. Folk culture tourism fosters community skill empowerment whilst safeguarding intangible cultural heritage. Though this segment of tourism brings with it the impacts of commoditization and trinketization of culture and creation of pseudo culture, yet it can be considered one of the most environment-friendly forms of tourism if we have a pro-poor and responsible approach towards planning it.

Because we have to keep in mind that, in the modern age of tourist satisfaction, folk culture is being used towards meeting consumption ends, therefore their intrinsic characteristics are increasingly getting lost as destinations serve as an answer to the tourists' expectations of the experiences which they wish to live.

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MYSTICAL QUEST IN SRI AUROBINDO'S 'SAVITRI'

A.Arockiadass,

Research Scholar, Department of English and Foreign Languages,
Alagappa University, Karikudi

Dr. V. Ramakrishnan,

Associate Professor and Head of English (Retd),
PG Department and Research Centre in English,
Arumugam Pillai Seethai Ammal College, Thiruppathur.

Sri Aurobindo is considered a great sage of Modern India. He showed the entire world what spiritual consciousness is all about. He was the one who has revolutionized the human thought and had incredible influence on the people all over the world. As a poet, he is blessed with a poetic consciousness that is inconspicuously committed to achieving social harmony and spiritual consciousness. He came under the influence of poetic movements of his time like Decadence and Modernism. He mastered several poetic modes but then, he evolved a writing style of his own that would be in line with his spiritual thought.

Sri Aurobindo, a great poet, had the credit of revolutionizing the human thought. In addition to this, he also had remarkable influence on the people all over the world. A genius poetic consciousness secondary to none was the premier quality of Aurobindo. Many poetic modes had been mastered by this poet genius in unparalleled ways.

Mysticism has been extensively instilled in Aurobindo's poems. He opines that man should appreciate and comprehend the super conscious level through the medium of yoga. Seeking reality in its original form is not confined to saint alone but all aspiring humanity should do this. This is possible by surrendering one's self and complete dedication to the super mind or God.

The prominence of human life has been experienced by Sri Aurobindo only through the mystical experience. The rich experience of the metaphysical system exhibiting a grand ideal is seen in his beautiful verse. Despite the complications one can see in his mystical thought, it could illuminate the entire world and obliterate ignorance and fanaticism. The enhancement of the toleration level with an individual is additional significance of his mystical thought. Thus, Sri Aurobindo brings up the hope of a complete world-union through divine consciousness.

The story concerns King Aswapathy who has no issue. And in keeping with the traditions of those times, he goes to the forest and performs penance for eighteen years, at the end of which the Divine Mother Gayatri appears to him and gives him a boon that she would be born to him. He comes back to his kingdom and the daughter is duly born. He names her gratefully Savitri. As we know, Savitri and Gayatri are the same Deity. The divine child grows up

with such a divine afflatus that no suitor, no prince dares to claim her hand. The father is obliged to ask her to go round the world – the small world of those times – and choose her own companion. It takes her two years to choose Satyavan – a prince in exile, the son of a blind king driven out of his kingdom. And when she reports her choice, Narada the divine sage who is conveniently present asks her not to choose him because Satyavan is fated to die within twelve months. But she refuses to take back her word and marries the chosen prince. She practices certain religious austerities like fasting, prayers etc. The fated day arrives and Yama, the God of Death comes and takes the soul of Satyavan. Savitri follows him. Yama does not like it very much. But he knows that there is the river Vaitarini separating heaven from earth and no mortal can cross it. But by the strength of her penance, Savitri follows the God of Death across the river and engages him in conversation. He marvels at her capacities, admires her skill and gives her boons one of which is to return her husband.

Sri Aurobindo, when he was studying this poem among others, was struck by some truth that was looming behind this apparently simple story. He saw in it a recordation of some great event that must have taken place in an early cycle of the Aryan people, and which had to be reopened. It was the names and the characters in the poem that gave him the clue. Satyavan is one who carries the truth – satyam vahati iti. Satyavan, man carrying the divine soul, has descended into this kingdom of death. And Savitri the saviour is the daughter of Savitr, the Creator, the creative splendour. She is the divine Grace in human form. Her father Aswapathy is one who is the lord of Force, lord of spiritual power, strength and light. Aswa in the Veda symbolises life-energy. Aswapathy is the lord of life. And Satyavan's father is Dyumatsena: dyumat is shining; sena is the host, the shining host, i.e., the divine mind full of the rays of the divine light. It is exiled from its own kingdom of light and comes to the earth blinded by ignorance. This is how Sri Aurobindo unveils the symbolism behind the simple story and he calls it a legend and a symbol: a legend about something that has taken place in the history of man and a symbol of what is going on and of what is going to be.

"Mysticism" is a term which denotes an intuitive approach to Reality. It is in direct contrast to rationality. Reason or Intellect and Intuition are the two

main approaches to Reality. The age of science is characterized by its absolute reliance on the rational faculty of Man for exploring the ultimate reality. But the saints and the visionary poets in the East and the West have regarded Intuition as the reliable and the infallible guide to man on his way towards Truth. Sri Aurobindo believes that Reason, with its limited range and power cannot give us an insight into the divine reality. He contends that, "The reason cannot arrive at any final truth because it can neither get to the root of things nor embrace the totality of their secrets; it deals with the finite, the separate, the limited aggregate and has no measure for the all and the infinite." (Sri Aurobindo: Reason and Beyond Reason, P. 29) He expresses this in *Savitri* when he describes Aswapathy's ascent through the kingdom of the Spirit. During his spiritual journey through the "kingdoms and godheads of the little mind," Aswapathy meets the power of Reason at the last stage.

The first stage is the **Mystical quest** which is the awakening of the Self. This stage is not attained by an ordinary people. Their mind is tied to little thing as per *Savitri*. They are not interested in higher aspirations. Absorbed in the Present act, the Fleeting days, / None thought to look beyond the Hour's gains//It had no inward look, no upward gaze (145-149). Ordinary people spend their whole life in daily chores and routines and never think of higher realities. On the contrary, some who are dissatisfied with the present life and aspire for a higher life and feel a strong pull from the depths of beings. This strong urge from within to traverse the inner realms of their being is the starting point of any mystical quest and is known as the awakening of the self.

Aswapati, the king of Madra, one of the major characters in *Savitri*, is not an ordinary man; he aspires for higher things in life. He experiences a strong desire in his inner depths to go beyond the limitations of the earth as well as the animal nature of man. So he states: "our hearts we must inform with heavenly strength, surprise the animal with the occult god" (171). The result of this quest is that man will "Quiver, awake, and shudder with ecstasy" (171).

Satyavan, another important character in *Savitri*, is Savitri's husband. He represents the human soul which struggles in the darkness of this universe and is always threatened by death. His quest for the real is only briefly described in this poem. First he searched "the Mystery with the lantern, thought and it made the original secrecy's hidden occult; / it could not analyse its cosmic veil/ or glimpse the wonder-worker's hidden hand" (407). Then he approached the "inner seeing mind" and sought the mystery but "the mystery was not solved but deepened more" (407).

Far from being disappointed, Satyavan further "strove to find its hints through Beauty and Art" (407) and learned that "form cannot unveil the indwelling power" (407). And at last he declared, "I looked upon the world

and missed the self,/ And when i found the self, i lost the world" (407). But with the advent of Savitri, a radical change occurs in him and he witnesses the divine and reaches the level of a seer: But now the gold link comes to me with thy feet/ And His gold sun has shone on me from thy face./...../My mind transfigures to a rapturous seer./.....All with thy coming fills (408). Aswapati and Satyavan throughout their quest try to purge themselves. The canto "The Kingdom and Godheads of the Little Mind" depicts a man from the base level trying to purify him.

Disintegration and dissolution of the ego is the most important step in the purification process. Asoka K. Ganguli's remark is worth noting here: "Eliminate egoism in all its forms-let the Ego-centric outlook disappear in wideness, impersonality, the sense of the cosmic divine, the perception of universal forces". Sri Aurobindo describes this experience using the imagery of a landscape. In *Savitri* concerning the dissolution of the ego of Aswapati, he writes: "The landmark of the little person fell, / the island ego joined its continent" (25). This imagery makes it clear that individuals are not supposed to be islands but have to be united with god who is the absolute continent.

Aswapati reaches a state where he is able to shed his ego. He is able to break through the shell of egoistic which is the primary requirement for attaining mystical experience. The poet depicts Aswapati's transformation in the following lines: Then the small bodily ego thins and falls; / No more insisting on its separate self, / Losing the punctilio of its separate birth, / It leaves us one with Nature and with God (47). Savitri too tries to reach his state of emptiness. A heavenly voice advises her not to panic about renouncing her ego. Only then can she be united with the absolute; "Fear not be nothing that thou mayst be all:/ assent to the emptiness of the Supreme/ that all in thee may reach its absolute" (536).

Along with the dissolution of the ego, a mystic has to try to cancel out his/her mind. In mysticism, the rational mind is considered a barrier for bliss and truth. It is also considered a strong barrier which prevents one from attaining any vision of God. If Mind is all, renounce the hope of bliss; / If Mind is all, renounce the hope of Truth. / For Mind can never touch the body of truth/ And Mind can never see the soul of God (645-46). The divine voice suggests the solution to this problem: "If thou desirest Truth, then still thy mind/ For ever, stain by the dumb unseen Light' 9646). The stilling of the mind is as important as the shedding of the ego and in most mystic traditions both the ego and the mind are taken as one and the same entity.

Once the limited self is abandoned by the mystic, a gradual transformation takes place in him/her. Aswapati undergoes this metamorphosis while practising Yoga. His spiritual progress, according to Sri Aurobindo, "consisted of two Yogic movements, one a psycho-

spiritual transformation and the other a greater spiritual transformation with an ascent to a supreme power' (Savitri 778). The poet highlights the three dimensional nature of Aswapati's achievement in a letter quoted in Savitri: Aswapati's Yoga falls into three parts.

1. He is achieving his own spiritual self fulfilment as the individual and this is described as the Yoga of the King [Book One, Cantos III-V].
2. Secondly, He makes the ascent as a typical representative of the race to win the possibility of discovery and possession of all the planes of consciousness and this is described in the Second book: but this is too is as yet only an individual victory.
3. Finally, he aspires no longer for himself but for all, for a universal realisation and new creation. That is described in the Book of the Divine Mother [Book Three]. (778)

Iyengar agrees with the poet concerning the change in Aswapati and writes: "Starting' with unease and uncertainty, Aswapathy achieves his soul's release through a psychic opening and spiritual change."

Satyavan reveals that he too was once an ordinary man and talks about the conversion that took place in him: "once were my days like days of other men:/ To think and act was all, to enjoy and breathe" (406-07). But then he mentions the advent of a deeper experience: "yet there came glimpses of a deeper self" (407) and "A blank pure consciousness had replaced the mind' (545).

The unique characteristic of pure consciousness is that it remains indifferent to all stimuli from outside. It does not react to any external situation. Savitri, after

attaining this state, realises that 'Nothing within answered an outside touch./ no nerve was stirred and no reaction rose" (545). She witnesses everything but does not get involved in it; "Her consciousness looked on and took no part;/ All it upheld, in nothing had a share" (546). It shows the detached mind set of a mystic.

Aswapati is a symbol and his renewal is meant for all human being. Sri Aurobindo wants to convey through Aswapati that every man is capable of achieving this renewal. Pandit writes, " Savitri shows through the journey of king Aswapathy from state to state, how man evolves, how you and i can evolve beyond our mind, how the consciousness can not only be deepened but enlarged, not only enlarged but heightened. Hence, Aswapati's efforts to obtain true knowledge and Savitri's endeavours to realize her true self and her final victory over death are of great importance to entire humanity. Their victories are not their own personal gain but are the achievements of whole humankind.

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THE ROLE OF VIVEKANANDA GIRIJANA KALYANA KENDRA (AN NGO) IN THE UPLIFTMENT OF SOLIGA TRIBE.

Asha K R

Assistant Professor
Government First Grade College
Turuvekere, Tumkur District
Karnataka

Abstract

The Cambridge Dictionary defines Tribe as “A Group of people, often of related families, who live together, sharing the same language, culture and history, especially those who do not live in towns or cities”.

In India tribal people who live mostly in the forests constitute 8.2% of the Indian population. In accordance with The Scheduled Castes and Scheduled Tribes Orders (Amendment) Act, 1976 there are 49 Scheduled Tribes live in Karnataka. The Soligas are one such tribal people who inhabit in and around Biligiri Ranga Hills, Chamarajanagara District of Karnataka and Eurode District of Tamilnadu which is the confluence of Western Ghats and the Eastern Ghats.

As a result of declaring BR Hills a Wild Life Sanctuary under wildlife protection Act 1972 and ban of the Non Timber Forest Production in 2006 many Soligas have been dispossessed of their land and livelihood having no alternate employment. In this scenario the emergence of Dr.H Sudarshan a man of ideals in B R hills as a saviour of Soligas appear to be a miracle.

The core part of the paper highlights on Dr.HSudarshan's effort in establishment of Vivekananda Girijana Kalyana Kendra in B R Hills in 1981 in association with Karuna Trust and Gorukana to have an integrated approach to tribal development with Health, Education, and Livelihood as a means for upliftment of Soliga people.

The paper also highlights on VGKK's Mission, objectives, its Milestones over the years in Mysore and B R hills branches and its efforts in Andaman & Nicobar Islands and in Arunachal Pradesh in bringing tribal people to mainstream.

The paper concludes with references to VGKK and DR H.Sudarshan in speeches by Former President Dr.APJ Abdul Kalam and awards and recognition to Dr.H.Sudarshan by national and International Agencies.

Key words: Soligas, Tribal development, Mainstream, Community development.

INTRODUCTION

The Cambridge dictionary defines tribe as “A group of people, often of related families who live together, sharing the same language, culture and history especially those who do not live in towns or cities”.

In India tribal people who live mostly in forests constitute 8.2% of the Indian population. In accordance with The Scheduled caste and Scheduled tribes Orders (Amendment) Act, 1976 and as inserted by Act 39 of 1991 there are 49 Scheduled tribes who live in Karnataka namely Adiyana, Barda, Bhil, Dubla, Hakki-Pikki, Iruliga, Jenu Kuruba, Kammara, Kadu Kuruba, Soligas etc.

The Soligas are one such tribal people who inhabit in and around Biligiriranga hills and mostly in the Yelandur, Kollegaltaluks of Chamarajanagar district in Karnataka and Eurode districts of Tamilnadu which is the confluence of Western Ghats and the Eastern Ghats. The Soligas a Scheduled tribe of having around 20,000 population have been living in harmony over 100 years in B R hills. They speak Soliga language (Soliganudi) as a mother tongue a member of the Dravidian family closely related to Kannada with several Tamil influences. Having subgroups called Male Soliga, Uralisoliga, Pujarigroup, Kadusoliga and Burudesoliga. Their main occupation used to be shifting cultivation and main source of income was harvesting and sale of Non-Timber Forest Produce like honey, gooseberry, bamboo, lichew, algae and Indian blackberry

In 1974 declaration of B R Hills as Wild Life Sanctuary under Wild Life Protection Act 1972 and in 2006 the ban of Non-Timber Forest Products collection under the same act unfortunately deprived Soligas of their land rights, dispossessed them from their land, and shifted them out of the forests which took away their livelihood, having no alternate employment. This also resulted in migration of many Soligas to different places leading to Education, Culture and Health Issues.

An emergence of New Horizon

In this Scenario a MBBS doctor HSudarshan inspired by the teachings of Swami Vivekananda which states “They alone live who live for others, rest are more dead than alive” decided to trek towards B R Hills having tragic past of losing his father at very young age due to lack of medical facilities. Motivated by Dr.SNarasimhan who was working among the Toda and Phaniyatribals Dr.HSudarshan decided to go towards B R Hills in 1980. Having stethoscope in his hand he would walk 20 kms in dense forest to reach tribal settlements with his medicine bag and treat their common diseases, cuts and wounds. Eventually he was joined by many likeminded

and service minded people which led to the birth of VGKK.

VIVEKANANDA GIRIJANA KALYANA KENDRA B R HILLS

Having a vision of 'enabling a Self-reliant and empowered tribal society rooted in its Culture and Tradition living in harmony with Nature' Dr.HSudarshan established VGKK in 1981. Though began in a small effort to provide basic health facilities to tribal people today VGKK has large range of activities in health, education, livelihood and bio-diversity conservation. At present VGKK networks encompass not only in Karnataka, Tamil Nadu but also in Arunachal Pradesh, Andaman & Nicobar Islands in association with Karuna Trust and Gorukana.

Mission

"Sustainable development of tribal people through rights based approaches to health, education, livelihood, security and bio-diversity conservation" has been the Mission of VGKK.

Objectives

- To implement a comprehensive, holistic, need based, gender and culture-sensitive, community-centered system of health care integrating indigenous health traditions.
- To establish an education system that is specific to the tribal language, culture and environment
- To promote biodiversity conservation and sustainable harvesting of Non-Timber Forest Produce.
- To ensure livelihood security through sustainable agriculture, vocational training and value addition of forest produce.
- To empower tribal communities through Sanghas (people's organizations) and Women's Self Help Groups.

The activities of VGKK includes in the following areas.

HEALTH

To provide curative health to Soligas Dr.HSudarshan started a clinic and a 4 bed hospital on the rock in B R Hills in 1981. It was later transformed to 20 bed Hospital in 1985. Eventually 20 bed Hospital has been upgraded to a concrete building and inaugurated by Former President Dr.APJ Abdul Kalam in 2006. At present Vivekananda Tribal Health Centre at B R Hills is working towards holistic and quality health care to the tribal people. People from distant villages of Male Mahadeshwara Hills and neighboring Tamilnadu people are benefitted from this health centre. In outpatient department the clinic has been treating various diseases like tuberculosis, epilepsy, diabetes, leprosy, mental illness, snakebites, mauling by bears, Pneumonia, Acute Respiratory infections, sickle cell Anemia. Weekend

camps are also conducted at Gumballi PHC in Yelandur Taluk which is managed by Karuna Trust.

Vivekananda Tribal Health Centre also provides emergency medical services for seriously ill patients to territory care centres. Mobile Health Units at B R Hills and Gundlupet, Mobile Dental care unit have been serving with the motto of "Taking health to their doorstep" in collaboration with the Karnataka Health System Development and Reforms Project. These Mobile health units have been catering to a population of 4669 spanning 16 villages of the taluk.

EDUCATION

Realizing the significance of Education that gives knowledge, facilitating learning and skills which in turn helps to mould one's character and personality VGKK established Primary, Higher Primary and High school in the year 1981 to impart knowledge on the growing tribal children. In order to motivate them to attend school regularly VGKK provides incentives like free school uniform, textbooks and bags. It also provides School scholarships along with other facilities of the Government. To enable the students to live confidently in the technological world the school is offering regular computer education to its students. To give good exposure in computer to the tribal children Microsoft is encouraging the VGKK school children by extending financial support through providing desktops loaded with essential software and required infrastructures.

ASHRAMA SCHOOLS

Social Welfare department runs 19 residential schools called Ashrama Schools for class 1 to 6 exclusively for tribal children in Chamarajanagar, Kollegal, Gundlupet and Yelandur districts on the model of Gurukulas. VGKK recruits teachers, monitors the progress of the children and conducts workshop for the teachers of these schools on a periodic basis to upgrade their skills.

BALAGURUKUL PROGRAMME

Balagurukul with the support of Indian Development Foundation is trying to improve the academic performance of low performers. Balagurukul teachers conduct Remedial Teaching classes for slow learners during evening hours with intensive guidance of 2 teachers. As a result of this program the students have shown a gradual and steady performance improvement.

HOSTEL

To provide education to tribal children who come from far off places of Chamarajanagar districts free Hostel facilities have been provided by VGKK Management to more than 200 tribal children belonging to Jenukuruba, Bettakuruba and Lambani communities.

INNOVATIONS IN EDUCATION

To make Curriculum attractive and learning experience enjoyable VGKK teachers have designed a unique curriculum to cater to the needs of the children who live amidst nature. Some of the methods taught in the school are:

❖ ENVIRONMENTAL EDUCATION

The children are made to learn about the environment through practical classes which include identification and uses of plants, bird watching, map reading and conservation of Non-Timber Forest Products.

❖ EXPERIMENTAL LEARNING

Here the students are taught skills of maintaining accounts of the dairy, record of the diet of the cattle and managing medicine as they live close to nature and animals.

❖ RESIDENTIAL BRIDGE COURSE

Under the instruction of the department of Public Instruction under Sarva Shiksha Abhiyaan to encourage schooling for the tribal children VGKK has opened two schools at Gombegallu and Keredimbapodus. VGKK has been recruiting teachers for these schools and monitors the progress on a continuous basis.

❖ VOCATIONAL EDUCATION

VGKK involves students of class 5 to class 10 in the production units which produce honey, pickle, juice, paper plate etc so as to give training.

❖ VALUE BASED EDUCATION.

To instill values in the growing minds of the children life and teachings of the great personalities like Sri Ramakrishna, Swami Vivekananda and Mahatma Gandhi are taught regularly in the school.

❖ LIFE SKILLS EDUCATION

Under the guidance of NIMHANS life skills activities are conducted with the children to improve their attitude and outlook towards life. Besides life skills education personality development camps have been conducted regularly to boost confidence among the children.

POST METRIC EDUCATION

Composite Junior college has been set up at Uppinamole, Gumballi which has strength of about 150 students for the students to pursue their education after Matriculation.

INDUSTRIAL TRAINING INSTITUTE & VGKK TAILORING UNIT

To help rural and tribal youth to gain employment skills, the training-cum production centres have been started in 1996 with the help of NABARD

Bangalore which has helped many of the trainees for self-employment.

SCHOLARSHIPS

VGKK has introduced two scholarship schemes one with the support of Vidya Poshak, Dharwad for the poor students and the other Pratibha Poshak instituted exclusively for Tribal children. VGKK visits tribal settlements to identify such students and encourages them to apply for the scholarships and thus extends financial support for higher studies.

VOCATIONAL TRAINING CENTRE CUM PRODUCTION UNIT

Vocational Training Centre which was started in 1982 imparts training in various skills like cane, bamboo, agarbathi making etc. Tribal youth from Yelandur, Chamarajanagar, Kollegal and Nanjangud Taluks are benefitted from these trainings.

TRAINING RESOURCE CENTRE, MYSORE

VGKK Mysore works closely in collaboration with Council for Advancement of Peoples Action and Rural Technology (CAPART) (Under the AEGIS of Ministry of Rural Development, Government of India) to share the expertise in various rural technologies imbibed over the decades. A Technology Resource Centre was established in 2006 for this purpose with the following objectives.

KEY OBJECTIVES OF VOCATIONAL TRAINING CENTRE

- To Enhance and strengthen the outreach capacity of Non-Government Organizations through motivation and networking.
- To take up technology dissemination program and catalyze project formulation.
- To be a Supporting Voluntary Organization (SVO) and Facilitation Centre for Community Based Organizations (CBOs)
- To function as an Expert Centre for the ISRO Village Resource Centre Network.

The training has steadily enhanced the independence of the community members by helping them to become earning members of the family. The tribal's are taught to semi process the Non-Timber Forest Products before selling it to Large Scale Adivasi Multipurpose Producers Co-operative Society (LAMPS)

The following sections are functioning at present

- Candle Making
- Screen Printing
- Food Processing Unit

INSTITUTIONAL MONITORING

VGKK has been appointed by Council for Advancement of People's Action & Rural Technology

(CAPART) to monitor program and in this capacity many projects have been evaluated by VGKK in the Karnataka state.

GRADUATE FINISHING SCHOOL

GFS started in 2010 is a unique social initiative training program with an objective of providing an effective training to the graduates to secure employment to make them self-reliant. The graduates have been trained in specific skills that the job market demands in addition to soft skills covering communication especially in English language, Computer skills, aptitude & Life skills are covered. The curriculum is carefully designed by experts in soft skills, industry experts and software professionals to cater to industry needs.

Some of the students of GFS have been successful in securing jobs in the reputed companies like

- Aegis, Bangalore
- IBM Daksh, Bangalore
- First Source, Chennai
- First American, Bangalore
- HDFC Bangalore

COMMUNITY DEVELOPMENT

In order to strengthen the Soliga Community and to provide rights many initiatives have been taken under the leadership of Dr.HSudarshan and succeeded in providing Land Entitlements to families in B R Hills wild life sanctuary and M M hills Reserve Forest. Many programs have been conducted under community development such as

- Community organization
- Water shed development program (NABARD)
- Organic farming
- Gorukanaeco tourism project.

COMMUNITY ORGANISATION- COMMUNITY RIGHTS

VGKK has been successful in providing Community Forest Rights and ownership of Non-Timber Forest Produce, fishing, grazing, cultural practice and rights to conserve and manage the forest. VGKK strived hard in creating awareness among forest committee members, forming Forest Rights Committees, village level committees in policy formulation at various levels.

SOLIGA ABHIVRIDDI SANGHA

Soliga Abhivridhisanga is registered under Karnataka Societies Registration Act 1960 which covers the community organization activities of VGKK at Yelandur, Kollegal, Nanjangud and Chamarajnagar Taluks of Chamarajnagar district.

The chief objective of Soliga Abhivridhisanga is to organize the Soliga Community for collective action and to develop awareness among them. VGKK plays key role in this endeavor.

Objectives

- To Organize tribal's to address their problems through solidarity
- To inculcate spirit of self help and co-operation.
- Fight for implementation of constitutional rights of the tribal's.
- To promote tribal culture and restore traditions such as Nyaya (justice)

NANJANGUD TALUK

Soligaabhivruddhisanga, Nanjangudtaluk which consists of 1189 tribal's like Jenukurubas is working in collaboration with VGKK has resulted in building up a strong leadership among the targeted people. The sangha has been successfully implementing different Government programs within the community which in turn has built better relationships between the community and government officers. As a result it has ensured in reaching the benefits to the grass root levels.

The programs visions are as follows

1. Supporting Soliga women and youth organizations.
2. Emphasizing education for the Soliga children
3. Strengthening the Soliga movement.
4. Coordinating the implementation of government programs.
5. Facilitating people's contact programs
6. Organizing village contacts and meetings.

Soliga Abhivriddi Sangha Kollegal

About 25000 populations of Soligas live in Kasaba, palya, lokkanahallihannur and ramapura in Kollegaltaluk. In order to instill awareness on co-operation, confidence, and self help concepts and for the upliftment of soligas in social economical and educational sector VGKK has started Circle Soligas Development Union Organization. This organization conducts many programs for uniting tribal people in Gundal MM Hills, Nakkundi, Hutturu, P G Palya limits. Beneficiaries have been selected for the tribal projects instituted by the Government. The guidance and strong advocacy of Dr.H.Sudarshanestablished Circle Soliga AbhivridhiSangain association with VGKK. It has become easier for the Soligas to establish good rapport with the local government to redress the problems prevailing in the community

7. Water shed development program (NABARD)

Chamarajnagar district mainly comprises of SC/ST and OBC families who are mainly dependent on agriculture, wage labor and collection of NTFPS. Due to the erratic rainfall, steep slopes and poor water harvesting practices the water is getting drained into rivers causing heavy soil erosion, making the land unsuitable for agriculture which has led to low income resulting in the migration of families in search of employment opportunities. In order to redress all these problems

VGKK has initiated a water shed development program in 2005 the Budipadaga in the Southern part of Chamarajanagara district. With the support of NABARD. The project has been implemented in 848 hectares covering four villages of 354 farmers.

8. Organic Farming

To strengthen agro diversity, to promote use of Bio-ecofriendly manure replacing chemical manures and pesticides, and also to promote soil and water conservation practices and to establish community seed banking organic farming is being practiced on 104.24 hectares in Bangle Podu, Yerakanagadde colony and Purani Podu of BR hills.

9. Gorukana Eco Tourism Project

Gorkana is a unique experiment in aiming tribal development initiatives. To sustain these efforts VGKK has taken up an eco-tourism project called Biligiri (Gorukana) through a partnership with the state Forest Department and State Tourism Department. Gorukana attempts to link the best practices of eco-tourism with the help of local community organizations. Gorukana recognizes that the maintenance of biodiversity is quintessential to the sustainable development of B R Hills area. The project aims to ensure that wildlife conservation in the 21st century is pivotal to the development of the people of B R Hills, the Soligas. It also ensures that everyone can participate in the protection of wild life on a sustainable basis.

VIVEKANANDA GIRIJANA KALYANA KENDRA, TEZU ARUNACHAL PRADESH

VGKK has expanded its activities in Arunachal Pradesh in 2003 by adopting herbal medicine program for the Idu Mishimi Tribal in Diabang Valley district. VGKK has documented herbal medicine system of Idu Mishimi tribe besides establishing about 100 herbal kitchen gardens to create awareness on medicinal plants.

COMPUTER LEARNING CENTRE

Computer Learning Centre was established in 2009 for the local youths in collaboration with Aseem Foundation Pune. The centre has been providing 3 months basic and 6 months diploma course. Every Saturday classes are being conducted with IT experts from Pune through conferencing.

VOCATIONAL TRAINING CENTRE

A tailoring centre with 3 months basic course and 6 months diploma course has been started in the VGKK premises in July 2011 along with creativity classes are conducted in regular basis. In these classes training has been given to local tribal women to make creative items using locally available raw materials and waste materials.

ECO TOURISM

VGKK Arunachal Pradesh has initiated Eco-Tourism Program in the Lohit and Anjaw valley to

popularize the Eastern Arunachal Pradesh under tourism in 2008. The Eco tourism program aims to give employment opportunity to the local community.

VIVEKANANDA BAL GURUKUL PROGRAM.

VGKK in association with Indian Development Foundation, Mumbai is running Vivekananda Balagurukul for the children from Nursery to class 4. They are given free education everyday using different Audio-Visual aids. To have all round development of these children cleanliness, games, yoga, singing bhajan's are conducted regularly.

VGKK YOUTH LIBRARY

VGKK has been running a Youth Library at Tezu Centre. VGKK workers actively visit Government Primary and Middle Schools every Saturday to teach the children craftwork, games, yoga and bhajans and patriotic songs.

VIVEKANANDA GIRIJANA KALYANA KENDRA, ANDAMAN & NICOBAR ISLANDS

Dr.HSudarshan a member of the Expert Committee (Ministry of Tribal Affairs, Government of India) on Primitive tribal's has been guiding for making policy for Jarawas, Shompens and Onges. The old age home and the Nursery school are running with the help of Mr.Thomas Thenali.

'THE INSPIRING ARCHITECT OF SOCIETAL TRANSFORMATION'

- APJ ABDUL KALAM

On the Inauguration of the Silver Jubilee Celebrations of Vivekananda Girijana Kalyana Kendra at B R Hills on October 15 2006. Dr.APJ Abdul Kalam, former president of India wholeheartedly congratulated Dr. H Sudarshan and his team members for "reaching the unreached" without any expectations and striving hard for mainstreaming the tribal citizens of Karnataka since 1981. He also commended the "Social Reformer" and his team for spreading the mission in other parts of the country including Arunachal Pradesh. In his address he also recalled a similar unique personality Prof.M R Raju a famous nuclear scientist working in Los Alamos Laboratory USA who is transforming a village called Peddamiram by establishing Mahatma Gandhi Memorial Medical Trust. He gathered the attention of the audience by citing how remarkable changes have taken in B R Hills in the year 1998 and he witnesses B R Hills as in 2006. He also suggested VGKK to consider creation of B R Hills PURA encompassing all the tribal hamlets (128) in the region. PURA envisages Provision of physical connectivity, electronic connectivity, knowledge connectivity leading to economic connectivity.

CONCLUSION

As said 'Health is Wealth', there is no substitute for health. Today the health is measured in terms of

money. One who spends lavishly can get access to the best medical facility, but what about those who live under poverty? Especially the tribal community is deprived of the basic medical facilities. In such conditions services of great people like Dr.Sudarshan are creating a hope in the minds of tribal community of their health issues to be solved. Having service as his motto Dr.H.Sudarshan suggests that medical colleges should teach their students to develop sensitivity to the suffering of the patients. He has felt the need to modify the treatment approach for the poor at the most affordable cost. According to him the aim of the medical education should be to facilitate application of medical technology for providing best care to the poor. He recalls the greatest joy he experienced was when he resuscitated a patient whose lungs and heart had stopped and when he sees the smile on the face of poor patients who come to the hospital with blindness (cataract in both eyes) and walk out with full vision after the cataract surgery.

For his selfless service of humanity he has been awarded Rajyotsava state Award in 1984, Right

Livelihood Award at Sweden in 1994, International Distinguished Physician by American Association of Physicians of Indian origin (AAPI) in 1995. This paper is an effort to spread the achievements of Dr. H Sudarshan and also to inspire those who believe in bringing change in the lives of under privileged.

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ENID BLYTON'S *ON A TREASURE ISLAND*: AN ECO CRITICAL PERSPECTIVE

Dr. S. Barathi

Assistant Professor
Department of English
SRC, SASTRA Deemed University
Kumbakonam-612001.
barathi0723@gmail.com

Abstract

Ecocriticism has evolved as a theory in the early '70s and since then, it had been a subject of discussion from then onwards. According to some critics, ecocriticism has begun with Romanticism as one could find much similarity in the ideas presented in both the theories. The term "Ecocriticism" could be defined as the study of environment as portrayed in literature. There are many disciplines that come under this such as the concept of Tinai, eco feminism, ecopoetics, ecojustice and so on. The present paper is an attempt to study Enid Blyton's *On a Treasure Island* in the light of these ecocritical theories. It then moves on to highlight the elements of eco aesthetics and eco justice with reference to the work based on the various ecocritical theories. The main objective of the article is to bring out the various features present in the novel.

Keywords: Children's Literature, Eco criticism, Eco aestheticis, Eco Justice, Economic inequity, Landscape.

Introduction

Children's Literature has been drawn to the mainstream only in the late 20th Century. And then onwards there were many criticisms on children's literature. Many critics have analysed the worthiness of this literature and hence it has been absorbed into the mainstream. Thus it is quite interesting to note that the children's literature has varied themes other than fantasy. So it becomes worthwhile to analyse the aspects and issues found in this type of literature. Children's stories has many essential components that provide plenty of knowledge on various topics in a simple way. The present study focuses on the intersection of environmental issues, environmental aesthetics and various systems of social injustices, with a particular reference to sexism and economic inequity in the novel. Blyton's *Five on a Treasure Island* is a series of stories based on children.

Background of the Studies:

Children's Literature as a separate discipline gained prominence in the late 19th Century. At present this literature is widely analysed for its theme, content and revolutionary ideas, thus motivating the future generation. Hence analysing this literature possibly opens up the wide opportunities that are spread across the Globe. Modern environmentalism and environmental aesthetics have been based on the aesthetics of nature developed in the eighteenth and nineteenth centuries. The aesthetic appreciation in American fiction is shaped by the notion both the picturesque presentation and also the ideas

developed by thinkers like Muir (Hargrove 1979, Callicott 1994, Wattles 2013). Conservation and protection of natural as well as man-made environments were not spotted in the traditional aesthetics of nature as there was a stress on natural resources for environmentalist agenda (Loftis 2003).

In Eco criticism Garrard (2012) has studied the relation between humans and the natural world and discusses "the intrinsic value in nature" and "the origin of environmental crisis" (24). The work also relates the influence of language on the images and thoughts present in the text. Besides he discusses the various eco philosophies associated with environmental crisis. In the US literature and film has focused on the pressing questions about the future of "nature." Thus the American fiction has moved beyond the reactionary rhetoric and by utilizing a basic primer on the science, about terra forming Mars, about a Midwestern man who loses part of his memory, a gritty portrayal of an Appalachian woman's exhaustion with her marriage, and several post apocalyptic tales that reflect on relationships between men and women, parents and children, people and pets. Many writers offer a possible solution to ecological exploitation as conservatism.

Kirk considers conservatism as the "love of order" (xxxvi) and Edmund Burke, the founding father of modern conservatism defined it as "things subservient only to the gross animal existence of a temporary and perishable nature." (qtd in.109) Burke's ideology is all about a partnership promoting science, art, virtue, and perfection, none of which could be achieved by a single generation without veneration for the past and a healthy regard for those to follow. Therefore, between "those who are living, those who are dead, and those who are to be born . . . linking the lower with the higher natures, connecting the visible and invisible world" (109).

Definitions:

Environmental Aesthetics: Environmental aesthetics, an emerging concept in literary criticism and is a sub field of philosophical aesthetics. It arose in the final quarter of the 20th Century. Prior to its emergence, aesthetics was largely concerned with philosophy of art. Environmental aesthetics is a reaction against the previous aesthetic movements which were centered on art. From the early stages, the scope of environmental aesthetics had been broadened to include not only the natural environments but also human and human-influenced ones. It further includes the scrutiny of all the elements that falls

within such environments, giving rise to the aesthetics of everyday life. This involves not only the aesthetics of common objects and environments but also a wide range of day to day activities in life. Thus, in the early 21st Century, environmental aesthetics comprises the study of aesthetic significance of almost everything other than arts ("Environmental Aesthetics").

Environmental Justice:

Environmental Justice or Eco-Justice connects ecological sustainability with social justice from an ethical as well as theological perspective (Naples, 2012). The term Eco-justice is defined as the prosperity of humans on a thriving earth, responding to a massive, sobering evidence that nature imposes limits, which is a limitation to production and consumption, with profound implications for distributive justice, and limits to the human numbers sustainable by habitat earth (William E. Gibson, 2004). Environmental justice as a movement is recognized to have originated in the US in the 1980s. Early organizers redefined the word "environment" to mean the places we "live, work, play, worship, and learn" (Adamson et al, 2002). Many writers of the past especially the Romantics paved way the eco critical outlook of the world. Though they nurtured nature, they failed to warn people the harmful effects of destroying it. Thus in the 21st Century Eco Justice has emerged as a tool through which the writers try to protect the environment. But its seeds were already sown through the works of 20th Century writers.

A simple definition by Sister Joan Brown on Ecojustice describes it as the "... relationship between the systemic problems facing individuals, communities and the natural world." ("What is Eco-Justice?"). Etymologically, the term "Eco", roots from the Latin word *Oikos* which refers to the household or home. The word represents caring the household, which is made up of a variety of relationships, including creatures, eco-systems, economy, environment, people, food, water, air and rules facilitating social, cultural, spiritual and emotional well-being of all in the home which is held in common. Ambika Bhalla (2012) suggests that, children's literature which has ecological issues portrayed in it could help to promote eco-consciousness among the future generation. It is mentioned by her that a significant role could be played by the mothers as the first teachers of their children in this respect by initiatives such as telling tales about destruction of environment in order to create awareness among the children. Further, she states that if "children are encouraged to explore nature from the beginning, they will not face the extreme experiences. Children's literature, intertwined with ecological issues, can render the most valuable service to the humanity in that context" (8).

Eco Aesthetics in *Treasure Island*:

It is the story from Blyton's Famous Five, a sequel. The story revolves around the Islands, and land near the sea with its hospitable beaches and the three siblings and their strange cousin Georgina Aka George.

The first chapter titled "A Great Surprise" introduces the protagonists of the story. The three siblings viz. Julian, Anne and Dick were eager to spend their summer occasion on the beaches, but they were disappointed to know that they could not spend their holidays at Polseath beach as usual. Their father then suggests that the children could spend their vacation at their uncle Quentin's house "Kirin cottage" situated near the sea shore. The kids were excited to know this as they do not know much about Uncle Quentin, Aunt Fanny and their cousin Georgina.

The kids found their uncle and cousin strange. Georgina is a small queer girl who wants to be a boy. Hence, she identifies herself as George. Though the three siblings try to be friendly with Georgina, she shuns them. But later, she understands their nature and extends her friendship towards her cousins. Their friendship blooms when Georgina aka George shares the secret about her little friend timothy, a dog. She then accepts to show them through Kirrin Island which is her property. When she talks about the ship wreck on the Island, the children get eager to explore.

As an islander, George is naturally a better swimmer. This is evident from the following lines where the author describes the island girl thus: "she was very strong and very fast and she could swim under water too, holding her breath for ages" (13). George is and cable of rowing the boat with "sharp rocks all round. Only a trained person could perfectly know where to land" (15) shows the little girl's resourcefulness and ability. On reaching the island, they are astonished to see magnanimous castle in the middle of the island. Once a beautiful castle, now it has become the nesting place for Jackdaws and seabirds like the gulls.

Wattles (2013) quotes Muir's statement on the purpose of his life that "I care to live only to entice people to look at nature's loveliness" (56). The intention of this story is to promote eco-consciousness and values of the environment. This is evident in the fifth chapter, where the children are delighted to be on the island and the description of George, whose "eyes shone too, as bright as the sea itself... for the first time she had taken them to her precious island" (20). This certainly displays the aesthetic sense of the writer.

Island Economy:

The Islanders are not so rich as the city dwellers. The main reason for inviting Georginas' cousin to the Island is that her mother wants to increase their financial resources. Georgina's cousins lead a lavish life and they are sociable than Georgina. When her cousins offered her candies and ice, she refuses bluntly. When the surprised Annie who spent most of her pocket money on this sort of things asks George how she manages when she wants any sweets or ice cream, George responds that "I go without, of course" (11). This created compassion towards Georgina. This incident shows the essential things about Island economy. The Islanders though are self sufficient, could not afford to spend their money lavishly and it is

reflected through George's character. In yet another incident where Mr. Quentin decides to sell the island, brings shock waves among the children, as they knew the real worth of the Island.

Environmental Justice

It is done when George protests against her father's decision to sell the island. Unaware of the riches hidden in the island Mr. Quentin is happy to sell the island to a stranger for a cheap rate. On hearing this, George is distressed as the ownership was awarded to her thinking that the island was worthless. Now when the adults were able to encash the land, they found it a great opportunity to earn money. But for the little girl, she never valued it in terms of money but only in terms of its aesthetic beauty. Also she considers herself as a protector of the island. She was very much interested in protecting the land and it is the main reason that she did not want any intruder on her land. Even her dearest Tim gets scolding when it is tempted to chase the rabbits.

Landscape

Apart from the enamoring beach, the Kirrin Island provides a scenic beauty to the viewers. Despite the request from many locals as well as tourists who were ready to pay a handsome amount, Georgina refused to show them her island. But now, as she had become friends with her cousins, she wants to show them her Island. There is a surge of pride of ownership one could find in the attitude of Georgina. Even Aunt was surprised to know about her daughter's decision to take her cousins to see the ship wreck. All the children were excited on nearing the island. The children were thoroughly shaken by the sudden change in the weather and the storm brewing up from the southwest as predicted by George. The children "landed on the smooth yellow sand" (20) of the island. There is also a description of creatures that are found only in the sea landscape such as the gulls and the black textured cormorants. Besides, there were plenty of rabbits on the island, which seemed to be "awfully tame" to Julian. Annie too was excited by the rabbits. "Rabbits were everywhere! They scudded about as the children appeared but did not go into their holes" (20). This displays that the rabbits were undisturbed on the island and even George remarks that though they are fearless when she tried to feed them, they did not cooperate and also proves that they are wild creatures that enjoy freedom. The ruined castle adds to the stately beauty to the place with its massive archway, half broken ruined stone steps that led to the centre of the castle. Even the Kirrin Cottage has its scenic beauty with one of the room's window facing the sea.

Conclusion

The Islanders were unaware of their riches until the intruders open it up. Even Mr. Quentin couldn't believe that the legend of bars of ship wrecked Gold called INGOTS were real. Aunt Fanny too was happy that her financial problems were solved without selling the Island,

her only property. Throughout the story one could feel the aroma of sea following themselves. Besides the story is rich with sea images with an aesthetic sense and serves as a forerunner for ecosystem protection and justice. The story also foregrounds the intrinsic value of the environment in a simple and lucid manner.

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RESILIENCE AMIDST VULNERABILITY: THE QUESTION OF SURVIVAL REPRESENTED IN AMITAV GHOSH'S *THE HUNGRY TIDE*

R. Beatrice Brita,

Assistant Professor,
SRM Institute of Science and Technology,
Chennai.

Abstract

The research originates from the focus on the problem that human lives are at a vulnerable position in some endangered ecosystem. Human history is at times caught up in the natural history. It is not easy to make human and non-human world coexist in an ecologically challenging environment. Rather than existence and co-existence, the attitude of the survival of the fittest originates here. Human beings become a part of the community they live, in spite of the continual onslaughts of the natural environment. The hunger for identity in the 'total environment' is basically encountered in such cases. The question of survival begins here with the legitimacy that nature is sold to the humanists and humanity to the environmentalists.

This paper seeks to identify the core environmental concerns of the Sundarbans, its people, habitats, tigers and dolphins, natural and manmade calamities that represent the entire ecological system of the archipelago, unique in the whole world. The research concerns the physical and psychological trauma of their body and mind and also their hard struggle to create their own space in the environment they belong to. Highlighting a plethora of injustices meted out to the denotified community of the Island, Ghosh also traces out the survival, resistance, and resilience of the islanders amidst trepidations of nature and its elements. Despite the struggles of hunger, poverty, disease, and disaster both natural and man-made, confrontation of the government, none of the characters lose their faith in the essential grandeur of existence. The research traces out the instincts of the rootedness, a sense of belonging and islandness of the people which is their fascinating essence portrayed by the writer of anthropological concern, Amitav Ghosh.

Keywords: Sundarbans, Tides, Tigers, Trauma, Survival, Rootedness, Diaspora, Home

Amitav Ghosh's significant novel *The Hungry Tide* illustrates how the history and geography of a place impact lives and shape identities and destinies. The novel attempts to explore how people of different nationalities and different social and cultural identities, have struggled against political and ideological positions that have relevantly restricted them to the fringes of human society. Ghosh, predominantly being a writer with a postcolonial consciousness, retrieves the events of the past that have been deliberately tucked behind the pages of history, out of human knowledge and vision. Unearthing stories and events that have consciously been effaced from official government records is a passion for Ghosh. The novel is a

brilliant treatment of highly complex and historically loaded problem showing reflections on different facets. Ghosh introduces the Sundarbans not only as a location, but as a living entity, endowed with human and animal qualities, and rooted in myth. The myth of Bon Bibi clearly verbalize the relationship between the human settlers and the predators.

The novel is an environmentally oriented work that suggests that human history is caught up in the natural history. It presents a pen picture of wildlife versus human suffering. Ghosh reveals the plight of human beings in an endangered ecosystem where they often fight and live with animals and tides. The vulnerability of human society is a challenging phenomenon where natural processes are always averse to human presence. The relationship between humans and wildlife is a hard-hitting part. There is always a struggle in their relationship and it is not easy to make human and non-human world coexist in an ecologically challenging environment. Rather than existence and co-existence, the attitude of the survival of the fittest originates here. We find the question of survival in the ecosystem wherever and whenever tigers or snakes or crocodiles or other perilous organisms encounter human beings. There is always the probability of the query of who has the right to live in.

The Ganges River flows from the Himalayan Mountains across northern India, emptying into the Bay of Bengal. The river delta creates a vast archipelago of Islands, the Sundarbans, where mangrove jungles grow quickly on land not reclaimed by the tide. This setting of the novel which Ghosh speaks about is infested with snakes and crocodiles and is the home for the Royal Bengal tiger and the endangered Gangetic dolphins known as Orcaella. It is Nature's own right to shape or reshape, break or build the islands and the peninsulas at its own will. It is about the struggle for each person to find their place in the environment they belong to. The tide country is at the most a vengeful beauty, attractive to the outside world but threatening and dangerous to the survivors of the land.

The waves here are treacherous. The tides reach several miles inland and everyday thousands of mangroves disappear to reemerge hours later. And no one dares to make a home there but there are people settled there to eke out a living from the barren, unyielding salty tracts of land. The people are mostly fishermen who depend on the river and the sand for fish and crabs for sustenance. Each day of their life is unpredictable, and survival is precarious on those islands, also referred to as

the “tide country.” The tides constantly reshape the land, uprooting anything permanent. The islands appear and disappear according to the whims of tides and seasons and so there exists “a terrain where the boundaries between land and water are always mutating, always unpredictable” (Ghosh 18). This is a landscape in which the sea, the river, the land, humans and animals all co-exist – sometimes in harmony, but often in competition.

Life is always lived in transformations within the vast limits of the Sundarbans. Transformation is the essence of the country. The wheel of life was spinning too fast to be seen in the tide country. In other places it took decades, even centuries for a river to change its course and it took an epoch for an Island to appear. “But here, in the tide country, transformation is the rule of life” (Ghosh 224). Rivers stray from week to week and Islands are made and unmade in days in the tidal country. Such a setting makes an apt symbol for the ebb and flow of history and the uprooting of populations, both of which have come to be seen as “Ghoshian” themes.

The Sundarbans area is allocated as the tiger reserve in India and Bangladesh. The Sundarbans Tiger Reserve is spread over almost 2,580 sq. km, of which nearly 35% is water. For hundreds of years, only the truly dispossessed braved the man-eating tigers and the crocodiles rule the mud. And Sundarbans is one of the only habitats where Bengal Tigers continue to live in the wild. They are zealously protected by various international environmental groups who apply economic pressure on the Indian and Bangladeshi governments to maintain the tiger habitats by military force. But in the name of tiger preservation or reservation, human lives are threatened: the Tigers routinely maul and often kill islanders. Though there are the obvious modern devices that might be used to protect the Islanders, the state allows the deaths to continue. In the Sundarbans, Ghosh argues, human lives are valued somewhat lower than those of Tigers.

The mind of the Islanders is always occupied with the alarm of the danger and death. They are so obsessed with the echoes and movements of strange things and strange sounds. A distant roar of the tiger alarms every person. The fear psychosis of the people is well aware from their superstitious beliefs. The people do not pronounce the name of the animal, ‘tiger’. Moyna says that, “It’s not to be spoken aloud” (Ghosh 155). People becoming prey for the animal happens several times a week. Kusum’s father was killed by tiger that left the entire family in ruins and devastations. According to Nilima, from her unofficial records for years, based on the word-of-mouth reports, over a hundred people are killed each year. It means that a human being is killed by a tiger every other day in the Sundarbans- at the very least. There had been many more deaths than the authorities admit. Between the years 1860-1866, in a six year period, over four thousand human beings are killed which is almost two people every day. The tigers can swim as well. They are

known to swim as much as thirteen kilometres at a stretch. Boats and bhotbhotis are attacked all the time, even in the midstream. Human beings always faced the encounters with tigers in land and crocodiles in water.

The realities of the tide country were of strangeness beyond reckoning. When Nirmal and Nilima arrived first to Lusibari, they witnessed the devastations of the terrible famine of Bengal in 1942. The land is leached by salt and the soil bore only poor crops. The land could not be cultivated all through the year. Most families subsisted on a single daily meal. Hunger drove the people to hunting and fishing and the results were often disastrous. Many people died of drowning and the rest were picked off by the crocodiles and dangerous sharks of the water. The mangrove forest also did not offer immediate value to human beings. Thousands of people risked their lives in dangerous dense mangrove forests of Sundarbans in order to collect meager quantities of honey, wax, firewood and other products of the forest. Every day the Sundarbans was supposed to have deaths either by tigers, snakes or crocodiles. Death was not strange for them but something familiar. The hazards of the tide country were so wretched, that most of the men die in their youth every day. And thus the women whose husband had died are condemned to lifelong widowhood though few are allowed to remarry.

The book is from the perspective of two main characters: Kanai Dutt, a Delhi businessman, who has come to Lusibari on the request of his aunt Nilima to read the diary left for him to read by her late husband Nirmal which unfolds the Morichjhapi episode and Piyali Roy, an American scientist, a cetologist, who has come to study the rare Irrawaddy Dolphins which live in the local rivers of the tide country. This mammalian species is considered to be critically endangered and Piya believes that trying to decipher the movements of the Orcaella adapting itself to the tidal ecology might provide clues to conservation of this endangered species. Her expedition, reveals the contemporary situation of the humans, the flora and fauna of Sundarbans.

Alongside the natural catastrophes of the Sundarbans setting are the man-made ones – the storms of history that devastated the lives of the Morichjhapi Island. In this Ghosh’s historically-engaged fiction, Ghosh gives shape and texture to often forgotten historical events that are sensitive, dangerous and sympathetic. It happened in 1978 that a great number of people appeared suddenly in Morichjhapi. Almost overnight there were now thousands where there had been no inhabitants prior. Within a matter of weeks they cleared up the mangroves, built badhs and built up huts. No one knew who these people were and where they had been in the beginning. They were refugees originally from Bangladesh. But it was not from the Bangladesh that these refugees came to Morichjhapi but was from a government resettle camp in central India. In the years after partition the authorities had removed the refugees to a place called Dandakaranya, deep in the

forests of Madhya Pradesh, hundreds of kilometers from Bengal. They called it "resettlement", said Nilima, but people say it was more like a concentration camp, or a prison. The people who had become one with the tides of the tide country could not survive in the blood red soil of Madhya Pradesh. The displaced refugees could not continue staying in the dry land which was not their place of belonging. They felt "...that place was not home; there was nothing for us there...." (Ghosh 164). To the displaced Kusum, Morichjhapi becomes her home and identity.

"We'd never seen such a place, such a dry emptiness; the earth was so red it seemed to be stained with blood. For those who lived there, that dust was as good as gold, they loved it as we love our tide country mud. But no matter how we tried, we couldn't settle there: rivers ran in our heads, the tides were in our blood..." (Ghosh 165)

Human beings become a part of the community in which they live. The separation from their environment leaves their heart and soul in distress and despair. Whether forced or self-imposed, displacement is in many ways a displeasure and a calamity. There is some unfathomable mystic affinity towards their homeland. Alienation, adoption, assimilation, despair, discontentment, death, nostalgia, marginalization, readjustment, rootlessness are roughly the bitter experiences of their diaspora. The afflictions of the forced Diasporas are far worse than the voluntary Diasporas.

The alienated refugees took their belongings and marched towards the soil where their heart and soul were attached to. They were willing to pit themselves against the government which did not want the people to settle because the Island of Morichjhapi was initially a tiger reserve. The government was determined to evacuate the people and the people in turn were prepared to resist till the end. The revolution did not succeed. The settlers were forcibly driven out of the island. Scores of people were murdered. Women were raped and killed. The corpses were thrown either into the rivers to be eaten by crocodiles and sharks or into the tiger reserves. The rest were sent back to Dandakaranya. They were blown ashore out of their own soil to which they were physically and emotionally bonded. Their quest to re-invent their lives and make their own future proved futile. It was also a history of mental instability for the survivors.

Ghosh questions the human cost of wildlife preservation when he makes Kanai ask Piya, who exclaims horror at the killing of a tiger: "Isn't that a horror too that we can feel the suffering of an animal but not of human beings?" (Ghosh 300). Ghosh brings in the debate about human settlements in forested lands through Piya and Kanai. Given the moods of nature in this place, with its unrelenting storms, changing tides and thriving wild life, Piya believes God probably intended it that way and

any human intrusion that harms it must be disallowed. On the other hand, Kanai supports the theory of human beings getting preference over animals. But again, Piya argues that this kind of short shrift shown to lesser beings will never end, whether they are animals or human beings. Hours before she was raped and killed by the criminals and gangsters set up by the people's government of West Bengal to eliminate and remove the settlers from Morichjhapi island, Kusum told Nirmal about her experience of the 'siege' and asked: "Who are these people, I wondered, who love animals so much that they are willing to kill us for them?" (Ghosh 262). The local government emerges as a corrupt and violent force that cares neither the environment nor the people.

Since the state authorities had declared Morichjhapi as a 'protected forest reserve' for tigers, they proved rigid in their determination to throw out the 'squatters.' It makes one raise a question whether this injustice meted out to the less privileged involved the socioeconomic class division and caste. Policy are made to preserve the privileged nature at the expense of the precious life of human beings. It makes one feel the horror what might come wherein the true freedom of the oppressed can ever happen. As Annu Jalais's article "Dwelling on Morichjhapi" has remarked, there is no solid report to know how many lost their lives but what is clear is that no charge was laid against the policemen and the politicians who impelled the attack at those denotified community. It is amazing that these stories are yet to appear as histories. The desperate out cry of the refugees, at the merciless massacre carried out by policemen, "Who are we? We are the dispossessed" (Ghosh 254) speaks of the utter failure of the modern nation state to voice the screams of its underprivileged lot. Kanai also sees the inhumanity in the government's actions, when he tells Piya:

"Because it was people like you, who made a push to protect the wildlife here, without regard for the human costs. And I'm complicit because people like me – Indians of my class, that is – have chosen to hide these costs, basically in order to curry favour with their Western patrons. It's not hard to ignore the people who're dying – after all they are the poorest of the poor...." (Ghosh 301)

Though Kusum and Nirmal are destroyed in their fight for justice, their story opens up a debate for the posterity. When environmentalists all over the world press for preservation of the forests of the Sundarbans and even contribute towards it, it is their responsibility as well to think of the dispossessed people of the place who had nowhere else to go as the country has become their flesh and blood. Environmental racists must reflect earnestly whether it is a human quality to evicting the poor islanders from their homes to thrive spaces for tigers. This is a question raised by the author in the novel that ought to be seriously debated. The words of Kusum to Nirmal is

noteworthy as it reflects Ghosh's humanistic concerns on the question of survival:

"...this whole world has become a place for animals and our fault, our crime was that we were just human beings trying to live as human beings always have, from the water and the soil..." (Ghosh 262).

With the similar circumstance in Andaman and Nicobar Islands, speaking for its tribal, Pankaj Sekhsaria speaks out in his article in *The Hindu* that wild life and wilderness do face a severe crisis but he wonders whether the tribal alone can be held wholly responsible for it. The government often justifies its policy of tribal eviction by propagandizing that they are a threat to forest life, especially to the tigers. Sekhsaria regrets that all problems of the tiger and forests are being laid at the door of the tribal and to the complete exclusion of everything else. The government spends lot of money of the protection of the forest, animals and environment, but the protection for the human beings who are more precious than all the others is in question. They are utterly abandoned. Environmentalists hold their efforts for the protection of wildlife without any regard for the human costs. The environmentalists emphasize on issues such as wilderness preservation and protection of endangered species by promoting environmental racism.

Amitav Ghosh himself does not suggest means to resolve the ever-raging conflict between the settlers and environmentalists, but he has invited his readers to participate in a dialogue to find out and understand the real issues at stake. Constructive debates and discussions will pave way for the betterment of the plight of the subalterns and tribal people who continue to be neglected lot, and who are striving incessantly for their right to survive in the land where their soul belongs. Ghosh offers a sort of reconciliation process providing a basis for united action. Ghosh, as always, is more interested in people than in issues.

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SEARCH FOR HIDDEN TREASURE (SELF): A CRITICAL STUDY ON PAULO COELHO'S *THE ALCHEMIST*

Dr.S.Bhuvaneshwari

Assistant Professor of English
Sourashtra College
Vilachery Main Road
Madurai

Abstract

Paulo Coelho's 'The Alchemist' is an unforgettable story about the essential wisdom of listening to an individual's heart, mind and above all following one's dreams. Santiago is the protagonist of this novel and he is a shepherd boy who follows his dream. His dream makes him to travel the whole world in search of treasure. Treasure which means not only the things like gold, diamond etc, here Coelho represent the treasure also as 'Self'. King of Salem, Fatima and the gypsy woman are the other important characters in this novel. They are who transfer Santiago to search for his recurrent dream. The novel brings out the importance of courage to act. The success of Santiago lies in 'action' which can be contrasted with Hamlet's 'inaction'. Hamlet is a play based apparently on the inaction of the hero. The Boy listens to the signs in his personal journey of exploration and self-discovery, symbolically reaching for a hidden treasure located near the Pyramids in Egypt.

Key Words: Treasure, Individual, Dream, Self-discovery and Exploration.

Paulo Coelho's 'The Alchemist' is an unforgettable story about the essential wisdom of listening to an individual's heart, mind and above all following one's dreams. Santiago is the protagonist of this novel and he is a shepherd boy who follows his dream. His dream makes him to travel the whole world in search of treasure. Treasure which means not only the things like gold, diamond etc, here Coelho represent the treasure also as 'Self'. Santiago studied Latin, Spanish and Theology and also his father's wish that he want to be a priest. So Santiago compelled to join in Seminary until he is sixteen. Santiago wants to celebrate the world, want to travel the whole world instead of his father's wish as priest. Santiago decides to go away from parents and decide that he want to be a shepherd. Instead of learn from books one can learn many things from surroundings. Santiago considered that his sheep are faithful companions for him.

This paper concentrates on a man's recurrent dream and his quest on dream. Sigmund Freud's id, ego and superego may consider here. Ego and superego guide an individual during the day but id is the primary active part of mind at night. Therefore, dreams are a product of id's expression of inner conflict, when repressed emotions and memories are brought in the form of dreams. And also dreams would convey individual's future in such form. Here, Santiago often has the same dream about the

treasure in the Egypt. He thought that it's the possibility of having a dream come true that makes life interesting. In an individual life, he/she wants to share their thought and wants to receive some guidelines from others. Santiago can't understand what that dream expresses to him? His mind can't find the solution for the dream. So he needs interpretation from others. First he went to a gypsy woman but he disappointed by her, she says: "It's a dream in the language of the world. I can interpret it, but the interpretation is very difficult."(A-13) Imagination is the art of creating or reproducing ideally an object which not previously perceived. It is the kind of ability to create such images. Imagination, in the psychologists meaning might be called the consciousness of objects not present to the sense. For example: If one can imagine a star which he do not see; one can imagine a melody which he do not see; one can odour which he do not actually smell. Likewise often and every time Santiago imagined the scene, the merchant's girl became fascinated when he explained that the sheep had to be sheared from back to front. But it does not happen even if he meets the merchant's shop.

Santiago happens to meet an old man Melchizedek, the king of Salem nearby the plaza who disguised to avoid encounters with thieves. Both started conversation about a book which Santiago carries.

The old man reveals all the details about Santiago from his childhood to till now. Santiago stunned by the old man's power and believed him as a king of Salem. Melchizedek explains that people learn everything in their lives that how to lead better life? May be that's why all give up on it so early. He goes on by explaining the people's mechanical way of life in the plaza. The old man wore a breastplate of heavy gold, covered with precious stones. He suddenly takes two stones from the breastplate and gave to Santiago to carry it. It's black and white in colour, black represents 'yes' and white represents 'no' and both are called Urim and Thummim. And it only answers for objective question. The old man makes Santiago comfortable in his journey. Hope is one of the cognitive processes, here; instead of Santiago the old king hoped that desperately he would be successful. He tells, "The God should not have desires, because they don't have destinies".

Santiago reached Africa and he meets a stranger who acts as a good person. He didn't even know the Arabic language but his mind shows that he has hope on finding the treasure. And the stranger promised Santiago

that he will take him to Egypt. He explained that if Santiago would reach Egypt he should cross the Sahara desert. So he asks money from Santiago to buy camel for travel. But the stranger cheated him when Santiago attracted by a beautiful sword in the market shop. He lost his money and he ashamed to cry and hate himself.

Later he want to believe the stones Urim and Thummim and he promised himself that he want to make his own decisions. He often said himself that 'I am an adventurer, looking for treasure.' Santiago helps a candy seller and the seller recognize his hungry and gave some candies.

A crystal merchant who is a Muslim, advised him to work as an assistant in his crystal shop. He thinks that Santiago is the rare piece of luck because when he enters for job in the merchant shop, he received two customers after long years. This situation makes all, to think as like as the merchant thinks. It is a kind of cognitive hope by seeing luck on others. Santiago rejects all his quest for treasure because of lost everything except the two stones. He wished to die and suddenly he accepted the Muslim merchant's words to be an assistant for him. Here, Santiago acts as normal person who wants to die for silly reason. It is applicable for all in the world by give up his/her life for failure. But people who rarely dared to face the failure; they are different from normal person. Suicide is an idea fixed in all minds because they cannot tolerate the failure and pain, etc. Santiago spends a month with the merchant and earns much commission for each crystal those he sales. Santiago gives up his further step for searching for treasure and he decide to get back to Andalusia. He thinks that: "The treasure was now nothing but a painful memory, and he tried to avoid thinking about it."(A-50) Santiago happens to bring lots of profit for the crystal merchant by using his innovative ideas. The merchant thinks that the profits are all did only by Santiago. But here the truth behind the reason is Santiago need money to return his place. It is a kind of thinking for self. Often Santiago remembered his sheep and he often thinks about its teaching.

Confidence, one of the traits of mind which normally an individual is more confident in a particular response (e.g., memory decision and answering for questions), he/she are also more likely to be accurate. Santiago also has more confident in himself that he could conquer the world. But situation makes him to go back to the fields that he knows and to take care of flock. He thinks himself that he is no longer happy with his decision because so far he had worked for his dream but now it becomes unimportant in his life.

Santiago himself thought that 'making a decision was only the beginning of things'. He changed his decision to go in search of treasure. He happened to meet an Englishman who travels to meet an alchemist because he wants to learn the alchemy and the universal language. Santiago and Englishman had a conversation on

omens. Santiago feels, in everyone's life there is a link between each stage. Santiago thought the mysterious chain which links one thing with another in his life. Santiago's main aspect to make his mind refresh is silence. Silence gives a mind relaxation for an individual. According to Deep ecology theory, Santiago became one with the nature because he always impressed by eternal forces like wind, sea, fire etc. Nostalgia is an emotion and it is only a search for ontological security in the past, but also as a mean of taking one's bearings for the road ahead in the uncertainties of the present. Santiago always intertwined with his nostalgic feelings about his flock because from his childhood he learns many things from the sheep. And also about the merchant's daughter who could committed with any other.

Santiago feels that he can sense some sort of fear through air, even though no one said anything. He experienced the language without words i.e., the universal language. Santiago mute himself when he doesn't know the Arabic language. Santiago begins his travel in the caravan and read many books. While reading a book he says, there is an idea which seemed to repeat itself throughout all the books.

In 'The Alchemist', Paulo Coelho presents Santiago as interested only in present and also concentrates only on present because he thought it makes man happy. Santiago admired a girl in the oasis and she named as Fatima. At the first sight itself he began to describe her beauty. When he looked her face, dark eyes and her lips he taught that it poised between laugh and silence. He learned the most important part of the language that the entire world spoke. It's the language that every people on earth can capable of understanding in their heart, and it is 'Love'. The sound of her voice and thought it to be more beautiful than the sound of the wind in the date palms. After love and after surrendered to women no men can easily deviate from her beauty.

Whoever believes in dreams they know to interpret dreams, a chieftain of oasis said. And the whole oasis follows their tradition because they believe the desert taught many things to them.

In an interview, Coelho says, there is no need to escape into the imaginary world of the nightingale because happiness could be found in a grain of sand from the desert. Coelho states that 'the fear of suffering is worse than the suffering itself and that no heart has ever suffered when It goes in search of its dreams.' Tribal war creates Santiago as a soldier and it pave a way for him to meet the alchemist. The Alchemist already knows that he is searching by someone so he picked Santiago from the war and get to his tent. The Alchemist becomes friendly to Santiago and he suggests some guidelines for Santiago. Here, it shows that the Alchemist who is a soul mate and also known the language of wind. Santiago confused that where is the life in this desert? The only answer of Alchemist is "Life attracts life".

Santiago's mind often thinks that everything is written in the Soul of the world, and there it will stay forever and his love too. As a companion the Alchemist shows all the inward talent of Santiago while in search of treasure. Alchemy is a study of changing copper into gold and Santiago expects the Alchemist to teach him. But he says that there is only way to learn anything through the action. An individual need to know everything in the life, then he or she should learned through their destiny.

In Spain there is a proverb which is remembered by Santiago: It said that the darkest hour of the night came just before the dawn. Alchemist gives the world in a different sense, men begun to reject simple things and tradition and to write tracts, interpretations, and philosophical studies. They also began to feel that they knew a better way than others had. But still the simple things in life were hanging in the corner of the world. Alchemist shows his analysis on world in a different sense and its shows his perception quality. Trust is not a behavior, nor is it a one-off decision. It is an underlying psychological state, which is informed by both an individual's emotions and cognitive processes. Santiago afraid of tribal wars which happened in the oasis and both started travel for in search of treasures.

In a situation both get into under the custody of an elder chief of the desert. Alchemist wants to prove Santiago's talent to himself so he said to the chief as Santiago is an alchemist. So far the tribal believe on Simum, who talks to wind. They ask Santiago wants to be one with the wind. Santiago tried himself to turn into the wind but he can't. Without Alchemist's motivation Santiago can't proves himself that he can turn into the wind. Santiago mind changed and be one with wind by the help of desert and sun. Now Santiago is one with nature like desert, sun and wind. Due to eternal force of nature he proved himself as an alchemist he asks wind to blow storm. Alchemist philosophically says that when an individual in love, he or she can do anything in creation and there's no need at all to understand what's happening. Because everything happens to within them, and even men can turn themselves into the wind as long as the wind helps. Alchemist leaves and Santiago moved towards the pyramids in Egypt. He climbed the pyramid and started to dig for treasure but he can't. Without losing hope upon himself he struggles to

dig the sand. In the moonlight Santiago saw a group of person and they found gold in his bag. They started to attack him but he didn't say that he is digging for treasure. Suddenly he remembered the words of an alchemist: "What good is money to you if you're going to die? It's not often that money can save someone's life." Santiago explains about his recurrent dream and he came here to find the treasure. This phrase is apt for everyone in this contemporary society. This thought to be sow in every one's mind.

They laugh upon Santiago for his hope on treasure. He gets a guideline from one of the man in group. He says he too have recurrent dreams about treasure on a ruined church which surrounds by sycamore in Spain. Santiago's mind filled with joy and he found the treasure where it is? He reached the church where he lived once with his sheep. He starts to dig the place and he got the treasure and says: "It's true; life really is generous to those who pursue their destiny." (A-160). He can find a kind of kiss touch of Fatima through the wind and without spending a minute he started travel to see Fatima. The novel brings out the importance of courage to act. The success of Santiago lies in 'action' which can be contrasted with Hamlet's 'inaction'. Hamlet is a play based apparently on the inaction of the hero. The important part of the action in Hamlet appears to be the hero's inaction, his brooding and contemplation of the problems of life. In brass contrast stands Santiago, a boy who has a dream and the courage to follow it. The

Boy listens to the signs in his personal journey of exploration and self-discovery, symbolically reaching for a hidden treasure located near the Pyramids in Egypt.

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ISLAND LIFE AS DEPICTED IN V.S.NAIPAUL'S *MIGUEL STREET*

R.Brinto Collins

Ph.D Research Scholar (Full-Time)
Research Centre in English
VHNSN College (Autonomous)
Virudhunagar - 626001

Vidiadhar Surajprasad Naipaul was born on 17 August, 1932 in Chaguanas in Trinidad Island. He won the Nobel Prize for literature in the year 2001. His literary works are based on the Trinidadian society. His background as a Hindu Brahmin also brings light on the Indian society through his novels.

Naipaul's short fiction collection called *Miguel Street* (1959) is based on the wartime experiences in the Island of Trinidad. *Miguel Street* is the title story which is about the childhood memories of the author in the Port of Spain. The author describes the happenings in the Miguel Street in his stories. *Miguel Street* portrays the marginal position of the East Indians in the Port of Spain. The East Indians live as a small minority group in Miguel Street and their life as immigrants reveal their troubled immigrant experiences in Trinidadian Island. A clear picture of social disorder in Miguel Street is presented by Naipaul. The characters in this collection of short stories are aware that they are in a state of being different from others in the Island of Trinidad. The Trinidadian society is described as a broken society by the author. The author clearly shows the struggles faced by the East Indians and their longing for a new identity and better life. The theme of cultural disintegration presents a clear picture of how the colonized East Indian people are marginalized from their position.

Naipaul's collection of stories conveys the fact that Miguel Street is a disintegrated place and a slum world. The social reality of Miguel Street is conveyed through a picture of a typical society, which is of low standard. Even though the story describes the tension that is present in the Trinidadian society, the people are tolerant in their life in Miguel Street. The unconventional behaviour of the East Indian people may be disapproved but it is their sense of tolerance which accommodated the immigrants. The lives of the individuals are of casual nature, especially in man – woman relationship. A common thing in Miguel Street is child beating because the children are not treated properly and there is brutality in the treatment of the children. The Miguel Street is a better place for more laughter and comic adventures but the reality presented in the stories show the place as a very sad and stupid place to live in.

The Trinidadian Island is considered to be the native place of V.S.Naipaul as he was born and brought up in the Island of Trinidad. One could see the problems that happened in the Island of Trinidadian society through the works of Naipaul. In *Miguel Street*, Naipaul states that the Street is occupied by the colonized people of East India

and they face several problems in the Trinidadian society such as alienation, oppression. Depression, homelessness and the colonized people even searched for a new identity in the Island of Trinidad. Naipaul himself has experienced such troubles and those troubles in the Trinidadian society have created a sense of rejection of the Trinidadian Island. Naipaul's own experience in the Trinidadian Island could be seen in his work Miguel Street. Champa Rao Mohan states this fact as,

Much of Naipaul's writing from his personal experience of being a displaced member of a minority race and religion in Trinidad. However, his multiple heritage places him in a position that makes it possible for him to render a detached account of his subjective experiences. Being an Indian by ancestry, Trinidadian by birth and English by intellectual training and residence, Naipaul is indeed a man with a broader perspective. (9)

The colonized people of East India are the immigrant residents in the Island of Trinidad and most of the colonized people occupied the Miguel Street where Naipaul also lived. Naipaul portrays the disintegration of culture of the East Indians and their search for a new identity in the Island of Trinidad. The colonized East Indian people who were the minority residents in the Miguel Street had to face some of the restrictions as their culture degraded gradually. Naipaul brings out the sufferings of the colonized people as they are deeply involved in looking for a new home and identity. Naipaul throws light on the individual's fate and troubles in the place where they lived. The individuals faced pressure due to the cultural degradation in the Island and they had to surrender themselves to the new culture. In Street, Naipaul clearly brings out the fact of marginalization of the East Indians in the Island of Trinidad. The East Indians are considered as minority in the Miguel Street and hence they are marginalized, suppressed, depressed and had to face all kinds of troubles one should face as a colonized minority or an immigrant.

The Trinidadian Island is not only populated by the East Indian colonials but also by other immigrants such as Europeans, labourers from China and some African slaves. The Trinidadian society shows the attitude of all these people in the Street. It is quiet natural that the immigrant individuals had to find a place for themselves in the Trinidadian Island, which is a foreign or alien land to them because those immigrant individuals have been

uprooted and displaced from their homeland. One could find the tension that prevailed between two races in the Island of Trinidad. The Bhaku's were the only East Indian family who resided in the Miguel Street apart from the narrator and his mother. The tension prevailed between the Bhaku's and the Negroes. The Negroes were considered to be the majorities in the Miguel Street and hence the Bhaku's stayed away from them. The clash between the two races were so intense that there were separate schools for their children. The narrator presents how he himself fell into the bad cultural aspects as he was not inhibited from doing so. The narrator's mother rescues him and sends him to England for higher studies as he would often drink and visit brothels in the Island of Trinidad.

In *Street*, the man – woman relationship and the familial relationship are of casual nature and there is no loyalty within the married couples. Eloping, child beating, wife beating, prostitution are some of the common things that happened in Miguel Street. The wife and children in the family are not treated better by the husbands. The immigrant residents in the Island of Trinidad had to face failure and they were unable to escape from the culture, environment and situation in the Island life of Trinidad. Champa Rao Mohan opines that,

An opportunity does not lend itself to ambition, the residents of Miguel Street can do little more than take refuge in fantasy. In an amoral and tolerant society that lays no standards, personality cannot crystallize into a meaningful entity but remains fluid and shapeless. Consequently, the quests for meaning carried out within the society end in failure. The only success story of Miguel street is the narrator's, which also is a story of escape. (56)

The theme in Naipaul's work *Miguel Street* portrays the concept of an immigrant individual's displacement from their homeland. The state of displacement and being uprooted from the homeland and also the quest for a new identity is applicable to the narrator as well. This is stated by C.Gangalakshmi and G.Baskaran as,

In Naipaul's real life, when he was in England, he wrote his first novel which was rejected by the publisher. He was in the quest of his identity in his life. He wanted to assert his identity as a journalist and later he worked for the overseas Caribbean services of the BBC. Finally, he asserted his identity as a writer in this world. This identity thirst which he himself uncounted as a displaced as well as a writer provoked various spectrums of colours in his life.(3)

In *Miguel Street*, Naipaul portrays the struggles of immigrant individuals and their longing for freedom

and independence. The alienation of individuals in a foreign country, that too in an Island leads them to depression at mental level. Naipaul has made a mixture of good sense of humour as well as tragedy in his work *Miguel Street*. Naipaul brings light upon all the struggles faced by the immigrants in the island of Trinidad. They had been undergoing various troubles in order to maintain a good life. The immigrants felt confused with the culture and they tried to get a new identity for themselves. Most of the characters tried to escape from their struggles by either migrating to a new country or by adapting themselves to the circumstances in Trinidad itself but only the narrator could escape the troubles and the remaining ended up in failure. S.Kirubhakaran opines the fact that,

Miguel Street is a perfect blend of the boy's innocent respect for humanity. All of them remain in their environment except the narrator who escapes from the hostile environment.(176)

There is a complete change in the behaviour and attitude of the author at the end of the novel because he blames Trinidad and its society for having changed him into an abandoned person. The story finally ends with the narrator's departure to London. The immigrant experience as portrayed by V.S.Naipaul has its impact on the East Indian people as they struggle for their life in a foreign land by looking for a new identity, better opportunity and a new place to live in.

Naipaul's work, *Street* is not simply a novel but rather it focuses more on the characters that were residing in Miguel Street in the Island of Trinidad. Naipaul describes the lives of the residents in the Trinidadian Island and how the Island society has an impact on their lives as colonized people or immigrants. One could find the attitude and behaviour of the residents as not acceptable in the Island life of Trinidad but their sense of tolerating the troubles is to be appreciated.

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A STUDY ON MACRO DISCRIMINATIONS AND MICRO RESISTANCES IN SELECT POEM MEENA KANDASAMY

Dr.A.Chandra Bose, Ph.D

Assistant Professor of English
The Madura College (Autonomous)
Madurai-625011
Tamilnadu.

Abstract

This paper addresses multi-faceted problems prevailing in the society exposed by Meena Kandasamy in her poems. She vehemently supports the rights of dalits and women folks. Through her poems, she challenges the atrocities of the dominant cast groups. She openly exhibits her anger over society in her poetry collections. She also exposed macro discrimination and micro resistance of dalits in Tamilnadu.

Keyword: Meena Kandasamy, dalits, atrocity, women

Introduction

Ilavenil Meena Kandasamy is an upcoming Indian poetess. She is a fictional writer, translator and a dalit activist. She concentrates feminism, subjugation of women, cast suppression and annihilation of caste in her works. Meena has published three collections of poetry namely, *Touch* (2006), *Ms. Militancy* (2010) and *This Poem Will Provoke You* (2014). Some of her poems have gained name of fame in all-India poetry competitions. She was the editor of the English, a bi-monthly magazine *The Dalit*.

Apart from her literary works, she strongly echoes her voice against caste discrimination, corruption, violence, and women's rights through social media.

An Analysis of the Selected Poems of Meena Kandasamy

The researcher analyses some of the poems from the poetry collection titled "Touch" which consists of eighty four poems with seven sections. The poetess clearly exposes the touch of the dalits considers as 'taboo' and it makes the strong hatred feelings among the upper section of the people. Meena writes as:

that touch—the taboo
to your transcendence,
when crystallized in caste
was a paraphernalia of
undeserving hate. (36-40)

Aggression is a simple poem expresses the belligerent state of a group. The poetess elaborates that the long silence of dalit people will one day erupt and burst against suppression. She writes as:

Ours is a silence
that waits. Endlessly waits.

And then, unable to bear it
any further, it breaks into wails. (1-4)

The suppressed emotions would one day spring out with forceful manner. The poetess somehow supports the aggressive nature to clinch the equality and dignity of dalits. She writes as:

Most of the time

Aggression is the best kind of trouble-shooting.
(11-12)

Becoming a Brahmin is one of the popular poems among the readers for its stark naked truth. The poetess proposes algorithm for transforming a shudra into a Brahmin. She wants to break the cast hierarchy and ascertains that anybody can be attained the status of Brahmin. The poetess writes as:

- Step 1. Take a beautiful Shudra girl
- Step 2. Make her marry and Brahmin
- Step 3. Let her give birth of his formal child
- Step 4. Let this child marry and Brahmin
- Step 5. Repeat steps 3-4 is times
- Step 6. Display the end product its

Brahmin. (12)

The poetess spreads the positive messages among dalit people that they are the children of virtuous parents as Afro- American poet Ted Hughes did among black people. In fact, dalits are not inferior people and their ancestors did some noble jobs. This positive thinking would lead a drastic change in the attitude of dalit community. Meena writes in her poem *Dignity* that dalits are:

Sons of the oppressor castes:
You are 'virtuous' children
of 'virtuous' fathers
born in an envious
position because of
your 'virtuous' deeds (1-6)

Meena also strongly warns that the upper caste people should not suppress dalits. The dignity is the birth right of every dalit living in this country. She writes as:

..., don't suppress

our rightful share of dignity.(17-18)

The poetess observes that the dalit people are always meant for loyalty. Number incidents have witnessed that dalits have accepted the crime which were committed by their upper caste masters. They were exploited in the name of loyalty. The poetess keenly noticed that the trait of dalits in her poem *Ekalaivan*. She stresses that dalits need not follow submissive and unnecessary loyalty instead they can protest against such atrocities. Meena suggests as

You can do a lot of things
With your left hand.
Besides, fascist Dronacharyas warrant
Left-handed treatment.
Also,
You don't need your right thumb,
To pull a trigger or hurl a bomb (2-8)

The poetess exhibits the plight of dalits when they register their anguish and agitation. The upper cast people cannot accept the financial growth of dalits and simply targets their shelters and income sources. Meena portrays the inability of dalits when they are attacked in her poem *Fire*. She writes as:

Our huts are burning—
Regular huts in proper rows.
Dry thatches (conspirators-in-crime)
feed the flames as we rush out
shrieking-crying-moaning
open mouthed hysterical curses
and as if in an answer—
when the blazing work is done
Fire engines arrive (7- 15)

Meena elaborates the atrocities against dalit women which prevail everywhere in India. She narrates such incidents in her poem *Liquid Tragedy: Karamchedu 1985*

Buffalo Baths. Urine. Bullshit
Drinking Water for the Dalits
The very same Pond.
Practice for eons.
A bold Dalit lady
dares to question injustice.
Hits forth with her pot.
Her indignation
is avenged. Fury let loose. Violence. Rapes.
Killings. (1-9)

Conclusion

Meena Kandasamy is one among those few Indian poets who have managed to convert their deepest anguish into brilliant poetry. The poet herself has a militant spirit. As a woman, she has forced her way to the forefront to represent her community through her powerful language and rebellious writing. Her voice is like the voice of her African American counterparts. Her soul is endlessly search for an oasis. Most of her themes and her choices of diction are taboos in the cultural context of India. This can be justified because crude realities cannot be explained in soft forms and language.

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CONFLICT AND CULTURAL AFFIRMATION IN JHABVALA'S *ESMOND IN INDIA*

Mrs. R. Chitra

Assistant professor in English
Devanga Arts college (Autonomous)
Aruppukottai-626101.
selvachitra1988@gmail.com

The cultural conflict or synthesis has attracted a number of writers. It has many reasons. One of the recurring themes in Indian English in the last fifty years. The large numbers of Indian writers endeavor to study the East-West confrontations at depths of meaning. Raja Rao viewed the cultural conflict mainly from a metaphysical point of view avoiding colonial context. The work of numerous novelists of the period, however, offers a more sensitive of this theme. Ruth Praver Jhabvala in her *Esmond in India* is content to dwell elegantly on the surface.

Jhabvala has introduced the theme of inter-cultural East-West marriage and familial relationship in *Esmond in India* published in 1958. *Esmond in India* is a novel of maneuver and misunderstanding. The central theme is the traditional adulterous triangle of Esmond Stillwood, Betty and Shakuntala. The story is based on the relationship between four families and the fortunes of their members. In Jhabvala successfully projects the problems related to the meeting of East-West.

In Jhabvala's first three novels there are some similar characters. In the first novel, *To Whom She Will*, the main character Amrita comes from a high middle-class background, adopts with a common refugee Hari Sahni and even plans to elope with him to England and marry him there. In the second novel *The Nature of Passion*, Nimmi, the central character, comes from a rich Punjabi background, adopts Western culture, falls in love with Parsi boy Pheroze and even goes to club with a friend Rajan. In *Esmond in India*, Shakuntala comes from a wealthy family, adopts Western culture, falls in love with Esmond Stillwood, and attends parties, smoking cigarette, drinking alcohol, and even shares a bed with Stillwood. This kind of attitude is totally different from Indian tradition. So one cannot accept such type of behavior in Indian society. The author took effective measures while portraying European characters. Even though Esmond permits Shakuntala to share his bed hesitatingly, he is not blamed for it. Because Shakuntala knows that Esmond is married to an Indian woman, Gulab, who she knows very well even though she tries to meet Esmond and plans to go to Agra with him. Though this, the author wants to point out the effect of foreign culture on Indians.

Esmond in India is the third novel of Jhabvala, which focuses a new angle in her creativity. The novel is family oriented and depicts the lines of four families and the novel revolves around two friends: Har Dayal and Ram Nath who had completed their studies at Cambridge. After

setting in India, Har Dayal cultivates the English culture and insists that his wife Madhuri adopt Western culture, whereas Ram Nath adopts Indian culture and joins the freedom struggle. Har Dayal is an opportunist so he becomes a careerist and a materialist while Ram Nath is an idealist. There is only one similarity that is they both fight for India's freedom.

On the other hand, the comparison between Har Dayal's wife Madhuri, and Ram Nath's wife, Lakshmi, is also different. Madhuri's nature is more or less similar to her husband's in enjoying all the luxuries which will come to her footsteps. While Lakshmi also enjoyed luxuries in the past but at present she criticizes the way they are living. Madhuri has two sons and a daughter. One is Amrit and the other is Raj. Amrit is well-educated and employed, and marries Hindu. Raj, who is studying abroad, is recently engaged to a European girl. Shakuntala has completed her college education and is waiting for a new step into a new life. Lakshmi has only one son, who is a doctor and follows his father's footsteps and wishes to live in the village. He wants to serve the weaker sections of Indian society. Due to this nature, he is looked down by his friends. Apart from these characters there is Uma and her daughter Gulab. Uma is the sister of Ram Nath and wife of an active freedom fighter. After the death of her husband, she is worried about her daughter and her grandson, Ravi.

Gulab is the main character in the novel and is married to a European, Esmond Stillwood, residing in India. According to Renee Weingarten, "Esmond seeks an equal-Gulab a God." [26] Jhabvala describes a foreign character for the first time to reveal Esmond's inefficiency to love Gulab. Esmond likes Betty, a mistress, another European character in the novel: "Her flat was so light, modern and airy; she herself so light, modern, and airy. Being with her was almost as good as being in England—which was the one place where he wanted most passionately to be" [50].

Jhabvala describes three types of freedom fighters in pre-Independence India. The first type consisted of those who may be called opportunists. They did all those things which were expected of a freedom-fighter. They stopped wearing imported suits and were dressed only in 'Khadi' long coats and pyjama. They did not have to sacrifice much to get the freedom, and after freedom was attained, they enjoyed all the comforts in free India. Har Dayal is the person who represents this type of freedom fighters. He possessed a big bungalow and cars,

and had many committee meetings in his house. Ram Nath who is considered to be sacrificing everything during Independence and after Independence. The change after Independence is so strange that even their own family members cannot recognize them. Through this the narrator tries to focus on Har Dayal.

Jhabvala portrays Madhuri's character with great interest. Madhuri adopts Western culture and maintains a style and position in society. She is very sensitive, attractive and cared by her loving husband, Har Dayal: "...as he came up the stairs to the upper veranda to bring his wife's morning cup of chocolate, felt it too, that air of elegance and refinement that she distilled so that it pervaded the whole house..." [2].

Jhabvala shows a contrast between upper class and middle class Indian housewives in this novel. Madhuri is a typical rich woman of Indian society, who is punctual and dedicated to her daily works. This can be done only if there are many servants to look after the household works. But whereas Uma, Ram Nath's sister, typical middle-class Indian housewife, "Uma knew no such schedule. Her days were long and rambling and unpremeditated, full of possibilities. She rarely knew when she woke up in the mornings, what she was going to do, whom she was going to see" [121].

In contrast to Madhuri's character there is another character named Lakshmi, wife of Ram Nath. Even though both of them belong to the common social status before Independence, after Independence there is a change in their status. Lakshmi sacrifices all her comforts for the sake of her husband who is an idealist. On the other hand, Madhuri is enjoying all comforts of life. Esmond a foreigner comes to India and stays with Gulab. He learns about Indian art, architecture, culture, and literature. Not only that, he gives tuitions to foreign ladies who visit India for a short span of time and want to learn about Indian's greatness. He even acts as a tour guide and shows them various places of interest. Jhabvala writes, "He lived by giving private tuitions, and it was these foreign ladies who mostly engaged him. He thought them whatever they wished to learn: Hindustani or the history of Indian Art or the History of Indian Literature" [43]

In this novel Jhabvala points out that Indians lack interest in their own country. This incident happens in a party where Shakuntala and Har Dayal are invited as guests by a European lady. Shakuntala tells the Europeans that her father is a genius and knows a great deal about Indian culture. In reply to her conversation, one of the Englishmen says, "So does Mister Esmond Stillwood, he knows everything there is to know about India. ... "Didn't you know, he's come especially to India to teach you people all about your own county" [83-84]

Esmond Stillwood, an expert in Indian art and culture, has an Indian wife, and an Indian son. Actually he is not an Indian, he is purely European because he furnishes his apartment entirely in European style. He

never likes Indian dishes, which his wife and son like. He hates Indian ways of bringing up children. Indian traditions and customs. By contrasting all these examples Jhabvala tries to show the main difference between the East and the West.

Jhabvala describes the spicy dishes which Gulab's mother sends to daughter from time to time: "Carrot halwa!"...gram, tomatoes and potatoes swimming in red curry, and chunks of meat soaked in curds. Everything would be very highly spiced...". Jhabvala not only differentiates the food habits but she also points out the comforts at home. Esmond's house is fully decorated with beautiful colours and costly furniture, but Gulab feels very uncomfortable. Every inch of the house is so over-flooded with things that she feels much tensed in her house. Basically, she feels comfortable to relax on the ground and not the cushion bed; "Gulab lying on the floor, felt as comfortable as she ever felt in that flat... But here, in her husband's flat, she was hemmed in by furniture, there was no room to lie down, no room to move at her ease" [20].

In this novel, Jhabvala not only signifies Indian women but also Indian scenery and environment. The Indian climate is dull and drab, and one can find poverty everywhere in India. As she expresses in the introduction of her book *An Experience of India*: "The most salient fact about Indian is that it is very poor and very backward. There are so many things to be said about it but this must remain the basis of all of them. "[34] *Esmond in India* effectively indicates Jhabvala's intension of projecting the remarkable understanding of the middle-class Indians, especially Indian women she observed in and around Delhi. She selects a segment of her Indian experience analyzing it in depth to give in V.S. Naipaul's view, "an acceptable type of comment" on the Indian situation.[35]

Jhabvala herself visited India as a bride and thus she is able to understand Indian culture and tradition. Ultimately, she also decided to leave India and wanted to settle in America. To some extent, her European character Esmond is an embodiment of Jhabvala herself as an author. Esmond cannot sustain in this country and finally he leaves India. The impact of Esmond in India is a heightened awareness of how cultural differences can get on one another's nerves and they can cause unhappiness. Thus, the novel *Esmond in India* brings out the inner reality of the novelist Jhabvala herself.

The interaction between two cultures, European and Indian, is Ruth Praver Jhabvala's strong point. Different cultural groups think, feel and act differently. It forms the substance and also shapes the process by which her personal experience in India is transformed into fiction. In this novel culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, and possessions acquired by a group of people in the course of generations through individual and group

striving. Jhabvala shows her deep awareness of this aspect of Indian society.

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Ethos, Mythos and Pathos in the Short Stories of Romesh Gunesequera's *Monkfish Moon*

Devashish Mishra

IIT Roorkee
Dept of HSS, IIT Roorkee.

It is believed by many that an individual's personality is partially shaped by the ethos or the milieu of the place and time he lives in. Ethos generally refers to a distinctive spirit of a culture. If a country is too big and diverse, there are chances that the ethos of one part will differ quite significantly from some another part. To make the point more clear, we can take the example of our own country where the ethos of North Eastern India is quite distinct from that of Southern India. But in case of smaller countries, the possibility of a similar ethos across the country increases. If that small nation happens to be an island, protected from all sides by a natural boundary of ocean, the ethos of that place might be found in a more intact form. Sri Lanka, a small island nation, situated in the south east of mainland India, can be seen as a good example of such a society with a distinct ethos of their own. Not just the personality of the individuals but the plots and themes of short stories, novels and plays also get affected by the ethos of the place, and this holds true in our case as well.

Sinhalese, as we know, is the dominant culture of the majority population in Sri Lanka with Hinyana sect of Buddhism as its default religion. This affects the ethos of the land and the subsequent thinking and actions of the people living there. Many characters in different short stories of Romesh Gunesequera's *Monkfish Moon* are Sri Lankans settled in Britain, and the Anglican Christianity along with the constitutional monarchy also affects the ethos of the British Isle and subsequently the Sri Lankan expats. So we see two varieties of characters in the short stories, one is that of the Sri Lankans living in Sri Lanka and other is the expatriate population who have either lived in the UK or still living there.

Ethos

Speech is Silver, but Silence is Gold

Amidst the sound of the sea and the wild life in Ceylon, the voice of humans, it seems, is either lost or seldom finds a sound and usually dies unspoken in the minds and hearts of the would-be speakers. In the very first short story of the book titled 'A House in the Country', we come across a character named Ray who is also the narrator of the story. If we digress here a little bit, we find that this is a common trait in almost all the stories of the book, where the protagonist is also the narrator of the story. So, Ray is a retired wealthy Sri Lanka gentleman, who has returned from the UK and settled in his native land. He has an employee who goes by the name of Siri and with whom he wants to have an open man to man conversation, or rather a series of many open, heart to heart conversations, but this never happens in the story.

Although they live together and Siri is like man Friday for Ray, still there permeates a reverential silence among the two men. This causes some discomfort to Ray, as we can notice so in the story:

It was the first time since childhood that Ray had had a constant companion. He encouraged Siri to talk and wished, in a way that Siri could turn into his confidant. He wanted to as, 'Why do you treat me like a ...' but could never bring himself even to suggest he saw himself as a master. Siri simply showed respect in his antiquated fashion. (Gunesequera 15)

Ray had a caring attitude and he cared about Siri too. This caring attitude and behaviour in Ray, could also be traced to his time spent in England. But this cocktail influence of the ethos of two islands, it seems, affected Ray in more than one way, for example, in the story we do not find him trying to befriend and socialize with his neighbours, and having a preference for a secluded life with fewer acquaintances. This might be an effect of double migration i.e. initially from Sri Lanka to England and then back from there to his country. But silence in Siri is an outcome of Lankan ethos.

In 'Batik', which is the title of the third story in the book, readers find a wall of silence between the two central characters: Nalini, a young Sinhalese wife and her Tamil husband Tiru, both living in London. The story has a background of civil war raging in their homeland and Tiru's gradual immersion in the political and personal despair and his alienation from his loving and caring wife. The cravings of a wife to talk to her husband, who has taken an undeclared vow of silence, follows the recurring theme of one character's wish to 'talk the things out' while other's to remain silent and distant.

In the next story 'Ullswater', a character named Victor is invited to Britain by his nephew Ranjit, who wants to know about his deceased father Senaka from his uncle. Victor recounts the story of his relation with Senaka to his nephew, who had little knowledge about his own father, as Senaka had become a recluse and later Ranjit was sent to Britain for his studies and where finally he got settled. His father's untimely death caused a great upheaval in the mind of Ranjit, who wanted to hear his father's story. Victor tells him the story without glorifying or even praising his younger brother. Senaka's divorce with his wife and her subsequent remarriage, his drinking problems and failing health, led Victor to his brother's home few days before his (Senaka's) death. There he wanted to have conversation with his younger brother but initially the ungrateful younger brother avoided it and later

started accusing Victor of imaginary and manufactured personal allegations, which he (Victor) kept listening and bearing silently without shouting or fighting back. Finally he comes out of Senaka's house and life, for the last time, and gulps down his words of anger. So silence prevails again.

In 'Ranavali', the heroine (as well as the narrator) visits Ranavali, a coastal village where her family had a beach bungalow. This was the final resting place for her father before his death and many of her own happy childhood memories were also associated with this place. The story is primarily about the heroine's father, whom she idolizes despite his shortcomings. There is also a streak of sadness and regret that the communication between the two of them was not very frequent and cordial as it could have been or as she wanted it to be.

Carapace is the next story where the heroine (also the narrator) hails from a respectable upper middle class family. Her mother is trying to arrange her marriage with a wealthy Sri Lankan named Anura Perera, currently living in Australia. She, on the other hand, loves a young, handsome and flamboyant but poor cook at a nearby restaurant. When she came to know about the imminent arrival of her prospective groom, she tries to sort out her relationship status with her lover. But Vijay was as nonchalant as if Anura's arrival was a casual, everyday affair. The heroine (her name has not been mentioned in the story) asks Vijay to call her later, to hear from him, something, anything to reassure her. She says, "I waited and waited for Vijay to call. I didn't know what I wanted him to say, but I thought he would find something. He wouldn't let things slip just for the want of a few words" (109).

Here the silence of Vijay and the wish of heroine to hear some words of solace are evident. But an interesting point to look here is that she also wants to *hear* something and not *say* something. So this silence runs deep in the ethos of the island concerned.

Longingness: For something or someone

The ethos of Sri Lanka, as we find it in the short stories of Romesh Gunasekera, also brings our attention towards a deep feeling of longing in the hearts of the islanders. The majority of Lankans may be a hard working, self-contented people, but many individuals retain a deep feeling of longingness in their hearts for someone or something. To illustrate the point further, let's have a look in some of the stories from the book.

Siri, in 'A House in the Country', is a very humble and hardworking employee of Ray, who stays with his employer and refuses even the new furniture purchased exclusively for him by his master. On one hand this is the lack of desire on part of Siri but on the other hand we find his longing towards his native place. To his master's question regarding his plans to go back to his native village, he responds, "Go back to the country?

Village life?... Yes, Yes, I could go back to a life in the country"(18). When Ray tells him about the availability of a piece of land in Siri's native place and offers him to advance a loan for purchasing it, Siri refuses saying, "But then I will be a debtor. I could never pay it back (19)". This tells us quite a lot about not just Siri, but also about the ethos of Sri Lanka in general, where people still have honesty in their hearts, as well as their words and in their actions.

The narrator who is also the protagonist in 'Captives' is a young manager of a hotel in Sigiriya- a historical tourist site in north-central Sri Lanka. A young British couple had made booking in the hotel and he presumed that they were a married couple on their honeymoon trip. Right from the beginning he feels attracted towards the lady but don't say or do anything to show his feelings, but when he comes to know that the couple is not actually married, his heart starts betraying him with a whole spectrum of desires:

'This is not your honeymoon?' She smiled at me.

She smiled at me. She didn't say anything. I wanted to ask her what they were doing here? How long had she known him? Did she have to go back? Everything inside me was racing. On that plateau alone with her I felt, for a moment, anything was possible...I wanted to her to understand that I was not a base or vulgar man... I wanted to touch her (45).

Nalini, in the story 'Batik' longs for her husband's lost attention in her life. Her married life was going quite well in London, away from homeland. She was a Sinhalese married to a Tamil man. Their love marriage got its first jolt of shock when LTTE started its operations in earnest and the Government and the majority population started to retaliate in unequal proportions. During this time of despair in their native country and its effect on their marital relationship, she feels her husband has withdrawn into a shell.

"He had been like this for weeks. She would come home and find him buried in a newspaper or deep into television; he would acknowledge her with just a word or two and turn away. So she would go to the bedroom and curl up on the bed bunching her pillow into a ball between her arms and legs... She wanted to stay there until he came looking for her. She wanted him to find her like that (54)."

Here we can see the intense desire of a loving wife to get her husband back in her life from the shell he has formed around himself. It is not so that she was not aware of the plight of her husband's community members and relatives, but her wish to have a fairly normal relation with him was not too much to ask for, especially when they were living in UK, physically quite distant from the ghastly scene of action. Husband's longing for the safety

of his people and wife's for a normal relationship with her husband, were probably rooted in their respective cultural ethos.

Ranjit in 'Ullswater' suffers from an intense desire to know about his late father, whom he was not very close to, both because of the recluse nature of his father and because he went away to England when he was quite young and later got a job there while his father died at home due to his drinking habits. To satisfy his curiosity, he invites his uncle to England and patiently listens to his version of the story about their paternal family. The story does not portray a very rosy or kind picture of his father, which in turn ignites another desire in his heart, a desire to get his father absolved from all the blames, as Victor observes at the end of the story, "Surely he understood his father had turned into a drunk, that he had become ill, and that he had deliberately cut himself off? But Ranjit seemed to want me to exonerate him. Us."(76)

As it is said 'like father, like son', Ranjit's father Senaka, also had his own set of dreams, prime among them was a quest for knowledge of the world, through books instead of through meeting and dealing with real people on street. This pursuit of knowledge cuts him off, from his sibling, wife, his social and communal affiliations and later brings him towards his isolation and subsequent alcoholic behaviour. It seems many a times our dreams and desire become the cause of trouble in our life.

In the story 'Storm Petrel' the character called CK meets the narrator by chance, on some busy London street. There ensues a dialogue between the two acquainted expats. CK reveals happily that he had recently been to Sri Lanka and India. He later reveals his plans of returning to his homeland for ever and opening a simple guest house for the tourists there, as his recent trip opened his eyes regarding the changing scenario at home and scope for a venture in hospitality sector. This desire and its confession to someone, brings joy to his whole being and it becomes quite visible to the narrator as well. This wish to go back to home is also a recurring theme in the short stories of Romesh Gunesekeera in his short story collection *Monkfish Moon*.

But if we rewind a bit and then fast forward a bit again, we will probably see CK, as a young man in the past, wishing to migrate to UK for a better, more prosperous life, and CK as an old man living in and managing his Guest House in Sri Lanka, remembering the comparatively better law and order situation and stable life of Britain, in comparison to his civil war torn country. This desire to move out and come back to one's own country, many a times becomes the prime reason for the fits of 'joy' and 'grief' to a person who harbours such cravings in his heart. The point here is not to criticise anyone who holds such aspiration in his heart, but to make an attempt to get a better understanding of the wishes, desires and ambitions of human heart, their

consequences on human life and their portrayal in literature, and in this case, particularly in the short stories of Romesh Gunesekeera.

In 'Carapace' we again encounter this desire of a person to move forward in life, but a slight hesitation in mind regarding the options and directions in which to move. The narrator of the story, who is also the heroine, finds herself in a dilemma, where she has to make a choice between a love marriage with a financially insecure future or an arranged, loveless marriage to a non-residential prosperous Sri Lankan settled in Australia. The desire in her heart to move out of her mother's house is quite clear to her, but whether to move to her lover's hut in the neighbourhood or to Anura Perera's bungalow in Australia, is the question troubling her mind.

In the story titled 'Straw Hurts', which is more like a montage of the narrator's childhood memories, we find a big, burly neighbour of the narrator named Tissa, who wished, but in futility, to con the local election authorities by casting his vote multiple times in an election from different polling booths. This desire never fructifies and causes a heart break and humiliation for Tissa, whose pride gets injured because of his failure. In the last story of the book titled 'Monkfish Moon', which lends its name to the short story collection, we come across a strong willed, middle aged, plump businessman named Peter, who confides in the narrator that he wanted to be a monk in his youth, "You know I really wanted to be a monk. I told you didn't I? A monk. Give up everything you know(138)? " A successful, wealthy businessman having such type of desire, right from his young age, when he was a nobody till his old age, when he becomes somebody, tells quite a lot about the ethos of Indian Subcontinent in general and Sri Lanka in particular.

So the island has characters, who have been portrayed in the stories, quite effectively and honestly. These desires do have their roots in the ethos of the land, for example, a longing for going back to home, a desire to be a monk etc. have their seeds in the culture, the ethos of the island.

Mythos

Mythos or myth can be understood as a story of great but unknown age which originally embodied a belief regarding some fact or phenomenon of experience, and in which often the forces of nature and of the soul are personified. In other words an ancient legend of a god, a hero, the origin of a race or some such thing.

In the book *Monkfish Moon* we do not come across any exclusively mythical or historical story or any story based on some historical or mythical theme but it will be unjust to say there are no elements of myth in the stories. In the very first story 'A House in the Country', when Ray, the employer asks Siri, the servant, when will he buy land for himself, pat comes the reply, "When my

luck comes. When the gods take pity”(19). Here the myth among the natives can be seen at work, the myth of ‘luck’ and ‘gods pity.’ These myths shape our reality and destiny in most of the cases, across the world.

In the second story of the book titled ‘Captives’ the setting is the historical tourist site of Sigiriya in the north central part of the country. A young, unmarried couple from England had made their reservation in a hotel where our narrator Mr Udaweera works as a manager. He also acts as a tourist guide for the couple when they decide to visit the ancient palace and fortress complex, to see the frescoes and lion rock. In the story, the narrator working as a part time guide narrates the story of Sigiriya to the British couple in the following way, with an interesting disclaimer in the beginning for the readers of the story:

Films have been made about Sigiriya and dozens of books written with all kinds of different theories. I have seen none, and read none, but I told them what I thought had happened.

Kassyapa was a prince whose father was a good sort of man, but a fool. He was getting old and so he decided to give his kingdom over to his proper son, Magallana. Kassyapa, who was a bastard – illegitimate – was going to get nothing. But Kassyapa was an ambitious man with a lust for power and wealth. So he killed his father. They say he had him walled up alive in the mud of his famous water tank. At least according to the ancient chronicles. The brother fled to India swearing that he would one day avenge the killing and regain his rightful kingdom.

Kassyapa decided to make the rock Sigiriya his capital: an impenetrable fortress that would be the centre of the Universe. He set out to be the god of his kingdom and planned Sigiriya as a pathway to heaven. Mount Kailasa, the ancient holy mountain, they say was created, or recreated here.

They say that every bit of Sigiriya has been constructed according to this grand design to match it to the holy mountain. I can believe that. Without some such belief in what you are doing, how can anyone stay here in this wilderness?

When Kassyapa’s brother came back from India with his enormous army, eighteen years later, Kassyapa came down from his citadel to fight on the plains. That’s why he lost. Now, I ask myself: why did he come down to fight, if all his life he was building a fortress to protect himself? They say it was because he was so full of remorse he wanted to lose. Or that his evil deeds had so poisoned his mind that he couldn’t think straight. But he couldn’t have created the beauty of the place if he was so poisoned, could he? Could such a bad and wicked man create such beauty? (38)

As we can see in the aforementioned passage from the story, myth more than history is at play here. This ancient myth of Kassyapa and Sigiriya seemed to have helped the modern man Udaweera to create his own myths about love, work and life in general.

Pathos

Pathos, as we know, means the quality or power in an actual life experience or in literature, music, speech or other forms of expression, of evoking a feeling of pity, or of sympathetic and kindly sorrow or compassion. In the front cover page as well as the back cover page of the book, the blurbs from the reviews in ‘New York Times’, ‘Sunday Times’ and ‘Vogue’ proclaims the sadness and the grimness in the short stories. To substantiate their claim, let’s look at some instances and passages from the stories. In ‘Batik’, Nalini and Tiru, Sinhalese wife and Tamil husband, living in UK, comes across the disturbing news of violence in their homeland.

Then in the summer they had both been stunned by the news about the killing of an army patrol up in the North and the murderous backlash against the Tamils in Colombo. The frenzied immolation of the island. The barbarity made the common memories pink rose sherbet seem like so many sad and pathetic illusions. (56)

This tragedy becomes personal when some kith or kin of ours is among the sufferers, “Tiru had a sister married to schoolmaster in Anuradhapura... The sister wrote and said they were trying to get to Canada where her husband had family they could join.” (56)

In ‘Ullswater’ the character named Senaka, seems to arouse our (reader’s) as well as other characters pity. His is the story of the fall of a scholar hero from grace to oblivion. His passion towards his books had made him a recluse. The lack of any tangible vocational skill in him and his wealthy father-in-law made him a completely dependent man, who, in his self-pity, started to accuse others for his supposed miseries, as Victor recounts to Ranjit:

And everything came from your mother’s side; from her father, or mother or an uncle or an aunt. Even you- his baby son- had your mother’s features, her bounce. As a child you had nothing of Senaka as far as he could tell... He retracted to his study and stayed with the door shut. In his bit of territory at least I guess he felt safe from the twists of the world outside. (70)

This line of thinking, where one considers everyone else but himself responsible for the his miserable plight and in place of doing something to come out of his misery, goes into a shell, does not seem to be a proper strategy and can only bring about pathos or some other such emotion in the mind of a neutral observer.

CK in 'Storm Petrel' has been shown very excited about returning to his homeland. His stay in England was probably not as rosy as he had imagined before coming to this new island, "For ten years his imagination had soured slipping on the spinning rungs of the clerical grades in his Euston office. His expectations, even his dreams, had learned to conform to a fixed and finite set of small increments"(84).

Now it might seem improper to compare the pathetic situation of the abjectly poor, critically ill or war affected people with characters like CK, who were comparatively better off. But if we stop comparing them and analyse their situations in absolute terms instead of looking at them in comparison to somebody, we would find a streak of pathos in their lives. The death of dreams of a person, no matter what his financial or social status might be, is a cause enough for sadness and grief, if not for others then at least for himself and his friends.

An acute feeling of sadness and gloom pervades the short stories because this sadness and gloom are integral part of the lives not just of the characters in these stories, but in many people's life outside the realm of fiction. This does not mean that happiness and mirth are totally and completely absent from the lives of the characters in the stories, but it simply means that the focus here is more on the gloomy and the darker aspects of life and pathos runs as an undercurrent in almost all the stories of the book. This sadness has its own value, for example it increases the probability of bringing out a cathartic

effect on the readers and their chances of feeling a bit relieved, after coming face to face with these negative emotions, increase substantially which helps them to emerge as a stronger human being.

Conclusion

Romesh Gunsekera has presented a bouquet of short stories entitled *Monkfish Moon* in a very honest way. The writer has tried and fairly succeeded in not using exaggeration and hyperbole while depicting scenes and portraying characters, and that is perhaps the reason why they appear so close to real life. Despite their gloominess and pathos, they do not become melodramatic.

The island plays an important role in the lives of the character, be it the ocean around, the jungle within, the temperate climate or the aloofness from the rest of the world, they all leave their respective impact on the personality of the characters in the stories.

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EXEMPLARY EXCELLENCE OF ATTICUS IN HARPER LEE'S *TO KILL A MOCKING BIRD*

Dr. R.Dhayalakrishnan

Assistant Professor & Head
Department of English
Directorate of Distance Education
Madurai Kamaraj University

Abstract

Harper Lee is an American novelist known for her 1960 Pulitzer Prize winning novel *To Kill a Mockingbird*. The Southern part of America is replicated through the works of Harper Lee's *To Kill a Mockingbird*. It is not a usual story in which a white man suppresses the black. It is interestingly different, as it portrays the love and humanistic concern of Atticus Finch, an English settler in South America. The episode of the novel occurs in the 1930s in the South United States. The story covers a span of three years, during which the main characters undergo significant changes. Through this novel Harper Lee proves herself as a 'realistic writer'. She describes the daily incidents and the real status of the people in Alabama. She is one of the white writers talking about the sufferings of the black but in a unique way. She reveals the real pain of the coloured race in a frank manner.

Key Words: Suppress, humanistic concern, incidents and portrayal.

Harper Lee is an American novelist known for her 1960 Pulitzer Prize winning novel *To Kill a Mockingbird*. The Southern part of America is replicated through the works of Harper Lee's *To Kill a Mockingbird*. It is not a usual story in which a white man suppresses the black. It is interestingly different, as it portrays the love and humanistic concern of Atticus Finch, an English settler in South America. The novel is narrated by a young girl nicknamed Scout, who doesn't resemble Lee in her youth. Jem is Scout's elder brother and both have a friend named Dill who visits them during holidays. All three are energetic in exploring the mysterious neighbour Mr. Boo Radley. Another part of the novel reflects the racial prejudices in the South. Their attorney father, Atticus Finch, tries to help a black man who has been charged with raping a white woman. He tries to get a fair trial and to prevent him from being lynched by angry whites in a small town. Atticus' humanistic attitude towards the black people was unusual to his own white community.

Globalization has not only shrunk the whole world, but the human mind has also shrunk to a large extent. People have become highly self-centred and words uttered by Jesus Christ as "*Love Your Enemies*" may sound peculiar to most of the people in the world. In such a scenario story like this is really moving and focus on the racism in a different way as anti racism in the novel. In her first novel, *To Kill a Mockingbird*, she showed her a deep understanding of small-town family life in Alabama. The

book rose above censure to become an American literary icon. This novel was chosen as a Literary Guild selection, Book-of-the-Month Club alternate, *Reader's Digest* Condensed Book, and British Book Society Choice. In 1961, the book won the Pulitzer Prize for Literature, making Lee the first woman to receive the prize since 1942. It was honored with the Brotherhood Award of the National Conference of Christians and Jews. The same year the book won the Bestseller's Paperback Award for the year 1962, having sold four and a half million copies.

Lee received an honorary degree from Mount Holyoke College. In 1966, President Lyndon Johnson appointed Lee to the National Council on the Arts. Even after the glitter of Hollywood faded, this novel continued to reach new audiences. By 1982, it had sold more than 15 million copies. Johnson found a survey that ranked *To Kill a Mockingbird* as second only to the Bible in being most often cited as making a difference in people's lives. That rings true especially for attorneys, Johnson wrote, who in large numbers cited Atticus Finch as having inspired them to pursue the study of law.

The episode of the novel occurs in the 1930s in the South United States. The story covers a span of three years, during which the main characters undergo significant changes. Scout Finch lives with her brother Jem and their father Atticus in the fictitious town of Maycomb, Alabama. Scout narrates the book in the first person, but in the past tense. Her voice and viewpoint offer a glimpse of local events and personalities through the lens of childhood, which may not always grasp the entire story. This narrative voice allows the readers to understand more about some of the events that Scout recounts, than the young narrator is completely aware of. Her father named Atticus is a lawyer in Maycomb town and he proves himself as a lovable human being.

Atticus's patient teaching gives Scout a lesson that renders respect to the all kind of folk. She has to remember to judge people on their intentions rather than their actions, and put herself into the other person's shoes in order to understand those best. Atticus can relate to all kinds of people, including poor farm children. Atticus's opinion can usually be trusted, and he is convinced of the importance of dealing fairly and reasonably with all people, no matter about the circumstances. Scouts' moral education occurs almost exclusively in her home or in the presence of Maycomb adults and friends.

Atticus wants to make it possible for black people to exist on the same plane as whites, no longer subjected to an inhuman subjugation. Colour is not insignificant here: Boo Radley is undescribed as very, very white at the end of the book, and Tom is described as being extremely “velvety” dark—they are at opposite ends of the flesh color spectrum but both of these main “mockingbird figures” share the common dilemma of being markedly different from the flesh color considered the norm in Maycomb.

In Tom Robinson trial is an important theme in the novel. Atticus knows it will be a difficult time for the children, and though the reader doesn't know anything about the case yet, Atticus already claims that it is hopeless, because the jury simply won't believe a black man's word against a white man's, even if the evidences are strong and true. The trial is thus about more than simply setting man free- Atticus seems sure that he won't win, but he suggests it will cause a stir in the town that will have major repercussions. The bigotry and racism that have been endemic to Southern society for a hundred years may not be eradicated by this single case, but Atticus will fight any way to do his small part in working towards equality and to follow his own conscience and set an example for the community. Atticus knows that if he is false in his work as a lawyer, then he cannot be true to his family and friends.

In these parallel struggles of individual identity against communal tradition, Atticus clearly encouraged Scout to be her own kind of girl, both directly and through his personal approach to his own life. Atticus uses the court of law in a similar way, making everyone equal, regardless of ethnicity or social culture. In addition, we also learn that even though Atticus does not like to shoot, he is an excellent marksman. Atticus does not brag about his strengths or talents, he simply uses them when necessary.

Atticus's warning about shooting a mockingbird is the first reference to the novel's title and mockingbird theme. Atticus doesn't want his children to inflict cruelty upon the innocent mockingbirds just because they have the power to kill it. He doesn't like his children to shoot for sport. His warning serves to emphasize the responsibilities that come with power. Those who have power must be careful not to use it cruelly against the innocent and harmless beings. The powerful must be

careful in choosing whom they target. In the trial of the harmless Tom Robinson, the white people in the jury have power over the black man, and choose to exercise their power poorly, declaring him guilty simply because he is black.

The best examples of his kindness show his quality. Even though his servant maid is black he treats Calpurnia as one of his family members. He not only teaches the moral values to his children but also proves them in action. The character of Atticus is described through Miss. Maudie's words to children, as “Maybe I can tell you,” said Miss. Maudie. ‘If your father's anything, he's civilized in his heart.’ (109).

These words are very apt to Atticus Finch. He is a civilized person. He understands other's feelings and situation. He is an amiable person to his mercy on showing others without any partiality. Even his young child Scout can also understand the particular group of people ‘Cunningham’ with the help of her father.

As the Cunninghams had no money to pay a lawyer, they simply paid us with what they had. ‘Did you know, said Atticus, ‘that Dr Reynolds works the same way? He charges some folk a bushel of potatoes for delivery of a baby. Miss. Scout, if you give me your attention I'll tell you what entailment is. Jem's definitions are very nearly accurate sometimes.’ (23).

Through this novel Harper Lee proves herself as a ‘realistic writer’. She describes the daily incidents and the real status of the people in Alabama. She is one of the white writers talking about the sufferings of the black but in a unique way. She reveals the real pain of the coloured race in a frank manner. Atticus portrayed as unique human beings who has much humanistic concern in his heart and lived his life as exemplary for everyone in the world.

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PERSPECTIVES ON ISLANDS – THEN, NOW AND THENCE.

Durga Vijayakumar

I B.A English Literature
Nirmala College for Women,
Coimbatore, Tamilnadu
S.India

One of the marvels of creation is the formation of islands. Islands are described as any area of land smaller than a continent surrounded by water. The place of occurrence of islands may happen in oceans, seas, lakes or rivers. Based on the nature of their formations, either as an independent mass or as clusters of formations, Islands have been classified into types as: continental islands, oceanic islands and group islands. Some of the islands belonging to these categories are mentioned as follows:

A. Archipelago islands: Archipelagos means group of islands. The islands which arise within the column of group islands are: Galapagos archipelago, Tierra Del Fuego Archipelago, Antarctica Archipelago, Bismarck archipelago, Torres Strait islands, Tonga comprises an archipelago of about 169 islands. Sulu Archipelago is otherwise called as volcanic and coral archipelago. Aland islands Archipelago Southwestern Finland. It consists of about 35 inhabited islands and more that 6000 uninhabited ones.

B. Island Country: Continental islands: Continental islands have reference to those islands which are simply those parts of a continental mass that are not submerged under water, but entirely surrounded by the same. Jamaica is considered as island country. Mauritius is an island country lying in the east of Madagascar in the Indian Ocean. Iceland island country in Northern Atlantic Ocean lies between Norway and Greenland. Greenland, Horn Island, Solomon islands are referred as island countries.

C. Oceanic islands: Oceanic Island formations are stated to be the outcome of volcanic activity, when lava accumulates to enormous thickness until it finally protrudes above the ocean surface. Sulu is called as the volcanic and coral archipelago. Though Iceland is called as the island country, Iceland is accounted as one of the most active volcanic regions in the world. Iceland is stated to contain 200 volcanoes and accountable for one-third of the Earth's total lava flow. It is recorded that one-tenth of its area is covered by cooled lava beds and glaciers.

DIVISIONS OF ISLANDS

It is observed that studies on the islands have brought out information regarding the dimensions and divisions of islands. Such studies assist us to gain insights into the location of the islands. This understanding is enabled through the specifications of the directions where the islands are located and the positions of how the islands are located. The descriptions of islands provided below

would prove beneficial to have a clear perspective in this regard.

LOCATIONS OF ISLANDS DENOTING THEIR POSITIONS

Geographical divisions within islands are made in different ways as in the case of Jamaica. Jamaica is said to comprise of three major regions identified as: the coastal lowlands, a limestone plateau and the interior highlands. In the case of Sunda Islands, the classifications rest on the degrees of comparison as Greater Sunda and Lesser Sunda. Sunda Islands extend from the Malay Peninsula to the Moluccas. The islands are estimated to make up most of the land area of Indonesia. The Greater Sunda Islands include Java, Sumatra, Borneo and adjacent smaller islands and the Lesser Sunda Islands include Flores, Timor, Alor and adjacent smaller islands.

SPATIAL ASPECTS OF ISLANDS

Every entity below and beyond the sky is bound by time and space. In terms of space Greenland occupies a large space and is recognized as one of the largest islands. GREENLAND in North East America is an island country with a wide expanse of 2,175,600 sq. km. It is also noted as the world's largest island, located in the North Atlantic Ocean where two-third of the island lies within the Arctic Circle. Aland Islands Archipelago is in Southwestern Finland. It consists of about 35 inhabited islands and more that 6000 uninhabited ones. Aland the largest island is the location of Mariehamn, the administrative capital and chief export. Jamaica is declared to be the third largest island in the Caribbean and Sardinia is assured as the second largest island in the Mediterranean Sea. Great Britain or Britain Island Western Europe is the largest island in Europe comprising of England, Scotland and Wales covering 242,495 sq. kms.

TEMPORAL ASPECTS OF ISLANDS

Whether it is an animate or an inanimate thing, it is immaterial because everything is witnessed to be space-bound and time-bound. Time is marked in stages as the sayings denote: as old as antiquity and as young as a lamb. In the case of islands too time has made a mark. Some of the islands that have been identified to be the oldest islands are the Aegean islands in Greece.

AUTONOMY DECLARED ISLANDS

The political scenario of islands has taken many shapes due to invasions, internal and external wars, due to administrative changes and for various other reasons.

Despite all these conflicts some islands have secured the status of independence and autonomy. In a nutshell the names of such islands are presented as follows:

It is specified that though the Aland Archipelago in Southwestern Finland remains with Finland, yet it has been given unique autonomy.

Jamaica is mentioned to have gained full internal self-government in 1959 and to have become an independent country within the British Commonwealth in 1962.

Sardinia Island is declared as an autonomous region.

Northern Mariana Islands is considered as a self-governing Commonwealth. It is composed of 22 islands. It is evinced that the North Marianas were granted to the US in 1947 as a UN Trust territory, later became self-governing in 1978 and thereafter a Commonwealth under the US sovereignty in 1986 when the residents became US citizens which consequently ended the UN trusteeship in 1990.

Politically it is mentioned that Iceland united with Norway in 1262 and with Denmark in 1380 and is said to have become an independent state of Denmark in 1918. However Iceland is found to have severed those ties and became an independent Republic in 1944. Iceland is officially called as Republic of Iceland.

ISLAND'S PART IN ENRICHING BIODIVERSITY

All the world is a stage and everyone plays a part. What is the role of island? Islands play a major and crucial role in the sphere of biodiversity which is closely related to the ecosystem. A saying goes as: A thing is its place and a place for everything; nature too abides by this system. It is astonishing to note that nature structures and accommodates each and every entity in a unique and orderly way. Certain islands are realized to contain unique characteristics which enrich the biodiversity of the island. The islands bearing these unique features are illustrated below for our understanding.

Biodiversity of Tonga – the archipelago of Tonga in the South Pacific Ocean, is depicted to extend North to South in two parallel chains for about 500 to 800 kms. The Eastern islands are shown as lying low and formed of coral limestone; those in the West are described as mountainous and of volcanic origin and four of the Western islands are specified as active volcanoes. The country is observed to have a developing free market economy based mainly on agriculture and its chief products include fish, coconuts, sweet potatoes and bananas. With regard to the Torres Strait islands, pearls, fishing and tourism are the main source of income.

In Jamaica, agriculture employs one-fourth of the workforce and the major agricultural export is raw sugar with molasses and tin as byproducts. The focus of

Industry concerns the production of bauxite and alumina and the garment factory.

Another island that increases the prosperity of natural resources is the Great Barrier Reef. The Great Barrier Reef is described as a long stretch of coral reef, shoals and islets in the Pacific Ocean of the North East coast of Queensland, Australia. It records the largest deposit of coral in the world. It extends for more than 2000 km along the Australian coast, and has an area of 350,000 sq. km. The reef formations have taken over millions of years to grow from the skeletons of a mass of living marine organisms. Besides these, at least 300 species of hard coral, marine life includes anemones, worms, gastropods, lobsters, crayfishes, prawns, crabs, and variety of fishes. One of the reef's characteristic features is the encrusting red algae which form the purplish rim.

Iceland's report displays that this island's economy is based heavily on fishing and fish products. It is also inclusive of hydropower production, livestock and aluminum processing.

OLDEST SETTLEMENTS OF/IN ISLANDS

Jamaica records one of the oldest earliest settlements. The island was settled by Atawak Indians in AD 600. It was sighted by Christopher Columbus in 1494. Tonga – Kingdom of Tonga. Tonga was inhabited at least 3000 years ago by people of the Lapita culture.

ISLAND AS SOURCE OF REVENUE: TOURISM ISLANDS

“A thing of beauty is joy forever” could be rightly attributed to islands. The bounties and beauties of nature's wonders are embedded in and around islands which add an aesthetic touch to the islands. These islands are not only adored for their natural landscapes as feast for the eyes but their also serve as a source of revenue for the country and in strengthening the country's economy by way of providing tourist centers. To mention a few of the tourist islands, Tonga is considered as an important tourism centre. Torres Strait islands tourism is one of the main sources of income. In Jamaica, Tourism is found to play a very important and a very active role as it is said that half of the population is employed in services.

ISLANDS IN LITERATURE

Islands have taken a permanent place in the domains of literature. Island settings have proved as opportunities for the novelists and dramatists to unveil their imagination and transport the readers to the world of the unheard and unknown. Shakespeare had created the island in his *Tempest* to depict the supernatural elements – the celestial beings and the beastly forms on the island. It is a place of thrill and jubilation for the explorer, a place of severity for the punished, a place of challenge for the shipwrecked and marooned. It is evident that the island has many phases to its purpose of creation by the authors,

wherein the writers have brought out the significances of the two dimensions of literature – literature for pleasure and literature for purpose; with the islands as junctions.

Suggestions

The Britannica Ready Reference Encyclopedia had provided the source for all the above dealt details on islands. Further review is suggested on the above mentioned issues with relevance to the current scenario of islands for updating purposes as well as to assess the prevailing conditions in and about islands for further enhancement in the required sectors of island

development. Though islands are mentioned to be surrounded by water, in actuality it is islands that encircle the life and literature of man. Therefore it is man's prime responsibility to care and cater to the island's well-being in all dimensions with all concern and caution to retain the cosmic stability.

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OCEANIC CRISIS IN SRI LANKAN TAMIL POETRY: A PHOENICIAN BIRTH OF POETIC SPIRIT

Dr. M. Elangovan

Associate Professor
PG and Research
Department of English
Thiagarajar College
Madurai – 625 009
Tamil Nadu

Crisis is the existential base for poetry. The internal crisis which is based on an unabashed reality of this mundane but not trivial worldly way, creates so many existential crises of life. Life does not have a beautiful flow of river-like structure but a spring of unexpected, unwanted twists of fountains.

Poetry captures this kind of existential crisis in vivid images, unclear metaphors, confusing similes and surprising languages. Poetry is the echo of this shallow life which is filled with void and poetry moves towards a particular goal to arrive at a meaningful solace and comfort to escape the existential crisis of this modern world.

Sri Lankan Tamil poetry is the result of a vast experience of depression, loss of identity, displacement, existential diaspora, loss of lives, migration, freedom for land, death and devastation. There is not a single poet, who has not captured these multi-faceted aspects of negative qualities of life in Sri Lanka.

The Tamils, deprived of their life and land, have to capture the painful moments of their life to give representation to their un-echoed, unrecognised voices to the world forum to be noticed and to be given justice – justice to live in a meaningful way; descent way to life as human beings. The lost forty years of Sri Lankan poetry captures the pain and panic moments of the Tamils on their own island – the island of blood and bloody war.

The present paper aims at giving the multi-faceted variety of Sri Lankan Tamil poetry and its ability to survive, to seek; to shoulder and not to yield. Many a poets of Sri Lankan Tamil poetry have captured the passing period from to peace to pieces.

Here is the list of some Sri Lankan Tamil poets, whose poetic genius and creativity have captured the painful annals of ordinary Tamil people who are represented as moving ghosts and living deads. Oorvasi, Illavalai Vijayendran, Aryundhathi, Avvai, Sabesan, Aziyal, Karunakaran, Cheran, Yesu Raja, Nuffman and Sivaramani. The list is not exhaustive. Only the confinement of the research paper makes the paper writer to give only a list of representative poets.

There is a throbbing life of beauty heaving and sobbing to show the sign of life in spite of all destructions. But every poet, whose names have been mentioned earlier,

have tried to capture the fleeting moments of civil war with its blood drops; bombshells, bunkers, crying children abandoned on the streets, the dead bodies.

Amidst all these things, life moves on with smile and scare; with sacred and scared moments; with pain and passion. There is a life of comfort even in the midst of devastation.

In Oorvasi's poem "A Day in the Meantime", the poet captures both sides of war; the killing moment and the comfortable zone, where humanity can show its capacity to survive in the graveyard.

Oorvasi writes:

forgetting the familiar guns,
the handnotes,
and the thick forest
and about many things,
both your soul and body
take refuge in me.

(Trn. mine)

The poem also captures the existential fight between the binary oppositions of "They" and "Us". Here "They" is the other. The alienated third person pronoun "They" becomes a signifier to undermine; to kill the signified 'us'. They/us is the dichotomy where the span and space of alienation widens unendingly to a limitless horizon, seeking a parallel line between survival and servitude.

Muffling of voices is yet another characteristic of civil war. The situation does not allow one to ask questions. For, questions lead one to undeniable truths. So, authoritarianism does not allow one to raise questions.

Illavalai Vijayendran's poem, "Don't Ask Question", painfully captures the moments of muffling voices killed-ones are killed ones; do not ask questions about them. They were erased from the pages of the small annals of ordinary men. Do not try to evoke their names in the attempt of asking questions. If one raises questions, they will appear from their graves. It is like the crucifixion of the Christ. The poet compares the dead people who

have sacrificed their lives for the sake of their own kith and kin.

Illavaei Vijayendran writes;

Who killed him?"
ask this question
to the sounds of
the machine guns,
which broke the ribs,
pierced the heart,
and made the walls into pieces.
I know the answer.
I personally know them.
But
don't ask me.
If I answer you,
One day, you may happen to see
my blood on another wall! (Trn. mine)

Cheran's poem "Children" painfully evokes the images of children in the readers minds, when the dangerous weapons are thrust into the hands of innocent children. When children are murdered in the name of any ideology; it is sheer non-sense, the world crumbles down. Children are the embodiments of life of past and empowerment of dreams of future. If they are killed; if they become murderous future becomes bleak, and open up the dark tunnels of future.

Cheran asks:

I asked,
"Who gave guns into their hands,
the military shoes to their feet,
bombs in their hips.
and hatred in their eyes?"
The wind the sea frozen
in the space, the Light dried and
broken into glass pieces.
The flowers and the forests
started to burn in the lightning
all the birds; in flocks,
plunged into fire.
Children.
Out children. (Trn. mine)

Sri Lanka is the country, where the Buddha is worshipped. But the religious majoritarianism becomes one of the worst state Ideological Repressive systems. Murders happen in the name of the Buddha – the messiah of peace. The famous saying "The Buddha smiles" becomes the smile of an irony in which the Buddha becomes a mute spectator of violence.

Nuffaman, one of the famous poets of Sri Lankan Tamil poetry bemoans the death of the Buddha in his famous poem, "The Assassination of the Buddha". People who kill the minority in the name of the Buddha are not unaware of the principles of the Buddha. They know it. But they kill deliberately. In their frenzied mood, the spree killing, leads them to the assassination of the Buddha. There is a sarcastic tone in the poem of Nuffman, the organized killing of innocent people is mocked at, Nuffam – the poet, becomes, Nuffman – the satirist in this poem.

The mechanical and military moves of the soldiers lead them to the killing of the Buddha. The high-rank officers come and ask why the soldiers have killed the Buddha. It is here, Nuffman focus the pinnacle of satire – the key note of his poem.

He writes:

"No, sir
We killed him (The Buddha), because
we couldn't kill even a fly,
without killing him.
That's why ..."
They answered. (Trn. mine)

Thus, the oceanic crisis in Sri Lankan Tamil poetry is able to capture the throbbing spirit of life even in the midst of crisis. Like the phoenix bird, coming from its own ashes, the poetic spirit of Sri Lankan Tamil poets comes into existence and reveals to the world that it will continue to survive, to struggle, to seek; to strive.

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AMITAV GHOSH AS A AMBITIOUS NOVELIST: A STUDY

I. Gogul

Research Scholar (Part-Time)
Madurai Kamaraj University
Madurai

Amitav Ghosh's writing deals in the epic themes of travel and diaspora, history and memory, political struggle and communal violence, love and loss, while all the time crossing the generic boundaries between anthropology and art work. Both his fictional and non-fictional narratives tend to be transnational in sweep, moving restlessly across countries, continents and oceans. Formidably learned and meticulously researched, there is something equally epic about the scale of scholarship that sits behind each of his books. However, Ghosh never loses sight of the intimate human dimension of things. It is no coincidence that his writing ritually returns to Calcutta (the author's birth place), and, for all its global ambition, is thickly accented by the registers and referents of Bengali and South Asian culture.

Ghosh's first novel is typical in this sense. At the centre of *The Circle of Reason* (1986) is Alu, an eight-year-old Bengali boy with a huge head, "curiously uneven, bulging all over with knots and bumps". These bodily deformities, along with the series of coincidences and connections that emerges between Alu's personal life and the political world around him, have led to obvious comparisons with Rushdie's Booker of Bookers, *Midnight's Children*. However, this is in some ways unfortunate as the novel has its own integrity and ambition, from its philosophical exploration of reason to its peripatetic wanderings across South Asia, North Africa and the Middle East. Ghosh's beautifully written second novel, *The Shadow Lines* (1988), is also reminiscent of Rushdie in terms of its formal experimentations with geography and chronology. However, unlike Rushdie, it is written in an understated, condensed prose that comes close to poetry. The novel deals with the invention of the past and the arbitrariness of partition as it moves between India and the UK, Calcutta and London, the Second World War and present. The title is an allusion to Joseph Conrad's novella, *The Shadow Line*, and while its precise relationship to Conrad's text is oblique and shadowy, both share a preoccupation with the threshold between East and West, and with the ghostly haunting of imperial memory. More generally, Ghosh's second novel draws inspiration from diverse modern European and Indian texts from Proust to Tagore, Ford Madox Ford to Satyajit Ray

Even this sort of promiscuous intertextuality comes to appear tame and provincial within the context of Amitav Ghosh's next work, *In An Antique Land* (1992). Ostensibly a work of non-fiction, the book draws heavily on the author's training in anthropology, but ultimately defies generic pigeon holes. Combining autobiography,

fiction, travel writing and history, *In An Antique Land* is a delicate, vivid and deeply moving evocation of Egypt since the twelfth century.

The strong emphasis on history, memory and the past that has by this stage become a trademark of Ghosh's writing is given a fresh twist in his next book, *The Calcutta Chromosome* (1996), a work of science fiction set in the near future. Ghosh's flirtation with the popular genre of the thriller in *The Calcutta Chromosome* marks a radical departure from the various sorts of archive fever and scholarly self-consciousness that readers typically associate with the author. When Antar, an office worker in New York, discovers a discarded ID card, it leads him on an investigative journey to Calcutta at the close of the nineteenth century. However, beneath this thin veneer of pulp, is a novel with as intricate a plot line as anything in Ghosh.

After the pleasurable melodrama of *The Calcutta Chromosome*, *The Glass Palace* (2000) strikes the reader as one of Ghosh's most subtle and elusive works. Sprawling across three generations of the same family and moving from Burma and Malaya to India and the United States, if this novel has a centre it is Rajkumar Raha, a shipwrecked sailor boy whose rags to riches story is counterpointed with that of the Burmese royal family. In his next work of fiction, *The Hungry Tide* (2004), Ghosh evokes a shadow line that in certain respects overshadows even that of his second novel. *The Sundarbans* is a vast area of mangrove forest on the Eastern coast of India, much of it submerged, and spreading, with little respect for human geography across India and Bangladesh. A borderless, hostile, transitional zone that is neither land nor water, this enveloped and treacherous landscape forms an unlikely backdrop to this hypnotic tale of adventure and love.

Sea of Poppies (2008) marks the opening of an epic trilogy that combines and extends Ghosh's established interests in the global histories of diaspora, movement and migration. The novel is set aboard the 'Ibis', an old slaving ship whose crew combines a series of shady figures, mariners, renegades and castaways in a voyage across the Indian Ocean. Both his fictional and non-fictional narratives tend to be transnational in sweep, moving restlessly across countries, continents and oceans. Formidably learned and meticulously researched, there is something equally epic about the scale of scholarship that sits behind each of his books. However, Ghosh never loses sight of the intimate human dimension of things. It is no coincidence that his writing ritually returns to Calcutta

(the author's birth place), and, for all its global ambition, is thickly accented by the registers and referents of Bengali and South Asian culture.

Ghosh's entire oeuvre bears testimony to the verity of this statement. It is precisely this tendency to betray borders; be they of genre as suggested by Brinda Bose in the above quote, or in terms of themes or even the protagonists' travelling across boundaries in search of their own selves or identities; that the present work has tried to analyse. In the preceding chapters, the attempt has been to peruse his fictional works in terms of the major thematic concerns voiced therein. Besides serious and varied thematic concerns, the amount of erudition that his novels imbibe is rare in works of fiction.

Throughout Ghosh's versatile career, his fictional writing has been by non-fictional work of all kinds: travelogues, reportage, academic articles, journalism and criticism. Marked by eclectic subjects, his non-fiction is bound by the same core themes and issues that animate his fictional writing. A cledemarcation between fiction and non-fiction is another of those artificial boundaries that Ghosh insistently interrogates, the overcoming of which constitutes one of the central threads running through the work. The major issues dealt with in his essays range from nuclearisation, political crisis in Burma and Cambodia, pre-colonial commerce between India and Africa, to religious fundamentalism and anthropology and economics in local communities. Many of these non-fictional pieces share with his fiction, Ghosh's abiding concern with broad historical movements, events which are beyond the control of individuals, at the same time concentrating upon the predicament of the individual under such circumstances. Most of his subjects are an outcome of his serendipitous meetings with ordinary individuals and visits to places. His volume *Dancing in Cambodia, At Large in Burma*, comprising of three essays "Dancing in Cambodia", "Stories in Stones" and "At Large in Burma" shows Ghosh, the anthropological and historical researcher at work and prepares us for the rich reservoir of verified historical knowledge, that we shall encounter in his fiction. His vast non-fiction shows Ghosh heavily engaged in political, cultural and historical analysis of a plethora of subjects. They are a reflection of his thematic concerns in his novels. The collection like *The Imam and the Indian* is a true precursor of his novel *In An Antique Land*. Thus Ghosh's versatility and multifaceted talent is brought forth not only through his contribution to the fictional world but also in the field of non-fiction.

The major concerns are the same but expressed through a different medium. These non-fictional works are as rich in their content as the novels. An acquaintance with these non-fictional works is crucial in order to have a holistic view of the writer and his fiction. Coming to Ghosh's fictional works, which have already been dealt with in detail in the previous chapters. As discussed in chapter- two of the present work, Ghosh's first work of

fiction *The Circle of Reason*, makes use of Magic Realism, a style inspired by Rushdie's *Midnight's Children*. Although inspired by Rushdie's masterpiece, this first novel by Ghosh, truly touches upon the various themes, he would experiment with in his subsequent novels.

The author's heartfelt sympathy with the victims of history, who are forced into exile by circumstances, is evident in this novel and recurs in the rest of his fiction as well. The theme of exile is introduced in this novel with his portrayal of an entire exilic community's sufferings and predicament. Ghosh tries to probe deep into the psyche of his protagonists to lay bare the impact of this displacement, on the minds of the characters. The drive to see across the physical and mental barrier and blur this distinction is touched upon in this novel but discussed in detail in *The Calcutta Chromosome*. Amitav Ghosh essentially is a writer of histories. All his fictional works bear testimony to the fact that he is forever posing the query as to whose history, are we referring to. In *The Circle of Reason*, Balam who has always been fascinated with science is forced by his father, to get a degree in history. Journey or travel is one motif that forms an integral part of all his novels. While in *The Circle of Reason* it is a group of migrant labourers, in his later novels we witness mass exodus or migration where entire communities are displaced. Ghosh feels very deeply indeed about such victims of history who are forced into exile by circumstances beyond their control. In the midst of this predominance of travel and migration, Ghosh does succeed in connecting the loose ends of intersecting plots. Rather circularity in itself is a major theme in *The Circle of Reason*.

It is Balam's obsession with obscure sciences like Phrenology and cleaning with carbolic acid that lends circularity to the plot shifting from one place to another. Apart from recurring at regular intervals, these obsessive sciences, manhunts, theory of queues, and carbolic acid themselves form a part of the theme of the novel.

The Circle of Reason is a perfect example of Ghosh's experiments with genre. The novel, along with his other works defies classification. It can be seen as a novel of exile, detective novel, a travelogue or a feminist text. Although touches of Rushdie's characteristic Magic Realism are observed, yet on the whole the narrative is straight forward. The novel has a proliferation of characters and locations, which is a prominent trait of Ghosh's works. Ghosh continues his direct concern with colonialism in his next novel, *The Calcutta Chromosome* wherein he returns to some of the themes first introduced in *The Circle of Reason*- science, reason, colonial power and expanded upon in *In an Antique Land*.

These themes are combined with the technical skills used very effectively in *The Shadow Lines*, in which a tightly plotted narrative moves back and forth in space and time. *The Calcutta Chromosome* blends elements of

the thriller, the detective novel, science fiction, ghost stories and historiography that deals with scientific knowledge in the form of colonial medicine in a colonial society and its reception by the colonised.

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ECONOMICAL EMINENCE IN ANDAMAN AND NICOBAR ISLANDS: A OVERVIEW

Mr. Grandham Venket Shivram Prasad

Research Scholar
Madurai Kamaraj University

Introduction

Andaman and Nicobar Islands have enormous assortment of natural resources. The fishing industry chains a major portion of the economy of Andaman and Nicobar islands. Besides agriculture is also a major revenue-earning source for the peasants of that island. The hilly and plain agricultural lands of Andaman and Nicobar Islands are important source of income for the rural people of those areas. Seasonal vegetables, oilseeds, pulses, pepper, nutmeg, cinnamon are some special crops cultivated there. Even the economy at Andaman and Nicobar Islands to some extent, depends on the red oil, rubber, palm and cashew nut that are grown here marginally. Other major industries that are also a big contributor to the Andaman and Nicobar islands economy include its handicrafts industry, minerals and energy resources. Even tourism is a big industry for the people of Andaman and Nicobar Islands. This land is full of natural beauties and the exotic collection of flora and fauna, which attract tourists worldwide. The innumerable tourist spots of Andaman and Nicobar islands support the tourism industry of the place. The island abounds with lush green forests that are a storehouse of some rare variety of floras. As a result the timber industry have come up into the island. Woodcrafts are very beautiful that also plays a considerable role in the economy of Andaman and Nicobar islands. Andaman and Nicobar Islands agriculture have come a long way in this important sector though the land available for this purpose is very limited and restricted within 6% of the total area of this place. Due to the need to increase the fertility of this land, intense measures have been taken to bring scientific revolution to increase the production capability. Andaman and Nicobar Islands are full of exotic natural varieties and thus it inspires the peasants of that land to devote themselves into agriculture. Agriculture crops in Andaman and Nicobar Islands include vegetables, which are cultivated during summer season when the climate is quite favorable for food productivity. The vegetable cultivation of the Andaman and Nicobar Islands includes vegetables like radish, lobia, brinjal, bhindi, poi, cucurbits, masha, etc. which are mainly cultivated in Kharif season. Agriculture of Andaman and Nicobar Island also produces vegetables like knolkhol, tomato, capsicum, cauliflower etc which are mainly winter season vegetables.

Statement of the Problem

Andaman and Nicobar Islands agriculture has very recently included the hilly areas to promote plantation of different spices crops and fruits. The climatic

condition of this island is favorable for the production of fruits. The hilly areas are best used for horticulture, with cultivation of crops like coconut and fruits like pineapple, guava, jackfruit, mango, citrus fruits and other special fruits specially found in this island. Agriculture at Andaman and Nicobar Islands also includes red oil palm, rubber, cashew nut cultivation. Andaman and Nicobar Islands agriculture is limited within 50000 hectares. Only 12000 hectares of land are flat, which is best suited for agriculture. During the kharif season paddy becomes the prime field crop. A minimum amount of oilseeds and pulses cultivation could be seen in Andaman and Nicobar Islands. To give a hike to the production power for the agriculture of Andaman and Nicobar Islands the farmers of these islands are allotted with 2 hectares of paddy and 2 hectares of hilly land. The more a country or state economically grows up, the more it feels the need for upgrading its banking facilities. Very recently the Union Territory of Andaman and Nicobar Islands have developed both commercially and economically. Therefore a lot of banks have set up their branches to provide the peasants and business personnels of those islands with efficient banking facilities. All the Andaman and Nicobar Islands banks provide facilities like money deposition and withdrawal along with their different terms and conditions. Cash credit facility, home and business loan options are also available to the natives of the islands by the various banks in Andaman and Nicobar Islands. Short term payable loan, medium or long term loans provided by different banks in Andaman and Nicobar Islands have inspired the local people to engage themselves to put up several small industries there. These loans are repayable in monthly, quarterly and yearly installments. These banks at Andaman and Nicobar Islands have made the investors interested in different schemes offered by them. Financial assistance provided by these banks in Andaman and Nicobar Islands are a great help to the needy people. Security of money is a big factor behind the successful representation of several banks in Andaman and Nicobar Islands.

List of the banks of Andaman and Nicobar Islands

- Union Bank
- UCO Bank
- Punjab National Bank
- Allahabad Bank
- Vijaya Bank
- Bharath State Bank

- Canara Bank
- Indian Overseas Bank
- Indian Bank
- Andaman and Nicobar State Co-operative Bank

Banking Services

The tranquil islands of Andaman and Nicobar are blessed with the magnanimous presence of verdant woods and exotic wildlife which will surely captivate you in a state of trance. The forestry and wildlife in Andaman and Nicobar islands constitutes a major attraction for the tourists hailing from all corners of the planet. Approximately 7.171 square kilometers of the terrain is conquered by the vast stretches of lush green forests and falls under the forestry and wildlife in Andaman and Nicobar islands. These forests receive a lot of rain as they are positioned on the equatorial belt. The trees that thrive in this heavenly delectable locale include tropical evergreen, mangroves and damp deciduous. As a matter of fact, the regions that come under the forestry and wildlife of Andaman and Nicobar islands are bestowed with the presence of approximately 200 taxonomic groups of plants amongst which only a meager 44 species are gleaned. But a sum total of 29 species are chosen to be utilized in the manufacture of industrial products. Some of the most important species of plants which epitomize the forestry and wildlife at Andaman and Nicobar islands are mentioned below:-

- Lal Bombeive
- White Chuglam
- Sea Mohwa
- Pyinma
- Badam
- Nabbe Red Dhup
- Didu or Semul
- Didu
- Dhup
- Bakota
- Papita
- Lambapathi
- Chool
- Satinwood
- Thikpot
- Marblewood

It was the year of 1883 that saw the dawn of the Forest department. The forestry and wildlife in Andaman and Nicobar islands has other assets as well like wildlife that includes Wild Boar, Barking Deer, Spotted Deer,

Sambhar, Feral Elephants and many more intriguing creatures. The chief avian creatures of the Andaman and Nicobar forestry and wildlife include Andaman hawk Owl, Andaman Scops Owl, Andaman Crake, Brown Coucal and many more. Andaman and Nicobar Islands handicrafts industry is mainly dependent upon its shell crafts. Shells of Andaman and Nicobar Islands are one of the most beautiful and fascinating objects found there. They are some unique creatures of these islands which are the assets of these islands. The shell-crafted items of Andaman and Nicobar Islands handicraft industry enjoy high demand worldwide. The abundance of small and big shells in the coastal areas have tempted the coastal people to indulge themselves in the practice of shell crafting.

Handicrafts industry

Handicrafts industry of Andaman and Nicobar Islands include sea shell handicrafts. Sea shells for their majestic look and colors please the human eyes. The people in general desire to decorate their homes with various shell-crafted items which give a beautiful look to the house. Thus Andaman and Nicobar Islands handicraft industry is a major economic recourse for the local people. They collect the sea shells and then clean them and process them. After processing they cut them in different desired shapes. Mainly shell crafting is done for making decorative items, ornaments, table lamps etc. The shell handicrafts industry in Andaman and Nicobar Islands is a big economy recourse for the peasants of this land. But due to the fear of sheer exploitation of these natural resources the government has banned some of the export business related with this craft. Handicrafts industry at Andaman and Nicobar Islands also enjoys timber and wood work culture. Andaman and Nicobar Islands boasts of a wide collection of timber species among whom some belong to rare families. They cut the timbers in different sizes and thus prepare simple objects giving unique forms to them. A variety of furnitures and other figures are made of these woods. The local craftsmen produce decorative hand-made beautiful furnitures which are worthy for interior decoration.

Fishing Industry

Fishing and pisciculture has a big market industry in India. India by virtue of its water resources has seen a revolution in this fishing industry mainly after independence. Industry of fishing is a big earning method for the Indian Territory of Andaman and Nicobar Islands. This industry of fishing in Andaman and Nicobar islands is a big support to the economy of that island. Andaman and Nicobar group constitutes 321 islands, which covers a total area of 8293 sq. km. Water recourse is a big way of earning for the people of this island and thus many people are engaged in different water-related business over here. The island being surrounded by water provides a great boon to the fishing industry of Andaman and Nicobar islands. As such many other fishing industries have come up with their ventures in this island. Thousands of

crocodiles of different species are seen in these islands. And the numerous species of sea fishes have mainly inspired the Industry of Fishing in Andaman and Nicobar Islands. Fishes like mackerels, barracuda, mullets, tuna, sardines and flying fishes are found in abundance there. Other than these, seashells of different sizes and shapes are also found there. Shark fishing was also a prime focus of this industry. Fishing Industry at Andaman and Nicobar Islands is a major industry but very recently a ban has been put on the continuous killing of sea sharks. This ban has finally brought a control over the unnecessary killing of various rare species of fish.

Tourism Industry

A hefty bulk of the revenue earned by the Government of Andaman and Nicobar is through the tourism industry. As a matter of fact, the industry of tourism in Andaman and Nicobar islands has boomed and prospered into a completely new and advanced level.

The varied tourist spots in the tranquil islands of Andaman and Nicobar are so spectacular that people from all over the globe gather at least once to witness its charm and grandeur.

There are an amazing variety of conducted tours that are being organized to give the visitors a local taste of the islands and visit the tourist spots. The most prominent are :-

Conducted tours by Directorate of Tourism : These are operated from the venues like Andaman Teal House, Port Blair and many more. This constitutes an important wing of the industry of tourism at Andaman and Nicobar islands. They conduct tours to the delectable locales like Mahatma Gandhi National Park, Wandoor, Mount Harriet, Water Sports complex and Gandhi Park, Corbyn's Cove Beach, Jolly Buoy, Red Skin Chidiya Tapi and many more. The vehicle of choice are the bus and the boat. Directorate of Shipping Services : It is another essential appendage of the industry of tourism across Andaman and Nicobar islands and they conduct boat tours to Viper Island, Ross Island and Harbor Cruise. There are also a number of package tours that form an integral part of the industry of tourism of Andaman and Nicobar islands. They include the following :- Adventure Thrill which is a 6 day and 5 nights package tour and visits spots like Corbyn's Cove Beach, Chidiya Tapi and many more. Explore Andaman which is another package tour persisting for 5 nights and 6 days. It covers locales like the Viper island and many more. Others include Historical Adventure, Nature Lovers Trivia and many more.

Livestock

Andaman and Nicobar Islands livestock is one of the mainstays of the economy of the union territory. The farming of livestock in Andaman and Nicobar Islands is done on the areas that have been cleared from the forest regions of the islands, which have dense vegetation growth of rain forest. Although the total percentage of

lands that are used for livestock is small, yet in some areas of Andaman and Nicobar Islands, livestock thrives despite harsh conditions.

Livestock Pattern in Andaman and Nicobar Islands

Andaman and Nicobar Islands Livestock is almost exclusively comprised of indigenous varieties (desi), with very few improved varieties available. Cattle, buffalo, goat and pig form the crux of Andaman and Nicobar Islands Livestock. Buffalo is by far the most numerous of the species comprising livestock at Andaman and Nicobar Islands. Poultry also forms an important part of the livestock of Andaman and Nicobar Islands.

Livestock Intensification Index of Andaman and Nicobar Islands (LII)

The Livestock Intensification Index is prepared by the Central Agricultural Research Institute to quantify the improvement in the livestock facilities and infrastructure in the various regions of the Andaman and Nicobar Islands. Four islands were in the top quarter of marks in a scale of 0 - 1.0, keeping in mind the various factors from arable lands to the other important facilities. Nine ranged between 0.5 to 0.75, and nine more were rated between 0.25 and 0.5. as many as 15 islands were there in the lowest quarter. However, it should be remembered in this context that many islands in the whole of Andaman and Nicobar do not have a wide arable area, and some have to do for the others.

Mineral Energy

Andaman and Nicobar Islands Minerals and energy are extremely important part of the economy of the state. Although the mineral wealth of Andaman and Nicobar is modest, yet the government of Andaman and Nicobar Islands is committed towards making the best of the available resources. As far as the energy of Andaman and Nicobar Islands go, the state is looking at the possibilities of optimizing non-conventional energy resources along with the conventional forms.

Minerals of Andaman and Nicobar Islands

Andaman and Nicobar Islands minerals and energy resources feature the minerals found in the islands. Andaman and Nicobar islands are not altogether rich in mineral resources. However, the state is not completely deprived of mineral resources too, and has the potentials of realizing them. The main Andaman and Nicobar Islands mineral deposits islands are copper and chromite. The government has diversified its mining operations through a process of introducing privatization in the system, like other states of India. It has not only proved beneficial for the mining and minerals of Andaman and Nicobar Islands, but has also been a steady revenue earner for the government.

Conclusion

Energy in Andaman and Nicobar Islands is the other important aspect of Andaman and Nicobar minerals and energy. Andaman and Nicobar Islands energy resources are of extreme importance to the state's financial infrastructure. Although some thermal energy is produced, yet water energy is the mainstay of the energy in Andaman and Nicobar Islands. The main source of Energy in the union territory of Andaman and Nicobar Islands is in the form of Hydro-Electricity. The government of Andaman and Nicobar Islands have privatized its power sector. The National Hydroelectric Power Corporation Ltd. Is in charge of protecting the energy resources of Andaman and Nicobar. However, the government of Andaman and Nicobar islands is committed towards broadening its energy base as well as to conserve its available energy resources. The varied natural resources in Andaman and Nicobar islands have metamorphosed the twin islands into one of the most recurrently visited spots in India. The blanket of forests that extends across the terrain of Andaman and Nicobar approximately covers 86% of its total land. The forests constitute such an integral wing of the natural resource of Andaman and Nicobar that it houses 96 Sanctuaries and 9 National Parks which is a spectacular feat in itself. The main objective that primed the construction of so many sanctuaries and natural parks was to preserve those species of animals which are hanging precariously on the verge of extinction. The sanctuaries covers a mammoth area that measures approximately 466.218 square kilometers whereas the national parks cover 1153.938 square kilometers. The primary sanctuaries that form a part of the natural resources of Andaman and Nicobar islands are Narcondum Hornbill Sanctuary that procures a suitable abode for the exotic species of birds known as hornbills, Mahatma Gandhi Marine National Park that houses an entire caboodle of aquatic creatures, Nicobar Pigeon Sanctuary, South Sentinel Island Sanctuary which houses humongous robber crabs and North Reef Sanctuary which is principally dedicated to the nurturing of a variety of water birds. The wild animals that wander about in the verdant forests are Crab Eating Macaque, Terrestrial Shrews, Squirrel, snakes, Dolphins, bats, crocodiles, rats and many more which add a lot of variety to the natural resources at Andaman and Nicobar islands. These animals attract majority of the tourists with their charm and constitute the back-bone of the natural resource across Andaman and Nicobar islands.

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TOWARDS THE INDIGENOUS GROUP JARAWA: AN ECOLOGICAL AND SOCIO-CULTURAL APPROACH IN THE WORKS OF PANKAJ SEKHSARIA

Grisha A L,

Assistant Professor,
St. Joseph's College, Trichy.

Abstract

The primary objective of this research paper is to analyze the tribe's issue in literature as a discourse in societal, customs, traditional and rituals within the reference of the writings of Indian novelist Pankaj Sekhsaria. He is a significant novelist who has made a bold attempt in rising of canon in tribal literature. Moreover, tribal literature provides a gateway that provides critical analysis and observations about the richness of their culture, customs and folk tradition etc. White or so called civilized people suppress the aboriginals or tribes all over the world in terms of improvisation and sophistication. Their oppressive state is crude or paradoxically sophisticated depending on the countries prerequisite and cultural background. The plight of the Jarawa people is deplorable that they suffer at the hands of the local government who are supposed to preserve it. The oral, tribal or old stories is neither the buildup of the past nor the conduct of the graceless in Indian idea rather the progression of a rich culture and; furthermore, a procedure of making the present more life commendable. It focuses particularly how effective the development pressures like industrialization, tourism and economic growth from the mainstream of Indian society, which becomes the increasing concerns for ecology and environmental sustainability. Also it emphasizes in what way the protective laws shape social dynamics within and among tribal groups. While tribal population across India share similar forces of marginalization from the plural majorities surrounding them, their socio-economic and cultural conditions differ between the provincial states of the Indian federation, as does the political and legal context. A thematic approach to socio cultural and environmental disputes of indigenous group concerns the key factor perspective that has been adopted in this research paper.

Key Words: Jarawa, Environmental, Cultural, Tribe, Social, Tourism

The most recent decade of the twenty first century saw the ascent of a large group of new developments in India. Women, Farmers, Dalits, Tribals' and different ethnic gatherings met up more than ever raised requests and issues that neither be comprehended nor settled through the built up hypothetical and political saying. They stated that their misuse was because of their particular identities and to battle that exploitation and discrimination, they produced collisions with different gatherings with comparative characters and propelled a joint development for their liberation. Since identities

framed the premise of their abuse and in addition their battle against it. Other than sociopolitical and environmental developments, literary developments additionally joined this fight against misuse of the denied. Women's activist writing and Dalit writing were the by-products of this procedure. Presently, Tribal writing, pervaded with Tribal awareness, is additionally attempting to cut out a place for itself in the realm of literature and criticism. As this writing was in unsophisticated people dialects and in light of the fact that the tribal were a far away from the focuses of power, their writing, similar to they themselves, was to a great extent disregarded. Indeed, even today, Tribal literature is being created in several indigenous dialects yet we know minimal about it.

Ecocriticism is an umbrella term in which it arises to multiple definitions. But, "simply put, ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty 18). The environmental movement began on the shoulders of publication with Rachel Carson's *Silent Spring* in the 1960s. Some postmodern novels stage close encounters between the natural and the cultural worlds by placing them in confrontation and displaying the interconnections between them. In the most typical postmodern contexts confrontation as such should be understood as an interrelated process. Since the publication of William Rueckert's *Literature and Ecology: An Experiment in Ecocriticism* in 1978, the field of ecocriticism has boomed within the field of literature studies, establishing itself as an integral part of the environmental humanities. In general, advocates of this school of thought deal with the web of relationships between cultural products and nature. In doing so, they intentionally express their cultural and literary critiques from an environmentally political perspective. Objects of study include texts, poems, plays, and, increasingly, visual productions like films and artwork. While the ecocritical approaches to these formats are diverse, a common and constant goal is to eliminate the dichotomy between nature and society. As such, ecocritics deconstruct topics encompassing, for example, the dearth of adequate responses to environmental crises, the neglecting of environmental concerns, and romanticized conceptions of nature. Environmental justice and ethics also provide platforms for ecocriticism.

While *The Last Wave* is Pankaj's first novel, it is not his first attempt at writing. He has written widely on the Andaman Islands in numerous national publications and has also penned two non-fiction books. The move to fiction was to tell the story of the islands in a balanced,

beneficial way, through characters and storylines rather than facts and numbers since he failed to be an environmental activist. A picture of a pink flower adorns the cover of *The Last Wave*, a book authored by journalist, researcher and conservationist Pankaj Sekhsaria, which attempts to chronicle the story of this change and the people, cultures and ecology affected by it. The “papilionantheres” (Sekhsaria, *The Last Wave*187) can be found in abundance on the islands but regions of the native tropical forest has been replaced with agricultural fields or horticultural plantations, allowing the sun loving plant to flourish. Consequently, the flower is a marker of the rapid deterioration of the tropical forests in the area. The “challenge” for ecocriticism is “keeping one eye on the ways in which ‘nature’ is always ... culturally constructed, and the other on the fact that nature really exists” (Gerrard 10).

The island had become a melting point of culture. The British critic Graham Honderness describes cultural materialism as ‘a politicized form of historiography’. Meanwhile, the Church in Ranchi, recruited the Mundas, Oraons and Santhals and called themselves as the ‘Ranchis’. Bassein in Burma brought the Karens, Christians from Baptist Misson under the supervision of the Reverend Father Lugi and the leadership of Uncle Pame’s father. Thereby the amalgamation of all culture, language and religion came into survival through the government projects which generated a commotion to the indigenous communities. Althusser calls this as ideological structures in which groups such as political parties, schools, the media, churches, the family and art gives us the sensitivity that we are choosing freely which in fact being imposed upon us sympathetically.

Andaman and Nicobar Island is now full of various communities who came under various situations had made this island their home. The tribes of the Andaman Islands – the Jarawa, Great Andamanese, Onge and Sentinelese are believed to have lived in their Indian Ocean home for up to 55,000 years. They are now vastly outnumbered by several hundred thousand Indians, who have settled on the islands in recent decades. However there seems to be a tussle between all these tribes and other civilized people. Consequently, Jarawa are not treated as the human being and their saliva considered to be poisonous and can kill them. The policeman Halder’s wife and sister-in-law are trying to incorporate their culture in Jarawa woman:

Here was a woman who what a woman should not be: a woman not conscious of her body and her nakedness, who had no lajja, no shame. Halder’s wife held up the Jarawa woman’s right hand, picked up a bunch of bangles and slipped them effortlessly over the dark bare waist.... To ensure themodesty, the lajja, of theJarawa woman, wrap a sari around her... at least cover

her naked breasts with chunni. (*The Last Wave*65-67)

The Prologue gives a brief outline on the survey of crocodiles and it reveals the decline over the period of seven years. David the institute director says, “When I surveyed this creek seven years ago it was full of crocs ... everything beyond has been converted to paddy fields and plantations. Little left for the crocodiles” (*The Last Wave*3).Pankaj, who spent more than two decades working as a researcher and campaigner in the Andaman vent out his anguish through the characters - Harish, Seema, a ‘local born’ or a descendant of the inmates of the infamous Cellular Jail, Uncle Pame, a ‘Karen’ boatman whose father came to the islands from Burma in the 1920’s, and the indigenous Jarawa Community. The genetic evidence and archaeological evidence divulges thatthe Jarawa community continues to be a hunter-gatherer society for over 30-40,000 years and to 3000 years respectively says PankajSekhsaria in one of his interviews with *The Hindu*.

The Andaman trunk road was built in the 1970s, cutting through thousands of acres of forestry reserve in which roughly separates the reserve land from the civilized part of the island. Whereas the Andaman Islands are home to four major tribal groups, Sekhsariapicked the Jarawas to play a central role in his novel. This is because they have been at the soul of the controversy and there is also a tectonic shift in the behavior of the community. Since the construction of Andaman trunk road was through the heart of Jarawa territory they started attacking them with their arrows later the administration attempts to befriend with the tribe and made the first contact. The settlers encroachment started to disturb the Jarawa community though they befriend them not all the administrators have the same tenacity some were lecherous towards Jarawa women, disturbing the ecology, victimizing them in all corners, treating them as animals, pranking them through gun shots and so on.

Although India’s Supreme Court in 2002 ordered that the highway through the Jarawa’s reserve should be closed, it remains open and tourists use it for ‘human safaris’. There was a lot of historical and contemporary evidence of its negative effects on the island’s ecology and people of Jarawa. Harish says, “Road is not the biggest problem it is also the symbol of all that we have done wrong to the Jarawas - it is like a public amenity being thrust into someone’s private property” (*The Last Wave*240). Highlighting the injustice the road did to the native Jarawa community who with a population of a few hundreds, are outnumbered by over thousand settlers.

Bestowing to one of the characters Prof S K Kutty, a biologist says pink orchids are the clear evident that shows trees were cut for timber many places in the forest. Whereas, the places where forest is thick these flowers cannot be found. Harish was astonished to hear

from Dr. Kutty regarding the timber operation and 'Forest Department axe at work.' The plight of the Jarawa people and eco system is deplorable because they suffer at the hands of the local government who are supposed to preserve it. In that ways, the protectors turn into the predators.

This is recorded as a virgin forest even in the records of the Forest Department, and sees what they are doing to it. And you know what? 'This is illegal!' We are inside the boundary of the Jarawa reserve and this entire timber operation is illegal. (*The Last Wave* 196)

The Andaman and Nicobar Islands region provides an ideal nesting habitat for predominantly four species of marine turtles: the leatherback turtle, hawksbill turtle, green sea turtle and olive ridley turtle. All of these have been declared endangered and declining in numbers. Interestingly these turtles travel thousands of miles across the globe, yet manage to find their way back to the same beach for nesting. Marine turtles are on the brink of extinction as they are victims of unrestrained human activities such as pollution of ocean water, death caused by ensnared fishing nets, hunting for meat, destruction of turtle nest and so on. The result is that turtles choke on the plastic material. It has also been estimated that wild dogs consume over 70 per cent of eggs which were brought by the British.

Dogs regularly dig up turtle nests and destroy the eggs, pick up turtle hatchings as they head back to the sea after hatching, harass the nesting adults, causing them extreme stress and on many occasions, even leading to the abandonment of the nest. (Sekhsaria, *Island In Flux* 98)

At least twenty one nesting beaches in the Andaman are reported to have been destroyed by the booming construction industry between 1981 and 2000. Leatherbacks often consume plastics floating on the island waters, mistaking them for jelly fish which is their favorite food. These nesting beaches were devastated during the December 2004 Indian Ocean tsunami. Harish witnessing that "the two men and still nesting fourteenth turtle were engulfed, swept away in less than a minute" (*The Last Wave* 262). Figuratively Pankaj compares the annihilation of Giant Leatherbacks' nest with death of Seema.

To reveal the environmental history Dr. SK got some satellite imagery of Andaman on the left of the Red line (Andaman Trunk Road) is with green patch denotes the pristine forest of the Jarawas and on the right side it displays in brown represents the plantation areas – teak, padauk, coconut, areca, etc. Adding to it he says, "Jarawa Reserves exists only on paper" (*The Last Wave* 135). Finally to elucidate the title *The Last Wave* the giant wave of 2004 Tsunami washed away the Island expect the Jarawas, yet, they were affected by measles and was pleading for help in speaking broken Hindi. Around that

time, Sekhsaria was also reading Amitav Ghosh's *The Hungry Tide*, a novel set in the vulnerable archipelago of islands in the Bay of Bengal. Sekhsaria to the *Scroll* magazine he said:

None of these are seen as worth preserving when approving projects and proposals for development here. We are increasing the vulnerability of the place and its people. "It is amazing how little we are aware of its diversity, and it's unfortunate that a large section of the settler populations in the islands don't either. Unless we are aware of what we are surrounded by, we cannot account for the damage that we might be causing." (Sekhsaria)

The paper is a significant, amalgamation of the past, the present and the future of this owing beauty but very fragile and impulsive island chain. It depicts the ecological and socio cultural in the light of being a voice to the voiceless people in receiving various sources and through organizations, newspaper and journals. Therefore tribal rights activists say immediate measures must be taken to prevent any further decline in their numbers and ecology. Over the years, says Sekhsaria, he began to question what the core conflict between various people's interests really was.

I realized that somewhere we are dealing with a battle of ideas and ideology and knowledge and knowledge systems. There is a certain hierarchy of knowledge creation. How can we say the tribals' knowledge is less than the scientists'? They understand differently. (Badhwar)

Today, however, the tribe is on the verge of extinction. In the name of modernization and development, the government wanted to change their living and change them. This isn't conceivable. They needed to carry on with their own life with no change in the typical individuals. Subsequently, they have an alternate culture and convention which ought to be regarded.

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A CONTRAPUNTAL READING OF SELECTED ISLAND NOVELS WITH REFERENCE TO POSTCOLONIAL THEORY

Dr Jagriti Upadhyaya

Asst. Prof. English
Sardar Patel University of Police, Security
and Criminal Justice, Jodhpur

Island novels can not only be read as novels of adventure of juvenile young boys but also as narratives of 'contrapuntal' reading from the point of view of postcolonialism. The term contrapuntal was coined by Edward Said in his iconic book 'Culture and Imperialism' (1993) referring to a mode of reading which involves how some literary texts are deeply implicated in the ideologies of imperialism. "The significance of postcolonialism," as Andrew Heywood states in his 'political Ideologies', "was that it sought to challenge and overturn the cultural dimensions of imperial rule by establishing the legitimacy of non-western and sometimes anti-western, political ideas and traditions. Edward Said's Orientalism (1978]2003) is sometimes seen as the most influential text of postcolonialism, developing, as it does, a critique of Eurocentrism. Orientalism highlights the extent to which western cultural and political hegemony over the rest of the world, but over the Orient in particular, had been maintained through elaborate stereotypical fictions that belittled and demeaned non-western peoples and cultures." (Heywood, Palgrave Macmillan p 316-317). As Elleke Boehmer quotes in the chapter 'Postcolonialism' in Literary Theory and Criticism edited by Patricia Waugh, "Orientalist discourse thus depended on an absolute distinction being made between the dominant colonizing West and other peoples or 'underground selves', not only 'Orientals' as such, but also Africans, Caribbeans, Latin Americans- in fact everyone who did not conform to the value laden image of the dominant European self." (Waugh 2010 p 351)

The island novels under consideration- The Coral Island by R.M. Ballantyne, Robinson Crusoe by Daniel Defoe and Lord of the Flies by William Golding can be read not only as novels of ship wrecked juveniles marooned on uncharted, islands in mainly the South seas or the Pacific, confronting and overcoming hostile conditions, establishing their 'empires' or domestic hearths but also as novels of unknown beasts and invariably savage cannibals, who are either to be vanquished and subsequently 'civilized' through conversion to 'Christianity' by zealous missionaries or killed by the superior 'whites'. What Said says in his classic and path breaking text 'Orientalism' can well be applied to the natives referred to in the island novels. Said posits, "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes." (Said 1994 p 4). Said again refers to Denys Hay who has called the idea of Europe 'a

collective notion identifying 'us' Europeans as against all 'those' non-Europeans....the idea of European identity as superior one in comparison with all the non-European peoples and cultures. Said quotes, "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self." (Said 1994 p 7)

With exploration and discovery of new territories and islands came the iniquitous and widespread ideology of both colonization and imperialism and the Empire thought it its onus to civilize the 'barbarians' of the conquered and colonized territories and the British immediately 'othered' those people as inferior and in need of the White man's assistance to 'show them the way' as is very much evident in all the novels under study. Rudyard Kipling's poem 'The White Man's Burden' (1899) demonstrates this very ideology. Although written for a different interpretation and in a different context, the imperialist interpretation of 'The White Man's Burden' proposes that the white man has a moral obligation to rule the non-white peoples of the Earth, whilst encouraging their economic, cultural, and social progress through colonialism and also included the milder, often philanthropic colonialism of the missionaries. "The implication, of course, was that the Empire existed not for the benefit - economic or strategic or otherwise- of Britain, itself, but in order that primitive peoples, incapable of self-government, could, with British guidance, eventually become civilized (and Christianized)", says David Cody in 'The growth of the British Empire VictorianWeb, (Paragraph 4).

All the novels taken for analyses are stories where a shipwreck takes place, the survivors go through a series of adventures, use their genius to survive, discover nature's exotic beauty and her different facets, both friendly and hostile, map out the islands, discover hidden treasures, confront pirates and savages- usually cannibals, take as their onus as superior white men to defeat and subsequently civilize them, sometimes converting them to Christianity. In 'The Coral Island' Ralph's statement, "We found this to be the highest point of the island, and from it we saw our kingdom lying, as it were, like a map around us" shows how the unknown island of coral where the three boys-Ralph Rover, Jack Martin and Peterkin Gay are marooned, has become a place to rule for the British boys. The three boys never seem duly concerned about their predicament but set off exploring the island and experiencing the spirit of blithe adventurers and living in 'un-interrupted harmony and happiness'. Written in first

person narrative 'The Coral Island' is a retrospective story about the survival of three boys after a shipwreck and their lives over a period of a few months in an uninhabited Polynesian island and the idyllic life in a sort of Eden - a typical Robinsonade on the lines of Robinson Crusoe by Daniel Defoe. The major themes are the social hierarchies and the choice of a natural leader in Jack, the friendship and camaraderie the boys share, and more importantly the civilizing effect of Christianity and nineteenth century British imperialism in the South Pacific. Martin Duteil considers the novel "a key text mapping out colonial relations in the Victorian period." Another key theme is the faith in the Savoir and the moral concerns of the boys. As their little boat is about to crash on the reefs in the tempestuous gale Ralph the narrator remembers the words of his mother, "Ralph, my dearest child, always remember in the hour of danger to look to your Lord and Saviour Jesus Christ. He alone is both able and willing to save your body and your soul.' So I felt much comforted when I thought thereon." (Ballantyne, 1993, p 11). But their position is far from comfortable because if the island, which they presumed was one of the myriads of South Sea Islands scattered about in thousands over the sea, were inhabited, then Ralph felt certain 'from all I had heard of South Sea Islanders, that we should be roasted alive and eaten. If it should turn out to be uninhabited, I fancied that we should be starved to death.' (Ballantyne, 1993, p. 15-16). Defoe's Robinson Crusoe, again a first person narrative describes the shipwreck and his predicament thus, "September 30, 1659. I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm, came on shore on this dismal, unfortunate island, which I called the Island of Despair, all the rest of the ships company being drowned, and myself almost dead. All the rest of that day I spent in afflicting myself at the dismal circumstances I was brought to; I had neither food, house, clothes, weapon, or place to fly to, and in despair of any relief, saw nothing but death before me, either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food." (Defoe, 1994, p. 55). The first half of both 'The Coral Island' and 'Robinson Crusoe' describe the day to day activities about the realism of 'survivalism and the ingenuity of the survivors in adapting themselves to their new surroundings and discovering the insular flora and fruit and making best use of the resources available. They come upon nuts and berries of exotic types, coconut palms and freshwater springs. This is how Ballantyne describes the surprised delight of Peterkin when he cuts open an unripe, green coconut and puts it directly to his dry mouth, as directed by Jack, "No sooner had he put the nut to his mouth, and thrown back his head in order to catch what came out of it, than his eyes opened to twice their ordinary size with astonishment, while his throat moved vigorously in the act of swallowing. Then a smile and look of intense delight overspread his face..... " and these are the words Peterkin exclaims, "Nectar! Perfect nectar! I say Jack, you're a Briton- the best fellow I ever met in my life. Only taste

that! said he turning to me, and holding the nut to my mouth. I immediately drank, and certainly I was much surprised at the delightful liquid that flowed copiously down my throat. It was extremely cool, and had a sweet taste, mingled with acid; in fact, it was the likeliest thing to lemonade I ever tasted, and was most grateful and refreshing." (Ballantyne, 1993, p 14). In Robinson Crusoe too we find a wonderful description of the fruit and freshwater brooks that Crusoe comes across after having made a makeshift shelter for himself which he calls his castle. This is how he narrates it, "The next day, the 16th, I went up the same way again, and after going somewhat farther than I had gone the day before, I found the brook, and the meadows began to cease, and the country became more woody than before; in this part I found different fruits, and particularly I found melons upon the ground in great abundance, and grapes upon the trees; the vines had spread indeed over the trees, and the clusters of grapes were just now in their prime, very ripe and rich." (Defoe, 1994 p. 77). In The Coral Island the boys find the kernel of the coconut wholesome to eat and this is the reaction of Peterkin, "Meat and drink on the same tree!" cried Peterkin; 'washing in the sea, lodging on the ground- and all for nothing! My dear boys, we're set up for life; it must be the ancient paradise- hurrah! And Peterkin tossed his straw hat in the air, and ran along the beach hallooing like a madman with delight." (Ballantyne, 1993 p. 15). Another adventurous excursion brings them to another part of the island where they find the bread-fruit tree and they cheer their good fortune.

An undercurrent of imperialism can be traced in these words of Ralph, "We found this to be the highest point of the island, and from it we saw our kingdom lying, as it were, like a map around us." (Ballantyne, 1993 p 39). In Robinson Crusoe too we find the story of young Robinson being taken a prisoner by a pirate ship, after a misadventure at sea and taken into Saltee, a port belonging to the Moors and made a slave by the Turkish rover. He manages to play a trick on a fellow Moor slave and escapes, resolved to have his liberty but decides to get into the slave trade himself. In Brasil, he becomes a rich planter and frequently gives accounts of his voyages to the coast of Guinea, and how easily merchants could trade in trifles like toys, knives, hatchets, gold dust, ivory as well as negroes (Blacks) for the service of the Brasils (Whites) in great numbers. Crusoe narrates thus, "They listened always very attentively to my discourses on these heads, but specially to that part which related to buying negroes, which was a trade at that time not only not far entered into, but as far as it was, had been carried on by the permission of the Kings of Spain and Portugal, and was subject to monopoly, so that few negroes were brought, and those excessive dear." (Defoe, 1993 p 31). And being given a profitable offer in the negro trade by the merchants joins their ship, only to be shipwrecked in a tempestuous sea and find himself on an unknown island near the mouth of the Orinoco river on 30th September 1659. He discovers penguins and seals on the island as the three boys in The

Coral Island do. Crusoe equips himself with arms, tools and other supplies from the ship before it founders. Making a shelter near a cave he fences himself against danger, makes himself some tools for hunting, grows barley and rice, raises goats and thus lives in domestic solitude and bliss.

The first half of both the novels is about the mechanisms of survival – in *The Coral Island* the boys discover the beautiful world of the coral reefs underwater, find the curious candle tree, and a different coconut palm which supplies them with a coarse sort of cloth. They are scared of a green monster in the sea and Jack as a true leader, dives below, only to discover that the green monster is nothing but a pool of green light emanating from the Diamond cave. Fish and wild pigs provide them with abundant food and a cave becomes their shelter and place to keep provisions in. The second half of both the narratives are full of action; in ‘*The Coral Island*, Ralph, Jack and Peterkin observe two outrigger canoes, the hind one chasing the other. Two groups of Polynesian savages disembark on the beach and a fierce battle ensues. The battle is described as follows,” The battle that immediately ensued was frightful to behold. Most of the men wielded clubs of enormous size and curious shapes, with which they dashed out each other’s brains. As they were almost entirely naked, and had to bound, stoop, leap, and run in their terrible hand-to-hand encounters, they looked more like demons than human beings. I felt my heart go sick at the bloody battle...”(Ballantyne 1993 p 138). The victors take the vanquished ones prisoners and immediately kill and feast upon one of them. The boys are terrified that their hiding place might be discovered by the savages but for the time being they are safe. “When the fire was kindled, two of the party went again to the woods and returned with one of the bound men. A dreadful feeling of horror crept over my heart as the thought flashed upon me that they were going to burn their enemies. As they bore him to the fire my feelings almost overpowered me. I gasped for breath, and seizing my club, endeavoured to spring to my feet, but Jack’s powerful arms pinned me to the earth. Next moment one of the savages raised his club, and fractured the wretched creature’s skull. Scarcely had his limbs ceased to quiver when the monsters cut slices of flesh from his body, and after roasting them slightly over the fire devoured them.”(Ballantyne 1993 p 140). But when they threaten to kill and eat one of the three women captured, along with two children, the boys, in true British chivalric heroism, intervene to defeat the cannibals, earning them the gratitude of their chief, Tararo. The heroism goes thus ,”At this moment the man who had butchered the savage a few minutes before advanced towards the girl with his heavy club. Jack uttered a yell that rang like a death- shriek among the rocks. With one bound he leapt over the precipice full fifteen feet high, and before the savages had recovered from their surprise was in the midst of them; while Peterkin and I dashed through the bushes towards the prisoners.”(Ballantyne 1993 p 141). The boys offer the savages their hospitality

and, “In a few minutes the savages were all seated on the ground in front of the bower making a hearty meal off a cold roast pig, several ducks, and a variety of cold fish, together with an unlimited supply of coconuts, breadfruits, yams, taro and plums; with all of which they seemed to be quite familiar and perfectly satisfied.”(Ballantyne 1993 p. 144). Yet another act of cannibalism is prevented by them the next morning and the boys are alone once again. But a schooner with British pirates lands and an inquisitive Ralph ventures out of his hiding place, only to be captured by the pirates whom Ralph calls ‘white savages’. Ralph becomes friendly with Bloody Bill and at the island of Erno experiences the various aspects and facets of the island’s culture including the sacrifice of babies to eel gods and cannibalism. A Samoan girl is captured by the chief but she refuses to marry him and Bill tells Ralph that the woman Avatea would become a *long pig*. When asked to explain Bill tells him ,”You see these blackguards eat men an’ women just as readily as they eat pigs; and as baked pigs and baked men are very like each other in appearance, they call them *long pigs*.”(Ballantyne 1993 p 189). The natives attack the pirates and only Ralph and a mortally wounded Bill survive, wherein Bill repents of his sins and dies and Ralph sails back to Coral Island to be reunited with his friends. The next few chapters are about the visit of the boys to the island of Mango where a missionary has converted some population to Christianity. Tararo’s daughter Avatea wants to become a Christian, much against her father’s wishes, the boys help her to escape but are themselves taken prisoners and after Tararo himself is converted to Christianity, are released from their bondage. The wooden idols of the gods of Mango are consigned to flames and thousands are converted to Christianity. Tararo is pleased that the light of the Gospel of Jesus Christ had been sent to the island, he finds that the religion is that of love and compassion and wishes that more Christians would come to the island. The boys take a fond farewell and repairing their canoe leave for their homeland. Almost the same description of savagery and cannibalism is also found in Defoe’s *Crusoe*. “When I was come down the hill to the shore, as I said above, being the south-west point of the island, I was perfectly confounded and amazed; nor is it possible for me to express the horror of my mind, at seeing the shore spread with skulls, hands, feet, and other bones of human bodies; and particularly I observed a place where there had been a fire made, and a circle dug in the earth, where it is supposed the savage wretches had sat down to their inhuman feastings upon the bodies of their fellow creatures.”(Defoe 1994 p 135). Horrified with ‘such a pitch of inhuman, hellish brutality, and the horror of the degeneracy of human nature’ Crusoe is nauseated and throws up with ‘uncommon violence’ and profusely thanks God that ‘had cast my first lot in a part of the world where I was distinguished from such dreadful creatures as these..”(Defoe 1994 p 135).But Crusoe refrains from killing the savages when he realizes that he has no right to do so, as the cannibals do not knowingly commit a crime. Crusoe, so far unharmed, wonders at the

unnatural custom of the savages but in calmer moments ruminates thus, "... what authority or call I had, to pretend to be judge and executioner upon these men as criminals, whom Heaven had thought fit for so many ages to suffer unpunished. I debated this very often with myself thus: How do I know what God Himself judges in this particular case? It is certain these people do not commit this as a crime; they do not know it to be an offence, and then commit in defiance of divine justice as we do in almost all the sins we commit. They think it no more a crime to kill a captive taken in war, than we do to kill an ox; nor to eat human flesh, than we do to eat mutton." (Defoe 1994 p 141). Crusoe thus shows a rare understanding of an island people with different customs and rationalizes that their customs were inhuman and brutish but since they had done him no injury he had no right to kill them. Crusoe comes upon an escaped prisoner, gives him refuge and names him Friday, using him as his servant, and then teaches him English and converts him to Christianity. The sighting of an English ship initially makes him joyous but when Crusoe finds prisoners brought on shore he is full of apprehensions. Friday thinks that even the civilized Englishmen are cannibals and this is the description given by Crusoe, "Friday called out to me in English, as well as he could, O master! You see English mans eat prisoner as well as savage mans." (Defoe 1994 p 2228). And Crusoe ensures him that the English will not eat the prisoners but murder them. In order to rescue Friday's father and a Spaniard from the natives Crusoe and Friday kill some of them and decide to build a ship and sail for a Spanish port. But an English ship, full of mutineers, who have taken their captain prisoner, arrives, Crusoe aids the Captain and his loyal sailors, shows the mutineers how he survived on the unknown island and sails for England in December 1686 to reach home in June 1687.

This supposed civilizing influence of the missionaries and the description of the neat houses and the church with their Venetian blinds, among the natives of the South Seas and Jack's earlier remark to Peterkin that, "all the natives of the South Sea islands are fierce cannibals, and they have little respect for strangers" has been viewed by modern critics in the light of imperialism. Jerry Philips, in a 1995 article, sees in "The Coral Island" the "perfect realization of the 'official discourse of 19th century' Pacific imperialism" which he argue was "obsessed with the purity of God, Trade, and the Nation." (Philips, 1995). In the social hierarchy the natives are placed lower in the evolutionary ladder than the Europeans and the forces of civilization are constantly juxtaposed with those of savagery and cannibalism. Crusoe also attempts to replicate his society on the island. Several times in the course of the novel, he refers to himself as the 'king' of the island, whilst the captain describes him as the 'Governor' (p 258) to the mutineers. At the very end of the novel the island is explicitly referred to as a 'colony.' (p238). John McLeod in the chapter 'From' commonwealth' to postcolonial' in the book 'Beginning Postcolonialism' remarks," The cultural

values of the colonised people are deemed as lacking in value, or even as being 'uncivilised, from which they must be rescued.'" (McLeod, 2010 p 19). And thus these island novels can also be read as imperialist texts as well. In Crusoe too, the master –servant relation between Crusoe and Friday can be read in terms of 'cultural imperialism'. Crusoe represents the 'civilized, enlightened' European whilst Friday, the 'savage' can be redeemed from his barbarous way of life only through learning Crusoe's language and culture, what Ngugi Wa Thiong calls 'colonising the mind', and being Christianized. Edward Said in 'Culture and Imperialism states," Robinson Crusoe is virtually unthinkable without the colonizing mission that permits him to create a new world of his own in the distant reaches of the African, Pacific, and Atlantic wilderness." (Said, 1994 p 73).

But this imperialistic notion of the 'otherness' of the 'Orientals' and their portrayal as cultures inherently savage, barbaric and cannibalistic is not only undermined but subverted in William Golding's 'Lord of the Flies'. The overreaching theme of Golding's novel is that human nature is innately savage and that the rules of civilization, designed to contain and control this inherent savagery and bestiality, are but a thin veneer and the novel becomes 'The Coral Island ' in reverse', wherein the most civilized of 'white' boys reveal the horrifying reality that evil lies in all of us whether black or white. In her article 'Lord of the Flies and Coral Island' Nicola Presley refers to the biography of Golding written by John Carey who states that Golding was inspired to write the 'real' story of what would happen if boys were stranded on an island-in 'Lord of the Flies he had written Coral Island in reverse'.

The novel, published in 1954 is a harrowing narrative of a group of 'civilized' British boys stranded on an uninhabited island in a remote region of the Pacific, after their plane crashes and their disastrous attempts to govern themselves resulting in murder, mayhem and anarchy. Golding's three central characters- Ralph, Piggy and Jack – have been interpreted as caricatures of the three boys in The Coral Island. Since the fair-haired Ralph discovers and uses a conch shell as a horn to gather the stranded juveniles; Golding describes the first gathering thus," The children gave him (Piggy) the same simple obedience that they had given to the men in megaphones. Some were naked and carried their clothes; others half-naked, or more or less dressed, in school uniforms, grey, blue, fawn, jacketed, or jerseyed. There were badges, mottoes even, stripes of color in stockings and pullovers. Their heads clustered above the trunks in the green shade; heads brown, fair, black, chestnut, sandy, mouse-colored; heads muttering, whispering, heads full of eyes that watched Ralph and speculated. Something was being done." (Golding 2006 p 10). Ralph is quickly elected 'chief', a fact resented by the red-headed Jack Merridew, leading a group of choir boys, that very soon transmogrifies into a clique of bloodthirsty and sanguinary hunters. The fat, bespectacled boy nicknamed Piggy, the

intellectual in the group, is the one who realizes the need to organize- 'put first things first and act proper'. Ralph establishes three primary policies : to have fun, to survive, and to constantly maintain a smoke signal that could alert passing ships of their predicament and rescue them. The group is roughly divided into the 'littluns', smaller boys around six or seven and the 'biguns', between the age of ten and twelve. Initially as in *The Coral Island* and *Robinson Crusoe* , the boys attempt to have a culture similar to the one left behind; they establish rules for housing and sanitation, delegate duties and responsibilities; succeed in lighting a fire by focusing sunlight through the lens of Piggy's glasses, splashing in the water and embarking on forays of fun and adventure. The conch shell becomes a symbol of democratic self-governance as whoever holds the shell is given the right to speak at their formal gatherings and to receive the silent audience of the others. When Ralph suggests to have more rules Jack agrees, "I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything. So we've got to do the right things."(Golding 2006 p 30).

The *Coral Island* is directly referenced by Golding in *Lord of the Flies* when during the first assembly Ralph tries to persuade the boys that they can have a 'good time' on the island. He says, "It's like in a book.' The boys shout back excitedly: *Treasure Island.. Swallows and Amazons... Coral Island.* Ralph waved the conch. 'This is our island. It's a good island. Until the grownups come to fetch us we'll have fun.'" (Golding 2006 p 23) Soon they discover that the island is uninhabited. This is how Golding describes it. "Ralph spread his arms. 'all ours.' They laughed and tumbled and shouted on the mountain."(Golding 2006 p 19). Their spirit of fun and adventure is manifest in the beginning in words like- 'Wacco... wizard... Smashing.."(Golding 2006 p 17).

The first stirrings of unease are felt in the choice of the leader. When Ralph lifts the conch for the same, "I ought to be chief," said Jack with simple arrogance, "Because I am chapter chorister and head boy. I can sing C sharp." In *The Coral Island* Jack Martin is the chief-bold, wise and concerned about the welfare of all the three boys but in *Lord of the Flies* Golding has portrayed Jack Merridew as an antithesis of the former. Jack draws the other boys slowly over to his side through the adventurous act of hunting and the disastrous outcome is that the smoke signal is unattended to and dies and a passing ship is not able to rescue them , which infuriates Ralph. The hostility between Ralph and Jack is exacerbated when Jack is not able to kill a piglet and Ralph says, "You should stick a pig," said Ralph fiercely. "They always talk about sticking a pig." And Jack's rejoinder is, "You cut a pig's throat to let the blood out," said Jack, "otherwise you can't eat the meat."(Golding 2006 p 20). These boys still under the influence of civilization left behind knew very well why Jack had stopped. "They knew very well why he hadn't: because of the enormity of the knife descending and

cutting into living flesh; because of the unbearable blood."(Golding 2006 p 20). But in a few days the chase, the terror that the boy- hunters could create cornering a desperate and squealing pig and the thrill of butchering the pig and spilling its blood takes such possession of their minds that they throw off the thin veneer of civilization and reveal the innate savagery within. These 'English' boys claimed by Jack earlier to be best at everything become bestial and bloodthirsty when they gore a pig to death shouting and shrieking in their savagery, "Kill the pig. Cut her throat. Spill her blood." (Golding 2006 p 51) and it becomes a raging and recurring cry. Ralph's sane voice and Piggy's rationale are drowned in this clamour of savagery. Golding has wonderfully juxtaposed the two boys, " Jack stood up as he said this, the bloodied knife in his hand The two boys faced each other. There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense."(Golding 2006 p 51). Golding's description of Roger's act of throwing stones at Henry and yet not hitting him shows how parental restraint acts upon juveniles. "Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins."(Golding 2006 p 44). The body of a dead pilot hanging on a tree, entangled in a parachute, and its head with its helmet, bobbing up and down, is mistaken by the boys as the terrible mythical beast of the island. In a reaction to this fear, Jack forms a splinter group that is eventually joined by all boys except Piggy, Simon and some littluns who are still with Ralph. Jack's ferocity seems to provide them with a protective veil and enticed by the prospect of playing the role of savages; the boys smear their faces with face paint and behind that camouflaging mask allow the evil within to surface. They slaughter a fat sow and performing a primeval ritualistic dance stick its head on a stick as an offering of propitiation to the monstrous ' beast.' Golding describes, "Jack held up the head and jammed the soft throat down on the pointed end of the stick which pierced through into the mouth. He stood back and the head hung there, a little blood dribbling down the stick. Instinctively the boys drew back too; and the forest was very still. They listened, and the loudest noise was the buzzing of the flies over the spilled guts. Jack spoke loudly. "this head is for the beast. It's a gift.' The silence accepted the gift and it awed them. The head remained there, dim-eyed, grinning faintly, blood blackening between the teeth. All at once they were running away, as fast as they could, through the forest, toward the open beach."(Golding 2006 p 103). Only the mystic Simon stayed back and the sow's image disturbed his mind. Golding has beautifully described the hallucinating mind of a small child who had witnessed such atrocious murder. "Simon lowered his head, carefully keeping his eyes shut, then sheltered them with his hand.

There were no shadows under the trees but everywhere a pearly stillness, so that what was real seemed illusive and without definition. The pile of guts was a black blob of flies that buzzed like a saw. After a while these flies found Simon. Gorged, they alighted by his runnels of sweat and drank. They tickled under his nostrils and played leapfrog on his thighs. They were black and iridescent green and without number; and in front of Simon, the Lord of the Flies hung on his stick and grinned. At last Simon gave up and looked back, saw the white teeth and dim eyes, the blood- and his gaze was held by that ancient, inescapable recognition. In Simon's right temple, a pulse began to beat on the brain."(Golding 2006 p 103). Golding has through this portrayal of Beelzebub, Lord of the flies, filth, decay and destruction revealed the innate evil that mankind is born with and has to contend with throughout his life. This is brought out in the following lines when Simon approaches the head again. "Fancy thinking the beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"(Golding 2006 p 108). Shaken by this horrific vision Simon loses consciousness. Recovering later that evening he plucks up courage to struggle up the mountaintop and discovers that the beast is only a dead pilot. Attempting to bring this news to the other boys, he stumbles into their frenzied tribal ritual where Roger is imitating a grunting pig. "The hunters took their spears, the cooks took spits, and the rest clubs of firewood. A circling movement developed and a chant. When Roger mimed the terror of the pig, the littluns ran and jumped on the outside of the circle."(Golding 2006 p 114). Roger now becomes a hunter and the chant of 'Kill the beast! Cut his throat! Spill his blood! becomes a steady refrain, a tone first in agony and then a desire, 'thick, urgent, blind'. Soon the circle of boys becomes a horseshoe. "A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe." The refrain of Kill the beast! Cut his Throat! Spill his blood! Do him in! rises to a crescendo and no one hears Simon crying out about the dead man on the hill. The following description of the murder of Simon is intensely macabre and the most horrendous act of savagery and bestiality, "The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying against the abominable noise something about a body on a hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit tore. There were no words, and no movements but the tearing of teeth and claw..... Presently the heap broke up and staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was; and already its blood was

staining the sand."(Golding 2006 p 115). The washing out of the small body of the dead Simon is one of the most tragic in the entire novel. "The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange attendant creatures, with their fiery eyes and trailing vapors, busied themselves round his head. The body lifted a fraction of an inch from the sand and a bubble of air escaped from the mouth with a wet plop. Then it turned gently in the water.... Simon's dead body moved out toward the open sea."(Golding 2006 p 116).

Another death results in that of Piggy who is killed when Roger rolls down a rock when Piggy comes for his stolen glasses which the group uses to kindle a fire. Piggy makes a desperate attempt to show the path of sanity to the wild boys questioning, "Which is better- to be a pack of painted Indians like you are, or to be sensible like Ralph is? A great clamor rose among the savages. ..Ralph also shout,"Which is better, law and rescue, or hunting and breaking things up?" .. The menacing looking savages are ready with their spears when high overhead Roger, 'with a sense of delirious abandonment', rolls down a huge rock. "The rock struck piggy with a glancing blow from chin to knee: the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time even for a grunt, traveled through the air sideways from the rock., turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed."(Golding 2006 p 138).A wildly screaming Jack tries to kill Ralph with his spear throwing it viciously and wounding him. Ralph escapes but is also hunted down and chased and the forest set to fire to smoke him out while the steady rhythmical chanting and ululating of Kill the beast! Cut his throat! Spill his blood! Reverberates from behind Castle Rock. Jack warns that they would 'do you'. Jack wants to hunt him down as he had the pigs. "Ralph screamed, a scream of fright and anger and desperation. His legs straightened, the screams became continuous and foaming. He shot forward, burst the thicket, was in the open, screaming, snarling, bloody.... He swerved as a spear flew past and then was silent, running..... The ululation rose behind him and spread along, a series of short sharp cries, the sighting call... they were all running, all crying out madly. He could hear them crashing in the undergrowth and on the left wasthe hot, bright thunder of the fire. He forgot his wounds, his hunger and thirst, and became fear; hopeless fear on flying feet, rushing through the forest toward the open beach... Below him someone's legs were getting tired and the desperate ululation advanced like a jagged fringe of menace and was almost overhead."(Golding 2006 p 154-155). Crouched on the sand he cries out for mercy only to find a naval officer who has seen the smoke of the forest and fire, smiling down and thinking that the boys were at 'fun and games'. Choked

with emotions and tears Ralph sobs uncontrollably. “ And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart and the fall through the air of the true, wise friend called Piggy,”(Golding 2006 p 157).

The theme of Lord of the Flies as described by Golding is as follows: “The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable.”(Notes on lord of the Flies- Golding 2006 p 158). Although God, the Saviour, the Gospel, moral values, repentance and the conscience are part of The Coral Island and Robinson Crusoe, in Lord of the Flies it is the anarchic, amoral driving force of Beelzebub undermining the tenets of civilization and revealing the violence and wickedness within mankind irrespective of whether he is black or white, subverting the very notion of the ‘Whites’ the civilized race and demonstrating how the Eden of The Coral Island becomes a place of madness, murder and mayhem in Lord of the Flies.

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THE EMPOWERMENT OF WOMEN IN KAMALA MARKANDAYA'S SELECT NOVELS

R. Jayachandran,

Assistant Professor in English & Research Scholar,
P.M.Thevar College,
Usilampatti.

Dr. R. Jothipaul,

Associate Professor & Head,
Department of English,
Salem Sowdeswari College,
Salem- 636010.

Abstract

The research paper focuses on the female authors felt that women had been poor victims of male domination, exploitation, the empowerment of women and discrimination between men and women. So, the reality of the miserable plight of women, anguish and unspoken feelings encouraged them to voice their problems through the medium of writing in fiction in English. Being the women, they could dive deep into their psyche and understood their grievances. Therefore, the empowerment of women in literature as well as family circumstances has brought a new awakening, awareness to the people exclusively for women in literature gives a sense of reality. In the post-independence era women novelists have marked their presence by highlighting feminist issues in their writings. Among the galaxy of writers Nayantara Sahgal, Anita Desai, Kamala Markandaya, Ruth Prwarar Jhabvala, Shashi Deshpande, Kamala Das, Bharti Mukherjee registered themselves as the successful novelists of Indian English fiction. They have projected the suffocated psyche of their protagonists and psychological insight. They have exposed their problem and the differentiation between man and woman through the emotional imbalance. Women of the contemporary era felt inhibited to raise their voice against the male dominated society. They have sketched that women in spite of being highly educated undergo traumatic experiences due to repression. The women and discrimination in the novels of Kamala Markandaya depicted as narrators, opponents for male, the alienation from the society. They could find out the uncontrollable angry against male and dissatisfaction. From their works, they could insult and irritate the male character like taking revenge through the story narration. The cause of women's feelings says that they should have been vitalized in the family. In Kamala Markanadaya's novels, in comparison with those of her contemporary women writers, seem to be more fully reflective of the awakened feminine sensibility in modern India as she attempts to project the image of the changing traditional society. The variety and complexity of the achieved content of her novels represent a major trend in the history of the Indo - English novel. Kamala Markandaya is one of the most outstanding woman novelists on the canvas of Indo - Anglian fiction. She is undoubtedly one of the major novelists on the commonwealth scene.

Key words: woman as mother, wife, daughter, employee, unfulfilled expectations, love and marriage, family

relationship, exploitation, discrimination, attainment of freedom.

Kamala Markandaya projects the image of national consciousness on many levels of aesthetic awareness, the complication of her family, and personal feelings and emotions. Likewise, many female characters are appearing and fighting for their rights through the literary works. The author herself transmute into the character with her feeling and emotions in her novels. Though She is a post-independence female novelist, her novels touch the east and west culture influence, women empowerment, the discrimination among the family members in her house and She is close to the women in different and its condition during the contemporary life and expresses her feeling, notions and ideas with power.

In Her novels "Nectar in a Seive" has been translated into seventeen languages and brought her world - wide fame. Markandaya is such a novelist who exemplifies the different kinds of women in her novels. She depicts peasants, westernized women, English women, spiritual women, prostitution, selfish and selfless women. Her picture gallery of females is wide. The title shows women and discrimination through the anguish of the protagonists in her novels and the motherly touch in Rukmani, Kunti, Ira, Sarojini, Nalini, Mohini shows the maternal instinct found in all women as common with the unimportance exclusively. They represent the realistic picture of a mother in society. The revitalizing concept of the women in her novels, she depicts the good mother and evil mother are generally found. Markandaya has succeeded in drawing attention towards the prevailing modernity during the contemporary days. Her modern characters like Mira, Lalitha, Saroja are seen today. They resemble other women working in private company or being home makers. She also traces the disadvantages and evils of extreme modernity. India is a spiritual country and being an Indian, Markandaya presents spiritual characters like Sarojini and Swami. The effect and loss of the spiritual values are showing very clearly through the eyes of the novelists characters.

In Her ten novels, Markandaya presents the vivid description of India after independence. The female characters are from the rule and urban places. For instance, her character Mira in "Some Inner Fury" 1955, "Nowhere Man", Caroline in "Possession" 1963, In "Nectar in a Sieve", Rukmani struggles in a changing village and is shown as exploited. In "A Silence of Desire", Sarojini

Dandekar battles between tradition and modernity in contemporary India, Nalini in "A Handful of Rice". These characters are recognized in her novels. They are being the society women reflection as the common human beings. In her novels, she portrays the rural and urban scene, spiritual quest, modernism, attitude towards feminine superiority with women's discrimination, East - West encounter, conflict between tradition and prevailing modernism and somewhat historical attitudes and also deals with the theme of "Spiritualism, mysticism, pious and holy notions, the rural and urban areas of South India and its conflicts in regard to both Indian and British, since many features are overviewed in her novels, the superiority of female has been discussed in her novels in regard to the male tendency to be superior.

However Kamala markandaya shrewdly presents the female characters in her novels in the village and city. She can be favourably compared with foreign novelists of distinction. Mulk Raj Anand, Raja Rao, Bhabani Bhattacharya, Manohar malgonkar, Kamala Markandaya and Ruth Prawar Jhabvala are among many others. R. P. Jhabvala and Kamala Markandaya have excelled others in presenting young Indian women in love with foreigners.

Woman is the most adorable, meaningful and scarifying characters in every man's life like goddesses. The extraordinary grandeur that she embodies gets fully evolved and expressed in motherhood, provided she is able to rightly conceive, understand and make use of her motherhood, not just to 'mother' her children but for the enfoldment of the 'Spiritual Truth' within her. It is then that she transforms herself into a lighthouse of wisdom, a dynamo of 'Shakti' and a harbour of solace and peace. From then onwards her contributions to the welfare of her family get reflected in society in a subtle but powerful way. She then turns into an evolutionary force of unlimited possibilities, directly or indirectly guiding the destiny of mankind. It is said that behind every successful man stands a woman - as wife or mother.

Marriage is a bondage between two souls but now it is a compromise. Marriage between Rukmani and Nathan is an ideal while Mohini's relation with Bawaji Rao 3rd is illegal. Rukmani is honoured, respected and an ideal for others women. Getting married is an end in itself for many women and, in such circumstances, gainful employment becomes of secondary or no importance. A modern woman, however, would not mind combining work with marriage, where as a less modern woman would remain satisfied with being just a housewife.

Woman in India now enjoy equal status with man and there is a large percentage who still feel that women do not enjoy equality of status. Earlier, it was that thought man is 'by nature' superior to women and it is because of his superior physical strength that he holds a dominant status compared to that of woman Indian woman still believe in the natural superiority of man to a large

extent. If many women feel that man is superior, it is because of their dependence and subordination to man but modernization brings in increasing in dependence and equality in the man - woman relationship. The more modern a woman is the greater is her belief in treating a husband as an equal partner than as an inferior or dominant partner. It may be pointed out that none of the women replied that the husband should be treated as an inferior partner. Indian culture puts heavy premium on the birth of a male child because it is said that a man cannot attain salvation unless his last rites are performed by a son. A writer points out that a woman's position as a 'mother of sons' gives her authority in the household. It also assumed here that with the onset of modernization this particular attitude would also undergo a change, and people would not distinguish between the birth of a male child and a female child. Emphasis on the birth of male child also points out the fact of the 'inferior' or subordinate position of woman to man.

The women seem to be walking on a sharp - edged knife. If they are a little below the expectation of their spouse, they are dubbed as backward and useless. She does not gain fulfillment and satisfaction from her life and at the same time not draws unwarranted comments and criticism and also maintain her status of independence, cooperation, amiability etc. According to the modern view there are two things that stand out as solid expressions of the advantages to a society when women get good education. Woman has been presented either as the embodiment of endurance, understanding and sacrifice, or, being immune to a large extent to the cultural impact of the West, as custodian of Indian culture. It is her virtue that counts, not her beauty. Therefore, the highest aim of an Indian woman has been to sacrifice for her lawful husband her flesh and personal ambitions. Such as her heroine Mira in "Some Inner Fury" 1955 and Caroline in "Possession" 1963, are women of flesh and blood. Yet each is an embodiment of the totality her country is known for. Mira's dramatic rejection of her English lover when he sided with the English men is indicative of her preference for her nation to her personal love. It is reflected her personal life.

Indeed, women are superior to man because she has power as Rukmani in "Nectar in a Sieve", Mira in "Some Inner Fury" and Sarojini in "A Silence of Desire". The 'mission' or the search for freedom, is the priority of the masculine, whereas the search for love is the priority of the feminine.

Three of Markandaya's novels "Nectar In A Sieve 1954, Some Inner Fury 1955 and Possession 1963, are presented in reminiscential mood. All the three narrators are women and the plots are circular".

(K.S.S.N. Rao)

Every time the story begins when the narrator gets into the mood of recollection and ends when the

experiences of a whole conscious life leads her to a moment of decision to shake off her ambivalent attitude.

In "Nectar in a Sieve 1954, Rukmani narrates her life story beginning with her marriage in such a way as to depict concurrently the agony of the Indian peasants. After returning to the village Rukmani cast a longing glance on the expanse of time that had elapsed between her marriage and the death of her husband. But Nectar in a Sieve is more than Rukmani's autobiography: The Critics analysis whether a woman is superior or inferior in its own way. Generally, it regards woman superior in heart and inferior in mind but in the present day, this preamble is changed. Woman is successful in all walks of life. Home is the safe place for woman but now she is a working woman and going outside.

Rukmani finds out the other women are treated as the unimportance in her family in her novels; markandaya evinces the woman as mother, wife, daughter and prostitute in her "Nectar in a Sieve". The protagonists have taken their own place and projected as different types of woman as peasant woman, English woman, westernized woman and spiritual woman have their own superiority. Rukmani is a peasant woman and able to endure all sufferings. She is an idol of an Indian woman. Living in a village, she is literate and bears six children. She is superior both in heart and mind. She is differ from other peasant ladies. Despite the difficulties, she could not involve in evils and keep her path clean while Kunti and Ira involve in prostitution. She becomes a good wife and a good mother. The marriage between Rukmani and Nathan was "a poor match." (Markandaya Kamala p2) as it had been thought by Rukmani's relatives and her village people. Even her mother was not happy with this marriage because it is below her social standard. In a village community, in setting marriages the social prestige and economic standard of the bridegroom family must be higher than that of the bride's. Rukmani herself, at another place in the novel, describes the married life of Kunti who has also been "married beneath her". (Markandaya Kamala p8) On the whole, Rukmani's married life is happy despite the fact that her husband has illicit relations with Kunti, a woman of unscrupulous behaviour in the village. But there are other marriages in this novel which have turned into tragedy, sorrow and sin. The marriage of Rukmani's eldest daughter, Ira and married life of Kunti tell tales of woe. It is also, by implication the story of the modernization of Indian villages. Rukmani is a traditional woman while Mira is a modern woman having Indian attitudes, culture and behavior.

The narrative thread is against put in the hands of a woman in "Some Inner Fury" 1955, the concept of family sentiment with the love experience of mira and fight for the nation portrayed in it, unlike Nathan's in Nectar In A Sieve is westernized and the central concern of the novel in the clash between passion and patriotism. in this novel contains a wider exploration, sociological and economic in the novels of Kamala Markandaya. She

portrays a large repertoire of women in a changing Indian society.

In "A Silence of Desire", Sarojini Dandekar battles between tradition and modernity in contemporary India. Kamala Markandaya's novels is an awareness of the socio - economic forces and their impact on women. So The protagonist, Sarojini in "A Silence of Desire" is a good wife, mother and woman. She is a spiritual woman. She has all good qualities but she believes in a swamy and loses her time in the service of that swamy. She forgets her responsibilities towards her family and stands before the swamy. This spiritual and modernity conflict tries to break her family but fortunately her husband succeeds to put his wife from that trap.

Kamala Markandaya deals in all her novels with different attitudes of women. Saroja in "Two Virgins" and "Mira" in "Some Inner Fury" also deals with and narrates the story. Her story is a love story with political crises. Saroja is a young woman, studying in a school, views about modernity. Her sister Lalitha is an advanced and modern girl and to go ahead she forgets all limitations and is engaged in evil. She becomes a film star and dazzles to see the lure of the film city. Lalitha is different from Rukmani and Mira. Despite all differences, Rukmani and Mira are superior than Lalitha. They never forget their limitations and remember their modesty and grace.

In the development of the Indian novel in English, the feminine sensibility has been assuredly well recognized, if a trifle overmuch and over - zealously at times by the Indian as well as foreign critics of Indian writing in English.

"Rukmani of Nectar in a sieve and Mira of Some Inner Fury recollect their tales in the comparative tranquility of a reverie- like style." (Iyengar 332-333) Markandaya creates two totally different but compelling and compassionate narrators. Rukmani dominates her novel, markandaya also successfully creates Mira as literate, city dweller woman dominating the novel. Both are perfected at their own level.

Mira is neither a flashy debutante nor a silly little rich girl but a thinking, independent, rather high - principled woman confused by the love. She feels for people who are at odds with each other Mira painstakingly shows that her beloved Richard is an English man in a million, a veritable Fielding. Richard avoids the English community, is remarkably at home with Mira's family, relishes Indian food and clothing, knows stories from the Mahabharata, and is commonly gentle and gentle mainly is pressing his love for Mira. A pattern emerges in Markandaya's character sketches. Her women - Rukmani, Ira, Nalini, Mira, Roshan, Premala are all nobler, wiser, stronger, better than their male counterparts. But among the female characters, Rukmani is noble, ideal strong, wise, understood, patriot and liberal. Mira is literate, strong, powerful, modern, wise, patriot and understood.

Rukmani is superior among all Indian views women and peasants' women. Mira is superior among modern Indian women. Nalini in "A Handful of Rice" is also good, lovely, beautiful, traditional and cooperative woman. She is superior to her elder sister Thangam and others who live in that society. Rukmani is narrator and victims of all events that happened with her and her surroundings. Nalini is not like Rukmani. She is neither a narrator nor an ideal for society. Roshan and Caroline in "Possession" are westernized and English women. Premala is also an Indian, city dweller and understood woman and die for the sake of the country. She has tried to be a modern as her husband wants. Modesty graces a woman. It is not right for a young woman to go among young men. Mira's mother comments on woman that a young woman should not go with young men. It denounced her personality and grace. Whenever we talk about marriage of a girl generally struck about dowry in mind. Most want dowry. It is rare ho are against this system. Kit is against this system he said,

"Was he to marry a woman for her money?"
But Mira's mother approach about this is that,
"the dowry is not for your benefit, it is for the
girl's self-respect, that she may not have to beg
from you for her keep. You may be sure, she
said, the money will be in her name and the
jewels will be upon her body".

(Markandaya Kamala 50-51)

A woman is supporter to a man in all aspect whether she is mother, wife, sister and friend. She suggests, guides and nurses him. Premala as a loving girl, is suitable for Kit. She cares for him as a wife and told Kit.

It shows the superiority of a woman. Modernity changes the mind of a people. Foreign returned Kit changed while he was an Indian but his thinking about dress, changed from Indianness to modernity. As he provoked Pramela in "Some Inner Fury", "You ought to try wearing shorts like Mira". (Markandaya Kamala 53) Premele, an idol of an Indian woman tried to compromise with this modern man and lost the modesty of Indian woman, she "came to borrow my shorts. Put them on, blushing, blushed again, furiously, when Kit looked at her bare legs, for she had never worn anything but a sari. But this modesty, which is supposed to grace awoman, found little favour in Kits eyes". (Markandaya Kamala 53)

Markandaya takes as her characters - from a very wide spectrum: Indian peasants, students, Film producers, Indian émigrés in England, English engineers and their wives on contract service in India, English working class types culled from London pubs and suburban flats. Her women are peculiarly memorable - Rukmani, Mira, Caroline Bell, Saroja and Lalitha. And she has a particular interest in analyzing women characters and suggesting as in "Two Virgins" the unusual poignancy of their fate. The narrators too are likely to be female and the differentiation from the male and even when not, the

novel will be told mainly from a woman's viewpoint. It becomes clear what attracts Markandaya in human beings.

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ANIMAL BEHAVIORISM IN DESERTED ISLAND IN WILLIAM GOLDING'S *LORD OF THE FLIES*

Dr.K. Jeyamurugan

Assistant Professor
Department of English
Sethupathy Government Arts College
Ramanathapuram.

Abstract:

Frail humanity is corrupted; it only takes an unimportant thing to make its nature controlled by nothing but evil. Culture fails repeatedly and no matter how hard we can repress it, nothing will ever stop the drive to become savages. This story is about a few English boys who had to work together and learn how to survive on a deserted island. Using the group of innocent school boys stranded on an island the author very realistically portrays human behavior in an environment where civilization no longer has meaning. The novel represents the decay of a society, as the result of moral decline of each individual, thus being each individual's responsibility.

Key words: Savages, Civilization vs. Barbarism, English school boys, stranded on Island, culture fails, most haunting, World War II, copious amounts of destruction and aggression, egotism, lust for power, tragedy and destruction.

Lord of the Flies tells the story of a group of English schoolboys isolated on a tropical island after their plane is shot down during a war. Though the novel is fictional, its analysis of the idea of human evil is at least partly based on Golding's experience with the real-life violence and cruelty of World War II. Free from the rules and structures of civilization and society, the boys on the island in Lord of the Flies go down into savagery. William Golding was born on September 19, 1911, in Cornwall, England. Although he tried to write a novel as early as age twelve, his parents urged him to study the natural sciences. Golding followed his parents' wishes until his second year at Oxford, when he changed his focus to English literature. After graduating from Oxford, he worked briefly as a theater actor and director, wrote poetry, and then became a school teacher. In 1940, a year after England entered World War II, Golding joined the Royal Navy, where he served in command of a rocket-launcher and participated in the invasion of Normandy.

Golding's experience in World War II had a profound effect on his view of humanity and the evils of which it was capable. After the war, Golding resumed teaching and started to write novels. His first and greatest success came with *Lord of the Flies* (1954), which ultimately became a bestseller in both Britain and the United States after more than twenty publishers rejected it. The novel's sales enabled Golding to retire from teaching and devote himself to writing. Golding wrote several more novels, notably *Pincher Martin* (1956), and a

play, *The Brass Butterfly* (1958). Although he never matched the popular and critical success he enjoyed with *Lord of the Flies*, he remained a respected and distinguished author for the rest of his life and was awarded the Nobel Prize for Literature in 1983. Golding died in 1993, one of the most acclaimed writers of the second half of the twentieth century.

Lord of the Flies is set during an unspecified war. A planeload of British school boys is shot down and marooned on a deserted island. There are no adults present in the novel. As the story opens, the jungle on the island is severely scarred from the wreckage of the plane. Two boys – the fair-haired, charismatic Ralph, and the fat, Piggy – emerge from the jungle. While they are swimming in a shallow pool inside a lagoon, Ralph discovers a beautiful conch shell. Piggy suggests he blow it as a signal for other survivors.

In the novel the lord of flies, as the boys splinter into factions, some behave peacefully and work together to maintain order and achieve common goals, while others rebel and seek only anarchy and violence. In his portrayal of the small world of the island, Golding paints a broader portrait of the fundamental human struggle between the civilizing instinct the impulse to obey rules, behave morally, and act lawfully and the savage instinct the impulse to seek brute power over others, act selfishly, scorn moral rules, and indulge in violence. Golding employs a relatively straightforward writing style in *Lord of the Flies*, one that avoids highly poetic language, lengthy description, and philosophical interludes. Much of the novel is allegorical, meaning that the characters and objects in the novel are infused with symbolic significance that conveys the novel's central themes and ideas.

In portraying the various ways in which the boys on the island adapt to their new surroundings and react to their new freedom, Golding explores the broad spectrum of ways in which humans respond to stress, change, and tension. Readers and critics have interpreted *Lord of the Flies* in widely varying ways over the years since its publication. During the 1950s and 1960s, many readings of the novel claimed that *Lord of the Flies* dramatizes the history of civilization. Some believed that the novel explores fundamental religious issues, such as original sin and the nature of good and evil.

Others approached *Lord of the Flies* through the theories of the psychoanalyst Sigmund Freud, who taught that the human mind was the site of a constant battle

among different impulses the id (instinctual needs and desires), the ego (the conscious, rational mind), and the superego (the sense of conscience and morality). Still others maintained that Golding wrote the novel as a criticism of the political and social institutions of the West. Ultimately, there is some validity to each of these different readings and interpretations of *Lord of the Flies*. Although Golding's story is confined to the microcosm of a group of boys, it resounds with implications far beyond the bounds of the small island and explores problems and questions universal to the human experience.

During an unnamed time of war, a plane carrying a group of British schoolboys is shot down over the Pacific. The pilot of the plane is killed, but many of the boys survive the crash and find themselves deserted on an uninhabited island, where they are alone without adult supervision. The first two boys introduced are the main protagonists of the story: Ralph is among the oldest of the boys, handsome and confident, while Piggy, as he is derisively called, is a pudgy asthmatic boy with glasses who nevertheless possesses a keen intelligence. Ralph finds a conch shell, and when he blows it the other boys gather together. Among these boys is Jack Merridew, an aggressive boy who marches at the head of his choir. Ralph, whom the other boys choose as chief, leads Jack and another boy, Simon, on an expedition to explore the island. On their expedition they determine that they are, in fact, on a deserted island and decide that they need to find food. The three boys find a pig, which Jack prepares to kill but finally balks before he can actually stab it.

When the boys return from their expedition, Ralph calls a meeting and attempts to set rules of order for the island. Jack agrees with Ralph, for the existence of rules means the existence of punishment for those who break them, but Piggy reprimands Jack for his lack of concern over long-term issues of survival. Ralph proposes that they build a fire on the mountain which could signal their presence to any passing ships. The boys start building the fire, but the younger boys lose interest when the task proves too difficult for them. Piggy proves essential to the process: the boys use his glasses to start the fire. After they start the fire, Piggy loses his temper and criticizes the other boys for not building shelters first. He worries that they still do not know how many boys there are, and he believes that one of them is already missing.

While Jack tries to hunt pigs, Ralph orchestrates the building of shelters for the boys. The smallest boys have not helped at all, while the boys in Jack's choir, whose duty is to hunt for food, have spent the day swimming. Jack tells Ralph that he feels as if he is being hunted himself when he hunts for pigs. When Simon, the only boy who has consistently helped Ralph, leaves presumably to take a bath, Ralph and Jack go to find him at the bathing pool. But Simon instead is walking around the jungle alone. He finds a serene open space with aromatic bushes and flowers.

The boys soon settle into a daily pattern on the island. The youngest of the boys, known generally as the "littluns," spend most of the day searching for fruit to eat. When the boys play, they still obey some sense of decency toward one another, despite the lack of parental authority. Jack continues to hunt, while Piggy, who is accepted as an outsider among the boys, considers building a sundial. A ship passes by the island but does not stop, perhaps because the fire has burned out. Piggy blames Jack for letting the fire die, for he and his hunters have been preoccupied with killing a pig at the expense of their duty, and Jack punches Piggy, breaking one lens of his glasses. Jack and the hunters chant, "Kill the pig. Cut her throat. Bash her in" in celebration of the kill, and they perform a dance in which Maurice pretends to be a pig and the others pretend to attack him.

Ralph becomes concerned by the behavior of Jack and the hunters and begins to appreciate Piggy's maturity. He calls an assembly in which he criticizes the boys for not assisting with the fire or the building of the shelters. He insists that the fire is the most important thing on the island, for it is their one chance for rescue, and declares that the only place where they should have a fire is on the mountaintop. Ralph admits that he is frightened but says that there is no legitimate reason to be afraid. Jack then yells at the littluns for their fear and for not helping with hunting or building shelters. He proclaims that there is no beast on the island, as some of the boys believe, but then a littlun, Phil, tells that he had a nightmare and when he awoke saw something moving among the trees.

Simon says that Phil probably saw Simon, for he was walking in the jungle that night. But the littluns begin to worry about the beast, which they conceive as a ghost or a squid. Piggy and Ralph fight once more, and when Ralph attempts to assert the rules of order, Jack asks rhetorically whether anyone cares about the rules. Ralph in turn insists that the rules are all that they have. Jack then decides to lead an expedition to hunt the beast, leaving only Ralph, Piggy and Simon behind. Piggy warns Ralph that if Jack becomes chief, the boys will never be rescued.

That night, during an aerial battle, a pilot parachutes down the island. The pilot dies, possibly on impact. The next morning, as the twins Sam and Eric are adding kindling to the fire, they spot the pilot and mistake him for the beast. They scramble down the mountain and wake up Ralph. Jack calls for a hunt, but Piggy insists that they should stay together, for the beast may not come near them. Jack claims that the conch is now irrelevant. He takes a swing at Ralph when Ralph accuses Jack of not wanting to be rescued. Ralph decides to join the hunters on their expedition to find the beast, despite his wish to rekindle the fire on the mountain. When they reach the other side of the island, Jack expresses his wish to build a fort near the sea.

The hunters, while searching for the beast, find a boar that attacks Jack, but Jack stabs it and it runs away.

The hunters go into a frenzy, lapsing into their "kill the pig" chant once again. Ralph realizes that Piggy remains with the littluns back on the other side of the island, and Simon offers to go back and tell Piggy that the other boys will not be back that night. Ralph realizes that Jack hates him and confronts him about that fact. Jack mocks Ralph for not wanting to hunt, claiming that it stems from cowardice, but when the boys see what they believe to be the beast they run away.

Ralph returns to the shelters to find Piggy and tells him that they saw the beast, but Piggy remains skeptical. Ralph dismisses the hunters as boys with sticks, but Jack accuses him of calling his hunters cowards. Jack attempts to assert control over the other boys, calling for Ralph's removal as chief, but when Ralph retains the support of the other boys Jack runs away, crying. Piggy suggests that, if the beast prevents them from getting to the mountaintop, they should build a fire on the beach, and reassures them that they will survive if they behave with common sense. Simon leaves to sit in the open space that he found earlier. Jack claims that he will be the chief of the hunters and that they will go to the castle rock where they plan to build a fort and have a feast. The hunters kill a pig, and Jack smears the blood over Maurice's face. They then cut off the head and leave it on a stake as an offering for the beast. Jack brings several hunters back to the shelters, where he invites the other boys to join his tribe and offers them meat and the opportunity to hunt and have fun. All of the boys, except for Ralph and Piggy, join Jack.

Meanwhile, Simon finds the pig's head that the hunters had left. He dubs it The Lord of the Flies because of the insects that swarm around it. He believes that it speaks to him, telling him how foolish he is and that the other boys think he is insane. The pig's head claims that it is the beast, and it mocks the idea that the beast could be hunted and killed. Simon falls down and loses consciousness. After he regains consciousness and wanders around, he sees the dead pilot that the boys perceived to be the beast and realizes what it actually is. He rushes down the mountain to alert the other boys about what he has found.

Ralph and Piggy, who are playing at the lagoon alone, decide to find the other boys to make sure that nothing unfortunate happens while they are pretending to be hunters. When they find Jack, Ralph and Jack argue over who will be chief. When Piggy claims that he gets to speak because he has the conch, Jack tells him that the conch does not count on his side of the island. The boys panic when Ralph warns them that a storm is coming. As the storm begins, Simon rushes from the forest, telling about the dead body on the mountain. Under the impression that he is the beast, the boys descend on Simon and kill him.

Back on the other side of the island, Ralph and Piggy discuss Simon's death. They both took part in the murder, but they attempt to justify their behavior as

motivated by fear and instinct. The only four boys who are not part of Jack's tribe are Ralph and Piggy and the twins, Sam and Eric, who help tend to the fire. At Castle Rock, Jack rules over the boys with the trappings of an idol. He has kept one boy tied up, and he instills fear in the other boys by warning them about the beast and the intruders. When Bill asks Jack how they will start a fire, Jack claims that they will steal the fire from the other boys. Meanwhile, Ralph, Piggy and the twins work on keeping the fire going but find that it is too difficult to do by them. They return to the shelters to sleep. During the night, the hunters attack the four boys, who fight them off but suffer considerable injuries. Piggy learns the purpose of the attack: they came to steal his glasses.

After the attack, the four boys decide to go to the castle rock to appeal to Jack as civilized people. They groom themselves to appear presentable and dress themselves in normal schoolboy clothes. When they reach Castle Rock, Ralph summons the other boys with the conch. Jack arrives from hunting and tells Ralph and Piggy to leave them alone. When Jack refuses to listen to Ralph's appeals to justice, Ralph calls the boys painted fools. Jack takes Sam and Eric as prisoners and orders them to be tied up. Piggy asks Jack and his hunters whether it is better to be a pack of painted Indians or sensible like Ralph, but Roger tips a rock over on Piggy, causing him to fall down the mountain to the beach. The impact kills him and, to the delight of Jack, shatters the conch shell. Jack declares him chief and hurls his spear at Ralph, who runs away.

Ralph hides near Castle Rock, where he can see the other boys, whom he no longer recognizes as civilized English boys but as savages. He crawls to the entrance of Jack's camp, where Sam and Eric are now stationed as guards, and they give him some meat and urge him to leave. While Ralph hides, he realizes that the other boys are rolling rocks down the mountain. Ralph evades the other boys who are hunting for him, and then realizes that they are setting the forest on fire in order to smoke him out-and thus will destroy whatever fruit is left on the island.

Running for his life, Ralph finally collapses on the beach, where a naval officer has arrived with his ship. He thinks that the boys have only been playing games, and he scolds them for not behaving in a more organized and responsible manner as is the British custom. As the boys prepare to leave the island for home, Ralph weeps for the death of Piggy and for the end of the boys' innocence.

The boys in the novel, mainly the older ones, have enough notions about the appropriate way to live within society, where one's freedom is limited by the securing of another's. Yet, they return to a state of savagery following the one who has overtly and deliberately chosen to renounce these notions: Jack. He stands as an example of the grand flaws of certain people which lead whole societies to collapse. However, and no

less importantly, the other boys represent the minor flaws of those individuals who let themselves take part in the perpetration of the former's mistakes, be it by accomplished action or careless consent.

Society forges our personality to a great extent impinging fears, taboos and traditions. It has strange mechanisms of control, for instance, telling us not to fear the enemies by showing how dangerous they are and offering the law to protect us. From a tender age, we are encouraged to obey laws which attempt to turn people into docile and gregarious beings. People have different passions and drives; nonetheless, not all of them are good for society. Many boys on the island found an opportunity to satisfy their drives of creating mechanisms of social control, of playing idol, hangman, king and soldier. As animals we are conceived, as savages we are born, humans we become through civilization, and savages we can be

again or still, if everything we as a species have learned is lost or never reached.

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THE CROSS-CULTURAL CONFLICTS IN RUTH PRAWER JHABVALA'S *A NEW DOMINION*

Dr. C.S. Jeyaraman

Assistant Professor of English,
Devanga Arts College (Autonomous),
Aruppukottai – 626 101.

“*Cross-Cultural Conflicts*” is an autopsy of both Indian and Western cultures. The women writers, with their sensitive perception of the human bondage, tackle the situation from the perspective of the relationship between man and woman in or out of marriage, which is intimate and most complex, and also they handle the problems of the expatriates with their psychological trauma and cultural schizophrenia due to cross-cultural conflicts. The characterization of non-Indian women (Western Women) provides similarities in characters and situations where they are stranded as vagrants moving from their native land to India and back to their homeland. The western women are subjected to emotional, sensitive, and sentimental problems irrespective of the differences in race, religion, culture, and creed. They have sexual freedom and remain strangers to others to reconstruct their lives. They are the translated souls in search of peace and fulfillment but they are all lovable and loving, sensitive and sentimental, individualistic and assertive with the common weakness to gratify their sexual needs in the labyrinth of their hearts. Their sexual quest is initiated by attraction but later they are repelled by aversion and psychological nausea.

Woman's question is central to the novels in which narratives are made to be the usual and traditional mode of quest. In these narratives, woman is a quester, who expresses into the male precincts and experiences the masculine temporal mode which is assertive. She experiences time as linear historical. The quest in the novels commences with the young protagonist's decision to set out on a journey to India against all odds and ascertain for her the causes that makes her to be a concubine under a King or a Nawab. The narrator-protagonist is a new woman full of confidence and with a matter of fact approach to life. She is constantly on the move, visiting places, shrines, and houses and even uses computer as a process. Her quest ends on spiritual and sexual moorings – often results in sexual exploitation and victimization.

Jhabvala expounds the burden of the white men and women living in India and in an alien culture. For her, India is an overpowering and overwhelming entity that drives them onwards to the inevitable choice between drowning and disaster by staying on and escape by withdrawal and flight. The Westerners are rich, prosperous and well-to-do. They are mobile, autonomous, self-dependent and are able to exercise their choices in habitation and co-habitation on their own terms with no damage to their reputation. Jhabvala consistently bases

the conflicts that arise between Indians and westerners upon the complexities of culture, history, and psychology in India.

A New Dominion can be primarily described as the story of Lee, an English girl, who has come to India on a spiritual quest – a quest for self-realization. In fact, the west is represented by three girls – Lee, Margaret and Evie. The novel deals with the dominion of India's spirituality over the forces of western materialism. Evie, Margaret and Lee are on a spiritual quest. They come to India for different reasons and meet different fates. Evie is shown in her last phase in relation to the Swami, who heads the Ashram ten miles out of Benares. She has been appointed note-taker and chronicler of the Swami's dialogues and thoughts. Margaret has rebelled against the modern materialism of her family back home and has walked out of her own sister's wedding to find solace in India. Margaret comes to India with a purpose, seeking a guru who will “simultaneously destroy and create her” (37). Lee, unlike Margaret, fluctuates in her perceptions of an appetite for the Swami. Lee's restlessness, her swings of moods, her attraction to the hidden meaning of India, have links with Jhabvala's own responses to India. Lee's way of looking places her between a die-hard missionary like Miss Charlotte and a die-hard devotee like Evie. She hates tourist approach to look at India as “tourists don't live... they only look-and looking is nothing, it doesn't change you, and it doesn't help you really and truly find yourself” (76). Earlier as a rootless and free traveller in India, loving the thought of “buses, trains, travellers; endless hours of monotonous landscape, heat and dust; unexpected adventures in strange towns” (253), she sees in imagination her return to the Swami.

A New Dominion begins with the episode called “Lee Travels”. Lee travels to India “to lose herself in order-as she liked to put it – to find herself” (2). She meets Margaret in Miss Charlotte's Christian mission and finds in her a kindred spirit engaged in a spiritual quest. Margaret revolts against her conviction-ridden household, the pretentiousness and falsity of English middle-class society and refuses to cut her part as a bride's maid at her sister's wedding. She revolts against the hollowness of British society. She turns to India and Swamiji to quench her spiritual thirst and her hunger for spiritual fulfilment. She has no illusions about coming to India. She accepts : “People just don't come any more to India to do good, those days are over. What they come for now is-well, to do well to themselves, to learn, to take from India” (26).

She is very serious in her search and never loses sight of her purpose. Jhabvala writes:

It's herself she's in search of and wants to get to know- and not in any boring personal or psychological way but she wants to find herself in her deepest essence where she's not only Margaret but what there is beyond and including Margaret. She has been staying in a few ashrams and met several gurus but has not yet found the right one She has also been to the place where Ramana Maharishi lived and died, and there she did feel the stirring of the right kind of response, but he is dead and what she wants is a live guru-someone to inspire her, she says-snatch her up and out of herself-simultaneously destroy and create her. (27)

She comes to know of a guru and goes with Lee to his ashram outside Benaras. There, they share a hutment with Evie, a Western disciple, whose function is to sit continuously at the Swami's feet, ready to record any pearl of wisdom with which he may suddenly grace his devotees. She has unshakable faith in Swamiji's spiritual powers and purity of mind and action.

She has no hesitation in doing obeisance by touching Swamiji's feet which she does effortlessly and gracefully. Margaret succeeds at it after a considerable effort; but Lee fails to bring herself to do it.

She remains a problem and a challenge to Swamiji. When Swamiji visits Raymond's hotel in Evie's company, Raymond requests him to bring Lee also. At this, Swamiji tells Raymond that Evie is determined but still there is a lot of work to be done with Lee: "You see, Lee is now in my hands. She is my responsibility to mould and to make. But before I can mould and make, I have to break. The old Lee must be broken before the new can be formed, and we are only at the first stage of our task" (121). Swamiji is a spiritual fraud and a moral humbug. It is clear from his philosophy which he explains to Raymond:

Yes, Raymond, I think you are a little bit angry with me about Lee, isn't it? Perhaps you are thinking-look at him, the old rascal, he comes here, he eats and drinks and enjoys to his heart's content, while my poor friend is asked to give up everything. But please understand. It is only when you have given up all enjoyment so that it is no longer enjoyment; it is only then that you can have these things back again. How far Lee is still away from this goal! I have to help her and guide her every step so that she will know that everything is nothing and also that she herself is nothing. Only then can she belong to me as the disciple must belong to the guru.

'I want her to be mine. She must be mine completely in heart and soul and-yes, Raymond,' he said easily able to read his companion's thoughts, in body also, if I think necessary. That is quite by the way only. (122-23)

Swamiji is a worldly, sensual and materialistic lecher, who claims the bodies and souls of all his disciples. The Swamiji of *A New Dominion* is a quack, a worldly and sensuous man, who is not bothered about the welfare of his disciples but is quite concerned about his own pleasure. He befriends Raymond, who is in the publishing business and wants to make use of him in organising his lectures in the United States. He enjoys drinking and eating non-vegetarian food in Raymond's company and also tries to learn table manners and etiquette; so that, he does not cut a sorry figure on his lecture tour abroad: "He learned very fast perhaps because he was so unembarrassed about it – and ever since his first visit to the hotel dining room had made giant strides forward in his table manners" (121). Swamiji of *A New Dominion* comes quite close to Lee by paying her all attention and then ignores her to the extent that she really feels hurt and becomes jealous of the closeness of Evie and Margaret. Lee is so tormented by this neglect that she walks into his room at mid-night and finds him awake there as if he was waiting for her. She asks him the reason of her neglect and tells him that it is not fair on his part. He listens to her patiently without replying and then he starts stroking her affectionately: "He soon stopped being affectionate. He said terrible things and he did terrible things. I wanted to cry out and ask him to stop but my voice got struck in my throat and came out in a funny whimpering sound" (169). In fact, Swamiji has no qualms, either moral or religious, and becomes the agent of Margaret's ruin and death. He does not treat these girls as human beings: "For them, their own personality is the most important subject in the world. But poor girls, what personality do they have worth talking about? They are like little mice quite undeveloped. And when I try to develop them, they run away from me." (178) This is human depravity and moral callousness. The strange thing is that the so-called rational spiritual seekers of the West fail to distinguish between sex and spirituality. No doubt, Lee is disillusioned at the assault by Swamiji and withdraws from the ashram and visits Asha and Banubai at Benaras in an attempt to become an independent self again: "From now on I'll do without anyone" (172). Then, along with Asha, Gopi and Raymond, she goes to Maupur: "here she is influenced by Raymond's rationality, Margaret's death of untreated hepatitis (as Swamiji does not encourage his devotees seeking outside help of anykind, including medical) and Evie's who has become so inhuman as to rejoice at the thought, "we'll go soon now. As soon as Margaret's dead. She added in a joyful voice: How happy he'll be to have us back! He'll tease you no end, you look out. How he'll tease and joke! You'll see. She clapped her hands, laughing" (198). At this stage, Lee is divided between two compelling figures

and voices who claim her soul-Raymond and Swamiji : “I knew he had been watching me all the time. Not in curiosity but in concern. And as the way he looked at me too. [Soon after the Swamiji cast his eyes on Lee and she was almost hypnotised by him]-Yes, of course, his eyes were on me” (154). She has almost thought of going back to America but emotions overpower her reason and she decides to live in India: “Of course, I want to go back,’ she said. ‘That’s the trouble. I try not to, but I think about it all the time. About going back to him. Being with him again” (127).

Through Lee’s indecisive and wavering mind, the reader gradually and disturbingly becomes aware that Lee has mistaken her own passionate experience of first love for spiritual devotion. Her predicament is not different from Daphne’s of Jhabvala’s short story “A Spiritual Call.” Daphne is also unable to detach herself from her Swamiji, but unlike Lee she does not hesitate to admit that this is no spiritual communication, it is only infatuation. Lee may or may not go to the Swamiji physically, but emotionally and imaginatively she returns to his fold, “walk across the fields till she came to a board and some barbed wire. There he would be sitting under the only tree ‘Oh-Oh’ would say. ‘Just see who has come” (128).

In *A New Dominion*, the three western girls are victims of Swamiji. Swamiji has no genuine interest in Raymond too. He is interested in him because his uncle owns a publishing company. Swamiji wants him to organize a lecture what he describes as a movement of “Today, of Now”. Lee also talks of the Swamiji in adoring terms: “Don’t you realize what an honour he was doing you. And you stood there holding it as if it were-just nothing. I felt so ashamed of you. And he’s an angel; a saint-he really is a saint” (134-35). Even when Lee tells Margaret that Swamiji has asked her to rest, Margaret’s reaction is very natural. She says : “He didn’t. You only want to keep me away from him”. The she looked at Raymond and says: “She’d do anything to keep me away from him. She’s so jealous. She and that Evie both” (135). Such a jealousy is exerted by Swamiji’s supernatural powers. From this, one can understand that Raymond’s judgement is based on reason, where as Margaret’s, Lee’s, and Evie’s are based on emotions.

In *A New Dominion*, the west is represented by three girls - Lee, Margaret, and Evie, who have come to India to seek spiritual solace from the hollow, pretentious, and frustrating materialistic life of the west. Raymond is a visitor who is classed as a tourist and there is Miss Charlotte, a Christian missionary, who has spent about thirty years in India. For Raymond and Charlotte, reason and common sense are their common norms. Raymond cannot come to terms with the spirit of India. To him, it is only a great panorama and a historical curiosity. To Miss Charlotte, India is a challenging country whose crying need is social amelioration, educational reform, and a

good life based on economic security. Raymond and Miss Charlotte embody the rational, scientific, and moral aspects of western culture and Lee, Margaret and Evie represent a sort of dissatisfaction with it. These three girls are weary of the western way of life, its machine-ridden society, its materialistic fervour, and its commercial single-mindedness.

In *A New Dominion*, each of the three parts of the novel deals with a particular stage of Lee’s quest. The Delhi period relates to her uncertain quest for direction, which is influenced partly by her conscious decision not to become like Raymond, who is suffering because he will not admit what he is searching for. The time Lee spends in Benares is concerned with her attempt to become one with India, her spiritual quest, and more particularly with the ashram – a period which ends in disillusion. The third stage is concerned with Lee’s disillusion and her attempt to resist India. She is not happy in Maupur. Lee ruminates: “How wrong, how bad this place is for me! To think that I’ve travelled, and travelled and come all this way and now I’ve ended up here” (215). Yet, in the end, Lee cannot turn her back on her quest. She realizes that she cannot no longer wander vaguely around India, nor can she feel a part of the western world she epitomized in Raymond as for Lee all roads lead only to the ashram. She is already a changed woman by her experiences with Swamiji. In the end, by going back to the ashram, Lee risks becoming like Margaret or Evie and ultimately destroying herself. Lee seeks affinity with India by travelling with her rural and urban masses from one small dusty town to another. Sitting in cheap buses and third class compartment of trains, Lee reveals in the sensation that she was “no longer Lee but part of the mass of travellers huddled and squashed together” (9). When she comes to Delhi, the sight of the great domes of Juma Masjid intensifies her desire to be a part of everything and cease to be herself. Lee ruminates:

Margaret hates modern materialism; of course so do I; that’s why we’re both here. But I know that Margaret is more serious than I am in her search. Sometimes I don’t know that I am searching anything – sometimes I think maybe I’m just floating around just not doing anything, just running away from things. (37)

Lee later makes a conscious decision to surrender to India and she takes it that allowing Gopi to make love to her is a part of that surrender. Jhabvala relates:

She suffered rather than enjoyed while he lay on top of her. But she was glad to be doing this for him and, at the final moment, thought to herself that perhaps this was part of the merging she had so ardently desired while looking out of the window. (55)

The western characters like Raymond and Miss Charlotte embody the rational, scientific and the moral

aspects of the culture of the west. Lee, Margaret and Evie represent a sort of dissatisfaction with it. These three are weary of western way of life, its mechanical society, its materialistic trends and commercialism. This draws them towards India and in search of identity. They are drawn towards spirituality through the Swamis of India. The centre for spiritual rejuvenation, which is headed by a swami, becomes the place where these three girls are ruined physically and psychologically. Swamiji uses his powers to create illusions of hope and bliss and claims wholly the bodies and souls of his disciples. The swami's ashram serves him as a den in which he can destroy the innocent white women on the pretext of leading them till higher trance. These three women – Lee, Margaret and Evie, who have come to India with the hope of shedding their inherited norms, and neurosis, of acquiring a total life view and returning to a life of faith, are caught in the traps that swami has laid for them and fall a prey to him.

The three girls, Lee, Margaret and Evie are mistaken for taking sex as a medium of spiritual fulfilment. These girls come to India to seek spiritual solace from the frustrating materialistic life of their homeland. The same is the case with Olivia in *Heat and Dust*. An English lady, married to an Anglo-Indian, who comes to India in the nineteen thirties and falls in love with the prince and dies of crude operation done on her by a quack to terminate her pregnancy. Margaret of *A New Dominion* has to be like that of Olivia of *Heat and Dust*. Margaret is not allowed by the Swamiji to be taken to hospital in the same way as Olivia is not taken to hospital

by her lover Prince till she dies. Lee is not confused between sex and spirituality after meeting the Swamiji. She mixes the two without really distinguishing one from the other. It is evident in her earlier experience with Gopi. Ramesh Chanda in *Cross-Cultural Interaction in Indian English Fiction* avers : “There is an unholy alliance between the legitimate sense of realism on the one hand, and an odd spiritual desire for total merging on the other. Even at the end of the novel, Lee is incapable of distinguishing between simple bodily pleasure and joy of spiritual merging” (98).

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SYMBOLISM IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

L.Kannan

Research Scholar
Madurai Kamaraj University
Madurai.

American literature has been determined through its time, by multiple schools of thoughts, such as Romanticism, Realism, Naturalism, and Modernism. Some writers have a tendency to have used symbols to ornament their works with an artistic touch. In this perspective, among the American pioneers of Romanticism, Ernest Hemingway is famous for his mastery of utilizing images and symbols in almost all of his works. His magnum opus had a major influence on his readership, since more than five million copies of the book were sold within two days. *The Old Man and The Sea*, in which Hemingway used a number of symbols to particularly expand the themes in the novel, is to be analyzed in the following chapter with an emphasis on the contribution of the symbols to the deliverance of the meanings and themes.

Among all the literary works published by the American writer Ernest Hemingway, *The Old Man and The Sea* is considered undoubtedly Hemingway's masterpiece. In which the story is simply about an old fisherman called Santiago and his struggle with the greatest catch in his life. There is a little boy in the story, called Manolin, who is Santiago's faithful apprentice and friend, that usually assists him. He has been ordered by his parents to leave the old man and to not work with him anymore since the latter has set out to sea and returned empty-handed, he did not catch anything for eighty-four days. He had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy had gone at their orders in another boat which caught three good fish the first week. However the boy continues to look after for the old man and helps him hold his equipments to his ramshackle hut, sets food for him, discussing the latest news in American baseball, particularly the trials of the old man's hero, Joe DiMaggio. While eating they reminisce good memories, the happier days, the good catches and other enjoyable things from their past. Santiago is convinced that this non-gainful streak will soon arrive to an end, and he makes plans to sail out more than usual the following day. That night the old man goes to sleep dreaming of the lions he used to see back in Africa. On the eighty-fifth day of his unlucky streak, Santiago does as promised, he wakes up before sunrise, and get into his boat and head out to fish. He has no choice. Fishing is everything he knows. The details of the morning and the sea are perfectly presented by Hemingway. Symbolism in *The Old Man and The Sea* 30 across his

shoulder. He eats small pieces of the raw tuna that he had caught earlier. In this time he comes to respect and appreciate the immense fish in spite of his extreme tiredness and his own injuries. Almost the rest of the novel is composed of this battle between the old man and the great fish, which lasts over three days. It is a fight of strength and of will. The old man views the fish as his brother, not his enemy, yet he never hesitates in his decisions to kill the thing. Which, at the latest, he does. Santiago's sufferance and pain are clearly shown in the novel as at a sudden shake on the line, his right hand get pushed across the palm. Unluckily his fingers cramp. After that he only waits for the sun to warm him. On the third day morning, Santiago succeeds to see his marlin for the first time. He knows approximately the dimensions of the fight which he occupies. Then to harpoon it, the biggest fish he has ever seen, and fix it to the side of his boat. It will bring back a huge price. Before sunset, Santiago catches a small dolphin and two flying fish that will sustain him for a good moment. The old man attaches the fish to the side of the boat and decides to go back home, he is doing his best to bring the big fish nearer with each turn, The fish is two feet longer than the boat. No catch like it has ever been found in Havana harbour. He strongly believed that it will make his fortune. On his way, some sharks attack the boat, who very slowly but certainly eat the marlin, after one hour, Santiago sees the first shark, it is a terrible Marko, and it comes rapidly to cut with his strong teeth at the dead marlin, whereas the old man, is starving and almost exhausted, he tries to beat them off with a harpoon first, then a club, and finally nothing but a simple knife. The struggle of Santiago was at first with the giant Marlin, when he comes back he struggles moves to the Sharks to save his great catch. Santiago thinks only of his direction and his great fatigue. He has gone out too far and the sharks have beaten him. He knows they will leave him nothing but the stripped skeleton of his great catch. Chapter Two : Symbolism in *The Old Man and The Sea* 31 On his return to seashore, the large marlin becomes a simple skeleton. He leaves, seeing that only the bones and tail remain from the great marlin. carrying his mast and the sails on his shoulders, stumbling in weariness and overtiredness. On the next day, other fishermen in the harborside, surround the boat, wondering about the eighteen-foot length of Santiago's catch, at this time, Manolin cares for the old man giving him some coffee and the daily papers with the baseball scores, after that they agree to fish together once more. The old man goes to sleep and dreams of the same lions of his youth, playing on the beaches of Africa.

From various perspectives, *The Old Man and the Sea* denotes the climax of Hemingway's imaginative attempts, since the novel reflects Hemingway's coherent manipulation of regular, yet simple language and eschewal of abstraction, it is without any moment's delay practical and subjective. In spite of the fact that it is loaded with imagery, i.e symbolism, the book consists of neither heavy-handed symbols nor artificial ones. Well beyond these qualities, Hemingway in this novella is in completely noteworthy control of the harmony of time, place, and characters basically the two indispensable participants Santiago and Manolin, even the latter, who was less mentioned in the story, permits him to investigate profoundly the recesses of a man's internal being, without any diversion from other human influences.

The description of this character is conveyed through a symbol, "Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated". It is with these words that the American writer, Hemingway describes his hero Santiago, the old single fisherman. These complimentary details, denote that the old man's fixity of mind is as large as the sea, he is physically old, yet he had young eyes. Those are full of confidence. His eyes remain in the same color without any change. So these eyes symbolize the unchanged determination of Santiago to achieve his goals in life. Hemingway gave him the blue colored eyes, that symbolizes the deep conception of life also the philosophical view. Brilliant and undefeated eyes that have faced and are always ready to face the difficult moments of life. Regardless of how defeated he is in the story, he will never be able to show it and will always look on the good and bright side of things. Though Santiago was an old man, he was gifted with wisdom and ripeness that enable him to resist to all kinds of physical troubles, ending as victorious. This could be seen as a symbol of man's greatness that is usually achieved at an old age and an embodiment of man's resistance and sufferance. According to Santiago, deception and disappointment during an oceanic struggle, is a great sin. Since he says to himself in the novel. It is a sin to lose hope Santiago is not an ordinary fisherman, he is always optimistic and hopeful even in the worst situations in life, he keeps looking at the bright side and not the dark one. Hemingway calls Santiago as an old man in the novel this description has a very symbolic significance which indicates that Santiago had lost his youth. One cannot deny that both Santiago's age, and his wrinkled skin symbolize the human fate and ending.

Manolin or the boy as Hemingway calls him in the novel, the only one that represents Santiago's best, and last friend, also his apprentice. As Santiago in the novel, represents the mentor, the guide, the holy father, and the old man, Manolin in the novel is the pupil, the son, and the boy that represents youth. Despite the fact that Manolin's parents prevented him from fishing with Santiago, the old man had taught the boy to fish and the boy loved him.

Symbolism in *The Old Man and the Sea* 34 Manolin is a very symbolic character in the novel, as he follows the old man, the former symbolizes the disciples of Jesus and the youth of Santiago, the age difference existing between the old man and the boy represents the importance of life experience, as the duties and responsibilities of younger's upon elders, When Santiago would look at Manolin he would see himself at a younger age. The latter also represents hope in the novel, As the old man's apprentice, he also symbolizes the life that will follow after death. He stands, in the novella's final pages, as a symbol of uncompromised love and fidelity. Also a real friendship since Manolin always cares about the old man. And demonstrates his love for him openly, Manolin is present only in the beginning and at the end of *The Old Man and the Sea*, but his presence is important because Manolin's loyalty to the old man spotlights Santiago's value as a person and as a fisherman

The sea's presence in the novel plays an important role as a setting and as an image, since the Sea is clearly present in the title of the novel and as the major events of the story happened in the sea, the latter, represents the universe, it stands for all of life on which man should sail. According to Hemingway, man is able to prove himself more in isolation, thus in this novel the sea symbolizes Santiago's isolation in the universe. The great struggle that Santiago faces, with no help, no gratitude takes place in the sea. In the village Santiago was always helped by the little boy Manolin however at the sea he faces his ultimate challenge.

The old man hooks the big fish which measures eighteen feet, because of this great size, Santiago could not hold it in, then, they become involved in a kind of fight of tooth and nail, that often sounds more like an alliance than a struggle. The fish is likewise an image of Christianity, and Hemingway links the great fish with a few Christian ethics: kindness, patience, and determination. Albeit the fish was caught by Santiago, it did not try to jump to the depths. Rather, it led its devotee, to win him over. The fish is likewise portrayed just like a wellspring of nourishment for others, a penance with the goal that others may live. The Marlin also symbolizes strength and resistance, it represents the mirror image of Santiago, who considered Marlin's power equal to him and even called it brother instead of enemy. Santiago extends the same qualities that the fish owns appreciates, and wants to go on; honorability of soul, significance in living, reliability to one's own particular character and ways, perseverance and excellence. As Santiago and the marlin stay in fight for three days, they turn out to be intimately connected. At the point when the caught marlin is later ruined by sharks, Santiago feels destroyed too. Like Santiago, the marlin is absolutely paralleled with Christ.

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ROLE OF WOMEN IN ENVIRONMENTAL MANAGEMENT

Dr.S.Kannan,

Professor & Head,
Department of Environmental Studies,
Madurai Kamaraj University,
Madurai

Introduction:

The Earth does not belong to mankind alone, where as Human belong to the Earth. The Global concerns are lifting people out of poverty, advancing economic growth, developing new scientific inventions and achievements for the sophistication of human life, probing the extraordinary space research *etc.*, All these activities are carry out without minding or saving of our Mother planet one is another side weeps or fights among the Environmentalists. We must connect the dots between climate change, water scarcity, energy shortages, global health, food security and women's empowerment.

According to Nelson Mandela "Solutions to one problem must be solutions for all". Moreover, Ban Ki-moon, a South Korean diplomat, who was the eighth Secretary-General of the United Nations, once said that Education is the most powerful weapon which you can use to change the world. In addition, Margaret Mead, an American cultural anthropologist, who featured frequently as an author and speaker in the mass media also quoted that Never doubt that a small group of thoughtful, committed citizens or individuals can change the world; indeed, it is the only thing that ever has. In the daily hustle bustle of life, Human really need to take out time and watch our actions before the environmental issues go out of hand and leave nothing with us. With the theme of sensitizing the Environmental issues especially women is need of the hour or the ripen time to discuss.

Earlier Environmental Conservation Movements

In order to create the awareness on environment and environmental pollutions and encompass the managerial strategies to save for the future generations there are many incidents were placed on record. The vital one is Chipko movement or Chipko andolan was a forest conservation movement where people clung or hug onto trees to prevent them from being cut in September 1730 by Bishnoi.

Bishnoi (also known as Vishnoi and Prahladpanthi) is a Hindu religious sect found in the Western Thar Desert and in Khejarli village of northern state, Rajasthan of India, founded by Guru Jambheshwar (1451-1536). Among the 29 tenets, Eight tenets have been prescribed to preserve bio-diversity - although most adherents are unaware of that, or such things as Global warming as a concept - and encourage good Animal Husbandry. The Maharajah of Jodhpur,

Abhay Singh, requiring wood for the construction of a new palace, sent soldiers to cut Khejri trees in the village of Khejarli, which was called Jehnad at that time. Noticing their actions, Devi hugged a tree in an attempt to stop them. Her family then adopted the same strategy, as did other local people when the news spread. She told the soldiers that she considered their actions to be an insult to her faith and that she was prepared to die to save the trees. The soldiers did indeed kill her and others until Abhay Singh was informed of what was going on and intervened to stop the massacre Chipko-type movements date back to 1730 AD, 363 Bishnois sacrificed their lives to save khejri trees.

Environmental conservation Movements in recent years:

Green Belt Movement, lead by Wangari Maathai on the World Environment Day in June 1977, a few women planted seven trees in Maathai's backyard. Which later by 2005, 30 million trees had been planted by participants in the Green Belt movement on public and private lands, which focused on restoration of Kenya's rapidly diminishing forests as well as empowering the rural women through environmental preservation, with a special emphasis on planting indigenous trees. Wangari Maathai won Nobel prize for the starting simple ceremony which aims to bring environmental restoration along with society's economic growth. Later, in Kenya, starting in the mid-1980s, women protested against the elites and big foreign corporations who were intimidate and controlling the production of the land. Rather than allowing food to be grown for survival, women were pressured by both their husbands and the government to cultivate coffee for foreign profit. Protests continued and gained strength over the next couple of decades. The protests eventually ended in a Kenyan power shift enforcing democratic national elections which resulted in redistribution of land possible.

In Modern India, a grassroots resistance movement begun in the 1970s in northern Indian villages. Chandi Prasad Bhatt, an awardees of Gandhi Peace Prize for environmental and social activities, on 1st March 2014, who founded Dasholi Gram Swarajya Sangh (DGSS) a non-governmental organization in Gopeshwar led and organized as with the slogan "ecology is permanent economy. The women embracing the trees did not tag their action as feminist activism; however, as a movement that demonstrated resistance against oppression, it had all the markings of such. Its name comes from a Hindi word meaning "to stick" (as in glue). The movement was an act

of defiance against the state government's permission given to a corporation for commercial logging. Women of the villages resisted, embracing trees to prevent their felling to safeguard their lifestyles which were dependent on the forests. Deforestation could qualitatively alter the lives of all village residents but it was the women who agitated for saving 164 Jyoti Grewal the forests.

Like wise, Navdanya Movement, also known as the 'Nine Seeds Movement' seeks to empower local Indian farmers to move away from growing any genetically modified organisms (GMOs) on their land and return to organic, chemical -free practices. This movement has reached over 5,000,000 Indian farmers and created over 65 seed banks around India. Navdanya fights to eliminate the commercialization of Indigenous knowledge also known as 'Biopiracy'. Navdanya addresses multiple other international issues including climate change, food security, misapplication of technology, food sovereignty, fair trade, and many others. This movement also created a learning center entitled Bija Vidyapeeth. Bija Vidyapeeth, in collaboration with Schumacher College in the United Kingdom, seeks to educate women participants in sustainability and ecological principles

In this manner, the Centre for Women's Studies and Development (CWSD), Panjab University, Chandigarh is concerned with regional aspects, and its activities are also located in the northern provinces of Punjab, Haryana, and Himachal Pradesh. As academics they are very different from other academics around the world but their prompts to action are indigenous creations. They rarely label themselves or their activities as feminist but their feminist consciousness is manifest.

Women, particularly those in poor countries, are affected differently by climate change than men. They are among the most vulnerable to climate change, partly because in many countries they make up the larger share of the agricultural work force and partly because they tend to have access to fewer income-earning opportunities. Women manage households and care for family members, which often limits their mobility and increases their vulnerability to sudden weather-related natural disasters. Drought and erratic rainfall force women to work harder to secure food, water and energy for their homes. Girls drop out of school to help their mothers with these tasks.

In industrialized countries, there is beginning to be some movement towards energy efficiency, conservation and adoption of low-emission fuels and technologies. However, in many poorer countries it makes less sense to plan for reduced energy use since large numbers of people lack access to even the most basic energy services – especially in rural areas where it is women's work to collect fuel and water, and grow food, as best they can from the land surrounding their villages.

One of the irony is that these rural women have the least resources to deal with climate change, yet many

already have to respond to shifting growing seasons and delayed or erratic rainfall as they struggle to care for their families without electricity, mechanised equipment or access to motorised vehicles. Women's voices need to be heard in the national and international discussions about climate change and energy policies – especially those concerning mitigation of climate change through investments in clean energy technologies in developing countries, as well as long term adaptation of communities to changing climate conditions. It would be a major accomplishment if responses to climate change risks could finally catalyse the investments needed to bring essential energy services to non served communities.

Some Renowed Women as Environmentalist

The significant contributions made by World renowned Women Environmentalists like Mei Ng, Maria Cherkasova, Rachel Carson, Jane Goodall, Vandana Shiva, Arundhati Roy, Medha Patkar *etc.*, for the uplift of mankind to coexist with healthy and Green environment.

Mei Ng, (1967 -) an advocate in Hong Kong has worked diligently to promote environmental awareness throughout China. She strives to mobilize women to defend the environment and to bring environmental education to all parts of China. She founded the Earth Station, Hong Kong's first renewable energy education center and has been well received by policy makers and citizens alike. Mei Ng's widely popular for her reviewed novel "Eating Chinese Food Naked" (1998). Mrs. Mei Ng is the Director of the environmental charity organization Friends of the Earth (Hong Kong). She was elected to the United Nations Global 500 Roll of Honor on World Environment Day, 2000. Later, she was appointed by the State Environmental Protection Agency as China Environment Envoy. Recently, Mrs Ng was decorated with the Bronze Bauhinia Star by the Hong Kong SAR Government in 2003 for her contribution to the environmental protection of Hong Kong.

Maria Cherkasova (1938-) a Russian journalist, ecologist, coordinating a four year campaign to stop construction of hydro-electric dam on the Katun River at Russia. She began to work for the Red Data Book for the Department of Environmental Protection Institute. She underwent research and preserved the rare species. Later, she became the editor of USSR Red Data Book. She co-founded the Socio-Ecological Union, which has become the largest ecological NGO in the former Soviet Union. In 1990, she became director of CIEP, which arranges and drives activities in an extensive range of ecologically-related areas on both domestic and international fronts. Cherkasova recently has shifted her focus on Children's rights protection to live in a healthy environment and speaks from both inside and outside Russia.

Rachel Carson (1907–1964) was an American Scientist and Ecologist wrote her book about environment, titled "Silent Spring (1962), Under the Sea-

wind: a Naturalist' Picture of Ocean /Life (1944), Fish and Wildlife Service, The Sea Around Us (1951), Edges of the Sea (1955) ". She argued that industrial activities such as pesticides usage and its damages on the earth especially ecosystem and will have far-reaching ecological consequences such as future human health problems. Today, bountiful scientific studies have demonstrated these consequences all over the Globe.

Jane Goodall (1934 -) most well known for her chimpanzee study in Africa, discovering the chimpanzee behavior of eating meat and creating tools. She published a book about the study entitled *In the Shadow of Man*. She has received numerous awards for her achievements including Kyoto Prize (1990), Hubbard Medal (1995), Tyler Prize for Environmental Awareness (1997) and owns a nonprofit organization called the Jane Goodall Institute for Wildlife Research, Education, and Conservation.

Likewise, in India, Vandana Shiva (1952 -) a world-renowned environmental scholar and activist, one of the seven most influential women in the world awarded by Forbes for her great strides for women in India as well as around the world active for her vigorous voice for localized, organic agriculture, protest against the biospiracy of Neem and genetically engineered Golden Rice, worked against the suicides and agrarian distress due to Genetically Modified seeds introduced by International Food Policy Research Institute (IFPRI) in India. She plays a major role in the Global Ecofeminist movement.

Suzanna Arundhati Roy (1961-), a Journalist, an actress, an Indian author best known for her novel *The God of Small Things*, which won the Man Booker Prize for Fiction in 1997. She was appreciated for her involvement in environmental and human rights causes. Among her publications were *Power Politics* (2001), *The Algebra of Infinite Justice* (2002), *Public Power in the Age of Empire* (2004), *Field Notes on Democracy: Listening to Grasshoppers* (2009), *Broken Republic: Three Essays* (2011), and *Capitalism: A Ghost Story* (2014). In 2017 Roy published *The Ministry of Utmost Happiness*, her first novel in 20 years.

Medha Patkar, (1954-), Indian social and human rights' activist working on various crucial political and economical issues raised by Tribals, Dalits, Farmers, labourers and Women facing injustice in India. She authored a book *India's Environment: Myth and Reality* and supporters of a grassroots movement to rehabilitate displaced peasants with the *Narbada Bachao Andolan*. Their inspiration is an indigenous women's movement to safeguard marginalized peoples and forest environment. She is also one of the founders of the *National Alliance of People's Movements (NAPM)*, an alliance of hundreds of progressive people's organisations. In addition to the above, Patkar was a commissioner on the *World Commission on Dams*. She was awarded with many awards namely *Right Livelihood Award* (1991), *Goldman Environment Award* (1992), *Person of the Year BBC* (1999) *Kundal Lal award for Peace* (1999), *Mahatma Phule award* (1999), *Bhima Bai Ambedkar Award* (2013) and *Mother Teresa Award for Social Justice* (2014).

Conclusion:

As Ban Ki-moon, South Korean politician and diplomat who was the eighth Secretary-General of the United Nations, who mobilize world leaders around a set of new global challenges, from climate change and economic upheaval to pandemics and increasing pressures involving food, energy and water. He has sought to be a bridge-builder once he, said that "Saving our planet, lifting people out of poverty, advancing economic growth... these are one and the same fight. We must connect the dots between climate change, water scarcity, energy shortages, global health, food security and women's empowerment. Solutions to one problem must be solutions for all".

Hence, the role of women in Environment is inevitable and need of the hour in conservation of in total with all including Natural resources and its living creatures, which are apt and manage to survive, The other issues also co-opt by Women as equal to Men involves in activities of environmental pollutions and its related ameliorate issues, to stretch out the employ of renewable energy resources for the betterment of human welfare.

EMPOWERMENT OF WOMEN IN PSYCHOLOGICAL AND SOCIOLOGICAL IN SHASHI DESHPANDE NOVELS

S. Karthika

Ph.D (Full time) Research Scholar
VHNSN College (A)
Virudhunagar

Dr. J. Samuel Kirubhakar

Associate Professor and Head
Research Centre in English
VHNSN College
Virudhunagar.

Shashi Deshpande, a novelist of the later half of the 20th century, has made a profound psychological journey on the minds of women. Her focus is on the Indian women – women who are urban, middle- class, educated, cultured and some of them, even empowered. Now one can raise the question if her women have so many qualities and comforts then what is the necessity of bringing their stories into the dominant discourse. Deshpande's fiction focuses on the women characters trapped up in a conflict between tradition and modernity. She has clearly pointed out the gap between the prejudice stricken traditional women who prefers her daughter's marriage to career and the modern, educated, empowered women who prioritizes her personal opinion and empowerment. In other words, there is a contest between the two positions of women-private and public. It also polarizes between a traditional housewife and a modern career oriented woman. the female characters in Deshpande's novels are helplessly coerced through sustained power. A power systematically structured and exercised in a male- centered social set-up.

Female protagonists in Deshpande's novels stand apart from that of their counterparts in the writings of many contemporary women writers. Sandwiched between tradition and modernity, illusion and reality and the mask and the face, they lead a life of restlessness. Progressing along the axis of delimiting restrictions, self-analysis, protest and self-discovery, they try to create both physical as well as psychological space for themselves to grow on their own. Like the archetypal New-Woman, Deshpande's protagonists are all educated, proactive and progressive, moving on undaunted.

Deshpande's novel, *The Dark Holds No Terrors*, brings out the struggle of a woman in a family where a male child is preferred to a female child and the novel reveals how the insensitive attitude of the family towards a female can drive her into a schizophrenic state of mind. The central character of the story is Saru (Sarita) who experiences the indifference of her mother and her own guilt feeling. The guilt of abandoning her parents, the guilt of her mother's death, her career as a physician, her marriage and her feelings about her husband and children. Sarita a medical doctor, married a low-cued Manohar, against her parent's wishes, had walked out on her parents. But, now, using her mother's death as excuse, she goes back to her father's home, hoping to find solace away from her husband's frightening and inexplicable sadism. Unable to adjust to the social demands, Saru withdraws

within, to probe into her inner psyche and attempts to understand her hidden strength and potentials, in a way, she rediscovers her personality and digs up her hidden skills and learns not to suppress her talents. She very well understands her inner strength to overcome the hurdles of her life. She is anxious, eager, ambitions...Confused, hopeless, dull, and almost thoughtless and a recluse run-away. Sarita needs this temporary withdrawal to resolve her doubts about her life and relationships. She attains her inner strength and tells her father, to request Manohar to wait. Her withdrawal is not an escapist but a withdrawal, which is essential for her re-integration into society. She is able to break the illusions that she had created and face's life courageously.

Roots and Shadows, as the title suggests, is a symbolic representation of the dialectical nature of man and woman set against each other in material terms for power struggle. Indu, the female protagonist in the novel, is like a bridge between the 'Roots' and 'Shadows'. When the shadows start surfacing at the death of Akka, it is the roots that start disintegrating. Shashi Deshpande's award-winning novel *That Long Silence* depicts the story of Jaya who becomes a victim of the existing patriarchal social set-up. Her role as a wife was just an appendage to her counterpart. She was directed by her husband Mohan. Jaya has no choice of her own. She has to submit herself to the whims and fancies of her husband. Inextricably, she is yoked with her husband. Deshpande has used the metaphor, "two bullocks yoked together"(11) to convey the idea that marriage is inevitable and the wife is bound to follow her husband. Jaya suppressed herself silently to cope with the social and cultural outlook. In this novel, Deshpande presents the problems, that women writers have to face. Jaya attempts to break not only her own silence but also that of women, especially women writers, down the ages. Jaya's imaginative writing is not appreciated and her desire for identity and self-expression, a natural gift for a creative writers, gets smothered by her husband Mohan who asks, "How could you, how could you have done it...? How can you reveal us, how can you reveal our lives to the world in this way?". (P22) . Hence, in order to fit herself into the role of a perfect good wife, she sacrifices her creative writing skill and finds herself content with writing the innocuous middle under the pen name Seetha. She begins to write what people wants to read and not what she wants to write. It is here, exactly that the writer brings out the constraints under which a woman writer tries to express themselves. Her acceptance

of her pen name „Seetha“ indicates her desire for conformity the traditional Indian woman who treads the expected path of a dutiful wife. She gets smothered under the weight of her own silence and curbing her creative genius. It is only at the end, she slowly begins to realize that her very compromise shatters her individuality, and have allowed to be victimized. She decides that she will live without sacrificing her identity or individuality, she makes some adjustment of her own volition, taking care to see that she does not lapse into servility. Her decision to have her own way gives a new confidence to her and this confidence makes Jaya face the realities of life and decides to break her silences by speaking out. The novel is a manifesto of a liberated woman's voice, expressed through her body, her consciousness and her pen. Indu uses these weapons one after another to challenge the male power structure closing in on her from all sides.

In the novel *The Binding Vine* all most all women characters are suffering physically, mentally, and psychologically because of the subjugation of patriarchal social set-up. They have to suffer silently without any retort. But it is Urmi who brings in limelight the real picture of an Indian married woman. Mira is her step mother-in-law. She was subjugated by her husband though their's was a love marriage. Her husband's love was a trap. It did not give her any freedom. Her marriage was a man's obsession with her. She became an object of subjugation. She rebels against it silently. Her diaries and poems are the reflection of her communion with herself. She tried to ventilate her agonies through the confessional mode of writing. It became a mode of resistance by adding another facet to her identity as a writer. Being lonely in a loveless married life she channelized her resistance positively. It made her resist the conventional deployment of sustained power structures to sideline the female as a marginalized "other". She used the pen as a powerful weapon to fight against the inequities against the woman. Urmila in the novel "The Binding Vine" not only fights her own battle, but also endeavors to help other women, the poor and the downtrodden. She not only believes strongly that women should have the courage to express themselves and expose the evils of the society, but fight for their rights. She is very much upset and troubled about those families, whose uncomplaining attitude of the victims in the name of family honour, Urmila is an independent undivided from the beginning with and identity of her own. She draws the attention of the society to the inequality of sexes and there is less agony in attempting to change societal roles and attitudes. In spite of all this, she does not rebel against the established system, for she believes that the things are improving gradually but at a slow pace. But any way the system was improving. The novel is a work that should be read as a projection of ideas as women's solidarity, female bonding and value of sisterhood in male dominated culture. *Binding Vine* is a special novel for it presents predominantly the woman's world; the presence of men is felt merely by the power they exercise over the women by wives and daughters. It is the women's world where they

outshine men in terms of their clear perception of things around them, their course to cope with their surroundings and to face their losses, their ability to forge an alliance among themselves and learn to live. Actually, they are unique individuals in their respective domains, may be a well to do family or a broken family front, voicing their displeasure and airing their views, so fighting against injustices inflicted, upon them by and oppressive patriarchal system.

In the novel *A Matter of Time* the novelist shows how Sumi becomes the victim of the implicit patriarchal domination. Her husband Gopal leaves her after long years of marriage without explaining anything. She lives in utter desolation without knowing her fault. Deshpande focuses on another factor – it is amply evident that every time the woman tries to find her own fault – it takes a lot of time to recognize that one cannot be solely responsible for anything. Here patriarchy plays an implicit part – it is not clear for a long time why Gopal leaves Sumi. Another point of focus is that always we hear of a man leaving a woman – the opposite never happens. Deshpande is not partial about her women – she follows the pattern of society that it is a man who leaves a woman. Another dimension in *A Matter of Time* is the long silence between Kalyani and Shripati. Jaya's silence in *That Long Silence* is imposed on her in one way but Kalyani's silence is like an exile for her from life. She had a mentally retarded son named Madhav. Madhav is lost at the railway station while Kalyani is to board the train to Bangalore. Her husband does not talk to her for the next thirty years and soon after the incident Shripati sends her back to her parent's home with their two daughters. So woman is constantly being made silent as if they are responsible for everything. Madhav's loss cannot make Kalyani entirely responsible because a child is not only a mother's responsibility, the father must be equally responsible. But, especially in Indian society a mother is supposed to be the "Dashabhujja"¹¹– she with her ten hands will manage the entire universe.

A Matter of Time (1996) and *Small Remedies* (2000) transcend the mundane and ultimately reconcile with the ultimate reality. The novelist poses a problem, question it, fights it and then works towards acceptance and reconciliation. She says that there is no easy answer to life's existential problem and the choice before us is limited. Both the novels *A Matter of Time* and *Small Remedies*, have the historical and cultural ethos of Maharashtra and Karnataka, in the novel *A Matter of Time*, the rhetoric builds around the history of a family that settles in Karnataka with Peshwa Madhavrao's entourage. In *Small Remedies*, the cultural ethos is of the orthodox Brahmin Community, Pune, in the late nineteenth and during the early twentieth Century. There is convincing intermingling of the past with the present, which paves a important point to question the revived hegemonic structure. Savitri Bai Indorekar's bold and rebellious act to run away from her family, her love for

music is not an isolated, whimsical and individual decision. "The love for music transcends personal borders and becomes a part of the key social and political agendas undertaken by the late nineteenth century women such as Pandit Ramabai, Anandi Bai Joshi, Kashi Bai Kanitkar, Tara Bai Sinde, to name a few, who had the courage to stand up against the oppressive social regime." Madhu, the protagonist—biographer is a very strong character, exercises her choices, rejects her husband's ideology of essentialist approach and rebuilds her emotional, creative, imaginative and realistic „self“. By writing the biography of Savitri Bai Indorekar's as a challenge, she exerts her artistic and intellectual capacities. Writing itself is an act of empowerment. She knows that, where there is power there is resistance. The female characters in the novel try to live life on their own terms, resisting its vagaries with stony silences, balanced self-assertion and deep involvement in their arts—for Savitri Bai, it is music and for Madhu it is writing. Music is at the core of the story and so is creative writing. Bai forgets herself in her world of music, while Madhu drowns in her writing.

Shashi Deshpande is perhaps the most perceptive and consistent explorer of inner life, especially

that of Indian women, convulsed by an acute sense of helplessness in the face of onslaught on an unfeeling world and the resultant moral agony. She may be placed as one of the major Indian women novelists and deserves a proper stature. She weaves psychological analysis of the characters, symbolism, imagery, language and rhythm all of them into a living whole. Her characters drawn from the middle class society are sensitive, intelligent, educated and career oriented. She combines tradition and modernity in her characters. There is an explosion of protest in their voices.

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SEARCH FOR IDENTITY IN R.L. STEVENSON'S *TREASURE ISLAND*

Dr. R. Krishnaveni

Assistant Professor and Head,
Department of English
Government Arts and Science College, Palladam,
Tirupur - 641 664, Tamilnadu, India

Treasure Island is an adventure novel by Robert Louis Stevenson about buccaneers in search of buried gold. The story was published in 1883. The plot summary is as follows: When an old sailor named Billy Bones dies, a boy named Jim unlocks Billy's chest. Inside he finds a treasure map. The district squire, Trelawney, buys a ship so that he, Jim, and the Doctor Livesey can pursue the treasure. Long John Silver, a one-legged tavern-keeper, is hired to cook. They set sail. Long John Silver plans a mutiny, but Jim overhears and alerts the captain. When they get to the island, there is chaos as the men vie against each other to find the buried treasure. At long last, they return to England, and Jim declares to never return to the island for treasure.

Treasure Island has an assortment of ingredients common to quest stories. The quest hero goes on a journey, often to a strange and dangerous place, in pursuit of something valuable. On his way, he encounters one or more threshold guardians - human, animal or even supernatural - that may try to keep him from gaining his object or may only provide tests that he must pass in order to approach it; some of these may be helpful figures and others may be adversaries he must defeat. The hero is forced to test his courage, intelligence, strength, and worthiness, and sometimes encounters evidence of previous seekers who failed the tests. Sometimes, rituals are involved, initiating the hero into esoteric secrets. The successful hero passes each test and, in the process gains some internal good - often wisdom or self-knowledge as well as the object he sought.

Treasure Island is not a book with a message; instead, it is an adventure tale, pure and simple. Yet like some other adventure tales, Stevenson's classic novel has as its central theme one of the oldest and most universal stories. The novel explores the satisfaction of desires, and, indeed, the motivation of all the characters is greed: everyone wants the treasure. Stevenson vividly describes how the men haul the gold bars to the ship, as if to underscore the final satisfying achievement.

The hero of such a story is often very young and innocent, in which case the quest is also a coming-of-age adventure. Jim Hawkins' quest for Flint's treasure fits this pattern admirably, which may be one reason *Treasure Island* is so enduringly popular; some schools of psychology hold that the pattern is a figurative reflection of universal human experience and that such stories are thus deeply satisfying to readers at an unconscious level.

Jim's quest begins at the first appearance of Billy Bones, who is his initial helping figure, telling him

in veiled terms about the map, the treasure, and the ritual of "the black spot." Black Dog and Pew are the first adversarial threshold guardians Jim encounters, and he successfully takes the map in spite of them. Silver appears at the outset to be another helper, but he is soon revealed as a more dangerous threshold guardian. By luck and stealth, however, Jim passes the difficult test of recognizing the danger Silver presents, when, from the apple barrel, he overhears Silver's revelations. Invited into the cabin to tell his story, Jim is given a glass of wine, ritually "initiating" him into the company of the men.

Jim encounters a second helping figure in Ben Gunn, who gives him information, again in veiled terms. Jim is tested a second time when the mutineers attack the stockade and a third time when he cuts the *Hispaniola* adrift and, on board the ship, strikes the pirates' colors. This third test so enrages the final threshold guardian, Israel Hands that Jim is faced with his most challenging test of courage. His test of worthiness comes when, having given his word to Silver, Jim refuses to run away from the pirates' stronghold. This is the decision, made in spite of his fear that figuratively saves him and delivers the treasure to his friends. After he has survived that test, Jim encounters the skeleton of the man whom Flint killed and left as a marker. Ben Gunn had earlier pointed out the graves where he buried the man's five companions.

However, Jim's quest is for more than treasure. This is a coming-of-age story, and Jim is a boy who at its outset loses his father. During his journey, Jim examines and rejects several figurative replacements: Dr. Livesey, whom he already respects but whom he must finally disobey Squire Trelawney, who takes Jim as a sort of surrogate son but who also proves to be a fool; Captain Smollett, another authority figure, whom Jim finds too repressive; the "bad father," Hands, whose flag Jim strikes; and finally Silver himself, to whom Jim is most drawn but whom he must ultimately reject.

By the end of the novel Jim seems to have come of age entirely, symbolized, perhaps, by his recounting of the story and his refusal of further adventure. *Treasure Island* has been called a "novel of greed," and certainly greed is a minor theme of the book. There are a number of prominent themes in *Treasure Island*. All of the traditional conflict themes of man vs. man, man vs. nature, and man vs. himself are present. Man vs. man is illustrated by the conflicts between Hawkins and Billy Bones and Long John Silver. Man vs. nature is presented in Hawkins's struggles to navigate the *Hispaniola* as well

as Ben Gunn's small boat. Man vs. himself is evidenced in the difficult decisions Hawkins must make, such as when he must decide whether to desert his crew. But the chief theme is Jim's quest to bring home something of great value and to gain his own moral adulthood, a treasure in itself.

Treasure Island is an adventure tale, but it is also the story of one boy's coming of age. At the outset of the novel, Jim is a timid child, but by the end he has matured incredibly. He has outwitted pirates, taken over a ship, and saved innumerable lives. Jim has become an adult in character if not in age. Like any maturing boy, Jim must try out various male role models. Jim's father does not appear to be a significant role model: he passes away early in the novel, and even before that he does not seem to have much effect on Jim's inner life. In fact, Jim scarcely mentions his father in his narrative.

Alternatively, one might expect a local authority figure to act as role model for Jim. Dr. Livesey, for example, has high social status in the community and represents the civilized, rational world. When Jim finds the map, he immediately thinks of Livesey when wondering what he should do with it. It therefore initially seems that Jim looks up to Livesey as a role model. Squire Trelawney, like the doctor, is another symbol of worldly authority. However, while both men are upstanding citizens, they do not captivate Jim's mind or inspire him. They are simply too staid and predictably upstanding.

When the pirates appear, however, Jim begins to pay close attention to their actions, attitudes, and appearance. He describes Silver with an intensity and attention to detail that he does not show for any other character. Soon, Jim is imitating some aspects of Silver's behavior. He acts impulsively and bravely when he sneaks into the pirates' boat in Chapter XIII. He even deserts his own captain in Chapter XXII, effectively enacting his own mutiny. He sails a pirate's boat out to the anchored ship, kills the pirate Israel Hands, and names himself the new captain of the ship. The pirate side of Jim is so apparent that Silver himself remarks that Jim reminds him of what he was like as a boy, hinting that Jim could grow up to be like Silver.

At the end of the novel, the pirates' influence on Jim's development is clear, and not necessarily detrimental. Jim displays more courage, charisma, and independence than the captain, squire, or doctor. Just as he has not mentioned his father, he does not mention these men at the close of his narrative, an omission that suggests that they have not been important to his development. Instead, Jim pays a touching tribute to Silver and wishes the pirate well. Indeed, Silver has been more instrumental than anyone else in shaping Jim's identity, hopes, and dreams.

Treasure Island is a coming-of-age story, depicting Jim's transition from adolescence to adulthood. The novel depicts how Jim develops his moral character

through the education of experience. The novel is also a quest narrative, since the central drama involves the pursuit of treasure. This creates for a dramatic and suspenseful reading experience. The narrative juxtaposes the world of land and the world of sea.

Though many works of children's literature link animals to childhood, in *Treasure Island* animals are associated not with Jim but with the pirates. Jim does not have a pet in the novel, but Long John Silver has his eerie parrot named Captain Flint. The parrot does not affirm Silver's humanity, but rather emphasizes the pirates' inhumanity, as the bird is witness to two centuries of heinous pirate crimes. Captain Flint's raucous screeching of other men's words echoes the pirates' constant singing about their greed, violence, and selfishness. The parrot's incessant mockery suggests that the pirates are better at making noise than producing intelligent statements.

The pirates resemble other animals as well. As they climb over the stockade fence in Chapter XXI, Stevenson compares them to monkeys. When Jim first sees the ex-pirate Ben Gunn in Chapter XV, he likens him to a "creature ... like a deer." Later, when Jim faces down his captors in Chapter XXVIII, they all stare at him "like as many sheep," suggesting that they are all faceless, submissive members of a herd. Notably, Stevenson never likens the captain's group to any animals, suggesting that the captain's men are decent human beings while the pirates are subhuman creatures.

Stevenson also repeatedly associates the color black with the pirates. The pirate flag, the Jolly Roger, is black, in sharp contrast with the colorful British flag, the Union Jack. The pirates also give out black spots, verdicts delivered to their victims. Significantly, the pirate who discovers Billy in hiding is named Black Dog. Likewise, the pirate Pew, in his blindness, lives in a state of unending blackness. When Jim creeps among the sleeping pirates, he proceeds "where the darkness was thickest," an image that likens the pirates to chunks of blackness.

Many of Jim's most frightening encounters with the pirates, such as his examination of the dead Billy, his drifting near the pirate camp on the island, and his accidental entry among the sleeping pirates in the stockade, occur in the black of the night. Certainly, as the color of funerals and mourning, black is associated with death and the pirates leave a wake of death wherever they travel. Black is also the color of absence, the total lack of light, enlightenment, and illumination. The pirates' lack of light contrasts with the shining, glimmering gold for which they search—and which they wrongly imagine will brighten their dark lives.

To conclude, Jim longs for a father figure, since his own father has died. He tries to look up to the Squire and the Doctor, but these figures fail to inspire him. Long John Silver and the other pirates are too reckless, only looking out for themselves. The protagonist struggles to

find his way in the world without a strong example of the kind of man he wants to become. Throughout the novel, Jim's instances of solitude are associated with self-reliance and show his maturity.

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CURBING OF CASTEISM: A PROBE INTO AMISH TRIPATHI'S *THE IMMORTALS OF MELUHA*

R. Kumara Balaji

II M.A. English
Kalasalingam Academy of
Research and Education

Abstract

The caste system has always been an inevitable aspect of the society, right from the beginning of the origin of humankind. It has appeared in the Vedas and the Sanskrit texts from early 1500 B.C. It forms the basis of the Hindu Scripture. The Rigveda, which dates back to 1700-1100 B.C., mentions the caste distinctions and thereby, indicates the social ability. The hypocrisy of the Hindu ideology is revealed here and shows the urge of the helpless community put an end to these practices. The present paper is an attempt to explore their originality, deprivation, nature and gravity and discuss how the tradition as well as culture combines to produce unique form of social bondage. For several times, their bondage has been the reason for violence, humiliation and physical assault. The paper is an attempt to show how *The Immortals of Meluha* discusses about the maltreatment of the Vikarmas, the Nagas and Shiva's challenges of these customs.

Keywords:

Casteism, the Vikarmas, the Nagas, Amish Tripathi, *The Immortals of Meluha*

The caste system has always been an inevitable aspect of the society, right from the beginning of the origin of humankind. It has appeared in the Vedas and the Sanskrit texts from early 1500 B.C. It forms the basis of the Hindu Scripture. The Rigveda, which dates back to 1700-1100 B.C., mentions the caste distinctions and thereby, indicates the social ability. The Bhagavad Gita (Bhagavat Gita), dating back to the earlier centuries, illustrates about the significance of caste. In the same era, the *Laws of Manu* or *Manusmriti* defines the rights and duties of four different castes or varnas. Evidences from history show that 1000 and 200 BCE, the Hindu Caste system began to solidify. BBC explains, "*India's caste system is one of the world's oldest forms of surviving social stratification.*"

The Hindus are classified into castes and sub castes, based on their professions. They have been divided into four divisions – the *Brahmins*, the *Kshatriyas*, the *Vaishyas* and the *Sudras* (*Sudhras*). A general belief is that the Brahmins originated from the head of the Brahma, the Kshatriyas from the shoulders. The third caste namely the Vaishyas, are considered as the dealers, who are made from his thighs. Finally, the base of the loads are Shudras, who have been supposed to have originated from Brahma's feet and do all the modest employment.

Fundamental positions have been partitioned into 3,000 stations and 25,000 sub standings, in each light of their occupation. Outside of this standing framework of Hindus the Dalits or the Untouchables.

Similarly, the caste system plays a vital role in *The Immortals of Meluha*. It shows the discrimination and partiality about the people. Amish Tripathi highlights the crucial role played by caste in his work. It probes deep into the depth of evil in which the mind of human can resist to cling on to the power and supremacy. Through *The Immortals of Meluha*, Amish explores various rules, which is imposed, on the lower caste the Nagas and the Vikarmas.

The paper intends to highlight some examples of these rules: the practice of walking with '*dhol*' or a drum, beating it to give information of the of the lower caste people arrival, so that people can run away from being polluted; living outside the city and never touching other people because they would get polluted, etc. The hypocrisy of the Hindu ideology is revealed here and shows the urge of the helpless community put an end to these practices. The present paper is an attempt to explore their originality, deprivation, nature and gravity and discusses how the tradition as well as culture combines to produce unique form of social bondage. For several times, their bondage has been the reason for violence, humiliation and physical assault. *The Immortals of Meluha* discusses about the maltreatment of the Vikarmas, the Nagas and Shiva's challenges of these customs.

In the novel, Tripathi as a human being portrays Lord Shiva in the human form rather than a deity, who has born into the world to destroy the evil. He uses different strategies for the battle against the Evil. He is a Tibetan tribal chief who is furious and hates frequent fights as well as wars. He has the quality to decide good and bad, right and wrong, and virtuous and evil. In the planet, everything has both positives and negatives. Both good and evil compromise the life style of the living element. Creation and destruction are good and evil through balance and imbalance. This is a rule for plants, stars and for every sentient and non-sentient things.

According to the Bhagavad Gita, the universe always regulates this equilibrium. It always balances both good and evil, ensuring that the good is not enjoyed excessively. Tripathi has demonstrated concisely through the Somras, the heavenly drink that prompts eternity. Initially, Somras would taste good when it is consumed in a little amount by the people of superior caste, namely the

Brahmins. At the evolution time of Rama, it announced that the Somras should be given to all without any partiality. After this announcement, the Somras is produced in large quantities and it changes everything into wickedness. Practically analysing, it can be seen how the production of the Somras changes into a harmful thing. When the Somras is produced it produces a lot of waste, which if not maintained properly, can harm the whole land through groundwater contamination.

The waste of the Somras reacts with the salt waste to disinterfrate in a dangerous and hazardous way. Hence the production of the Somras is directly associated with the plague of Branga, where the Nagas and the Vikrmas live. The waste from the production is sent to the habitat of the Nagas and the Vikarmas resulting in disfiguring as the Somras affects the parents who give birth to infants. The babies are affected for a long period when they are carried in their mother's womb. However, in the Meluhan society, the Somras turns to be useful for the people. They never want to treat the Somras as an Evil thing. It increases the life span of everyone and permits them to lead an energetic, gainful life, free from sickness. Actually, it has turned to be hateful for the society, many people are abandoned for their beginning and there seems to be an end for some immature individuals. In the Meluhan society, Somras become the reason for social conflict and casteism. On the one hand, the upper class people think that it is not evil and the Somras is reserved for them. On the other hand, the Somras exploits the powerless people, which makes them think that it as an Evil thing in the Meluhan society.

Social imbalance and the struggle for commonly beheld among the people throughout the world. These are visible in distinct forms. It is associated and established since time immemorial. It has been a piece of custom, dividing the individuals into various levels in view of their birth. In old circumstances, the Manusmirti (dated between 200BCE to 100 BC promotion) contains a few laws which are systematized the station outlines. Manusmirti and the other Shastras specify four Varnas: The Brahmin (educator researcher and minister), the Kshatriya (rulers and warriors), the Vaishyas (exchange landowners and craftsman gathering), and the Shudras (plant growth specialist and specialist organization).

The caste system is a designed system to control the people. Nevertheless, the tool has the power to make people, suffer a lot. In contrast, the tool also makes the individuals matured enough to tolerate harassment. The people blame themselves for their misery because they believe that they are paying for their sins, which they have committed in their previous birth, or the sins committed by their ancestors or even by the community. The system propagates their suffering in the form of punishment and at the same time, it does not allow on and to question the wrong deeds which is done to oneself.

In *The Immortals of Meluha*, the Meluhan city is an image shown flawlessly and is the best human advancement in the planet in progress. In Meluha, the control of law distinguishes in light of the fact that law is the establishment of Meluha. Human advancement in Meluha gives an edge over others. This is the place where there is practical inappropriate perfection. It is a domain plainly arranged by laws for each Meluhan's subordination, including the sovereign.

Normal insightfulness in a society is remarkably high; accounts for a perfect society. In such a society, everybody is aware of the past and plays perfectly. This is one side of Meluha; on the other side; the outlines of old custom and guidelines, which misuse the lower caste people, can be discovered, the main problem is that some follow the partial practices in the perfect society. For example the way, the Vikarmas are treated. On examining the Meluha city, is known as the place of truth, honour and obligation.

The Meluhan society is brilliant and things appear extremely well and all together. The W. B. Yeats in his, *The Second Coming* observes (after the passing of time), how every civilization and society becomes corrupted and goes on the way of destruction, the rules and the law of caste system makes Meluha to be imperfect. The perfect society, which becomes full of violence and blood, is shed cruelly. The strong point of Meluha becomes its weakness and good things changes into Evil.

As the caste system is divided into four Varnas, everyone has a tribe and ranks. This is evident from the talisman on their shoulder, providing that belongs to a particular community and the proof is recognizable. The segments of the station depends on Paramatma's bodylines. These lines are drawn only to represent the Brahmin's head. If the lines are drawn on the shoulders they are considered to be Kshatriyas, if it is drawn on the thighs it represents that the people are Vaishyas and on the feet of Paramatma is for Shudras. The tribe has their respective symbols: Birds for Brahamins, Animals for Kshatriyas, Flower for Vaishyas and Fish for Shudras. Each respective symbol is made on the premise of people's group quality. On account of hopeless state of the Nagas and the Vikarmas, the rules of social welfare and perfection are changed completely. The Nagas are the most hated people and they are conceived with ghastly deformations. The deformations represent the result of transgression of their previous birth. These resembles as an extra hander deformed face. The Nagas are the image of detest and it acts with all Meluhan people. They are not permitted to live in the Sapt Sindhu (Indus, Yamuna, Brahmaputra, Saraswati, Narmada and Ganga Sarayu). Nagas city is situated towards the south of Narmada, it is beyond the Meluha.

The Vikarmas are individuals who have been rebuffed in this birth for their disloyalty in the previous birth. They want to carry on their life with nobility and

ensure their present in enduring with effortlessness. According to the law, it is the main way for them to wipe their Karma, clean their sin, which they have done in their previous or past birth. The Vikarma women and men follow various strict standards, as they need to pray to the Lord Agni, the God of fire for pardoning them every month. The Vikarma women are not permitted to touch any individual who is not related to them or not a part of their everyday life and they do not marry again if their better half is dead. In Meluha, there are two sorts of persecuted people. The first sort is the one who trust that their own kin merit their feelingless destiny, since they are rejected for their past life sin. Sati, who has confidence in the Karma, reaches out many births. From all her eighty-five years, she has spent her life as a Vikarma and she never opposed the law. The second group violates these laws because they believe that these laws are just a reason for the misuse of gender population. Shiva is the voice for the group and he condemns the Vikarma's laws.

The Vikarma women should follow their possession, as they need to walk quietly or silently and need to cover them completely with Angvastram, which is in sacred blue colour. The women's head should be bowed low in humility with the offering to Lord Agni. When the women cross through the rush and busy markets, it becomes deadly silent. All people of Meluha give way to them because no one wants to see or touch them. It seems to be a strange rule to brand a person as Vikarma. For example, if a woman gives birth to a stillborn child she becomes a Vikarma because of the stillbirth. The proof for them is that the woman has committed some sin in her previous birth. A man, suddenly, succumbed to an incurable disease is also considered Vikrama. Such people are called as the Vikarmas because the universe is punishing them for their sin that they have committed in their previous life.

All people believe in the concept of Karma, which is being carried over many births. In the beginning, Shiva is the only one who does not accept the rules and regulations which is followed by the Vikarma people. He always raises his voice against them and he wants to abolish the rules given to the Vikarma people. According to Shiva, "that sounds pretty ridiculous to me. A woman could have given birth to still born simply because she did not take proper care while she was pregnant. or it could be a disease. how can anyone say that is being punished for the sin of her previous birth?"

"Well, to be honest, it sounds like a rather unfair law to me" he adds further on. (94)

There is a law named Shudikaran that needs to be followed by the Vikarma people. As per the law, if any citizen touches them, the citizen must undergo the purification ceremony. On failing to do so, it can be harmful to the person. No one can disobey this rule. In the words of Sati, "I respect you immensely, your valour, your intelligence your talent, but you are not above the law, you

have touched a vikarma. You have got a shudhikaran.that is the law." (199)

Shiva never acknowledges this. He feels that it is totally wrong, and he doubts Brahsapati. In Shiva's words, '...you tell me honestly, how can it harm me if I happened to touch a wrong man. Who might add still love his country despite the way he has been ostracized and ill-treated.' (201)

In the dance scene, when Shiva touches Sati, nothing happens. However, that fears something ill would befall her. The dance teacher of Sati is the one who first recovers his wits and realizes that he must undergo the purification ceremony. The teacher advises Shiva to go to the Pandit and to take Shudhikaran on the same day before it ends. Sati also gives the same advice to Shiva and Sati thinks that she is the only reason for this and says that she will forgive herself if something happens to Shiva. Shiva avoids experiencing Shudhikaran because he does not trust in these laws, as he is a coherent man. Indeed, he does not try to discover the ritual and ceremonies of the service. Tripathi writes, Why would I have to be purified for touching sati? I want to spend all my remaining year touching her in every possible way. Am I going to keep on undergoing a shudhikaran everyday? Ridiculous! (104)

There are different ranks and different principles administering the people, who exist in the ideal culture of Meluha, an endeavour is made to bring into concentrate on several character who is lying in context is Sati.

Sati is an essential character and a female hero in the novel. She is the princess of Meluha and spouse of Shiva. She is considered as the massive warrior and follows Lord Ram Chandra and Meluha society's principles. She is the prominent Vikarma ever; she is the primary illustrious woman to bring forth a stillborn child. Her destiny has been a shame to her head. It brings about the issue of her heritage and the fact is that Sati has the ability to challenge the tenets of Vikarma, but she does not do so. She fades the background of Vikarma and her life goes into obscurity. There is a question that How Sati became a Vikarma underlined how sill the system is. It happens around ninety years ago, that she gets married to a respectable ruler Chandandhwaj. She gets pregnant and goes to Maika to deliver the child. In those days, the women are supposed to go to Maika to give birth to the child and the system is known as Maika system. However, unfortunately, the child is stillborn. At the same time, her husband goes to Narmada to appeal to God for the child's comfortable birth, but unexpectedly gets drowned in the river. On that day itself, her life gets destroyed and shattered into pieces and she is pronounced as Vikarma by the society due to her husband's death and the still birth. In Meluha, giving birth to a stillborn is considered as the bad route in which a woman turns into a Vikarma. Giving birth to the Naga child is viewed as terrible and thinks it evil when Sati has given birth to a Naga child. However,

her child is not a stillborn child and only her father knows the mystery about her child. Nevertheless he never reveals it to her because it would be dreadful to Sati.

After Sati has been announced as a Vikarma, she secures her body to the sacred material. She never marries again and never touches different residents of Meluha and she worships Lord Agni to purify her sin. As a Vikarma, she ends up with the plain subject of embarrassment by her own kin and guidelines.

In the chapter, Trial by Fire Tarak is a Meluhan who brings an issue that no Vikarma should be present during the yagna when it is going to held as pointing out Sati. He also insists that as per the law no Vikarma should be permitted on the Yagna stage. So, when Sati is seen on the Yagna platform he says that the princess has contaminated the Yagna. He insults Sati by saying, I don't understand what a Vikarma, a woman is doing traveling with the convoy of the Neelkanth. She is polluting the entire journey. (226)

Sati tolerates the insult as long as she could and persists them with calm pride. However, this time she refuses to tolerate and requests for Agnipariksha. Agnipariksha means a duel. It empowers a contender to challenge an unreasonable tyrant and the battle will be led inside a ring of flame. There is no escape from the ring. So plainly, the beliefs and law of caste is assumed as a crucial part in the exploitation and separation of the Vikarma people. Before thousand years, the Vikarma law has not bode well which remains even today. It is only an instrument to mistreat individuals the one who have not got it.

The character of Sati is evident from the terrible suffering, she has undergone throughout her life due to the caste system in the society. In the novel, the caste system can be explored the depthness of the evil can be identified in which the human personality surrenders to stick into the power and matchless quality. Tripathi discusses the maltreatment, oppression and caste discrimination of the sVikarmas and the Nagas. Shiva plays a major role where he needs to face the challenging custom to abolish the caste system. He wants to bring equality among the people without domination and partiality.

In the chapter Preparation of War, it is evident that when Shiva visits Kotdwaar; an old man happens to touch him and consequently, Shiva faces an embarrassing situation. The old man's son feels sorry because his father and others in the group belong to the caste as per the rule no Vikarma should touch none. So his son pledges Shiva to forgive his father. The old man is blind and his son abuses his father for the incident. At last, the old man apologises to his son starts to crying with folding his hands in a penitent Namaste. On seeing this, Shiva is heart-broken. Shiva is able to comprehend, the dignity of the old man who still loves his country even though it treated him so badly. Thus, the blind man represents the physically challenged people of Meluha and the voice of

injustice against such people. Drapaku is the son of the blind man, who is declared as a Vikarma due to his blindness. However, Drapaku is a great warrior. The people against the inclusion in the Meluhan army raise objections. They say that the fighting is a business; nevertheless, involving only Kshatriyas because the Vikarmas were considered and weak are incapable of fighting. Later, Drapaku fights bravely for the Meluhan side and acclaim for all corners. The efforts of Shiva have brought the equality among the people by destroying the laws of the Vikarma and their regulation. This accounts to the first success of Shiva. However, he wants to destroy the caste system, which makes the people to feel both inferior and dominate in the society.

The last chapter how the Chandravanshis dominate the Suryavanshis. When Shiva observes that Chandravanshi people who do not follow any rules and regulations and are dominated and ill-treated by the Suryavanshis. Shiva wants to spread equality among all by destroying the caste system. It is obvious that the caste system in Indian Society is a powerful structure as it is designed with full of values based on society's beliefs. As a consequence, the society is divided on the basis of the financial background, the profession, the inherited rank or privilege, the occupation and the race.

Caste system and myth creation goes hand in hand. Evidences for blooming caste system can be traced back to the Rig Veda and Aryan invasion. The myth has assisted the society to enhance their fundamentals. The system has originated only because of the aim of identifying the skills and to bring out the people's efficiency. Caste system should be dismantled and to establish equality and equilibrium. Amish Tripathi tries to explain the natural phenomenon of caste influencing the society. Though his work Tripathi reveals the flaws which happen in the society. He has employed the tool of mythological themes, with an objective of rectifying the errors in the society.

He strives to remove the social inequality or evil and to highlight the inhuman treatment of untouchables. The author is harshly ironical on the snobbery, the hypocrisy, the ostentation and the fabrication of the aristocratic people. In the form of Shiva, Amish is the true voice of the Vikarmas and the Nagas, who are victimized by undeserved tyranny and injustice from times immemorial. With Shiva as the medium, Tripathi expresses his great advocacy of the marginalized and the defenseless against their age-long humiliation, persecution, and oppression. Tripathi conveys the message that every human being has the potential of a Mahadev to enable the destruction of the prevalent caste system to provide a new hope and the perfect society for the benefit of oppressed and the victimized people, similar to the unity that Shiva establishes between the people by abolishing the Vikarma system. All humans are equivalent to each other where no one is superior to the other.

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MULTIDISCIPLINARY APPROACHES TO ISLAND STUDIES LINGUISTIC ANTHROPOLOGY

A. Kunguma deepa

Assistant Professor of English
Jerusalem College of Engineering
Chennai – 100.

INTRODUCTION:

The purpose of this paper is to impart knowledge to the learners of English language and literature about the island studies with reference to linguistic anthropology. Over a last couple of decades language learning has gradually been moving from teacher centered to student centered in the terms of the culture, place and the time in which we live. English language learning through literature helps us to oil the wheels of communication through principle based approaches for learning the relevant cultures. When there is a willingness to change there is a hope for progress in any field. Creativity can be developed and innovation benefits both the students and the teachers in developing language along with the development of the society in relation to the sociolinguistic aspects.

LINGUISTIC ANTHROPOLOGY:

Anthropology is the holistic science of human beings in their eternity. It is an ever evolving field that opens an interesting un known and exciting world that will completely transform your thinking as you explore depths of why things happen from physical, cultural and social view points. Only the use of language and communication differentiates man from the other species. Linguistic anthropology is the application of linguistics to anthropology. It is nothing but the study of world languages. Diversity of languages has always been a special concern for anthropological writings. Exploring other cultures and other societies, there is a huge difference in the languages, culture and the array of dialects.

The subject of linguistic anthropology is the connection between language and social life. Language has a colossal significance for the development of the consciousness of the society, and also affects its identity and at the same time depends on its identity. For example in some tribes, the words denoting the directions of movement (right, left, north, south) are simply absent in the language. Instead people use such words as 'up the mountain', 'from the mountain'. In the language of northern nations there are more than 16 words for white colour. This is a consequence of particularities of the geography of the places where native speakers live. This complex culture between language and culture is studied through linguistic anthropology. Linguistic anthropology examines how language relates to thought, social actions, identity and relationships.

Linguistic anthropology is one of the four traditional sub fields of American anthropology explaining social and cultural phenomena by considering linguistic information. Time changes all fields. There is no reason why language should escape this universal law. Language has become a part of the culture according to the classic definition of culture by the English anthropologist, Sir Edward Burnett Taylor. language is acquired by man as a member of society.

Transmission of language and culture: There are many references to acknowledge the fact that language is transmitted culturally. For example, children acquire their first language very easily with a proper grammar construction from the random collection of utterances that they encounter from the everyday conversation with their parents. As it is explicitly taught, if language as a part of culture is transmitted, it is no less true that the culture as a whole is transmitted. Only because of the existence of language and culture, humans have a history and the animals do not have a history.

Both culture and language complement each other in their development in the society. The study of societies, culture and the political system of the small islands in the world is brought out in island studies offered by various universities.

ISLAND STUDIES IN RELATION TO THE ANDAMAN AND NICOBAR ISLANDS:

The main ethnic group of Andaman are Andamanese, Onge, Jarawa and sentinalere, The Nicobarese and the Shompen. Andaman and Nicobar islands are the isolated union territory of India. Being a famous tribal area in the country, the English language is not in much use in the islands. Especially the islands of Andaman's are mostly inhabited by the Hindu communities. And so the spoken medium of communication is widely the mother tongue of the Hindus belonging to the particular community.

Let us have a quick look at the major languages of the Indian union territory.

- Bengali language: 32.6%
- Hindi language: 25.95%
- Sri lankan tamil language:17.84%
- Telugu and Nicobarese language : 18.93%

ROLE OF LANGUAGE IN ISLAND CULTURE:

Language is a part of what makes us human. There are many number of languages distributed across the globe. But still variations exist because of their contemporary and historical relationships. Dell Hymes included, "We are born with the ability to learn languages. However, the context in which we use them and the extent to which they help or hinder us in achieving our goals are culturally mediated".

Numerous studies have brought out the vital role of language in the development of society ranging from community development to civilization. Linguistic anthropology has developed as one of the dominant fields in the methodological understanding of the development of language and its impact on the society and the culture they follow.

Linguistic anthropology is further divided into two sub fields,

1. Descriptive linguistics- studies the structure of language
2. Ethno linguistics- studies how languages and cultures are related
3. Historical linguistics- studies how languages change on a linear scope and how the sociolinguistics comes to be on the timeline.

CULTURE IS THE ART OF LIVING:

The union territory of Andaman and Nicobar consists of number of islands at the south eastern edge of the Bay of Bengal. However only few of the islands in Andaman and Nicobar are inhabited by human population. The people of Andaman are divide by two categories namely the indigenous tribal people and the outsiders who settled in the territory due to the colonial rule. The blends of these two people constitute colourful ethnicity to the

people of Andaman. Anamnases are the most old tribes of this area and they belong to the Old Stone Age who had their living by hunting and fishing.

Culture of Andaman and Nicobar islands can be expressed as the indigenous lifestyle of Africa. After the migration over 60,000 years, the Anamnases have an extraordinarily rich culture and tradition. For example, "The Ossuary feast"- most important festival celebrated by the people of Nicobar islands during which the family members pay homage to the departed soul of the family. Nicobarese folk stand in a circular formation usually celebrated on a full moon day. Their traditional dresses are made up of Coconut and palm leaves. They are also known for their arts and crafts related to shell, bamboo, wood, cane. Sea food forms the dominant part of the cuisine of Andamanese.

Agriculture, forestry fishery are the main occupation of the island people. Though this area is not highly industrialized, there are small units which are involved in furniture and other wood products. Therefore, the tribes of Andaman (Shompen, Nicobarese, Onge, Jarawa and the Sentinalese of Mongoloid origins) have maintained uniqueness in relative isolation and therefore succeeded in maintaining the culture of the islands.

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A STUDY ON THE ECONOMIC INSTABILITY OF MIGRANT LABOURERS IN STEEL FACTORIES AT NAGAMANGALAM PANCHAYAT OF TRICHY DISTRICT

V. Logonathan

Assistant Professor of Economics
Madurai Kamaraj University (DDE)
Madurai.

Abstract

This study investigated the status of the economic instability among the migrant workers in Steel Factories at Nagamangalam Panchayat, Trichy District. All the respondents have migrated from rural areas from three northern states namely Bihar, Orissa and uttrapradesh because of poverty, unemployment, less wages in their native place Majority of the workers are just having hand to north existence and cannot effort to save at all and hence become vulnerable to borrow and pushed to live in a dehumanised situation. Against the legally mandated 8 hours a day all the respondents reported that they work for 12 hours a day. They were not paid the legally required double wage for overtime. The study indicates the problem faced by workers as they don't have ration cards or voter ID. If they have the ID cards they could draw their stocks of subsidised grain, Sugar and kerosene. In the absence of the ID cards they are driven to buy food materials from the open market subject to price rise now and then. One of the migrant workers of this study said that at least we are able to earn here and are able to feed ourselves and live. In our native village there is nothing, at least here we can bring up our children properly.

Key words: Migration, Steel Factories, Nagamangalam Panchayat

Introduction:

Migration is a form of geographical mobility or spatial mobility between a geographical unit and another, generally involving a change in residence from the place of origin or place of departure to the place of destination or place of arrival. Such migration is called permanent migration and should be distinguished from other forms of movements, which do not involve a permanent change of residence. Migration is a very selective process. It is not merely the physical movements of individuals and groups. It involves a lot of strain in their social, economic, cultural, psychological and other aspects of life. Migration in India is mostly inclined by communal structures and patterns of development. Uneven development of states in India is a main reason for interstate migration. The most important push factors are lack of job opportunities, poverty, bonded labour system, credit problems and difficulty in making a good living at home.

In an agricultural society, there may be landless people and a surplus of workers, so that over time either

the farms become smaller, or the excess population leaves agriculture. In an urban area if there is stagnation in industry, unemployment results unless people leave. Other push factor includes religious tension, tsunami, threat of war, famine or other disasters and uncertainty about the future. Pull factors that attract migrant workers are high employment opportunities, higher wages, freedom and opportunity, job security, working environment, climate and culture. The psychological conviction that life will be better at the destination is the most powerful pull factor. The growth pattern of the rural to urban migration in India is very significant. This increasing volume of migration is creating far reaching changes and impact on the economies of a large number of developing countries. Migration for employment reduces the burden of employment in a particular area or sector and solves the problem of unemployment and disguised unemployment in a labour abundant area or country.

Statement of the Problem

The violations of the human rights of migrant workers start at home by agents and agencies of recruitment in the sending states and also in the receiving states in India. The migrant workers are facing some common problems like poor accommodations, work without holidays, lack of health care, food problems, contract substitution or irregular job placement, low wage rates and poor work conditions, irregular payment or lack of payment for overtime, and lack of local knowledge. The hope of coming out of poverty or economic instability is so tough that families even ask their children to drop out from school studies to take up whatever jobs available for meagre wages. Wages for migrant workers vary from sector to sector and region to region. Except in a few sectors and regions, migrant workers by and large do not get minimum wages. In order to avoid payment of minimum wages and to get extra work in short time, payment by piece –rates and contractualization of work is gaining ground. The economic condition of migrant workers in sectors like small and medium steel factories may be unsatisfactory as the contractors decide the wage paid to them and as there is irregular job placement situation.

Objectives of the Study

The main objectives of the study are as follows:

- 1) To identify the status of the economic instability among the migrant workers in Steel Factories at Nagamangalam Panchayat, Trichy District.
- 2) To suggest appropriate ways and means to improve their existing status.

Methodology

It have been identified that the larger presence of migrant labourers in steel factories operating at Nagamangalam panchayat in Thiruchirappalli district. The systematic random sampling technique has been used to select the respondents for collecting the primary data. The collected data have been classified, tabulated and appropriate statistical tools have been applied like column, and line diagrams have been applied to highlights certain features of migrant workers.

Review of Literature:

S.Srinivasan1, Dr. P. Illango (2012) investigated under the heading of "A Study on the Problems of Migrant Women Workers in Thuvakudi, Trichy District" they revealed that Socio Economic Condition and problems of Migrant Women Workers. The migrant women workers face several problems such as low wages, health hazards, sexual exploitation and denial of their fundamental rights.

Mohanraj and ArunKumar(2013) investigated under the heading of "Migrant Workers in Unorganized Sectors - A Regional Analysis in Erode and Tirupur Districts of Tamil Nadu" This study identifies the major causes of migrant workers for their interstate movement. The study conducted in two districts of Tamil Nadu namely, Erode and Tirupur. 1000 respondents were chosen from the two districts and sample survey method was adopted. Human migration has increased significantly in the previous two decades. Erode and Tirupur districts of Tamil Nadu are witness for large migrant worker's inflow from different parts of the country namely Bihar, Madhya Pradesh, Orissa, Kerala and Uttar Pradesh.

M. Sujatha, M.Sri Rama Laxmi Devi, D.Thulasimala (April 2014) investigated under the heading of "Socio – Economic Impact on In – Migrant Labourers: A Case Study of Chennai City" The main objectives of the study are to analyze the cause & reasons for in-migration, identify the problems faced by in-migrant labourers in Chennai and to examine the future plans of the migrants. The Area Purposive Sampling Method was used for this study to select migrants for this study. The sample comprised of 327 in-migrants from 6 locations in Chennai City that were selected for questionnaire survey. The information base for this study includes both primary and secondary data. Simple statistical charts created in SPSS are used for data analysis. Result shows that most labourers migrated from Northern India in the study clusters, specifically from Bihar, Orissa, U.P, Jharkhand, Chhattisgarh, Andhra and Kamataka. Among these highest in-migrants are from the state of Bihar (30%) and lowest from Chhattisgarh (3%). Study of socio-economic

condition reveals that about 30% of migrants moved south as they were facing economic problems at their home state.

Profile of study area:

The study was conducted in Nagamangalam Panchayat in Trichy District of Tamil Nadu. A brief profile of the area is follows; Tiruchirapalli District is located along the Kaveri River in Tamilnadu, India. It has thirteen taluks. Nagamangalam panchayat is situated at Manikandamblock in Srirangam taluk. Manikandamblock has a total of 22 panchayat villages. Nagamangalam is one of the twenty two panchayat villages. Nagamangalam village panchayat has 12 hamlets. There are four Steel Factories in this Panchayat namely: Amman Steel Factory, Kannathal Steel factory, Balaji Steel factory, Adithya Steel factory. These factories have employed migrated workers from northern states namely Bihar, Oddissa and UP. The total number of migrated workers employed here are about 200. As per 2001 census data total population is 7557. It has one Primary Health Centre, Punjab National Bank, Co-Operative Bank, Post Office, Middle School, Self-help group Centre, Library .It has two Primary Schools, private Colleges, three private Schools, Ration Shop and four Anganwadi Centre, Steel Factories namely Amman Steel Factory, Kannathal Steel factory, Balaji Steel factory, and Adithya Steel factory.

Analysis and interpretation

This chapter presents the comprehensive discussion and analysis of data collected from 100 respondents. The data were obtained with the help of a well-structured questionnaire. The same data were analysed with the help of simple percentage. The following tables and figures show economic instability, vulnerability, exploitations and hardships in workplace for migrated workers in the study area.

TABLE-1 OWNERSHIP OF HOME WISE DISTRIBUTION

S. No	Ownership of Home	No. of Respondents	Percentage
1	Own	7	7
2	Rental	93	93
	Total	100	100

Source: Primary Data

The above table shows that the 93 percentage of the respondents do not have own house and living in rented house. The remaining 7 percentages are living in Own house. It is clear that majority 93 percentages of the respondents have no own house.

It is observed from the table-2, 92 percentages of the respondents receive Rs.5000 to Rs.10000 as their monthly salary. 8 percentages of the respondents received Rs.10, 000 and above as their monthly salary. This table clearly shows that the majority of the respondents (92

percentages) receive Rs.5000 to Rs.10, 000 as their monthly.

TABLE-2 SALARY WISE DISTRIBUTION

S. No	Salary	No. of Respondents	Percentage
1	Rs.2000 – Rs.5000	0	0
2	Rs.5000 – Rs.10000	92	92
3	Rs.10000 & above	8	8
	Total	100	100

Source: Primary Data

The table-3 shows that only 18 percentages of the respondents have toilet facility in their houses.82 percentages of the respondents do not have toilet facilities in their houses. It is clear majority of the respondents (82 percentages) do not have toilet facilities.

TABLE-3 TOILET FACILITIES WISE DISTRIBUTION

S. No	Toilet Facilities	No. of Respondents	Percentage
1	Yes	18	18
2	No	82	82
	Total	100	100

Source: Primary Data

It is observed from table -4 that 64 percentages of the respondents spend up to Rs.500 as their monthly medical expenses. 18 percentages of the respondents spend Rs.1000 – Rs.2000 as their monthly medical expenses. And another 18 percentages spend above Rs.2000 for their medical expenses. This table clearly shows that the majority of the respondents (64 percentages) are spending up to Rs.500 for medical expenses per month

TABLE-4 MONTHLY EXPENDITURE FOR MEDICINE

S. No	Expenditure	No. of Respondents	Percentage
1	Upton Rs.500	64	64
2	Rs.1000 – Rs.2000	18	18
3	Rs.2000 and above	18	18
	Total	100	100

Source: Primary Data

It is observed from the table -5 that 3 percentages of the respondents are not spending any money for alcohol and narcotics. 32 percentages of the respondents spend Rs.3000 and above for alcohol and narcotics per month. 65 percentages of the respondents spend Rs.500 and above for alcohol and narcotics per

month. The result is not wondering that is due to working condition there is a possibility of addict to the alcohol.

TABLE-5 MONTHLY EXPENDITURE FOR ALCOHOL AND NARCOTICS

S. No	Expenditure	No. of Respondents	Percentage
1	Rs.500 and above	65	65
2	Rs.3000 and above	32	32
3	Nil	3	3
	Total	100	100

Source: Primary Data

FINDINGS, SUGGESTION AND CONCLUSION

- Majority of the respondents said that they were not able to save money from their income. All the respondents did not receive social security benefits such as provident fund. They were covered only with accident insurance scheme.
- An overwhelming 92 percent of the workers in the sample testified that they were forced to migrate because of the absence of 'bare means of survival.' A majority 92 per cent of the respondents were found to earn 5000 to 10000 rupees per month. And 8 per cent of the respondents were found to earn rupees 10000 and above per month. Most of the respondents said that their monthly income by way of salary is not sufficient to make both ends meet. However they opined that they are willing to continue in engaging in the same job because the rate of wages is often higher than what they would otherwise earn in their source area.
- 64 percentages of respondents were found to spend up to Rs.5000 towards medical expense per month. 18 percentages of respondents were found to spend Rs.1000 to Rs.2000 towards medical expense. Another 18% of respondents were found to spend Rs.2000 and above towards medical expense.
- 65 percentages of respondents were found to spend Rs.500 towards Alcohol expense per month. 32 percentages of respondents were found to spend Rs.3000 and above towards alcohol expense per month. Only 3% of respondents were found to spend nil towards alcohol expense per month.
- Considering the above factors it could be derived that these majority of the workers are just having hand to north existence and cannot effort to save at all and hence become vulnerable to borrow and pushed to live in a dehumanised situation. Against the legally mandated 8 hours a day all the respondents reported that they work for 12 hours a day. They were not paid the legally required double wage for overtime. Both the Interstate Migrant Workmen Act, 1979 as well as the contract labour Act, 1970 prescribe stringent standards to be kept with regard to registration of

the principal employer and the possession of a recruitment license by a contractor. But the respondents of this study were unaware of these provisions.

- The study reveals that only 5 percentages of respondents have Ration cards with local address. Another 8 percentages of respondents have Ration card and Voter ID with local address. 75 percentages of respondents have none of the above. Thanks to the public health sector many migrants keep using the local primary health centre. Some of them reported that they relied on private health care. Consultation fees charged by private doctors usually ranged from Rs.100 to Rs.200. some simply consulted the pharmacist and took the medicine he advised.

SUGGESTIONS

Following suggestions are given for improvement of the migrant workers:

1. One of the most effective ways of preventing migrant workers from being exploited is to allow them to exercise their right to join a union without hindrance.
2. Effective legal guarantees are needed concerning equal pay and working conditions.
3. Ministry of labour should inspect the conditions of employment as well as the standard of accommodation periodically and they should regulate the migrant workers rights. The Ministry should recommend the use of training for migrant workers as a tool to defeat problems such as cultural differences, working conditions, food, accommodation and lack of sufficient income.
4. Having in mind the cultural taboo against women's participation as an industrial workforce SHG's can be promoted among the migrant women whose skills can be developed through training and whose income would add up to the meagre family income. Gender training promoting the value of gender equality for both men and women can also be arranged with the help of local NGOs.
5. Most of the men migrant workers are at the highly productive age of 30 – 40. None of them have crossed their primary education. Their skills can be enhanced and developed in collaboration with the employment firms and local community colleges

Conclusion

The internal migration has always occurred mainly from the difficulty of finding an adequate livelihood in one's native place, and this is the major force which impels the Indian rural people to seek industrial employment. Poverty and lack of job opportunities in home village, lending problems, inadequate agriculture land and lack of development opportunities are the major reasons for migration of workers. Rural and urban poor people have been migrating due to their employment and family conditions through the labour contractors and intermediaries to the industrial area.

The status of Economic Instability among migrant workers in Steel Factories in Nagamangalam Panchayat, Trichy District and its impact has been identified through systematic analysis and interpretation of data. As a result, this study is able to suggest certain appropriate solutions to protect the migrated workers rights and towards their sustainable livelihood. Government of India should consistently give them solidarity by strictly enforcing laws for their protection. When this becomes a reality the migrant labourers can dream of a better future

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THE ISLANDERS OF LITERATURE

N. Madhuranthagan

PH. D Research Scholar,
Department of English,
Thiagarajar College Madurai

Through island are the miniature universe, that act as the bridges between external world (real) and internal world(fantasy). They are the place which upholds the character for fiction and mythology. In some works the island not only works as a function of scenario, but also as the character and even as a literary sources.

The Island personifies the character of utopia because they are isolated and alienated from human race. They uphold the horrific images for the both unknown and the savages. Literary Islands are the place known for their own rules. They are mythical, appears and disappears, float on the sea and they are the homes for mythical, like Atlantic or Avalon, are otherwise lost in time. There are some island in literature that provides both setting and character for the firm narration contained within them. They are.

The Ithaca island

Among the countless island and infinite journey, odyssey visit during his long journey home. This island serves as the home for nymph, calypso and the beautiful sorceress crises. Ithaca is also the place for lotus-eaters, the cyclops and the giant laestrygonians, among others. Island of home which serves as a symbol of love and origins.

The Caliban Island

William Shakespeare, the father of English dramas, implemented this island(Caliban) in his last work, *The tempest*. It is inspired by Bermuda and home to the savages, Caliban. When his ship wreck, marooning him on the island, Prospero, who is the Duke of Milan and a sorcerer expelled from his kingdom by his treacherous brother, enslave, the island's original owner. He uses the island as a base for performing the magic that will carry out his revenge. Here the island Caliban represent two opposites, the wild and uncivilised, and the beauty of the nature.

Robinson cruso Island

This is the island where cruso spends years after his own tragic shipwreck (another overseas utopia) it is a meeting point between the unknown civilization. In this island were cruso set his own phase through his work, skill and intelligence, will survive loneliness and isolation. This island serves as the symbol for intelligent and European colonel discourse.

The Treasure island

"*The Treasure island*" is one of the finest novel, Which uphold the story of riddling a treasure. Robert Louis Stevenson laid the foundation for the archetype of the Caribbean pirate Island, with beautiful exotic and profound wild. The Island which enfold the treasure is the dazzling significance in this novel.

The Pala Island

This island comes under the setting of Aldous Huxley's novel. The Island is known as paradise of science and religion. This Island gives phase for mysticism, psychedelia and ecology confront with one another. This island serves as home for utopian society, in which the East and West comes together. And here science become tool for the discovery of spiritual truth.

The Arron island

"*Riders to the seas*" is one of the finest novel by J M Synge. This novel set in island and it depicts the life around there. The life, people, profession, reality and mythical life are alluded and well scripted in this novel. The island serves as the symbol of hope and Principle.

Jonathan swift island combo

Jonathan swift a great novelist and satirist of 18th century. "*The Gulliver's travel*" (1726) is a novel that has four setting of Island. When Gulliver's ship wreck during the first voyage, he washed upon the beach in the land of Lilliput. Where everyone is about six feet inch. Second voyage is about the ship land on coast of great territory, and he was captured by Brobdingnagians, who are almost fifty or sixty feet tall. Third voyage is to Laputa. In this swift satirizes the scientific community in Great Britain. The Laputan carry out scientific experiment which is unworthy and futile. Gulliver's fourth voyage is all about the island Houghnhnms, it is the country governed by the intellectual horses and where humans are animals and they are known as "yahoos". These four setting helps us to know about how Gulliver feels wrong with mankind in general and British society specifically.

Conclusion

This article show some authors whose writing focus on alienate mark. The main aim of this article is to implement the writing that based on island and which serves as the main source for fiction and narration. In order to make some remarkable impact upon readers specifying and focusing and particular area that serves a symbol of isolation and alien tian can seen via island.

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HEROIC IMPULSE OF SANTIAGO IN ERNEST HEMINGWAY'S *THE OLD MAN AND THE SEA*

Mr. S. Maharajan

Ph.D. Full Time Research Scholar
Research Centre in English
VHNSN College (Autonomous)
Virudhunagar, Tamilnadu

The Old Man and the Sea, published in 1952, was the last major work of fiction by Hemingway to appear in his lifetime. Although several years of creative effort remained to him before his death in 1961, the writing of those years is not likely to either enhance or materially alter his reputation at least in the opinions of Carlos Baker and Philip Young, who have examined the writer's unpublished papers. If this is indeed the case, *The Old Man and the Sea* will probably solidify its position as the final boundary of Hemingway's career, just as *In Our Time* marks its beginning. The judgment of the Nobel Committee, which singled out *The Old Man and the Sea* for special praise in its award of the 1954 Literature prize to Hemingway, has proved to be unusually percipient.

The story accounts for five days in the life of Santiago an old Cuban fisherman, three of which are spent at sea. He is not the narrator: it is a third person narrative but imbued with his perspective, personality, and consciousness. We hear both his spoken and unspoken thoughts as well as his conversations with his admirer, friend, and apprentice, Manolin. Santiago is out of luck: he has gone 84 days without catching a single fish. As a result, Manolin's parents have ordered the young man to fish on another boat.

Nonetheless, Manolin's respect and affection for the old man lead him to care for Santiago and provide basic essentials for him. Manolin is captivated not only by the old man's abilities as a deep-sea fisherman but also his recounting of past heroic adventures; his 'knowledge' of American Baseball and its contemporary hero, Joe Di Maggio.

Santiago dreams of 'lions roaming on the beach' in an Africa he sailed to as a young man. On the 85th day, Santiago sets sail and parts from the rest of the fishing boats. Shortly he hooks what he senses must be a huge fish. He allows it to exhaust itself by towing the old man far into the ocean. He cuts the three remaining baited lines to give himself extra line and eats the raw tuna he had caught and forgotten about. On the morning of the 86th day, the old man sees the Marlin surface and realizes he has a major battle on his hands.

Although he is not a religious man he prays; he thinks about his hero, Di Maggio; and recalls the successful arm-wrestling exploits of his youth.

Another day passes and Santiago's energies are virtually exhausted: but the Marlin is more so. He reels the great fish in and after the considerable effort he straps it to the side of his skiff. As he makes for Havana successive groups of sharks attack and, despite the old man's heroic attempts to repel them, they devour the flesh of the Marlin, leaving only the skeletal remains to be brought back to port.

On landing Santiago is utterly exhausted: he has tasted blood from his lungs. The skeleton is judged that of the largest fish any of his peers have ever seen. Manolin looks after him and promises him that they will fish together again. The old man falls asleep, again dreaming of lions on a distant shore.

One critical disagreement over the work surrounds the question of whether Santiago went "too far out" and thus sinned. Several references to going far out sandwich the central story of the fishing episode. Early in the story, Santiago informs the boy, Manolin, that he is going "far out," where most of the fishermen do not like to go. Hemingway repeats the phrase with some variation, creating a certain biblical cadence thereby. After the devastation of his great fish by the sharks, Santiago brings the earlier determination to go "far out" back to mind as he accuses himself repeatedly: "I shouldn't have gone out so far, fish." His final words before he comes into harbor are put in the same terms: "And what beat you, he thought. 'Nothing,' he said aloud. 'I went out too far.'" (p. 120)

His final statement has a simplicity that negates his earlier judgment that he had sinned in killing the marlin. By the careful framing of his story in terms of going far out, Hemingway is, I think, doing something quite different from calling the old man to appreciate the community ashore, as some critics have thought. Rather, by repetition of "far out," Hemingway calls to mind a specific Christian challenge in terms of a New Testament account of Jesus. Santiago's name (Spanish for Saint James) reminds us that Hemingway named his protagonist for one of the twelve disciples, most of whom were fishermen. Saint Luke records the story of the calling of these men in terms that bear important similarities to Hemingway's tale. On a certain day, Simon Peter and his fellow fishermen had also had a time of fishing with "no luck." Jesus had been preaching from Peter's boat to a crowd on the shores of Lake Gennesaret: Now when he had left speaking, he said unto Simon, Launch out into the deep, and let down your nets for a draught. And Simon

answering said unto him, Master, we have toiled all the night, and have taken nothing: nevertheless, at thy word, I will let down the net. And when they had this done, they inclosed a great multitude of fishes; and their net brake. And they beckoned unto their partners, which were in the other ship, that they should come and help them. And they came and filled both the ships so that they began to sink.

When Simon Peter saw it, he fell down at Jesus' knees, saying Depart from me; for I am a sinful man, O Lord. For he was astonished, and all that were with him, at the draught of the fishes which they had taken: And so was James, and John, the sons of Zebedee, which were partners with Simon. And Jesus said unto Simon, Fear not: From henceforth thou shalt catch men. And when they had brought their ships to land, they forsook all and followed him. Luke 5:4-11

There is not, of course, a one-to-one parallel between this account and the events of *The Old Man and the Sea*. Hemingway was not that kind of writer. Nevertheless, it does not seem unlikely that having named his protagonist for one of the men involved, Hemingway looked again at this story, itself a memorable parable of the Christian calling-full of challenge and promise: "Launch out into the deep." To make the big catch it is necessary to reject the easy and to go "far out." Appropriately, the twentieth-century Santiago is alone as he accepts the challenge of the Master. Not even Manolin can go with him. By himself, he must do "the thing that I was born for" (p. 50).

He is also on a larger body of water which has threats greater than those from Gennesaret, but this too is appropriate for the image of the modern Santiago. His need also seems more urgent. In Luke's account, the fishermen were at most tired and discouraged after a fruitless night's work. But Santiago has gone eighty-four days without success. He is old (again unlike James of Luke's Story), and his skiff reflects what life had done to him: "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat" (p. 9).

But to such men, Christianity has always promised victory with the challenge of launching out into the deep. Ironically, the victory in both Luke's account and Hemingway's makes the characters more humble. Simon Peter, apparently speaking for the other disciples as well, says, "I am a sinful man." Santiago takes a similarly humble position: "If you love him, it is not a sin to kill him. Or is it more?" (p. 105). But in neither case is the sinning or not sinning the point.

By emphasizing Santiago's role as one who accepts the challenge of Jesus, we guard against making too much of the parallel at the end of the novella between Santiago and Jesus. It is true that we are pointedly reminded of Jesus' crucifixion at the end of the work, but this likeness should be seen in terms of discipleship. Santiago becomes more like the Christ because he has dared to launch out into the deep. He thereby experiences

tremendous victory--but also a great loss. *The Old Man and the Sea* is a striking illustration of what is probably one of Frederic Henry's best thoughts in *A Farewell to Arms*: "It is in defeat that we become Christian." Significantly, the young priest of that novel fails to grasp the truth of Frederic's observation. The Church does not give Hemingway's characters the direction many of them crave. The story of Santiago is an ironic counterpoint to the story of Simon Peter and the other fishermen. It is not that Christianity is irrelevant to man's needs; it is just that Hemingway came increasingly to believe that man must do what he can do alone.

In addition to counterpointing the action of his story with the biblical account of the fishermen, Hemingway has skillfully produced a verbal texture that recalls one of the most famous of New Testament passages, St. Paul's treatise on love in I Corinthians, Chapter 13. The chapter concludes: "And now abideth faith, hope, charity, these three; but the greatest of these is charity." Hemingway has Santiago cherish the same triumvirate and in the same order. Almost immediately Hemingway presents Santiago and the boy together as an embodiment of faith. Speaking of his father, Manolin says, "He hasn't much faith." "No," the old man said, "But we have. Haven't we?" "Yes," the boy said. "Both the boy's and Santiago's dreams of lions in Africa symbolize this faith. As faith moves into the realm of action, hope becomes an important element. About the hope so necessary in pursuit Hemingway observes of Santiago as the old man prepares for his trip: "His hope and his confidence had never gone. But now they were freshening as when the breeze rises" (p. 13). Later the sharks sorely try that hope, but Santiago thinks of the great DiMaggio, who with his painful bone spur that has hampered his baseball playing serves to symbolize the hope active in conflict. So Santiago rallies: "He watched only the forward part of the fish and some of his hope returned." "It is silly not to hope, he thought. Besides I believe it is a sin." (pp. 104-105)

Santiago is a compelling character because, with his faith and hope, love is closely interwoven: "most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like theirs" (p. 37). Already an important part of the old man, love emerges as the growing part of him, the part that is deepened in the climactic death of the marlin. Santiago's love for the fish is established early: "Fish," he said, "I love you and respect you very much. But I will kill you dead before this day ends" (p. 54).

The fish possesses precisely the virtues of Santiago himself, and in the struggle, Santiago achieves an at-one-meant with his "victim"; "Never have I seen a greater, or more beautiful, or a calmer or nobler thing than you, brother. Come and kill me. I do not care who kills who" (p. 92).

Time is arrested in love as the fish (“which is my brother”) dies: “Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff. Then he fell into the water with a crash that sent spray over the old man and overall the skiff” (p. 94). As he prepares to take the fish ashore, Santiago reflects: “I think I felt his heart.” (p. 95)

In *The Old Man and the Sea* Hemingway presents a parable of practical Christianity. The theology of Christianity may no longer be valid, but as Santiago's life illustrates a practical Christian experience may yet be the best course open to man. To be humble, to endure, to launch out into the deep, to have faith, hope, and love these achievements are still the most rewarding. *The Old Man and the Sea* illustrate the essence of Christian discipleship and do so in specifically biblical terms.

Santiago: James, a Spaniard from the Canaries originally. Biblically a fisherman, then a fisher of men. St. James was the patron saint of the conquistadores, the Spanish conquerors of the Caribbean and South America, who believed they were bringing heroic values to the New World.

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ASSESSMENT OF THE ROLE OF RURAL NGO'S IN WOMEN EMPOWERMENT IN USILAMPATTI TALUK, MADURAI DISTRICT, TAMIL NADU

Dr.I.K. Manonmani

Assistant Professor
Department of Geography,
Madurai Kamaraj University,
Madurai-21

Abstract

*“When women moves forward, the family moves, the
village moves and the country moves”*

- Pandit Jawaharlal Nehru

The NGOs have been a vital part of the historical legacy of rural women development in India. The NGOs in India came to prominence after independence, especially after 1970s. Empowerment of women has emerged as an important issue in recent times. Empowerment of women facilitates for sustainable rural development by the uplifting the economic, social and political status of women in India. Women empowerment can be achieved through provision of adequate education facilities, political support, and effective legislation system and employment generation for women. Here, NGO'S and the self-help groups (SHG) play a very pivotal role in women empowerment by providing basic education, vocational training, training for self-employment, protection for women and self-awareness programme. Thus they are mainly concerned with the upliftment of the women in the society. This paper looks into the dynamism of the process through which women empowerment is achieved and the status of women are uplifted with the aid of NGO's and self-help groups in Usilampatti Taluk. This paper highlights the performance evaluation women's participation and the empowerment of rural women through NGOs in Usilampatti Taluk, Madurai District. It is a case study of 8 NGOs engaged in SHG.

Keywords: Women Empowerment, Upliftment, NGOs, Self Help Groups (SHGs)

Introduction

The word 'woman' has great significance right from the very existence of mankind. The importance of women can be judged by their multiple roles as mother, sister, wife, etc. Women are an integral part of society. Women in India suffer from multifarious constraints such as a low level of literacy, lack of access to resources and obstacles caused by the cultural and social customs and traditions that are discriminatory to women. In such a situation like this, the role of voluntary agencies like NGOs are creating awareness about their rights and mobilizing them as well. In India and in many other developing countries women plays a very important role in the upliftment of the nation in all the aspects like social, political, economical and legal as developing in them

appropriate motivation and leadership to realize those rights cannot be little. Besides, in serving the cause of poor women, voluntary organizations are considered to be superior to the government for certain obvious reasons. The members of a voluntary organization /NGOs are willing to spend time, energy and even money for an activity, which they think, is good. Non- governmental organizations are playing imperative role in the empowerment of women. They adopt multiple strategies to improve the condition of the women. Non-governmental organizations are training women in various aspects to make them to come out of their inhibitions and to involve in fruitful activity.

Women empowerment can be achieved through education, employment, political power, NGO and SHG. Among these, NGO and SHG dominate and fruitful success of the women empowerment needs to occur along multiple dimensions including: economic, socio-cultural, familial/interpersonal, legal, political, and psychological. Since these dimensions cover a broad range of factors, women may be empowered within one of these sub-domains. The involvement of NGOs has facilitated the women to reach a first foothold on the development ladder.

NGOs and Women Empowerment

Non-governmental organizations (NGOs) in India have a rich and vibrant history, but one which has been characterized by a fluid relationship with the state and state instrumentalities. Over the past 150 years Indian governments, both colonial and postcolonial, have played a key role in shaping Indian NGOs, both in terms of how they function in society and their often fraught relationships with the state. For development NGOs, the broader community aspirations they promote include alleviating poverty, addressing marginalization, achieving social justice and promoting respect for human rights.

NGOs are working for the development and upliftment of women and children in Tamil Nadu. One of the main thrusts of these NGOs is to make women 'self-reliant' both socially and economically. Therefore, they have started SHGs through which women are helped to raise their standard of living. All over the country NGOs have been promoting SHGs for savings and credit and other social and economic programmes for at least the past 20-25 years. Over 2000 NGOs are currently involved in the bank-linkage programme. The leading SHG promoting NGOs are a mixed group that have promoted non-profit

and for-profit non-banking companies for on-lending grant and borrowed funds to SHGs and SHG-based federations. The performance of SHGs varies from village to village, from districts to districts and NGOs to NGOs. Though there is a similarity in their vision and mission of the NGOs but the functioning and working of SHGs differ from NGOs to NGOs. Therefore each NGO worked or performed in the best of their ability to help the SHG women to be 'self-sufficient and self-reliant' person in the society.

The first effort was taken by NABARD in 1986-87 when it supported and funded an action research project on "Saving and Credit Management of Self-Help Groups" of Mysore Resettlement and Development Agency (MYNADA). Then NABARD launched a pilot project to provide micro-credit by linking SHGs with bank in 1991-92. During the project period, some NGOs have done excellent work in promotion of SHGs and mobilization of thrift and disbursal of credit. In 1999, Reserve Bank of India had set up a Micro-Credit Cell to make it easier to micro-credit providers to pursue institutional development process.

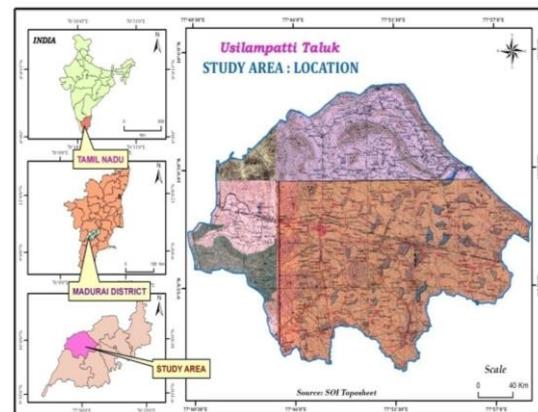
Women Self Help Groups (SHGs) have been recognized as an effective strategy for the empowerment of women in rural as well as urban areas as they bring together women from all walks of life to fight for their cause. SHGs work on a variety of issues like health, nutrition, agriculture, forestry, income generation activities, seeking micro credit and so on. Since the overall empowerment of women is vitally dependent on economic empowerment, NGOs are involved in the following activities to empower women:

- ❖ Educating and creating awareness among women especially the rural women;
- ❖ Supplements efforts of government in women empowerment;
- ❖ Represents the problems faced by rural women to the concerned authorities and carries out impact assessment of the policy decisions affecting women.
- ❖ Mobilizes optimum resources and plans and implements the projects that have bearing upon women empowerment.

Study Area

Usilampatti Taluk is located at Madurai District and famous for female infanticide. The study area extends between 9°51' 5" North latitude 77°40'7" East longitude and 10°4'28" North latitude 77°58'59" East longitude. It has an average elevation of 201mts. above mean sea level. Its total geographical area is 501.368 sq.km. This taluk is located 40 Km away from the Madurai city and most of the areas are rural by nature. This taluk consist of 5 firkas namely Usilampatti, Uthappanaikanur, Valandur, Karumathur and Sindhupatti and 2 blocks namely

Usilampatti and Chellampatti and 54 revenue villages with the population of 1,95,756 (2011). Its sex ratio is 959 and its female literacy is accounted as per 2011 census, 37.85 % of its total population.



Aim and Objectives

The main aim of this paper is to identify the role of rural NGOs in women empowerment in the Usilampatti taluk, which is one of the backward taluk in Madurai District. The study aims to understand the nature of women status and empowerment by considering the following objectives.

1. To study the family type, level of education, occupational structure, purpose for loan and individual savings of the women in the study area.
2. To study the function of NGOs which are extensively involved in the process of women empowerment in Usilampatti Taluk

Data Base

In order to visualize the women's status and role of NGOs in women empowerment of the study area, the related data base is collected from various published statistics and review sources. The Indian topographical (SOI) maps are at scales of 1:25000 and 1:50000, cadastral maps are collected from Survey of India and Usilampatti taluk office. The study is based on both Primary and Secondary sources of information.

Secondary Data

Secondary data is collected from various government and quasi-government agencies like, Revenue Department and Survey Department at Block level and village level. The Census of India publication forms the base for Demographic details for the four time points. The published block level reports and District Gazetteers are the other sources.

Primary Data

Primary data is collected from the women in SHGs to get a clear picture about the socio-economic status, working conditions and gender disparity and to understand the role of NGOs in women empowerment.

The household from each SHG is selected by adopting random sample method which covers 2250 samples. The samples were selected almost all the administrative units.

Techniques Used

The data were tabulated and analyzed using simple statistical and cartographic methods. Based on analysis, tables and maps are prepared and conclusions are drawn. Arc GIS software is used for the preparation of maps like cartographic thematic maps as well as the GPS locations.

Results and Discussion

In the study area there are 8 NGOs are dominantly functioning namely 1. Association for Rural Development (ARD) Trust, 2. Indian Council for Child Welfare (ICCW) Trust, 3. Women’s Emancipation and Development (WED) Trust, 4. Education, Communication and Development (EDUCATR) Trust, 5. Indian Christian Rural Development (ICRD) Trust, 6. Multi Actions for Social Transformation, Education and Rural Trust (MASTER) 7. Rural Education and Awareness Development (READ) Trust, and 8.Indian Culture and Human Welfare Association (ICHWA) Trust (Table 1). These NGOs form the SHGs in the Usilampatti Taluk.

Table 1
Details of NGOs

Sl. No.	Name of NGO	Year Starting	No. of SHGs	Area of Operation
1	Association for Rural Development (ARD)	1985	492	Usilampatti & Chellampatti
2	Indian Council for Child Welfare (ICCW)	1988	371	309 hamlets of the Usilampatti block
3	Women’s Emancipation and Development (WED) TRUST	1992	51	Chellampatti Block
4	Education, Communication and Development Trust (EDUCATR)	1997	356	Usilampatti & Chellampatti
5	Indian Christian Rural Development Trust (ICRD)	2000	124	Usilampatti
6	Masters Trust	2004	265	Usilampatti & Chellampatti

7	Rural Education and Awareness Development Trust (READ)	2007	104	Usilampatti & Chellampatti
8	Indian Culture and Human Welfare Association Trust (ICHWA)	2007	39	Usilampatti & Chellampatti

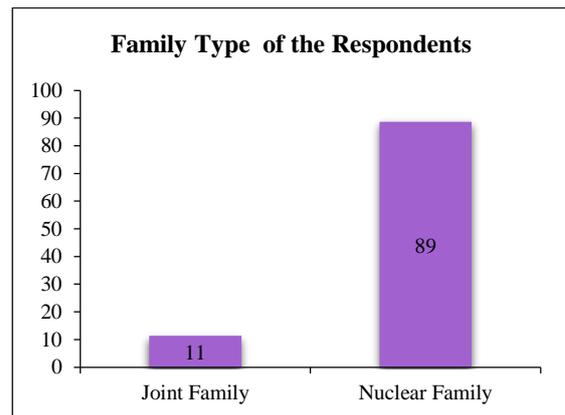
Family Type of the Respondents

Family Status is one of the important factors determining the socio-economic characters of the women. Family status can be grouped into 2 categories namely Joint Family system and Nuclear Family system. The nuclear family is the most common type of family, in which the majority of the respondents live. Thus 11.4 percent of the respondents belong to the joint families. Out of 2250 respondents’ have 1994 families were belongs to nuclear family it accounts 88.6 percent of the total respondents.

Table No.2

Family Type of the Respondents

S. No	Types of Family	Number of Respondents	Respondents In %
1	Joint	256	11.4
2	Nuclear	1994	88.6
	Total	2250	100.0



Level Education of the Respondents

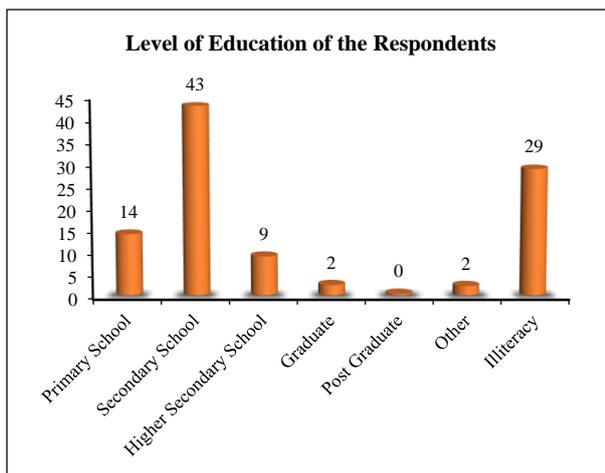
Education is also one of the most important factors for the proper growth and development of the individuals. The pattern of life style, attitude and thought processes of an individual is shaped to a greater extent by education. The educational status of the women improves the quality of life and develops manpower for different section often determines the occupation, income etc. For

the present study, the level of education is categorized into 5 groups. They are 1) Primary School, 2) Secondary School, 3) Higher Secondary School, 4) Graduate, 5) Post – Graduate 6) Technical/Professional courses and 7) Illiterate. Of all the respondents, only 43.2 percent have Secondary schools and 14.1 percent of the respondents are in primary school, 9 percent respondents are higher secondary school and 2.4 percent in the graduate respondents. There are low levels of respondents in post graduate, 0.3 percent of the study area. About 2.1 percent of the respondents have technical or professional category. It is clear that 29 percent of the respondents have illiterates of the present investigation of the study area. It is an overall educational status of the respondents have secondary education tends in the study area has shows in the Table No. 3.

Table No. 3

Level Education of the Respondents

Sl. No	Level of Education	Number of Sample Respondents	Sample Respondents in %
1	Primary School	317	14.1
2	Secondary School	971	43.2
3	Higher Secondary School	202	9.0
4	Graduates	53	2.4
5	Post Graduates	7	0.3
6	Technical and Professional	48	2.1
7	Illiterates	652	29.0
	Total	2250	100.0



Occupational Structure of the Respondents

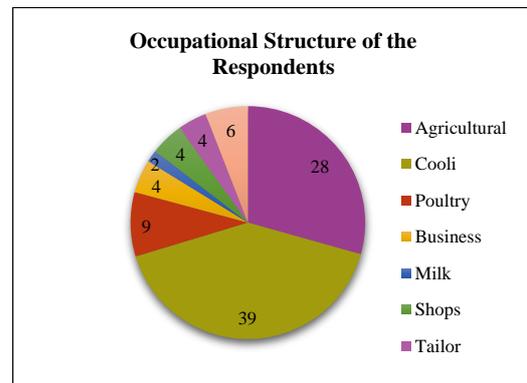
Occupation is another important indicator for social development. The occupational characteristic of the respondents also varies considerably from micro level. The study area is rural in nature. The occupational status of the respondents is classified into 9 categories like Agricultural labour, Coolie, Poultry, Business, Milk supply, Shops, Tailoring, Other workers and House wife

are illustrated in Table No. 4. Since majority of the respondents are Coolies (39%) and the Agricultural workers come under 27.8 percent of the study area. 8.5 percent of the respondents have Poultry and 5.6 percent of the respondents are found in other works. There were only 4.4 percent of the respondents having shops and businesses, 3.8 percent of the respondents are Tailors and remaining respondents 1.6 percent have business of selling Milk. 5 percent of the respondents depend upon their families as they are house wives.

Table No. 4

Occupational Structure of the Respondents

Sl. No	Occupational Structure	Number of Sample Respondents	Sample Respondents in %
1	Agricultural Labour	626	27.8
2	Cooli	878	39.0
3	Poultry	192	8.5
4	Business	99	4.4
5	Milk Supply	35	1.6
6	Shops	98	4.4
7	Tailoring	85	3.8
8	Others	125	5.6
9	Housewife	112	5.0
	Total	2250	100.0



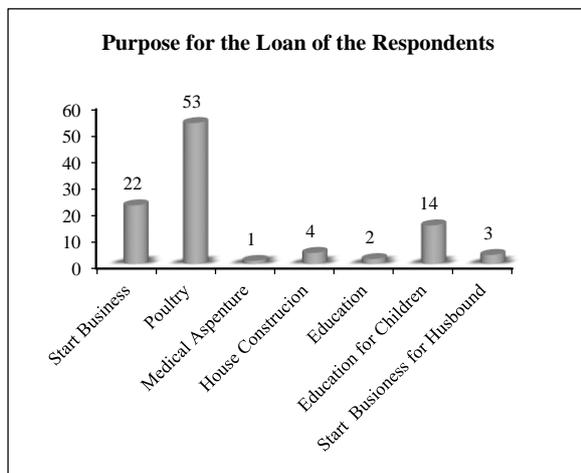
Purpose for the Loan of the Respondents

On the basis of the survey, the majority of the respondents about 1193 out of 2250 respondents have obtained loan for the purpose of poultry which accounts for 53.0 percent of the total respondents and 22 percent of the respondents for business. While 14.5 percent of the respondents got the loan for education for their children, 4.1 percent have got for house construction and 3.4 percent have got for starting business for their husbands. Remaining 1.8 percent of the respondents got the purpose of the loan in education and 1.1 percent for medical expenses. This indicates that loan has been primarily taken by respondents for productive purposes like poultry, start business like opening petti shops and education for children.

Table No. 5

Purpose for the Loan of the Respondents

Sl. No	Purpose of the Loan	Number of Sample Respondents	Sample Respondents in %
1	Start Business	496	22.0
2	Poultry	1193	53.0
3	Medical expenditure	25	1.1
4	House construction	93	4.1
5	Education	41	1.8
6	Education for Children	326	14.5
7	Start Business for Husband	76	3.4
	Total	2250	100.0



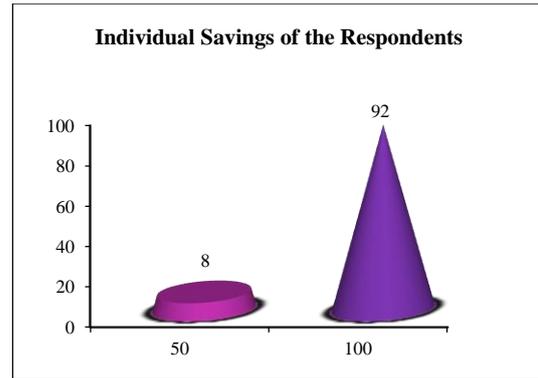
Individual Savings of the Respondents

The analysis of the social status of the respondents the most important factor is the respondents' individuals' savings. On the basis of the survey, about 91.6 percent of the respondents have individual's savings Rs.100 and similarly 8.4 percent of the respondents have individuals savings Rs.50 has been show in Table No. 6.

Table No. 6

Individual Savings of the Respondents

S. No	Individuals Savings	Number of Respondents	Respondents In %
1	50	190	8.4
2	100	2060	91.6
	Total	2250	100.0



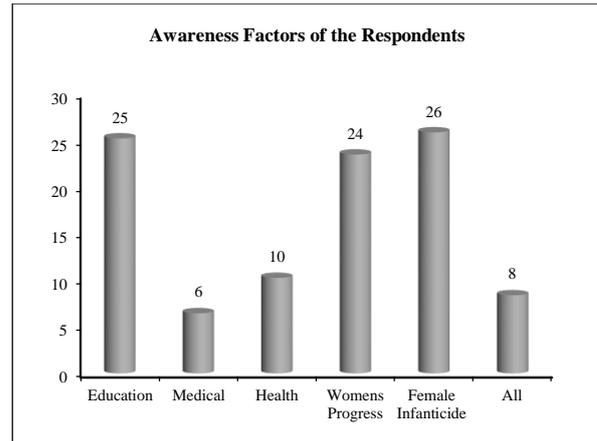
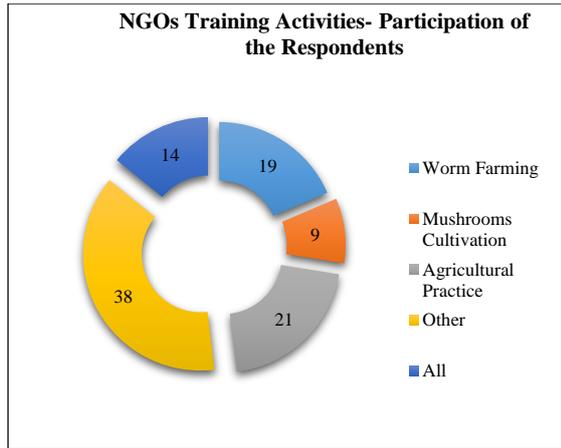
NGOs Training Activities- Participation of the Respondents

One of the important factors of women empowerment is that of NGOs' training of government welfare programmes in general and specific programmes like Earthworm farming, Mushrooms cultivation, Agricultural practice, others practices. The NGOs' are involved in providing knowledge about self employment and vocational training. The majority (37.8%) of the respondents have other training programmes of NGOs. 20.6 percent of the respondents have Agricultural practices in the study area. Because in the study area most of the female population engaged as agricultural labourers. About 18.5 percent of the respondents have Earthworm farming and 14.1 percent of the respondents have all NGO training programme. Only 9 percent of the respondents are involved in Mushroom cultivation.

Table No. 7

NGOs Training Activities- Participation of the Respondents

Sl. No	NGOs Practice	Number of Sample Respondents	Sample Respondents in %
1	Earthworm Farming	163	18.5
2	Mushrooms Cultivation	79	9.0
3	Agricultural practice	181	20.6
4	Other	332	37.8
5	All	124	14.1
	Total	879	100.0



Awareness Factors of the Respondents

The awareness factors of our sample survey respondents with regard to general and specific women developments vary from Education, Medical, Health, Women progress, Female infanticide and to overall awareness. The awareness level is not uniform because of the educational level of the respondents. It is observed that majority of the respondents i.e. out of 2250 respondents 884 have awareness about Female infanticide which accounts for 29.9 percent of the total respondents. 25.3 percent of respondents have awareness about education and 23.6 percent of the respondents have awareness about women’s progress. 10.3 percent is related to health, 6.5 percent to Medical and remaining 8.4 percent of the respondents have overall awareness. This may be due to low level of education.

Table No. 8

Awareness Factors of the Respondents

Sl. No	Awareness	Number of Sample Respondents	Sample Respondents in %
1	Education	862	25.3
2	Medical	221	6.5
3	Health	351	10.3
4	Women’s progress	803	23.6
5	Female Infanticide	884	25.9
6	Overall	287	8.4
	Total	3408	100.0

Conclusion

There is significant impact of NGOs role on women empowerment in Usilampatti Taluk. After joining NGO, drastic changes are seen in the life style and living standard of women. The findings of the study will be highly helpful to decision making to improve the performance of the SHGs. They were able to influence their family members to contribute to savings. Many were happy to say that savings in their name gave some social status at home and in the community. The study noted that NGOs are highly encourages to participating in SHG respondents were able to access formal banking institution with easy and access better amount of loan as compared to pre SHG period. Most respondents were able to attend NGOs training after joining SHG which had an impact in enabling them increase asset, spend wisely, and diversify investment. Their quality of life has improved a lot, as: 1) they could develop their skills and abilities in various productive activities. 2) There is an increase in their income, savings and consumption. 3) Increased self-reliance and self confidence have improved the ability of women to mobilize various public services for their benefit. 4) They have become bold and can speak freely in front of a big crowd. They can take their own decisions in some matters and give their suggestions in family concerns. NGOs not only mean access to money for women borrowers, but also they create opportunities to achieve economic and political empowerment within their homes and their communities. The study concludes that by participating in SHG there was an enhanced self-economic empowerment in terms of savings, access to loan and trainings and the significant role of NGOs are helpful to improve the capacity building and social mobilization and women empowerment in Usilampatti Taluk.

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DUTCH COLONIAL BATAVIA: A STORY OF DRAIN OF WEALTH WITH SPECIAL REFERENCE TO HUMAN RESOURCE.

Dr. Manorama Upadyaya

Principal,
Mahila P.G.Mahavidyalaya Kamala,
Jodhpur (Raj), India.

Co-Author – Prof. S.P. Vyas

“India is bleeding to death. You have brought India to this very condition by the constant drain of wealth of that country The Indian Government are the masters of all our resources, and they may do what they like with them. We have simply to submit and be bled”.¹ These words of Dadabhai Naoroji, addressed to a meeting at Walthamstow, are a true representation of any colonized nation, exploited by any Imperialist power. Wealth of a nation has five major resources: - Agrarian, Minerals, Industrial, Monetary and Human. These resources are the mainstay of every economy, and their exploitation bleeds a nation to death. Colonization and exploitation of Asian countries by the European Nations, bled these countries, not only of their wealth, but also of their strength. In many ways, the joint-stock East India Companies were the precursors of modern multinational, multiproduct business corporations.² These business corporations extended their tentacles into resources of their colonies and sucked them dry. The magnitude of “**Drain of Wealth**” from the colonies is still unfathomed. Drain of the most important resources of a nation, i.e. Human Resource, by the imperialist power in the Asian sub-continent occupies, but a very few pages in history. Slave trading was one of the oldest and most beneficial of the trades for every imperialist power. In his five volume magnum opus on the Dutch East India, *Oud en Nieuw Oost-Indies*, (1724-26) **Calvanist minister** Francois Valentijn appropriately called the enslavement of human beings “the world’s oldest trade”, For most of the 17th and 18th centuries, the Dutch were active participants in Atlantic and Indian Ocean slave trades. The local ethnic groups were captured and sold as slaves.

Much has been written about “Black Slavery”, but there are no “Uncle Tom’s Cabin”, or “Gone with the Winds”, written on the “Brown and Yellow slavery” by the imperialist powers in the Colonial South - East Asia. The Atlantic slave trade had been mapped out in relatively great detail in numerous studies, its Indian Ocean counterpart has remained largely uncharted territory in Asian colonial historiography.

In this paper, I have tried to map, the trade of slaves from Indian sub-continent through ‘Batavia’, the Asian headquarters of the Dutch East Indies. There are few evidences on this trade, but have tried to analyze letters and papers of various Dutch factors in India and Batavia,³ to “**Unsilence**”, the “**Silence**”, on the trade of Human flesh. As Rik Van Welie⁴ has remarked, “Compared with our remarkably detailed knowledge about the transatlantic slave trade, our understanding of the slave trade in Indian

Ocean World is astonishingly poor. If not for the ubiquity of slaves in historical documents, it would be easy to forget slave trading had taken place at all there. Until recently, it has not preoccupied historians to any great extent. One reason for this is that slave trading constituted a minor part of the commercial activities of the company itself. It was thus insignificant in comparison with the high profits from pepper, coffee and tea-trades”.

The VOC and expansion of Dutch trade in Indian Ocean: -

In the 17th century, the true heir to the Portuguese claim of a monopoly in the spice trade was the **United East India Company of the Netherlands**. In order to confront their commercial opponents, the English, Danes and Portuguese, it became essential for Dutch Government to unite its commercial forces. Thus, in 1602, the Dutch government formed the Dutch East India Company-**Verenigde Oost – Indische Compagnie, popularly known as the VOC**. The VOC unified the earlier private efforts. It was given a monopoly over Dutch-Asian trade, with the right to use military means including the deployment of the Republic’s soldiers and to negotiate treaties with local leaders. The Dutch East India company helped the Dutch to control the European markets.⁵ There is no doubt that from the early years of its trade, the VOC was determined to establish and defend with real strength an exclusive trade in finer spices and perhaps also in pepper (Melink-Reolofsz (412)-207-8).⁶

In the early years the Dutch and English directed their ships towards the Indonesian archipelago and the Spice Islands. In the Spice Islands, the VOC’s methods varied, their interest was not in a territorial acquisition but in the domination of trade. The company set up outposts and warehouses in key locations and developed exclusive trade relationships with local merchants. In some cases, VOC officers massacred or enslaved local producers, introducing Dutch settlers in their place, they destroyed spice trees growing outside the Dutch controlled areas, and VOC employees notoriously tortured and killed twenty English East India Company traders in 1623 in Amboina to consolidate their monopoly.⁷

While chartered as a privately financed trading company the VOC, represented the Dutch Republic economically and militarily throughout Asia and Africa. They wanted to secure a Dutch foothold in Asian trade, through establishment of a comprehensive organization of Asian commercial network. The objective is clear in a memorandum written at the direction of Admiral Cornelis

Matclieff who commanded the outgoing fleet in 1605. Apart from emphasizing the need to monopolize the trade in cloves, nutmeg and mace, the writer of the document recommended that immediate relations should be established with the **coast of Coromandal, as they were to discover quickly that the commercial realities of trade in the Indian Ocean were inseparable from its Indian Framework. For it was difficult to trade profitably in pepper and spices in the eastern archipelago without the aid of cotton textiles from India.** The economy of many islands in the area was only imperfectly monetized at this time, and the clothing material supplied by the Indian handloom weavers provided an essential barter commodity which satisfied the needs of everyday wear as well as demand of the luxury market. When **Hendrick Brouwer**, who was later to become the Governor - General of the Dutch settlement in the East Indies, declared in 1612 that the Eastern coast of India, the Coromandal was the left arm of the Moluccas, he was going to voice a sentiment that was expressed many a times by the Dutch policy makers.⁸ Gujrat was obviously another region which merited attention but at a later date. The cloth was exported in large quantities to Bantam, Achin, Malacca and Manila. The cloth produced around Pulicat was again particularly in demand in the Spice Islands. It was these considerations which caused the Dutch factors (agents) to seek commercial concessions first at Tegemapatam (1608-9) in the territory of the Nayak of Ginji and later in Pulicat itself (1610), which eventually became the main center of Dutch trade in Coromandal until the headquarters were shifted to Negapatam in 1690.

In the Spice Islands Amboina was captured in 1605 VOC ruthlessly occupied and controlled, the **nutmeg production of the Banda Islands (1609)** and the outer islands as Palembang, Lampung, Pontianak, and Banjarmasin followed. Initially, the VOC actually wanted to control the strait of Malacca as a traditional gateway to the trading connections between the West end the East, but the presence of the Portuguese in Malacca was an obstacle. The VOC then tried to eliminate the main trading partners of Malacca by weakening it. The Maluku islands, producing spices, thereafter port cities in Java and other ports in the Outer Islands were then the primary targets of the VOC. They further stepped into controlling the trade networks and production areas in the archipelago. However, they also tried to lessen the role of independent trading ports in the archipelago by making them the part of the VOC trading system.⁹

In many cases, they tried to impose treaties, guaranteeing their monopoly either in production trade, or in import markets at fixed prices. Dutch sea power eventually dominated the key trade routes of the archipelago. The Dutch could control shipping traffic on the straits of Malacca and Sunda, since they had captured the old Javanese village of Jayakarta in 1619, on the north west coast of Java. (renamed Batavia). They could control

the strait of Sunda through Batavia and straits of Malacca, through Malacca as the Maluku Islands as the main producers of spices.¹⁰ The Dutch defeated the Sulawesi city of Makassar in 1667, thus bringing its trade under VOC control. Sumatran ports were also bought under VOC control and the last of the Portuguese were expelled in 1660. In return for monopoly control over the pepper trade and the expulsion of the British, the Dutch helped the son of the ruler of Banten overthrow his father in 1680. Thus, the VOC established itself firmly in Indonesian archipelago, controlling inter-island trade as part of their Asian business **which included India, Ceylon, Formosa and Japan.** The VOC established their important bases in some ports in Java, Maluku and parts of Sulawesi Sumatra and Malay Peninsula.

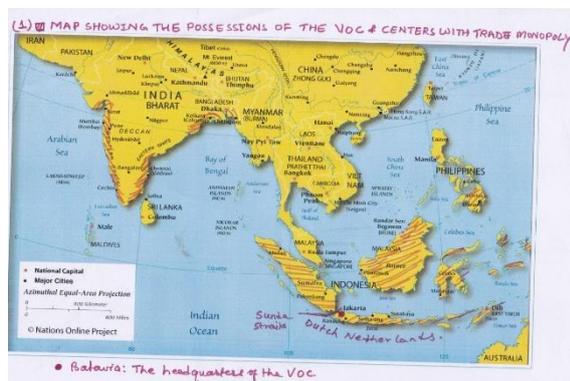
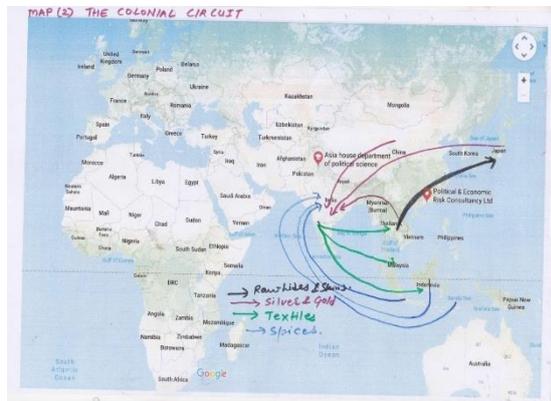
The VOC also imposed their right of purchasing commodities for the Amsterdam market on local peasants and traders, particularly do these was no free market where local people could sell their products at a higher price. Here, the VOC was an arbitrary power in determining the selling price of local products. The VOC prohibited the sale of spices to other Europeans under the threat of punishment. In this way, the VOC impoverished the Outer Islands.¹¹ In this period the VOC crippled the potential indigenous traders and made them a necessary element in the trade of the archipelago.

The VOC chose the old city of Jayakarta (modern Jakarta) as their **'entre port'** of the archipelago and gave it the name "Batavia" soon the Dutch Batavia became the headquarters of the VOC, and controlled the trade network in the waters of the Indian Ocean. It did so in order to establish an exclusive port for their trading activities in the straits of Malacca, after having been thwarted by the sultan of Banten's refusal to grant monopoly trading status to any European Trading Company.

By the mid eighteenth Century Batavia was a bustling port-city and administrative headquarters of their own, complete with a European-designed four bastion castle that faced onto the maritime roadstead, which guided boats laden with people and products to the wharf. **The company relied heavily on Chinese immigrants and Asian slaves as manual laborers, small scale traders and retailers and even money lenders. Dutch colonial historian Leonard Blasé has gone so far to claim that until the mid-eighteenth century Batavia was fundamentally a Chinese City with a European overlay, known as the 'Queen city of the East'.**¹² The location of Batavia was chosen by the new governor-general of the **VOC-Jan Peitersz Coen (1618-23 & 1627-29)**, as **controlling this location allowed the Dutch to bypass the contested straits of Malacca and to control the traffic passing through the Sunda straits.** The mouth of Ciliwang river, with easy access to the island area and a supply of fresh water was an ideal location for a harbour. The spices and forest products of the outer Islands were sent to Batavia and then shipped to Europe

by the VOC. This preconditioned the emergence of a triangular pattern in trade network of the Java region.

Trade Patterns and Drain of Wealth: -



In the 17th century, Batavia, the company's Central Asian headquarters and seat of Governor General and the Council of Indies, became the hub of a flourishing intra-Asiatic or country trade. As the company director intimated to the high government at Batavia in 1648, "The country trade and the profit from it are the soul of the company, which must be worked after carefully, because if the soul decays, the entire body would be destroyed".¹³ (Om Prakash 1985)

The pattern of trade adopted by the Dutch colonial Batavia was triangular. Precious metals and luxury goods were brought from Europe and Japan for purchase of goods in the Spice Islands and India. Spices were in great demand in Europe as well as in India and Indian textiles were a need of the Eastern Islands. The government at Batavia always gave precedence to the trade in Indonesian archipelago, than that in Europe. The Council was of the belief that the profit on the Coromandal textiles sold in the archipelago was no less that earned in Europe, while the turnover was much quicker in the former. The Dutch developed a "Colonial Circuit" of trade in the Asiatic waters. The patterns of Dutch trade can be observed thus: **-Indian textiles were a necessary product for the Spice Islands, precious metals and spices were demand in Indian market, as no good could be sold without gold or silver.** Seeing that the main

object of entering the Asiatic trade was to increase the quantity of gold and silver available for disbursal in India the lines chosen by both Dutch and English were naturally those by which the metals could be obtained. Some of the islands, such as Sumatra and Borneo, yielded small quantities of gold, and in them we find the factors buying gold with Indian goods, the gold on arrival in India exceeding the original cost of the goods by the profits of the two voyages. However, the bulk of gold and silver could be obtained from the Red Sea, and from China and Japan.¹⁴ The Dutch monopoly with these countries, next to their control over the Spice Islands, became the most important commercial factor in their success. The Dutch found that the only way to obtain silver from Japan was to bring raw silk, hides and skins. The latter goods were to be had mainly in Siam, where Indian cottons were readily vendible, and a large business was developed on these lines – Cotton goods from India to Siam : Skins and some hides, thence to Japan : and silver from Japan to India : silks were obtained from Indo-China in exchange for Indian cotton goods.¹⁵

Large quantities of varieties of cotton textiles were drained from the Indian Markets (Coromandel, Gujarat, Bengal) and spices from the Spice Islands by the VOC at Batavia. An average of 6 to 10 million florins in a year¹⁶ in textiles and other material from India was done by the VOC. Approximately similar amount of spices were sold in India by the VOC.

A list of textiles¹⁷ exported to Spice Islands and Holland is as below:

1. Guinea Cloth or Negro Cloth was a generic name for the calico exported to Africa
2. Cotton Yarn.
3. White Baftas
4. Black and Blue and Cheri Baftes
5. Sarassa Malay, Cochin, Tapti-it was a cheap strong calico plain or stripped.
6. Kamkhanis (A plain Muslin woven near Patna, sometimes compared with Khasa.)
7. Gingham - white brown and blue (The term gingham has been assimilated into modern English in a sense defined by the Oxford English Dictionary as a kind of cotton or linen cloth, woven of dyed yarn, often in strips or checks", It is derived from Malay ginggang "striped". It is not certain whether Coromandal ginghamms were same as Bengal ginghamms of mixed cotton and silk as whether they were of cotton alone.
8. Cangans - it was a multi -colored cotton shawl produced mainly in Coromandal coast.
9. Berams: Beram was a superior white calico in Portuguese records, but in 17th century records, Beram is often a coarse and inferior calico, usually dyed red, blue or black for Asian markets. This was produced mainly in Burhanpur area.

10. Chela: It was a white or yellow cotton cloth with black stripes it could also be checkered. It was exported mainly to the Malay Archipelago.
11. Canniken: It was a cheap coarse calico dyed black or blue. It was woven chiefly at Broach and Navsari and sold in all the main Asian markets.
12. Asmanis – not identified
13. Tircandias – It was made from Dhoti.
14. Dhoti – A strong coarse calico usually sold in length of 12 to 15 yards X 1 yard and woven at Dholka. These were used mainly for sails and as packing material.
15. Madafon – was a striped cloth woven chiefly in Golconda and exported to Malay Archipelago.
16. Alacha – It was an important Gujarat cloth of mixed cotton and silk, usually striped red and white or blue and white, sometimes flowered or embellished with gold and silver thread.
17. Camelot was a fine cloth woven originally of silk and camels hair which came from Turkey.
18. Dungerees.
19. Silk Patolas
20. Silk Chindaes.
21. Taffechielas: was a cheap striped cloth of cotton and silk mixed.
22. Samonas-Probably semiano, the calico made at Somona in Northern India.
23. Betelle:- A Deccanese term for muslin (embroidered) used as neck cloth in Europe.

A rough estimate of the cotton goods carried to Batavia is somewhat as follows.¹⁸

Period	Bales exported annually from			Total
	Coro Mandal	Gujarat	Bengal	
1625	1700	800	2500
1641-44	2500	1000	Samples only	3500
1657-61	4000	1200	500	5700

Other than the above mentioned varieties of Textiles, many other productions exported to Dutch colonies from India were¹⁹: Indigo (Sarkhej in Gujarat) Indigo (Bayana-Agra) Sal ammoniac, Borax, refined Saltpetre Diamonds, Bezoars stones, Red Lac, white incense, Indigo (Jambusari), Red Coral, Mark stones, Spicanardy, Ambergris, Persians carpets, Blankets etc. Spices and other items from Spice Islands and other colonies, which were sold in India Sub-continent by the VOC were Cloves, Nutmeg, Mac, Pepper, Benzoin, (fine quality) Benzoin (poor quality) Alum, Raw Chinese silk, Winded silk, Floss Silk, Tortoise horn, Spelter, Tin, Lead, Vermilion, Quicksilver, Sulphur, sandalwood. Camphor (from Borneo and China) Musk, Chinese wares and Ivory.

The Drain of Human Resource: Slave Trade.

The Dutch Batavia, not only drained its colonies of its natural wealth, but also Human resource. Slaves in large numbers were exported from India and other places. Hindu slaves from Malabar were praised for their technical skills, female slaves from Bali for their domestic labor and as potential future marriage partners, while Buginese Muslims from south Sulawesi were frequently shunned for their supposed, rebelliousness.²¹ Though, slave trade of the VOC was not large in volume in comparison to the textile and spice trade, yet archival records give sufficient evidence of the involvement of the VOC in the trade of Human flesh. Because the informal empire spanned across and beyond the Indian Ocean World (ranging from all way from Cape Town, South Africa to Dejima, Japan) the multi directionality of the slave trade was only further stimulated. Batavia was the uncontested central cog in this supra-regional trade system, but key VOC possessions such as Banda Islands, Ceylon (Sri Lanka) and Cape Colony, all demonstrated a relatively independent pull for slaves and adequate oversight in this traffic was usually absent. VOC officials and Free Burghers²² travelling between these Dutch trading ports often brought their personal and trade slaves along.

Van Der Kraan²³ points out that since the 1720's the VOC levied an extra ordinary high duty of ten rijkasdaalders per slave sold on the Batavian Market. In 180 years we arrive roughly at 6,75,000 to 11,50,000 slaves transported to various possessions of VOC.

- (i) **Demand of Slaves:** - Batavia was a capital without a population. The Dutch themselves were few in numbers, and the hostility of their neighbors was sufficient to prevent any large influx of settlers from the vicinity, a letter written from Batavia in the year 1626 says that the natives had abandoned all ports previously inhabited, a supply of inhabitants, therefore, to be organized and as might be expected from the conditions prevailing at the time, skilled, craftsmen, shopkeepers, market gardeners and the like were obtained from China, the East Coast of India furnished general laborers and domestic servants. While, the Chinese were the free burghers, the Indians were imported as commodities in Dutch Vessels.²⁴

The VOC shipped African and Asian slaves to work as domestic servants, artisans and laborers at their head-quarters at Batavia (Jakarta), strategic commercial emporia, such as Malacca, the plantations they established in the "Spice Islands, of Eastern Indonesia, their stations in coastal Ceylon (Sri Lanka) and its settlements at the Cape of good Hope. The VOC settlements were truly "slave societies"²⁵ in which the entire socio-economic structure was based on slavery as a mode of production. Slaves inhabited the company territories. A letter sent by Governor General De Carpentier at Batavia to Ysbrantsz at Masulipatnam (26 July 1625) states that for populating the company's territories and for securing them better, a

large numbers of slaves were needed. So, if enough slaves were not available in Pulicat and Tegenapatam, they should be procured in Arakan.²⁶

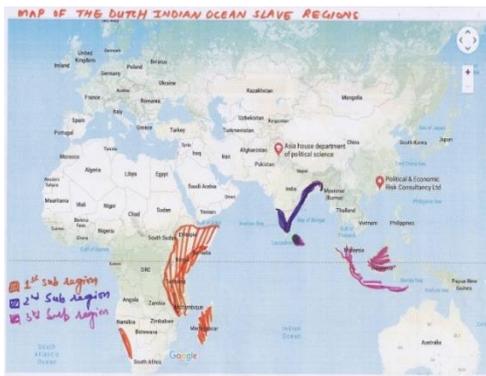
A survey showed some 27,000 people living within the city walls of Batavia, of which approximately 2000 were Dutch, 700 were Europeans, 2800 were Chinese, 5000 were of Indian descent, 3000 were from Java and the rest of archipelago and 13000 were slaves of unnamed origin.²⁷ VOC ruthlessly occupied and controlled the nutmeg production of the Banda Islands. Bandanese population was almost annihilated, the company resumed the production of Nutmeg and mace through a system of Dutch planters (perkeniers) and imported slaves for working in the small scale plantation (perken), and as Loth has commented the Banda Islands under the Dutch became “nothing less than a Caribbean cuckoo in the Asian nest”. (Loth: 1993:35)

(ii) Slave Markets, and Destinations

The Dutch Indian Ocean slave system drew captive labor from there interlocking and overlapping circuits of sub regions (1) the western most, African circuit of East Africa, Madagascar, and the Massacre Islands (Mauritius and Reunion) (2) the middle south Asian circuit of the Indian subcontinent (Malabar, Coromandal Coast, Bengal and Arakan Coast); and (3) the eastern most, southeast Asian circuit of Malaysia, Indonesia, New Guinea and the southern Philippines.

Slave censuses reveal the truly global extent of the catchment area that supplied European Indian Ocean establishment with chattel labor, which came from a large number of ethno cultural populations. At least thirteen such groups on Madagascar furnished slaves to the Mascarenes, while those of Mozambican and East African origin were drawn from fourteen populations. Slaves from West Africa (described as Bambara, Guineans and Wolofs), the Comoros, and Ethiopia also reached the islands, as did bondmen and women from Persian Gulf (Arab, Persians), the Indian sub-continent (Bengalis, Goans, Lascars, Malabars, Orissans, Telegus), Malaya, the Indonesian archipelago (Balinese, Javanese, Makassarese, Niasans, Sumatrans, Timorese) and even China.²⁸

Indian sub-continent (Malabar, Coromandal, Bengal, Arakan) remained the most



important source of slaves. From about 1620, therefore, the Dutch requirements from India were, first, a large initial supply of slaves, and then a steady stream of reinforcements to make good the wastage due to unhealthy shipping conditions and climatic change, slave mortality was high). The records of the numbers shipped are very incomplete, but it appears from the Batavia Journals that about the year 1625, the annual number might exceed 1000, while from 1640 to 1660 it may have been about 500.²⁹ Internal conditions also affected the increase and decrease in slave availability. Slaves were plentiful in Pulicat at the time of famine of 1618, but by 1622, rice was cheap and slaves were for the moment hard to procure. The supply then revived, but shortly after the great famine of 1630, business was bought to a standstill and the bulk of trade was transferred to Arakan. Between 1626 and 1662, the Dutch exported with reasonable regularity 150-400 slave annually from the Arakan-Bengal coast. During the first thirty years of Batavia’s existence, Indian and Arakanese slaves provided the main labor force of the company’s Asian headquarter. The eastward expansion of the Mughal Empire, however completed with the conquest of Chittagong (renamed Islamabad) in 1666, cut off the traditional supplies from Arakan and Bengal. This revived the Coromandel trade. We hear in 1661 that the glut of slaves in Negapatam was beginning to diminish, and a ship belonging to the king of Golconda carried 300 slaves to Achin. Until the Dutch seizure of the Portuguese settlements on the Malabar Coast (1658-63) large number of slaves were also captured and sent from India’s west Coast to Batavia.

The number of slaves exported from east and west coast of India to various destinations can be known from the chart below.

European transoceanic slave shipments of Indian Ocean destinations, 1500-1850				
Exported from	Destination	Period	AAE	Total
Mozambique	India	1500-1834	125-250	41,875-83,750
Coromandel Coast	Batavia	1618-21	—	174
Africa	Batavia or India	1621-24	—	2,175
Coromandel Coast	Batavia	1622-48	—	6,776
Bengal	Batavia	1623-25	—	<494
Africa	Coromandel Coast	1623-25	—	2,527
Arakan/Bengal	Batavia	1626-62	150-400	5,500-14,800
Malabar Coast	Batavia	1627	—	750
Bengal	Batavia	1633-44	—	2,780-2,880
Arakan	Batavia	1637	—	361
Madagascar	Mauritius	1641-47	—	502
Arakan	Batavia	1643-47	1,000	5,000
Madagascar	Cape of Good Hope	1652-99	—	1,069
Arakan	Batavia	1653-1665	150-250	1,950-3,250
Bengal	Batavia	1654-64	—	3,678
Malabar Coast	Batavia, Ceylon	1658-63	—	“large numbers”
Coromandel Coast	Ceylon, Batavia	1659-67	—	?
Cochin (Malabar)	Batavia	1664-?	50-120	9,839-11,839
Cochin (Malabar)	Ceylon	1664-?	80-120	?
Ceylon	Cape of Good Hope	1677-1740	—	?
Ceylon	Batavia	1678-80	—	C. 250
India	Cape of Good Hope	1680-1731	—	385
Indonesia	Cape of Good Hope	1680-1731	—	165
Indonesia/India	Cape of Good Hope	1680-1795	100-200	201
Madagascar	Ceylon	1693	—	11,600-
Coromandel Coast	Ceylon	1694-96	—	23,200
Eastern Africa	Cape of Good Hope	1700-99	—	47
Madagascar	Cape of Good Hope	1700-95	—	3,859
Madagascar	Sumatra	1732	—	C. 1,254
Batavia	Ceylon	1761-66	—	1,756
Mozambique	Cape of Good Hope	1795-1808	—	190
	Dutch Subtotal			510
				3,595
				67,387-
				91,687+

Table courtesy – Richard B. Allen; European Slave Trading in the Indian Ocean, 1500-1850, OHIO, UNIVERSITY PRESS ATHENS, OHIO

After 1660 relatively more slaves came from the second circuit or Southeast Asia. Warfare and endemic raiding expeditions provided a steady supply of slaves from the region's stateless societies and micro states, especially after the collapse of the powerful Sultanate of Makassar (Goa) in southwest Sulawesi (1667/1669).

The slave trade network in the archipelago revolved around the dual Axis of Makassar and Bali. Makassar was the main transit port for slaves from Borneo (Kalimantan), Sulawesi, Buton (Butung) and the northeast island. Almost 10,000 Indonesian slave brought to Batavia by Asian vessels between 1653 and 1682:-

Destination of these slaves from the Indian Sub-Continent and Southeast Asia, was colonies of Dutch in the Indian Ocean Waters, where majority of them worked as domestic servant in the households of company officials, free burghers and Asian subjects under Dutch control. They were used as menial labors as coolies and construction of fortifications, building, canals, roads, trenches, warehouses etc. They worked as agrarian labors and skilled slaves were artisans.

Thus, the Dutch Batavia and the VOC exploited their various colonies of their wealth.

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INTERPRETATION OF A. K. RAMANUJAN'S *FOLKTALES FROM INDIAN, ORAL TALES FROM TWENTY-TWO INDIAN LANGUAGES*.

Manvi Singh

Ph.D. Scholar

Department of Modern Indian Languages and Literary Studies
University of Delhi

Abstract

A. K. Ramanujan has himself expressed in one of his writing that, folklores are as idioms and proverb that work in specific measure of society. Undoubtedly, folklores are as picturesque as our cultures, in India. A K Ramanujan, in his book *Folktales From India, Oral Tales from Twenty-Two Indian Languages* (1991) has depicted folktales that provide a psychological and cultural analysis of several stories. His translations, noted to be trans-creation, being very conscious, sensitive and cultural translator. He has introduced literary pieces of 'counter-system', 'genres as gender' and categorization of folktales, a new concept to Indian folkloristics. He mentions in his work that past never passes and thus the study of folklore will never be outdated. Instead, every story that has been translated, it is rejuvenated. He clearly writes in the preface itself of *Folktales From India* that, "Every tale here is only one telling, held down in writing for nonce till you or someone else reads it, brings it to life, and changes it by retelling it. These stories were handed down to me, and in selecting, arranging, and adapting, I've inevitably reworked them somewhat. So, consider me the latest teller and yourself the latest listener, who in turn will retell the tale. Like a proverb, a story gains meaning in context; in the context of this book, the meanings are made between us now."¹

Thus, this paper will try to explore, if not completely explain, his concepts and theories by critically analysing his translations of some of the folk stories and viewing them from the lenses of a 'psychologists' brain'. The paper will also focus on the changed relevance of folk tales and prove the pivotal role and inevitability of folklore in life and culture of Indian society, with help from tales in *Folktales From India*.

Key words: Cultural-context, male-centred, women-centred, metafiction.

India is a vast country not only in its population but also in its culture, traditions, and oral folktales. Due to our country's diverse cultures, there are numerous folktales in different traditional languages which have uphold different traditions, customs, religious beliefs and communities. A.K. Ramanujan who is a considered as a pioneer in folktales and whose contribution in folkloristic and cultural studies is remarkable, defines it as "a poetic

text that carries some of its cultural contexts within it; it is also a travelling metaphor that finds a new meaning with each new telling."² Thus, folktales' influence can be felt when one gets to know different cultures and tribes, who often idolizes the folk hero in their community.

It is not Ramanujan who initiated the study of folktales in India, rather, as he mentioned:

"Many of the others were chosen... compiled and published in journals like *The Indian Antiquary*, *The Journal of the Royal Asiatic Society of Bengal*, and *North Indian Notes and Queries*. Civil servants, their wives and daughters, foreign missionaries, as well as many Indian scholars, took part in this enterprise."³

Therefore, it was even before his works that there was already collections and compilation of folktales happening in India majorly for literary interests. But, during 1970s, with the help of United States of America, Indian folktales were studied scientifically by Indian folklorists who got trained by eminent academicians in America in classifying folktales in systematic categories.

It was great efforts on the part of American Institute of Indian Studies who collaborated with Central Institute of Indian Languages to study folklore in India in 1980s. The institutes began organising and analysing folklore and listed it as one of the disciplines of academic study. This initiative has given ample amount of scope to various researchers to indulge themselves in folklore studies and there emerge an outstanding work of eminent scholar and poet A. K. Ramanujan titled as *Folktales From India: Selection of Oral tales from twenty-two Languages* (1991). This was his last work that he got published before his death.

Many scholars have pointed out that Ramanujan's passion towards study of folklore intensified with the maturity of his age. His contributions in the field of oral history and folklore study is immense which include various works such as *The Interior Landscape: Love Poems from a Classical Tamil Anthology* (1967), *Speaking of Siva*, *The Literatures of India* edited with Edwin Gerow, *Hymns for the Drowning*, *Poems of Love and War*, *Is There an Indian Way of Thinking? in India Through Hindu Categories*, *When God Is a Customer*:

¹ A.K. Ramanujan's *Folktales from India, Oral Tales from Twenty-two Indian Languages* (1991), pp. 4.

² From the Preface of A.K. Ramanujan's *Folktales from India: Selection of Oral tales from twenty-two Languages*.

³ Ibid.

Telugu Courtesan Songs by Ksetrayya and Others , A Flowering Tree and Other Oral Tales from India.

Molding Stories

One of the most interesting feature of folktales is its malleability. As Ramanujan depicts in his *Preface to Folktales from India*, "no selection can truly 'represent' the multiple and changing lives of Indian tales. Each of the tales in this collection has variations in other regions."⁴ In his words folktales is "a poetic text that carries some of its cultural contexts within it; it is also a traveling metaphor that finds a new meaning with each new telling."⁵ The tales are told, translated and retold numerous times that sometimes it is difficult to track the authenticity and accuracy of it. Ramanujan highlights that he has "taken care to include only tales from actual tellers and not literary texts."⁶

There are various significant issues raised by Ramanujan in his introduction to *Folktales from India*. He shows the "precise composition of classical Indian civilisation"⁷, the significance of oral tales and traditions in Indian civilisation and the dominance of Sanskrit literary texts in Indian literature. He even pointed out the imbalance between folktales and Sanskrit texts, the "well known public spaces of culture"⁸ by narrating a folktale:

"One dark night an old woman was searching intently for something in the street.

A passer-by asked her, "Have you lost something?"

She answered, "Yes, I've lost my keys. I've been looking for them all evening."

"Where did you lose them?"

"I don't know. Maybe inside the house."

Then why are you looking for them here?"

"Because it's dark in there. I don't have oil in my lamps. I can see much better here under the streetlights."⁹

Folktales circulate "into domestic spaces, expressive culture of the household"¹⁰... and considered by various researchers as "the literature of the dialects, those mother tongues of villages, street, kitchen, tribal hut, and wayside tea shop."¹¹ Therefore, he presents different oral tales from twenty two Indian languages which deals with common folks, kings and queen and largely spread in rural areas.

Ramanujan says, "It is well known that folklore items, like many other sorts of items in cultural exchange, are autotelic, that is, they travel by themselves without (often) any movement of populations. A proverb, a riddle, a joke, a story, a remedy, or a recipe travels every time it is told. It crosses linguistic boundaries any time a bilingual person tells it or hears it."¹² Therefore, there are various resemblance and repetition among tales of different languages of different places, and sometimes it even draws the similarity in the subject matter of the tale.

Folktales from India consists of 107 tales translated from different languages which are short in their length, some are just a half of the page, but even the half page tale provides significant content which depicts multiple twists and turns. Though the characters depicted in tales are simple on one hand and but complex in their actions on the other hand. "Some, whether human, supernatural or animal, are naïve or gullible and easily persuaded to change their minds. Others are completely evil and irredeemable."¹³

The moral of most of the folktales in Ramanujan's collection is that the good should be rewarded and evil should be punished as he himself points out that these tales are mostly narrated for children, who seek entertainment as well as moralistic way of approaching life. Their content is not only didactic, rather it also elaborates the customs, traditions, superstitions of different cultures or of different states. And this could also be the reason why they are still prevalent or exist for so long.

Ramanujan's concept of providing contemplative, pluralistic and sharp perspective in its content of the tales were the primary focus of his translation of folktales in English. He has arranged the tales in eight to eleven cycles in following scheme: "male-centred tales, women-centred tales, tales about families, tales about fate, death, gods, demons, ghosts, jester or clever person, animals and stories about stories."¹⁴ Thus in his book tales are narrated and collaborated with each other in such a way that it gives coherent meaning as a whole.

The category of 'male-centred' folktales majorly feature a hero who rebels against his parents to establish his own masculine identity and leaves his family to experience some kind of adventures, to gain wealth and to win some bride. These tales are mostly decorated with wild animals, supernatural beings who fight with the hero and in the end the hero is awarded for his masculine

⁴ Preface to Ramanujan's *Folktales from India*.

⁵ Ibid, p. 3.

⁶ Ibid, p. 1.

⁷ A.K. Ramanujan, *Storyteller Extraordinary*, review by Aditya Behl.

⁸ Ibid, p. 2.

⁹ Introduction to Ramanujan's *Folktales From India*. p. xiv.

¹⁰ Ibid

¹¹ Ibid. p. xvi.

¹² Ibid. p. xxv.

¹³ A.K. Ramanujan, *Storyteller Extraordinary*, review by Aditya Behl. p. 2.

¹⁴ Introduction to *Folktales From India*, p. xxiv.

features and establishing his victory over every evil being. The woman in 'male-centred' tales are mostly featured as naïve and helpers whom the hero is easily able to win. Some of the examples of male-centered folktales from Ramanujan's book: In *Winning A Princess*, (Tulu) there are three sons a family, in which the youngest one leaves the house to experience some adventures and win a princess who had refused all the suitors including his own elder brothers. In *Adventures of Disobedient Son*, the male protagonist metaphorically kills his father to gain his control over things, befriend animals, who help him in winning kingdom and numerous princess from different worlds.

The next category is 'women-centred' tales, which depicts the most sensible and intellectual women protagonist who not only control their partners, also the entire family of him. In these folktales women are placed at superior position who solve all the issues, riddles and have great foresight and wisdom to gain her partner back from other mischievous and cunning women. Therefore, she is not only smart in her outlook but also, enthusiastic and energetic in her actions. The fascinating aspect of these women-centered folktales are that woman begins her action after getting married while in male-centered tales it is other way round. Some of the examples of women-centred tales from Ramanujan's collection:

"*The Clever Daughter-In-Law*, (Kannada) where a tyrannical mother-in-law forces her daughter-in-law to do all the housework and eat stale rice. If she complains, she's beaten. The husband is meek and keeps his mouth shut. By the end of the story, of course, the daughter-in-law becomes the boss of the household and rules over the other two. In *The Wife Who Refused To Be Beaten*, (Kashmiri) a rich merchant sends his ignorant and stupid son to perform a difficult challenge. Luckily for him, the son runs into an ironsmith's daughter who helps him. When the merchant decides to marry the two off, meddling folk opposed to the match advise the son to beat his wife. In the end, it is she who rescues him yet again, this time from the wiles of an expert gambler, thus proving that she is too good for him."¹⁵

Tales related to 'family' come next in his categorisation of folktales that are arranged in the collection. These tales are mostly concerned with contrasting relationship within family and explore "not only bonds of affection but rivalry, incest, betrayal, and cruelty."¹⁶ Many scholars have examined these tales in context to Freudian theory and feminine theory and

elaborated psychological and subconscious insight of it. For instance,

"In 'The Serpent Mother', the youngest daughter-in-law has no supportive family of her own and finds it in a nest of serpents under the ground who shower her with gold and affection. This basically depicts a wonderful fantasy of a secret subterranean family for the orphan in us all."¹⁷

Supernatural beings, fate and gods make also a mark in Ramanujan's book. The tales are embodied with magical events which feature supernatural elements such as evil spirits, devils and witches, on one hand, while on the other hand, there are stories about gods who are in bodily form providing mystical element to the tales. For instance, 'The Clever Daughter-in-law', 'The Lord of Death'. "Several tales deal with the concept of fate. While in some instances, fate can be overturned, in others it proves inexorable."¹⁸

The tales comprise of 'witty, humorous, clever men or jester' also occupy the space in Ramanujan's translation. Birbal, Tenali Rama, Gopal Bhar are popular characters of humorous folktales who present rationalistic outlook to their respective rulers and points out folly in their empire. These tales are comical in its content but brain storming in its arguments, as Ramanujan himself mentions that "these tales invert and subvert the hierarchies."¹⁹

The occurrence of 'animal tales' can be traced from the ancient texts such as Buddhist *Jatakas* and *Panchatantra*, which are especially narrated for children. They are mostly about small animal and birds like parrot or sparrow or ants who beat their oppressors who are much larger in size, like tiger or elephant. As Ramanujan states, "the most striking characteristic of these didactic fables is the persistent political nature. The nature of power... cunning as weapon of weak, subversion, betrayal, and con games"²⁰ to defeat the oppressor are common theme.

Last category that Ramanujan draws is stories within stories. In these types of tales, the teller reflects on tales and telling in the form of tales. For instance, In '*Tell It To The Walls*', (Tamil), speaks about a woman who grows fatter and fatter because she has no one to tell her woes. Finally, one day she decided to tell all her problems to the walls and as a result the wall collapsed because it has been burdened with grievances and woman began to grow lighter.

Another tale that reflects metafiction is '*A Story In Search of An Audience*', where an old lady is unable to find anyone to listen to his story of the sun god. Then she decided, to tell the story to an unborn baby in pregnant

¹⁵ Introduction to *Folktales From India*, p. xxv.

¹⁶ Ibid, p. xxvi.

¹⁷ Ibid, p. xxvii.

¹⁸ A.K. Ramanujan, *Storyteller Extraordinary*, review by Aditya Behl. p. 3.

¹⁹ Introduction to *Folktales From India*, p. xxix.

²⁰ Ibid, p. xxx.

women's womb. "While the mother sleeps, the old lady tells the baby her story, and ends with a blessing, 'Wherever you go, deserted villages will become prosperous towns, cotton seeds will become pearls, dry trees will be covered with fruit, even old cows will give milk, barren women will have children, lost jewels will be found, and dead men will come back to life.'"²¹

Thus, folktales are unique and Ramanujan's translation have made them transcendental. It not only provides entertainment or bed-time stories but also makes its audience aware of their culture and functioning in human society. Though it is not possible to discuss and analyse all the tales of Ramanujan's collection in a paper, but, a sincere attempt is made to interpret his collection as a whole. As Blackburn and Dundes writes in the introduction to the collection of Ramanujan's essays, "he taught us to let oral stories speak for themselves; they have their own tales to tell, as he put it. His intelligence lit up the tales he told, like a lamp moving across a dark space,

illuminating this corner, pointing to that detail, a contrast with a Sanskrit story or a parallel with Shakespeare, but never reducing the whole to a grand premise or single conclusion, always giving back complexity, deferring to the voice of the tale, and letting us listen."²²

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SUSTAINABLE APPROACH ON DEVELOPING TOURISM DESTINATION- A STUDY ON ANDAMAN ISLANDS

G. Mehul Krishna Kumar

*Doctoral Research Scholar,
School of Management
Shri Venkateshwara University,
Uttar Pradesh, India*

Abstract

The prominent requirement in achieving maximum in flow of tourist requires unique development of tourism destination. Increase in number of tourist results in increase in the economy of that place and gradually developing the standard of living for the local residents. No matter how the destination may be (natural, manmade, historical, religious or scenic); it is ultimately the infrastructure which provides the access and comfort to the visiting tourist. But there have been instances that prove that the unplanned destination development results in the loss of culture and even devastation of the local communities. So it is a need of the hour to adopt sustainable approach on developing tourism destination. The sustainable approach indeed helps in increasing the positive and minimising the negative aspects caused by tourism.

The Andaman group of islands exhibits its enormous beauty in the form of silver sand beaches, amazing tropical forests, volcanic mountains and crystal clear blue sea which attracts tourist from all walks of life. The Andaman Islands need to develop its destination to cater maximum number of tourist by keeping in view of sustainable tourism. The research paper deals with a critical view on the tourism infrastructure in the islands and gives various strategies in planning tourism destination by keeping a check on the sustainable factors. The paper gives guidelines to use the resources for present by keeping in safe the future of Andaman Islands.

Keywords: Destination Development, Sustainable Tourism, Tourism Infrastructure, Andaman Islands.

1. Introduction

“Tourism should be developed and maintained in such a manner that it remains viable in the long run and does not degrade the environment in which it exists.” In other words, the balance between economic and environmental concern is often discussed as sustainable tourism. Sustainable tourism generates the opportunity to minimise the negative impact of tourism towards the society. It gives the guidelines of using resources efficiently in the present and keeping it intact for future as well. Involving locals in framing policies and strategies will generate awareness among them regarding the environmental, economic and socio-cultural aspects in tourism. Similarly, the tourism industry players must concentrate in those sections of society who are aware of the benefits of sustainable tourism and follow it on their

arrival to a tourist destination. Tourism is considered as one of the fastest growing industries in the world because of its multi-dimensional approach. Tourism directly contributes in the economic development of the destination which hosts tourist.

Development of Tourism Destination is one of the prime criteria to achieve the maximum inflow of tourist. Timely importance has always been given on Tourism Destination Development, as it provides facilities to reach, stay and explore the destination at its best. The importance of developing tourism destination and having sustainable plans will ensure the incoming of maximum number of tourist with an experience of cherishing it for a life time. Positive tourism practices followed at any destination will lead the society from better to the best condition in every single aspect.

Contributing to the tourism market, Andaman Islands are not just a tourist generating place, but also a leading destination for both domestic and international tourists. The island exhibits a clean environment filled with fresh air and greenery at its maximum that attracts all nature lovers. The islands are home to a wide variety species of rare plants, animals and corals with mangrove-lined creeks. Moreover, the pleasant view of the islands surrounded by sky blue sea is a mesmerising sight to the eyes. The Andaman Islands as a tourist destination needs to develop to cater maximum number of tourists. The policy planning with strategic execution and implementation must be done with sustainable approach to achieve its desired objective as a successful tourist destination to India and to the World.

2. Review of Literature

2.1. Glimpse of Andaman's

A group of 572 islets and islands forms together the union territory of Andaman and Nicobar Islands. Being a tribal reserve are Nicobar group of islands restricts the entry of tourist, as a result of which it is the Andaman group of islands which hosts the tourist round the year. The Andaman Islands comprises of 550 islets and islands covering a land territory of 6,408 KM. Out of the 550, only 28 islands are inhabited by humans. The Andaman Islands comprises of North, Middle and South Andaman Islands that are separated by narrow water ways. At further South, the territory across Duncan Passage is known as Little Andaman, while the islands in Ritchie's Archipelago comprises of the world-famous Havelock and Neil Islands among others. To the North-East of Ritchie's Archipelago

there are two islands of volcanic origin - the Narcondam and Barren Islands (India's only active volcano).

The air ways distance from Port Blair to Chennai, Kolkata and Vishakhapatnam is around 1330 KM, 1303 KM and 1218 KM respectively; while the same distance by sea ways is around 1190 KM, 1255 KM and 1200 KM respectively., from Chennai, Kolkata and Vishakhapatnam to Port Blair. The nearest country to the Andaman and Nicobar Islands is the Myanmar with its Coco Islands only 45 KM away, whereas the distance from Port Blair to Phuket (Thailand) and Sumatra (Indonesia) is around 550 and 150 KM approximately.

During the regime of the British rule, these groups of islands were called Kalapani, as Saza-ae-Kalapani was the verdict given by the British court to the freedom fighters of India. The prisoners were sentenced to imprisonment in the immortal structure of Cellular Jail. Port Blair is the current capital city of Andaman and Nicobar Islands; however, Ross Island was once the capital city of the British rule. It was from here the British people lived and ruled the islands. The place which marks the brutality of hanging of prisoners is still found in the Viper Island.

The Japanese occupation of the islands during the Second World War resulted in even more brutal treatment of the islands. It is this period which marks the golden era in the history of the country as it was during this period when Netaji Subhash Chandra Bose first hoisted the Indian flag on 30th December 1943 in the islands and declared them liberated. The post independence period saw the islands being settled by those who suffered displacement in the partition of the nation. People from different parts of the country with different linguistic and cultural backgrounds settled here with a hope of a new beginning. From the bitterness of the past to the cinematic theme of the present, the islands exhibit the enormous beauty of Nature. At present the islands are a retreat to the visiting tourist and a blessing to the nation.

Figure 1: Cellular Jail



(Source: Directorate of Information, Publicity and Tourism; Andaman and Nicobar Administration)

2.2. Tourism and Sustainability

At present the tourism industry is one of the largest and fastest growing industries in terms of growth potential, employment generation and extraction of revenue for countries all over the world. Tourism being a service oriented sector, embraces the advancement in technology. The boom in the information technology sector and growth in the number of educated local youths have led to a huge rise in the entrepreneurship in travel and tourism industry. The humongous developments of the tourism industries have resulted in a broad consensus that tourism development should be sustainable; however, the question to achieve this still remains an object of debate.

Sustainable tourism is the concept of visiting a place as a tourist and trying to make only positive impact on the environment, society and economy. Tourism involves primary transportation to the location, local transportation, accommodation, sight-seeing, recreation, shopping, etc. Even travelling for business purpose or visiting friends and relatives can also be related to tourism. Without travel there is no tourism. Sustainable practices are oriented towards conserving and maintaining the resources for future generations. Sustainable tourism practices require educating all stakeholders that are associated with the tourism industry in filling the gap for sustainable future. Achieving sustainable tourism is a continuous process that requires regular monitoring of the impact on environment and local community. The idea of sustainability for island tourism is central to this study.

3. OBJECTIVES

Research is always associated with certain objectives that give a direction towards the research findings. Following are the main objectives of this research:

- i) Identifying the need and importance of 'Tourism Destination Development.'
- ii) Understanding the concept of 'Sustainability' and its importance in Tourism Industry.
- iii) Suggesting an appropriate policy for sustainable tourism destination development in Andaman Islands.

4. RESEARCH METHODOLOGY

The present study is based using the Qualitative Research Approach (Sayre Shay, 2001); where the research outcomes are important to know the depth of the study areas.

For the purpose of the study, a framework that addresses the concept of sustainability which aids in tourism destination development; has been developed by the author, which is drawn from earlier studies carried out in similar themes.

4.1. Data Collection Techniques

Both primary and secondary data has been used for this study. Primary data sources are collected from interviews and observation while secondary data sources are collected from books, journals, annual reports etc.

4.2. Theoretical Framework

For the research, the framework been developed is analytical in nature. Each perspective has its own insight into practicing sustainable tourism for destination development in the islands.

4.2.1. Tourism Infrastructure

Sustainable Tourism is possible only with the presence and prevention of the natural attraction which brings tourist to the destination. The important features necessary for a tourism destination development by keeping sustainability a major factor are commonly known as *The Six A's*. These are *Accessibility, Accommodation, Amenities, Attractions Activities and Availability*. Popularity of any destination depends upon its infrastructure and facilities that tourist enjoys at that destination.

There are basically three aspects of 'Tourism Infrastructure.' First is the natural attraction in which the physical evidence of that place makes it different from other destinations. This may include crystal clear beaches, tropical forest and sometimes the manmade attractions like those of amusement parks etc. The second aspect is; those of the accessibility to the destination which covers the physical accessibility or transportation to the destination and the attractions. In case of international tourist, accessibility also includes freedom to travel to the area in terms of accessible permissions like Passport, VISA, etc. The third aspect is; the infrastructure available at the destination which caters accommodation, food, security, facilities like guide service, sightseeing, service for recreational activities etc. Apart from that, the facilities like water supply, electricity, sewage disposal, communication, parking area, amusement parks, etc also plays a crucial role in destination development. The best outcome of tourism is that, the infrastructure and facilities developed at the destinations are not only being used by the tourist but also gives the economic and socio-cultural hike to the local community. Sustainable Tourism Infrastructure can be classified as follows:

Table 1: Sustainable Tourism Infrastructure

Accessibility	Accommodation	Amenities	Attractions	Activities	Availability
Airways, Roadways, waterways, Parking areas, Bus Bay, etc	Resort, Hotels, Motels, Home stay, Lodge, Government Guest House, etc	Electricity, Water supply, Sewage disposal, Health facility, Restaurants, Food court, Tourist information centre, Tourist guide, Communication, etc.	Natural, Manmade, Social, Cultural, etc	Scuba diving, Snorkelling, Trekking, Cultural Programmes, etc.	Recycle-Reuse. Preserving the environment for future. Sustainable management that keeps resources available for future generation.

(Source: Compiled by the Author)

4.2.2. Impact of Tourism Destination Development on Local Community

Development of a destination has its own advantages accompanied by certain disadvantages. The ideal way of developing a tourist destination is to minimise the negative effects and increase the positive factors. The impacts can be classified into three major groups namely;

- I. Economic Impact
- II. Socio-Cultural Impact
- III. Environmental Impact

I. Economic Impact

Advantages

- a. Generation of employment to the local community directly associated with the tourism sector and indirectly to ailed services.
- b. Inflow of foreign money.
- c. Improvement in other infrastructure like road transportation, rail transportation, flight connectivity, public health and sanitation, communication etc.
- d. Generating employment opportunities at various levels and stimulating the local industries like restaurants, hotels, handicrafts etc.
- e. Generation of high tax.

Disadvantages

- a. Increase in number of tourist may increase the price of land, housing and other essential commodities.
- b. During peak season, demand on health service and administrative service may increase at the expenses of local tax.

II. Socio-Cultural Impact

Advantages

- a. The local community enjoys the increase in their standard of living.
- b. Recreational and cultural activities organised for the tourist can be well enjoyed by the locals.
- c. Development of public places and public amenities.
- d. Tourism helps in cultural exchange among the locals and the visiting tourist.
- e. Tourism brings people with diverse culture to a destination which allows locals to interact and understand their culture.

Disadvantages

- a. A community bonding among the locals gets hampered due to increased tourism practices.
- b. An unplanned and unmanaged tourism industry will result in increase of criminal practices at tourist destination.

- c. Increase in number of tourist may result in overcrowding and traffic congestion. The amenities and infrastructure may not be able to meet the service demand of the increased tourist.
- d. Tourism may result in the loss of local culture.

III. Environmental Impact

Advantages

- a. Natural resources like beaches, peaks, parks, etc will be maintained as they are the centre of tourist attraction.
- b. Locals and the visiting tourist will be made aware with the benefits of sustainable tourism, which further will help in the preservation of environment.
- c. Managing waste at the destination will keep the location neat and clean while providing employment to the locals of that area.
- d. Unexplored territory of lands will be developed as a part of tourism development.

Disadvantages

- a. Degradation of environment may take place due to unplanned and poor management of tourism activities.
- b. Mass tourism may result is global warming at that particular destination.

4.2.3. Tourism Destination Planning

Tourism destination planning is an important process that must be done in achieving positive impact of tourism, and thereby minimising or avoiding the adverse impact. At the time of tourism planning, active participation of all the stakeholders that are either directly or indirectly associated with the tourism sector can help in making the plan effective and efficient. An effective tourism destination plan must have the following characteristics:

- a. A proper coordination and cooperation among all stakeholders that may include officials from various departments of Govt. and Non-Govt. Organisations, policy-makers and locals of that area.
- b. The plan must have a clearly stated objective of the action plan along with the benefits that plan will provide to the host community people.
- c. Special training programme focusing on the maximum involvement of local communities into tourism related activities must be kept in the action plan. These training must provide more employment opportunities to the local residents through tourism practices.
- d. A proper coordination with local, regional legislative and political structure.
- e. Application of principles of Sustainable Development for long term practices to ensure long term benefits of sustainable tourism in

community economy, socio-cultural and environmental stability and development.

4.2.4. Sustainable Tourism Approach and its Impact

The World Tourism Organisation defines Sustainable Tourism as “Sustainable tourism development that meets the need of present tourist and host region while protecting and enhancing opportunities for the future. It is envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity and life support system.”

Sustainable development of tourism is regarded as being economically viable, financially profitable, environmentally sustainable and socio-culturally acceptable (World Tourism Organisation, 2002). The ultimate goal of sustainable tourism is to achieve long term co-operation among all stakeholder in protecting the ecosystem while promoting tourism.

Principles of Sustainable Tourism are as follows:

- a. Preservation of Mother Nature and life support systems for all natural habitats.
- b. Protection of natural environment for tourism activities.
- c. Bringing responsible tourists who are already aware of the benefits of sustainable tourism.
- d. Preservation and promotion of local culture, heritage and traditions.
- e. Conservation, preservation, maintenance and optimal use of both natural and cultural resources so that it can be used by the visiting tourist and the residing locals for future generation.
- f. Improving the quality of life of the local.
- g. Educating the locals and the tourists on environmental awareness amongst tourists and hosts.
- h. Approach towards alternative forms of tourism practices.
- i. Preservation of local community’s way of life with respect for the spiritual and cultural traditions of different peoples.
- j. Balancing demand-supply of the tourists, tourism industry and environment.

4.2.5. Planning Process involved in developing a Tourism Destination

Selecting and Scrutinizing a Destination

In this stage the planner needs to check for a location that has the source of attraction. This source of attraction can either be the natural one or else an opportunity that area provides for developing a man made attraction. Once the location is selected the planner must check whether the local community residing at that place is ready to undertake tourism and its related activities. The

local community must be made aware of the merits and demerits of tourism. Before building the tourism industry at the destination, the planner must perform SWOT analysis. This will give a clear picture of the destination both internally (Strength—Opportunities) and externally (Weakness—Threats).

Setting Objectives and Action Plan

Before beginning with any business there must be a prime objective. The planner must select an objective that will bring income not just to the investors but also will help in the development of the local community. While building the action plan the planner must assess the present infrastructure while keeping a check on its future requirement as well. The action plans must be built on sustainable grounds so that the tourism industry flourishes with no or little negative effects.

Implementation

The success of any action plan depends on its right full implementation. This means that all stakeholders associated with the tourism fraternity must be very well aware of their roles and responsibilities to work together for a positive outcome.

Evaluation and Monitoring

Last but not the least, the level in developing a tourism destination is a timely monitoring of the situation and evaluating whenever necessary. The success of business depends on the accuracy of finding the loop hole of the business and correcting it efficiently. Since the tourism industry put the nature, livestock all on stake; it is very much the need of hour to avoid negativity and convert it into a positive notion. This is possible only be a regular evaluation and monitoring the situation.

5. THE STUDY

The story of Andaman's evolution has not been told by historians, but the modern-day story of the Andaman's begins in 1789—the year that marks the first visit of Archibald Blair, a hydrographer of the British Navy. A group of 550 islands and islets that covers a land territory of 6,408 Sq. KMs. with only 28 islands inhabited by humans—it provides mesmerizing beauty of Mother Nature to the visiting tourist. A wide variety species of flora and fauna found on these islands gives immense pleasure to the eyes. The Andaman group of islands comprises of North, Middle and South Andaman Islands that are separated by narrow water ways. At further South, the territory across Duncan Passage is known as Little Andaman. The North-East of Port Blair is known as Ritchie's Archipelago in which lies the famous Havelock Island boasting of beaches that are rated amongst the best in the world. To the North-East of Ritchie's Archipelago there are two islands of volcanic origin—the Narcondam and Barren Islands (India's only active volcano).

Figure 2: A Map of Andaman Islands



(Source: [http://andamantourtravel.com/actvty/andamanmap%20\(1\).png](http://andamantourtravel.com/actvty/andamanmap%20(1).png))

5.1. Sustainably Developing Andaman as a Tourism Destination

Port Blair is the capital of Andaman & Nicobar Islands. It is located on the east coast of the South Andaman Island. Port Blair is an island town offering adventurous and exciting water-based activities like snorkelling, scuba diving, sea walking, parasailing, sea-cruises within town and nearby islands; and glimpses of the history and culture of the then non-independent India. The Aberdeen Bazaar forms the centre of the town—most of the restaurants and hotels are around this area. The heritage site world famous for keeping the prisoners of freedom struggle called the Cellular Jail is found in this capital city. The debris of British rule can still be seen in the Ross and Viper Islands.

Little Andaman is located to the south of South Andaman around 120 KM by sea from Port Blair. Little Andaman offers a perfect mix of white sandy beaches and bewitching waterfalls. Boating through the creeks, exciting elephant safari, elephant lumbering, elephant calves training, surfing are the major attractions. Little Andaman beckons those who want to elope from the mundane and monotonous urban life to enjoy the beauty of the sea, sandy shore and the green symphony of the nature. In spite of being rich with the natural attraction this part of the island receives very less amount of tourist. The tourism industry and the administrations must begin with nominal steps to promote and plan further to protect this piece of land.

The North Andaman Island consists of Diglipur which provides a rare experience for eco-friendly tourists. It is famous for its oranges, rice and marine life. The

highest point in the islands is the Saddle peak which is found nearby Diglipur. Kalpong is the only river of Andaman that flows here—where the only Hydro-electric project of the islands is built.

Nearly 75 KM's away from Diglipur on the way to Port Blair—perched on a long promontory right at the top of the island and surrounded by mangrove swamps—is Mayabunder, springboard for the remote Northern Andaman Islands. It is a village which is home to a large minority of former *Burmese Karen Tribes*; who were originally brought here as cheap logging labour by the British. Fisheries and cultivation are the two primary occupations of people in Rangat Island.

The island between South and Middle Andaman is known as the Baratang which has beautiful beaches, mangrove creeks, mud-volcanoes and limestone caves.

Havelock is a picturesque natural paradise with beautiful sandy beaches fringed with green canopy of the rain-fed forests—it beckons everyone to frolic and fun at the azure sea. It is located 39 km north-east of Port Blair. Havelock is globally well-known for its beautiful Radhanagar Beach.

Neil is a tiny beautiful island located 37 KM to the south of the Andaman Islands. It is abundant with unexplored coral reef, amazing biodiversity, talc-like beaches, tropical forests and vegetation. It is one of the tourist hotspots in the Andaman. The island is also known as the 'vegetable bowl' of the Andaman. The settlers of the island named the beaches after mythical characters of the epic Ramayana. One can walk the whole island in about two hours.

6. RESEARCH FINDINGS

It has been observed during the study that the places close to the capital city received more visitations by the tourist while the places at distant places received quite a few number of tourists. Both the areas have high potentiality in tourism sector but still the capital attracts almost thousand visitors every day while the far of islands as low as zero. The observation concludes with the findings in different stretches like Economic, Socio-Cultural and Environmental aspects at both the levels i.e. places with reception of more tourist while places lacking the entry of tourist.

6.1. At Tourist Receiving Places

I. Economic Aspects

- a. Locals are aware regarding economic development through tourism and are either directly or indirectly associated with tourism industry. Few locals particular old age peoples directly oppose tourism practices as they think it will affect the peace and harmony of the islands.
- b. Local people's contributions are very less when it comes to the development of site for tourism.
- c. In Havelock and Neil Island, locals are highly engaged with tourism activities like food stall,

water sports activity, shops with sale of local made items etc.

II. Socio-Cultural Aspects

- a. Locals are aware of the importance and significance of tourism development, but they are unaware of negative attributes of tourism activities.
- b. Due to the increase in the number of tourist there has been a gradual decrease in the local culture of the residents.
- c. The new generations are so busy developing the tourism sector in the islands that they are least interested in preserving the tradition and culture of that particular place, as a result of which the culture of the island is at high risk.

III. Environmental Aspects

- a. Most of the buildings are in highly congested form and there's no excess space for further development in Port Blair city.
- b. Roads are narrow and less maintained while plying of vehicles through these roads are high. The place allotted for parking, toilets and other facilities are either less maintained or highly charged.
- c. In some places like Ross and Viper Islands the heritage sites look damaged due to no recreational measures taken by the tourism industry workers and the local administration.

6.2. At Places Receiving Less Number of Tourist

I. Economic Aspects

- a. Locals are involved with fishing and agriculture sector, while their awareness regarding economic development through tourism is almost nil.
- b. On some special occasion like the Island Tourism Festival, Durga Pooja celebration etc, locals are engaged with tourism activities like food stall, shopping arcade, etc.
- c. The local people's economic condition is not healthy as the vendor's charge high price for the product or services they offer.

II. Socio-Cultural Aspects

- a. Locals possess lack of information and at times they show wrong attitude to help tourists who are visiting the place.
- b. Snatching, pick-pocketing during festive days is a regular affair at these places.
- c. Unfair trade like cultivation of weeds, alcoholism is often being practiced by the locals.

III. Environmental Aspects

- a. These places are mostly clean areas with significant natural attractions and free from pollution, there is adequate space for further development in these regions.
- b. The condition of the roads to these places is very poor especially in some areas it is just the worst. Parking, toilets and other facilities are never

taken into consideration by neither the locals nor the administration.

- c. The place provides a best destination for nature lovers, as the blessings of Mother Nature showers at these places well.

7. SUGGESTIONS AND RECOMMENDATIONS

The island featuring the attractions of crystal clear blue sea with the mystic coral reef in its depth to the bay with silver sand beaches, marvellous tropical forests and volcanic mountains, are not only popular tourist destination in domestic market but it contains immense potentiality for international tourists round the year. Though all the destinations in the Andaman group of islands are not well-known to the tourists but the main attractions like the world-famous Havelock Island and that of the Neil Island are frequently visited by the tourists. Hence, an effective plan for Sustainable Tourism Practices needs to be developed and implemented in order to achieve the goal of tourism, so that the local community can enjoy economic and socio-cultural benefit out of tourism.

The research findings on sustainable approach on destination development in Andaman Islands can be listed as follow:

- a. Conservation and preservation of natural resources, local culture, traditions and heritage will lead to societal development with sustainable approach.
- b. The idea of responsible tourism and environmental awareness program must be communicated to the visiting tourist and the local residents.
- c. Tourism industry players must offer different types of tour packages that may include eco-friendly activities like rural tourism, eco-tourism, nature walk, heritage tourism, cultural tourism, nature-based adventure sports etc.
- d. The administration along with the tourism industry workers must organise special tourism education programme or training programme to local people of those area where reception of tourist is very minimal for making them aware about the importance of these destination development for tourism and their own development both financially and personally.
- e. A short term and long-term tourism development plan must be initiated so as to attain regular tourist inflow by keeping a check on the sustainable factors.

8. CONCLUSION

The Andaman Islands are a blessing in disguise to the nation. A place which marks the mesmerising beauty of the Mother Nature at its grandest form, is definitely a must visit destination for all. As a tourist destination brings tourist round the year, it also brings economic and socio-cultural development to the local

community at various levels. Special initiative must be considered so as to make Andaman's a tourist friendly destination by keeping in view of the basic principles of sustainable tourism. Sustainable approach on developing Andaman Islands as a tourism destination will make it a hub for not just domestic but indeed a world tourist destination.

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ROLE OF NGOS IN THE UPLIFTMENT OF TRIBES

Minakshi Kumari Ravi

Ph.D. Research Scholar (UGC RGNF)
University Department of Sociology,
Ranchi University, Ranchi

Tribal peoples have exceptional ways of life, and their worldview is based on their close relationship with land. India is the home to large number of Tribal people, who are still untouched by the lifestyle of the modern world. With more than 83.4 million, India has the largest population of the tribal people in the world. These tribal people also known as the adivasi's are the poorest in the country, who are still dependent on hunting, agriculture and fishing. The tribals are self-respecting people. They are largely poor. They do casual labour, gather food like nomads in jungles, or make articles of use and sell them. But they never ask for any favour from anyone. We must recognize their needs and make efforts to fulfill them. The tribals must be developed so that they become a part of India's mainstream and contribute to the country's social, economic and cultural development. Some of the major tribal groups in India include Gonds, Santhals, Khasis, Angamis, Bhils, Bhutias and Great Andamanese. All these tribal people have their own culture, tradition, language and lifestyle. This enables the tourist to get an insight into many different cultures at the same time on the tribal tour to India.

The tribal people have their own traditions, art and culture. The Gonds of Chhattisgarh are adept in the art of making mural paintings. They make beautiful pictures of natural scenes, trees, birds, and animals like tiger, elephant, and camel on the mud walls of their houses. They make them with great passion. Some of these murals are highly symbolic. The painting of two feet symbolise dance, birds symbolise freedom. It is actually a matter of regret that such great art of the tribals has not been spread across the country. The exponents of this art are not brought before the people nor are they given any awards or incentives to develop this art.

The tribals have their dance, music and folklore. The bamboo dance of the eastern states is very famous. Their music is sweet, charming and soothing to the ears. The theme of their songs is love and bravery of their ancestors. The tribals have their legends which tell about their rulers and their ventures. The tribals are highly religious people. They worship many gods and goddesses. Lord Shiva and goddess Parvati are worshipped by many tribals.

They have their rituals and festivals which they celebrate with great pump and show. The marriages are special and colourful occasions for all the tribals. The ceremonies are performed in open space. People wear colourful dresses and dance around a tree which is

specially erected at a proper place. This rich culture and customs of the tribals are a part of India's cultural diversity. The government should make special plans to develop the tribal traditions, folklore, music, etc.

Independent India has been paying due attention to the problems of the tribes and attempts are being made to deal effectively with those problems. Before the independence, the British Government was only discussing the issues of tribal development and practically did nothing either to face them or to solve them. The only thing the British did was that, they kept the tribals away from the contact of the civilized people. Through their "policy of indirect rule" they wanted to protect them from the neighbouring dominant communities. The British followed their so-called "policy of giving special protection" to the tribals till the Government of India Act, 1935 came into force. Afterwards, though the elected provincial legislative bodies were established, some tribal areas known as "the excluded areas" were brought under the direct control of the British Governor.

As per S. C. Dube The British policy of separating the tribals from the rest of the people created suspicion in the minds of the nationalists. They severely criticised the British policy and charged the British with preventing a large section of our countrymen from joining the mainstream of national life. "In practice what happened was that the tribes were isolated and then left to stagnate, halting the evolving process of cultural fusion."

There are a number of tribal development and welfare schemes as launched by the Indian Government for the socioeconomic upliftment.. The main objective of these schemes are to provide the tribal people with the sustainable means of survival by providing jobs and employment opportunities. And above all providing them with opportunities for education and improving their quality of livelihood by teaching them about health and cleanliness. Clean and safe water for drinking has been arranged for them along with the means of irrigation, road connectivity, electricity and solid and permanent houses. Grants have been given to states by the government for the upliftment of these scheduled tribes. A number of Non-government organizations are also contributing towards the development of these tribal people.

Many training centers have been opened up which provide vocational training to tribal people so as to enabling them to gain employment or even come to be self-employed. These vocational trainings provide modern and even traditional vocation to the youth and the women

of tribal areas. Because of the low literacy rate, the children of these tribal communities are being enrolled in various schools. The boost in the literacy will make these children self-sufficient and also it shall facilitate the socio-economic development. Scholarships are also being sponsored by the government for these tribes wherein they can learn technical and non-technical courses.

Tribals of Jharkhand

Jharkhand state is well known for two things - its abundant mineral wealth and its variegated tribal population. Having only recently acquired its own separate identity, this state is a heaven for all types of people - entrepreneurs, academicians, politicians, social scientists, botanists, zoologists, geologists, geographers, social workers, miners, businessmen, archaeologists - the list is endless. It is also known as an example of how a simple, illiterate, poor, unorganized, voiceless people can be, and mercilessly have been, exploited by unscrupulous politicians and bureaucrats wielding unbridled power that only a democracy can bestow.

Jharkhand is a land of hills and forests, rivers and plains, ravines and passes, wild animals and domesticated cattle. Its landmass - the famed Gondwana land - is one of the oldest on the earth. Its flora and fauna are a delight to the biologists, its people even more so to the anthropologists and other social scientists.

Thirty two types of tribes inhabit Jharkhand - ranging from the hunter-gatherer Birhor through the swiddeners Maler to the settled agriculturist Munda and Oraon. Population-wise, from less than a thousand Banjara to more than two million Santhal occupy the forests and plains of Jharkhand. But, as they say, not all people are born equal; certainly some are born more equal than the others. As we shall see same is true of the tribes in Jharkhand as well.

Jharkhand government is also introducing the schemes for the upliftment of tribals. As per the telegraph news paper State social welfare and child development minister Louise Marandi has said by 2019, the face of over 4000 tribal dominated villages will change for the better in state. Minister also said that Gram Panchayat committees in villages would be given the responsibility of achieving the target involving women's self-help groups (SHGs). The government will provide Rs. 1 Lakh to each SHG selected by Panchayat committees for starting their own venture. Similarly there are many schemes run by Government for the upliftment of Tribal's but they are still backward, because there may be some implementational issues and unawareness.

NGOs and Their Role in Upliftment of Tribal's

Non Governmental Organisation (NGO) or Non Profit Organisation (NPO) is a group, organisation, non-profit establishment or non profit entrepreneurship of individuals, activists, voluntary and social persons. In other words It is a social voluntary organisation of social

activist, group of persons, community, persons, volunteers, civilians and citizens who are working or associated for social welfare and social development. NGO can be run, managed and operated by the members and other persons who are associated with it and work for social and ethical objects. NGO as a association includes groups and institutions with primary humanitarian and co-operative objectives rather than commercial objectives completely or widely independent from government. NGOs are private agencies to support development at local national and international level by organised indigenous groups. NGO as a citizen groups raises awareness and influence policies and includes independent cooperatives, community associations, societies groups and various associations.

NGO works for the betterment and upliftment of social-economically and politically weaker section of community to bring them in the main stream of society and move the society towards more improved and developed way of living and existence. As a community group and organisation NGO provides and fulfills certain services, development oriented tasks and works with aims and objectives to bring about required positive change in society, community, areas and situations.

NGOs/voluntary organisations have a long history of active involvement in the promotion of human welfare and development. They come up with a mission to serve a human cause, spontaneously-voluntarily and without any compulsion or control, to fulfill certain needs of specific groups of people. These organisations are flexible and possess the virtue of humanitarian service with concern. Voluntary action is the soul of social action as this medium secures active involvement of the people from policy making to implementation of programmes. Their activities cover a diverse range of functions in the welfare sector. The programmes of voluntary organisations are strictly service-oriented, professional in nature and specialized in functions. The essential feature of voluntary action is that it fixes the problem. It starts to not only to solve a problem but also to prevent the occurrence of it. Voluntary action, thus, ultimately aims at creating a situation conducive to the development of potentialities in individuals, groups and communities so they can find solutions to their problems and realise their ultimate goals.

In Jharkhand NGOs are plying very crucial role in upliftment of the tribal communities. Regarding the role and nature of NGOs there appears to be two different views. Some are happy with the functioning of such organisations and plead for their increasing role. According to them, these organisations should be given ample scope to serve people. For, the government agencies, crippled as they are with bureaucratic complications and rigidity, have failed to work satisfactorily. Others hold that it is undesirable to give undue importance and authority to voluntary agencies as there is a great possibility of institutionalizing the chances.

In this context, the suggestion is that the voluntary organisations should be given ample scope to work in collaboration and co-operation with the government agencies and subject to strict government scrutiny and monitoring. The need for involving the NGOs in Tribal development was highlighted and acknowledged by various official committees set up by the Government of India. One of these was the Balwant Rai Mehta Committee (1957) which in its report emphasized that during the implementation of community development schemes more and more emphasis should be laid on NGOs. The Dhebar Commission in its report on the scheduled areas and Scheduled Tribes opined that the principle of active and purposeful participation of people at all levels could best be served by assigning an important role to non-official organisations. It is necessary in any democratic framework to take up some of the nation-building activities under non-official auspices.

Conclusion

NGOs are an important link between people at the grassroots, civil society and the state. They have been instrumental in creating awareness and implementing development programmes in agriculture, tribal upliftment women empowerment and so on. In India, we have a pluralistic society as opposed to a monolithic culture. The NGOs cater to the needs of our cultural plurality. If we would like to avoid concentration of power in the hands of a few, we must retain this multi-ethnic character of a free society and make full use of it. NGOs are playing very important role in the Socio-economic upliftment of Tribal's . Efforts should be made to prepare people for a new kind of society through voluntary work. In Jharkhand NGOs are helping tribal's to aware about their rights as well as their developmental programmes. NGOs are also organising campaign for the upliftment of tribal's.

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FEMININE CONSCIOUSNESS AND AWAKENED CONSCIENCE OF SAHGAL'S WOMEN

Dr. Mohanasundari. L

HOD/English
MPNMJ Engineering College, Erode,
Tamilnadu

Abstract

The continuing trend of exploitation of woman by man incites her to revolt against the social system and aspire for its reconstruction, under a more equitable dispensation. In her fictional depiction of woman attempting to free themselves from oppressive relationships, Nayantara Sahgal is more direct in her feminist empathies than the other writers being studied. Nayantara Sahgal strongly believes in the importance of human relationships based on deep involvement, mutual respect and absolute honesty. In novel after novel, Sahgal gives expressions to human values, according to which a woman should not be considered as a mere object but an individual with all rights. Rashmi in *This Time of Morning*, Saroj in *Storm in Chandigarh*, Simrit in *The Day in Shadow*, Sahgal has projected New Women who are struggling to retain their selfhood, to breathe freely in the suffocating environment of loveless, unfulfilling marriage. Freedom for Nayantara is not in the narrow terms of political freedom or economic independence. Freedom means a way of life – of doing the things one believed to be right, even if they were against the accepted social values. Sahgal's anticipation on New Woman is that she should be brave enough to take decisions confidently, fight against those forces that are set to kill her spirit.

Key Words: Self-hood, self-realization, self-fulfillment, identity formation, New Woman, emancipation

Introduction

Nayantara Sahgal wishes her woman characters to experience independence and to become aware of themselves as individuals and to be accepted as equals. The continuing trend of exploitation of woman by man incites her to revolt against the social system and aspire for its reconstruction, under a more equitable dispensation. In her fictional depiction of woman attempting to free themselves from oppressive relationships, Nayantara Sahgal is more direct in her feminist empathies than the other writers being studied. She makes a systematic and sustained effort to demolish deeply-ingrained attitudes regarding women, before indicating ways in which a new image can be formulated. With an admirable steadfastness, she upholds her commitment to man-woman relationships based on mutual trust and honest communication between two equal individuals.

Nayantara Sahgal strongly believes in the importance of human relationships based on deep involvement, mutual respect and absolute honesty. In

novel after novel, Sahgal gives expressions to human values, according to which a woman should not be considered as a mere object but an individual with all rights. Rashmi in *This Time of Morning*, Saroj in *Storm in Chandigarh*, Simrit in *The Day in Shadow*, Sahgal has projected New Women who are struggling to retain their selfhood, to breathe freely in the suffocating environment of loveless, unfulfilling marriage. Like Anita Desai's women, these women are not aiming for professional lives but home loving women who merely plead for a respect of their individuality and implores for marriages which are not merely social conveniences of male domination. Having personally experienced the agony of an unsuccessful marriage, Sahgal writes accurately of the dilemma of women trapped between traditional assumptions regarding womanhood and the stirrings of individuality. Sahgal fulfils clearly a feminist function in her contemptuous exposure of emptiness of man-woman relationships based on the traditional set-up and gender inequality.

It is an indisputable fact that Nayantara Sahgal deals primarily with political themes in her novels. Nevertheless, her projection of woman's struggle for freedom and self-realization in her fiction cannot be lost sight of. She infuses into her heroines the spirit of self-respecting individualism. Her heroines always try to realize their selfhood either unconsciously as in the case of the earlier heroine like Kusum (*A Time to be Happy*) or consciously and deliberately, as in the case of her later heroines like Saroj (*Storm in Chandigarh*) and Simrit (*The Day in Shadow*).

Nayantara Sahgal attacks the century old institution of marriage as the epicentre of a woman's life without which she has no social identity and dignity. The central preoccupation of Sahgal's novel is the suffering of woman in the prison-house of love-less and the broken marriage. Her protagonists seek to establish a new order with changed standards, where there is no need for hypocrisy and where character is judged by the purity of heart and not the chastity of body. Sahgal's concept of free women "transcends the limits of economic or social freedom and become a mental or emotional attitude." (Asnani 66)

In *This Time of Morning*, Rashmi and Dalip, the married couple seems unable to establish healthy marital relationship between them. Dalip, the traditional husband is not able to give freedom and recognition to his wife within the house. And ultimately Rashmi becomes a

victim of wrong marriage but unlike Maya and Kusum, she does not confine herself to the cult of domesticity assigned to a 'virtuous woman' rather she seeks separation from her husband to fully realize her identity as a human being:

... she still had herself, the essential self that no experience of disappointment or despair had been able to diminish. A part of her had married a man, loved him, given herself to the task of making home, and suffered the wilderness that only two mismatched people could create. But there was a self that had stood free from all this, the unsundered core of her, the waiting, watching guardian spirit that belonged to no man. (*This Time of Morning* 170)

Rashmi shows moral courage and takes a quick decision to go to her parents to evade the existing situation of suffering loneliness and incompatibility. She comes out as a 'new woman' who has realized her identity and never wants to be confined to the bonds of the traditional set-up. According to Seshadri Vijaya Lakshmi, "The new woman is assertive and self-willed searching to discover true self" (12) and Rashmi turns out to be an apt model of a new woman.

The New Woman is determined not merely to live but to live in self-respect, thus indirectly demanding reforms in the constraints on which marriages function. Marriage without emotional involvement, sex without passion, love without respect, are disgusting to her as she exercises her way through the changing times. So Sahgal creates her women characters who by their virtue and courage, break the traditional bondages and come out as self-asserted individuals.

Freedom for Nayantara is not in the narrow terms of political freedom or economic independence. Freedom means a way of life – of doing the things one believed to be right, even if they were against the accepted social values. It is because of such observations that critics have called Nayantara Sahgal a non-conformist. But a deep study of her works will reveal that she is not against society or social laws, but only against those things which have kept Indian women subordinated to their male counterparts for centuries. She wants her women to regain their identity as individuals and shows great respect for a person as he or she naturally is. She advocates truth, honesty and acceptance in spite of failings and weaknesses of human beings, especially in marriage.

Sahgal in *The Day in Shadow* reveals the universal pattern of behaviour. Som agrees to divorce Simrit for ultimate commercial benefits. Also, in order to take revenge Simrit, he imposes cruel divorce terms on her in a cunning way. Simrit, out of ignorance and good faith signs the consent terms without really reading them. Her efforts to get rid of these unfair, imprudent terms fail. Sahgal here effectively reveals the predicament of a woman after divorce. She purposely chooses an

intelligent, sensitive and conscious woman who is a writer and a freelance journalist. Despite her knowledge and cleverness, she is very shrewdly trapped in a brutal divorce settlement, to show that a woman can easily be used by a man for his convenience. The novel stresses the state of subjection of women to injustice of various kinds and the need for intensifying the women's struggle for liberation.

Simrit possesses extraordinary will-power. As a single parent of her children, even in the most trying situations, she does not lose courage. She continues to be assertive and if the situation demands, even becomes aggressive. Her husband, too, is aware of her strength: "Som could have forgiven her if she had been a weaker being, unsure, dependent, even deceiving. But that beneath her docility she was none of these things was unpardonable" (*The Day in Shadow* 53). It is her courage which frees Simrit from the bonds of marriage as well as the divorce settlement. Out of this struggle for existence, is born a new Simrit—a person who makes choices, takes decisions and becomes aware of herself as an individual. In the process of emancipation, it has become necessary for Simrit to get rid of her fears and inhibitions. She has to overcome social opinion and orthodoxy on the one hand and personal hesitation and reluctance on the other.

In Sahgal's world the act of living is in no way an ascetic one. Her characters inhabit a world full of desires and emotions, but they do not abide by the conventions of the society. While most of her contemporaries treat sex with or outside marriage as a promiscuous act, and the woman who indulges in it as an immoral, Nayantara proceeds to do something different. According to her adultery or asceticism is neither good nor bad in itself. Raj and Simrit are in love, about to be married with the prospect of life and the fight ahead of them. The world which Nayantara prescribes as the only sane and sensitive alternative to the world of power, atrocities and greed is "the personal world of Raj and Simrit, grounded in sympathy and understanding, human communication and empathy, rather than bestial sensuality and cruel insensitivity" (Asnani 130). Simrit's life with Raj after her departure from Som is an act of her involvement in life which comes out of her rejuvenation and not of her being overwhelmed by the force of Raj's personality.

Nayantara views her women characters as married women, wives, daughters and mothers and it is in these roles that they wish to experience independence and to become aware of themselves as individuals and to be accepted as equals. The concept of freedom goes beyond social or economic concern to become more real in an emotional and a physical relationship. In *Storm in Chandigarh*, Vishal Dubey's impatience at the way society treats women is an echo of the writer's feelings. Vishal feels outraged that men treat women as mere possessions. For men 'their sphere was sexual and their job procreation. They were dependents, not individuals' (171). Vishal thinks of them as "the subdued sex, creatures

not yet emerged from the chrysalis, for whom the adventure of self-expression had not even begun.” (171)

Saroj represents the new woman who is trying to retain her individuality and breathe freely in the suffocating atmosphere of detached and isolated marriage. Saroj symbolizes modern women who want to establish a new order with changed standards where they can be their true selves and where character is judged by the purity of heart and not chastity of body. Sahgal says that Saroj is not guilty. Guilt arises from the way one looks at it. Sahgal tries to emphasize that Saroj has to be judged more by her post marital life with Inder than by anything that she did in her past out of utter innocence and adolescent curiosity. But Inder's attitude towards her has always been of disgust, hatred and revulsion.

Inder's indifferent and heartless behavior forces her to realize the need to assert her individuality and she, "...revolts against the established norms by leaving a marriage that had become an emotional wasteland for her" (Sahgal 1988). If Saroj leaves her home, it is desperate realization that Inder and she cannot come to terms. She is now convinced of her purity and chastity. She understands that, "Conformity is not a morality and her departure is a move towards personal freedom and the rejection of role thrust upon her" (Asnani 64). Her courage is her virtue and she asserts her individuality. Saroj, no doubt, is the embodiment of Nayantara Sahgal's own vision of virtuous woman.

Nayantara Sahgal's women especially Saroj and Simrit make every possible effort to compromise and strengthen their relationships with their husbands. They desire to be good wives, try to adjust and reconcile but not at the cost of their individuality and self-respect, "These women reflect their creator's love for individual freedom and her firm belief that the bond of marriage is to be cemented with mutual trust, respect and consideration." (Bai 171)

The individual needs of women like self-fulfilment and identity formation have resulted in Sahgal's novels in patterns of alienation, communication gap, broken relationships and identity crises. Sahgal's women are liberal and unconventional. Saroj in *Storm in Chandigarh* refuses to succumb to socially acceptable norms of feminine behaviour. She craves to establish herself as an individual whereas for her husband Inder, she is a mere wife. A woman's longing for love and understanding is beautifully depicted in the novel. Similarly, in Sahgal's *The Day in Shadow*, it is the heroine, Simrit's yearning for a free communication with her husband which becomes disastrous. An egoist that Som fails in listening and sharing his wife's ideals and values. It has been quoted by A.V.Krishna Rao, "Sahgal's women seek to establish a new order with changed standards where women can be their true selves, where there is no need for hypocrisy and where character is judged by the purity of heart." (Rao 58)

Rashmi, Saroj and Simrit stand for the emerging women of India who refuse to remain still and passive like conventional 'Pativratas' in marriage. It is true that all these women attempt to escape the shackles of wretched marriages and prefer to live with their lovers who can provide them with understanding, love and warmth of companionship and help them start life afresh.

In the existing literary world, there are several great creative women writers, in all Indian languages. And many of these writers have taken up issues related to the status of women in India. The contemporary woman does not want to imitate the traditional image anymore. She wants her due right place alongside her male counterpart in Indian society. Nayantara Sahgal being one of the pioneers in forwarding women's freedom endorses strongly this modern woman concept in her works.

Sahgal's anticipation on New Woman is that she should be brave enough to take decisions confidently, fight against those forces that are set to kill her spirit. The image of Sahgal's modern woman in India which she reveals through her novels is of a change in social attitudes towards woman. Sahgal's implication is that loss of moral values is not women's emancipation. It is not the disruption of social harmony and institutions. Women's liberty is a state of mind where the individual can have the freedom of choices and recognition for their self. This theme has been well exposed by Sahgal through her novels.

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MYTH, MAGIC AND REALITY IN JACK HODGINS' "THE INVENTION OF THE WORLD"

Dr. Namita Laxmi Jagaddeb

Lecturer in English
Mahima Degree College, Bijapali
Dist: Jharsuguda, Odisha (India).

Abstract

Islands with their exotic charm, wilderness and communities nestled therein have invariably captured the imagination of poets and writers in varied ways and provided them scope and space for fantasizing and mythologizing as well as bridging the gap between the real and the imaginary in the scheme of things. This paper, seeks to show how Jack Hodgins in his island fiction, "The Invention of the World" has aptly employed myth and magic to blend reality with the imagined suitably in course of multiple narrative voices through different characters. The implied intent of the writer to exhibit islanders' desire for securing a strong root in life and community even in the face of adversities has been very effectively articulated by ingenious use of myth, magic and the concept of *Übermensch*.

The novel is a tale of two islands: Ireland and Vancouver. While the former forms the background; the latter is foregrounded and the fiction moves forward and backward in between time and space with two *Übermensch*- like figures Donal Keneally and Maggie Kyle overlording the chain of events. Keneally, a messianic leader of supposedly mythic origin, brought up in Carrigdhoun (an Irish village), capitalized on the sentiments of the troubled villagers, led them en masse to Vancouver island to settle them with the promise of an invented world, a virtual Paradise but failed to deliver owing to his giant-like motive and conduct. However, the villagers did not fail. They kept on serving him under his magical charm in Revelations Colony of Truth with the hope of striking roots which did not materialize. Eventually, many of them fled and mingled with the wider society searching for root and some stayed to strike back at Keneally in his decline. The foreground is dominated by Maggie Kyle, a kind of logging camp mamma, a strong and independent woman, who, much after the demise of Keneally came to own his dilapidating colony, turned it into a boarding house for many including some earlier inmates and the elderly wife of Keneally. Maggie aspired to play *Übermensch* for the people around her and finally by celebrating her marriage with Wade Powers got rooted and united with the community posing thereby a symbolic gesture to create a Paradise, Keneally promised but failed.

Keywords: Islands, myth, magic, root, *Übermensch*

Introduction

Islands with their isolated beauty, enchanting wilderness, abundant biodiversity, inhabiting unique

communities have been fascinating poets, writers, thinkers over the ages stirring their artistic imagination to produce great works of art and literature. Immortal epics have flourished around islands as subjects of curiosity and significance that have profoundly impacted generations of humanity and directed the course of history. Homer's 'Odyssey', its mythical and magical islands, Valmiki's portrayal of the golden island Lanka (the present Sri Lanka) in the 'Ramayana' are two such illustrious instances found in ancient Greek and Indian literature respectively. It is the very peculiarity of the geographical setting of islands insulated by surround water lend themselves easily to mythologizing and fantasizing in varieties of uncanny way thereby yielding umpteen folklores and legends of abiding value and curiosity. History testifies to blossoming of island literature in many language communities across the globe from the hoary past of the epic eras to the modern times. Despite variations in subjects and their treatments, myth, magic and such other relevant literary devices have been employed by writers to bridge the gap between the real and the imaginary and to give shape to their fictional realities as perceived by them. Such technique is found suitably adopted in the island fiction under study i.e. "The Invention of the World" written by the eminent, contemporary Canadian writer Jack Hodgins who himself is an islander. His own experience as a native of Vancouver Island, on the west coast of Canada and his intimate bond with the community that nourishes his mind plays a vital role in moulding his fictional world. As Hodgins recounts, "... every second person in the community was a relative. If he was not a relative he was a friend. So that kind of extended family is just part of the way I see the world" (Jeffrey 188). He highly values the interlocking relationship with the rural community which constitutes a cementing force for his novel. Hodgins' fascination for island is so strong that in course of writing this novel, he has visited Ireland and stayed there for several months and redrafted the novel, part of which is set in Ireland. For him, "... the island of Ireland to me always had a kind of romantic aura. The islandness of it itself attracted me" (O'Brien 49). Thus, Jack Hodgins' firsthand experience and knowledge about islanders' community life, their interrelationship, their yearnings, belief in tradition, myth, magic, legends are integrated into the fabric of his novel.

Methodology and Purpose

This paper, which is qualitative in methodology, sourcing materials from libraries seeks to highlight the islanders' innate desire for strong root in life and community even in the face of adversity and how the writer successfully plays it out through his dexterous use of literary devices such as myth, magic and the concept of *Übermensch*.

Discussion and Finding

The novel is basically a tale of two islands: Ireland in Europe and Vancouver on the west coast of Canada. The former is enacted in the background previous in time to the latter which is the foreground comprising the contemporary scenario. The fiction fluidly moves backward and forward with two *Übermensch* like figures triggering as well as overlording the chain of events. Chronologically, the first narrative is about Donal Keneally, a supposedly Irish messiah later on turned a monster; his strong birth in a semi-mythical and mysterious circumstance on a mountaintop, his early life, his transporting the villagers of Carrigdhoun en masse to Vancouver island to settle them in "The Revelations Colony of Truth" with promise of a rosy life. The second narrative is of Maggie Kyle, a gorgeous preposterous dame, her miserable childhood, disorderly life in a logging camp and eventual settlement at deceased Keneally's abandoned House of Revelations.

Various characters lend their voices for narration which renders the sequence of events lively as well as theatrical. It is Strabo Becker, the historian-narrator, a mythical Charon like figure first tells the story of Keneally; how he was born to an idiotic, abandoned peasant girl, fathered by "a monstrous black bull with eyes shone like red lanterns and scrotum that hung like a sack of turnips" (71). This mythical allusion to Zeus's rape of Europa invests Keneally with the halo of an *Übermensch* which he uses to his selfish advantage as he grows up. In a mysterious circumstance, his mother gives him birth within a circle of Druidic stones on the top of the mountain above Kealkill and instantly "the earth had opened to swallow her..... Mouth of earth or whatever, it had just disgorged a child" (73). He grows up into a miraculous, precocious, large limbed one under the supervision of the armless, legless foster father Jerry Quirke and the foster mother Grania Fynn at village Carrigdhoun. He exercises control over the villagers through magic, deceit and muscle power. At an opportune time, he capitalizes on the troubled sentiments of the villagers when they suffer from double whammy by British landlord's exorbitant rent and the unprecedented mist that crippled their lives. They feel oppressed, alienated, uprooted and exilic in their own land. A sense fear overwhelms them. Keneally holds out to them the promise of a world of plenty which he has invented for them to lead a secure and happy life and accordingly the helpless villagers readily agree and follow him to Vancouver Island and stay there in "The

Revelations Colony of Truth". But Keneally fails utterly in delivering the promise he has made to the immigrant villagers. He grows demonic in motive and conduct and exploits them. He poses him as the Father and God to them, who under his magical power continue to serve him till all hope of a free and happy life of belongingness comes to a naught. Eventually, they flee in search of root and belongingness, settle at different places in the wider society.

Not only the Irish immigrants but most of the important characters in the novel experiences a sense of alienation, homelessness and uprootedness at some point in their lives and undertake search for root either literally or figuratively. Even, Keneally himself is a serious victim of homelessness. Although, he is, literally, a victor, a so called *Übermensch*, he is an alien in the world he invents. Towards the end of his life, he ceaselessly digs a network of tunnels beneath his house presumably to seek his root under the earth. On being asked by Lily, his wife, "Is there something down there you are looking for"; Keneally said, "some places in Ireland". While still scrapping in the tunnel, he dies. His dying scream is so loud and thunderous, it unsettles the earth and the people in the town continue to hear after the earth settles (280). Thus, Keneally's raj of Revelations Colony from 1899 to 1928 meets a mysterious end.

The subsequent narrative is largely concerned with Maggie Kyle, the other chief character of the novel who dominates the contemporary series of events. She, a kind of logging camp mamma, a strong and independent woman, comes to own the abandoned Revelations Colony of Keneally much after his death. Hers is a long journey from her exilic childhood condition under drunken and quarrelling parents, through delinquent irresponsibility in a logging camp and finally to nestling in a house of her own, she really loves. For the young Maggie, her parental home has never been a sweet home. She very often feels like running away from her reckless parents and their 'crawl space' of the 'tarpaper shack' "among the rusted cans and broken toys and brood hens and dry lifeless dirt" located in a village enclosed by "water on three sides and mountain behind" (18). She is a child forsaken, uprooted, alienated, restless much before she comes to sense the world. Her first encounter as a child with Mad Mother Thomas Hatti in her village is very significant. Mad Mother herself, a victim of rootlessness is a ceaseless itinerant in quest of her origin, "like someone in an ancient book was looking for the place where she had been born" (15). As she is about to scale the Lone Cone Mountain, the restless Maggie asks her to take her up: "Take me climbing up, rising up to the very centre of whatever there is behind us. So that I can see" "I want to get out of this place, I want to see more" (19). In her restlessness, in her yearning for more in life, she escapes her parents 'tarpaper shack', moves to a 'little grey shack', her own cabin at Head, a logging village where she bears four children to nameless persons and finally leaves it to settle at the

abandoned House of Revelations, turns it into her own home. For Maggie, "It was her own house now, she'd created it out of one ugly abandoned monster, it inhabited her as certainly as she inhabits it" (43). With an Ubermensch like attitude, she rehabilitates Mad Mother, a victim of Keneally, 'a casualty', who "spent nearly all of her life on the road, on some old farm wagon, absolutely homeless" (215). Maggie shares her home with Lily Hayworth, the elderly wife of Keneally, serves her sincerely, obliges to her last wishes for scattering Keneally's ashes at his mountaintop birth place in Ireland. Maggie accordingly, along with her future husband Wade Powers and the historian-researcher Becker embarks upon their journey to Ireland. For Maggie, the mountaintop with its Druidic circle of stones is a magical place of vision "if there was magic here it was not in the stones, it was in the command they had of the earth" (315). J.R. Struthers hails the journey a pilgrimage which becomes a means of self-discovery for Maggie and Wade:

They discover and embrace the eternal in the temporal, the sacred in the profane, the visionary in the ordinary, the spiritual in the human. With their personal growth, Maggie and Wade gain the courage to admit, to accept and to express the love and need for each other. They cease their rootless journeying, settle and marry, emerging as the "new man and the new woman". (Struthers)

Coming to use of myth, magic in the novel; the observation of Robert Lecker and Susan Beckman is interesting and significant. They have commented that "The Invention of the World" is a parody or burlesque myths. To Lecker, Hodgins is a deconstructionist who establishes blatant connection between mythical structure and self awareness to purposefully break them down. (Beckman, Lecker). Of course, Hodgins admits the use of parody and burlesque but denies that such use in "The Invention of the World" is meant to undermine the belief in myths. (O'Brien).

The remark of French William in one of the first review of the novel is momentous and far reaching; "Hodgins, presumably, is making a statement about the need for myth and legend and a touch of magic in our history...." (French 44). John Walker has treated Hodgins as "the first, best (and perhaps only true) exponent of magic realism" (Walker 169).

The novel is indeed, well punctuated with a lot of interesting scenes and sequence, endowed with mythical and magical elements which create a kind of theatrical reality of an invented world of the novelist. Hodgins own view of reality is "the Reality that exists beyond this imitation reality that we are too often contented with. The created rather than the invented world" (Jeffrey 20). David Jeffrey has aptly summed up Hodgins' realism as basically a kind of theatrical reality enacted in the enclosure of an island, a place of fictional

magic with a mythical spirit. In his novel, mythical and magical elements appear as points of luminous intensification, magnification of the ordinary. (Jeffrey 198, 201, 202).

Conclusion

The narrative originates with the appearance of the ghost of Cathleen ni Houlihan in the dream of Keneally's mother, predicting her child would be fathered by bull god from the sky and terminates with the high voltage wedding ceremony of Maggie and Wade, "the bride and bridegroom" turning into "the new man and new woman" (355) and are led by a mysterious look alike of the bridegroom out of the reception hall into a new dimension (Keith 203). In between these two ends i.e. the mysterious beginning and mysterious end, myth and magic serve to illuminate the islanders' life, their belief, their joys and suffering, journey, yearning, search for root and belongingness. In employing Irish, Biblical and Greek myths, the novelist seeks his characters look larger than life and plays Ubermensch influencing the course of events and heightening the significant moments of reality in the novel. Along with myth; magic and mystery also serve well to illuminate and magnify the essential reality of the novel i.e. the islanders' desire and love for rootedness in life and community.

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DWELLING DEEP INTO THE ANDAMAN'S: A READING OF *THE LAST WAVE*

Namratha Manoharan

Assistant Professor
Dept. Of English
Nehru Arts & Science College
Kanhgad.

Pankaj Sekhsaria is actively engaged in environment and wildlife protection, with special emphasis on the Andaman and Nicobar Islands. *The Last Wave* was published in 2014 and his other books on the islands include *Troubled Islands* and *The Jarawa Tribal Reserve Dossier: Cultural and Biological Diversity in the Andaman Islands*.

Harish, the protagonist of the novel, stumbles upon a chance to visit the island through one of his childhood friends, Prasad, who is an editor of a news magazine, *InFocus*. Harish was going through a rough patch in his personal life and was into several kinds of odd jobs and so this assignment appeals to him. Thus, he reaches the Institute of Island Ecology (IEE) at Port Blair and is at once lured by its sprawling and picturesque campus. There, he gets acquainted with the Director, Dr David Baskaran, and is soon led into lively discussions on a daily basis with eminent people belonging to diverse fields as anthropology, history, bureaucracy, biology, ornithology, marine sciences, and so on. Harish thus embarks on the task at hand, that is, covering certain news items relating to the latest developments surrounding the Jarawa people, a tribal group in the Andaman's, and is on the lookout for breaking news stories. Seema, a native of the Andaman's and a researcher in anthropology shortly joins IEE and Harish is thus led into the nuances of the islands, its people and their life and its ecosystem.

The novel unfolds mainly through discussions between the residents of IEE. The readers get glimpse of the various categories of people residing in the islands- the Andaman Local Borns, different tribal groups like the Onge, Great Andamanese, Jarawa and so on and also the migrants from the mainland. A penal settlement was established in the Andamans by the Britishers in 1858 and the sepoys who rebelled against the Empire in 1857 were deported to this colony as punishment. The construction of the historic Cellular Jail started in 1896, and since its completion in 1906 prisoners of the Empire was tortured by forceful expulsion to the Kalapani. Men and women prisoners who shared common ideologies and passions married each other, regardless of their religion, caste, class and age. They settled in the island fearing ostracism on their return to the mainland; and moreover land was allotted to them by the administrators, paving the way towards a community life which was secular in nature. Their descendants are called Andaman Local Borns –“a unique people, the owners of an unlikely identity born from a combination of the strange circumstances of their origin and the compulsions of their evolution”. (17, 18)

Although this community is of great importance in history; in the contemporary era, they are ignored and they do not enjoy any privileges similar to the ones enjoyed by the later migrants to the islands. The politicians as a way of ensuring the vote bank prioritizes these later migrants and the fact that even a very significant book like *Penal Settlement in Andamans* by R.C. Majumdar published in 1975 is missing from the State Library states the gravity of the negligence of these people by the power structures.

Lt. Albert William, officer of penal administration was entrusted with the task of organizing and planning two settlements for the released prisoners. He and his wife worked alongside them to clear the forests and helped to construct roads and houses. His two infant twin daughters meanwhile succumbed to some disease and were buried in a cemetery in Ross Island. As a mark of respect to the couple, the settlement was given the name of the twins- Annie and Kate. Over the course of time the two settlements grew, moving towards the crest of the ridge which originally separated them and finally merged and came to be known as Annie- aur- Kate. Finally their identities became one and the settlement was called Aniket. Like this, there are so many legends and oral stories surrounding the names of places and settlements which are getting lost since they are mostly unrecorded.

The decade of the 1920's witnessed the influx into the islands, of the Moplahs from Malabar in the aftermath of the rebellion against the British; and the Bhandus, a wandering tribe in the gangetic plain, after being branded as thugs and dacoits. Many Buddhists from Burma also migrated during this period. The ambitious Railway Project undertaken on the mainland and moreover, the demands of the British navy necessitated large scale timber extraction from the rich forests on the islands. In order to facilitate this, labour power and expertise were again brought to the islands in the form of workers from the Chhota Nagpur Plateau and the teak forests of Burma, with the aid of the missionaries from the Church. Thus the Mundas, Oraons, Santhals and Karens reached the island contributing to its cultural plurality. In course of time customs and rituals of these diverse people fused, with certain modifications being made resulting in a hybrid culture among people. But in spite of its rich multiculturalism, the islands and its people are often relegated and neglected by the administrators and policymakers especially on the mainland. The Karens are well known for their craftsmanship in making boats, which could navigate easily through the shallow waters without disturbing the marine ecosystem; and houses on

stilts, which prevented reptiles from getting in. They also had bamboo matting on walls.

Genetic studies conducted in recent times prove that the different tribes had been in the Andaman's anytime between 20,000 and 60,000 years. One of the first genetic studies was carried out on samples of Great Andamanese hair stored in a museum collection in Europe and the findings were concrete evidence that their inhabitation of the islands existed much deeper into the past than was believed. For a long time they were a group of people who lived in close proximity with the forests and drew sustenance from the environment. The genetic and heliotypic studies on the tribal population again raises moral and ethical issues, since most of the biological evidences needed for research is taken without the knowledge and consent of the aborigines. They are often referred to as 'jungles'- which carries with it a derogatory meaning of being uncivilized, hostile and dangerous. Colonel G.E. Gerini's book *Researches on Ptolemy's Geography of Eastern Asia* has about fifty pages devoted to the islands. In this, he argues that Bazakata in Ptolemy's maps corresponds to the Andaman Islands and the naked people that Ptolemy referred to as the Aginnatai, were in fact the Jarawa, the Onge and the Great Andamanese- the Negrito people. Gerini had sought recourse to the Jataka tales, Chinese and Burman historical literature, and examined travel writings of fellow Britishers; and he further draws intricate connections between Chinese, Siamese, Tamil, Sanskrit and Pali to substantiate his findings. During the time of the British occupation of the Indian subcontinent The Great Andamanese had initiated an assault against the Britishers in 1859, at their settlement in Aberdeen. It turned out to be a failure just because of the treachery of a few people, originally from the mainland, who in turn received favours from the British. But this incident does not figure anywhere in the grand narratives of Indian history.

The Andaman's is well known for its picturesque beauty- silver beaches, rocky cliffs, creeks, littoral mangrove forests and tropical rainforests, small islands and huge labyrinths of water channels, which remained unharmed for a long time; thanks to the fear of the indigenous tribal populace. The Reserve of the Jarawas began at Constance Bay and extended east into Port Campbell, with its thick, lush green forests. But, Modernity, an aftermath of European Enlightenment emphasized the rational and optimal use of resources in order to achieve maximum profits and it was also rooted in the economic system of capitalism. Adherence to these concepts meant exploitation of resources, the use of native people and the conquest of their territory. Karl Marx and Friedrich Engels, too, in their materialist conception of nature and society believed like the enlightenment thinkers, that human progress was based upon a careful exploitation of the nature and the non human. Thus, this pristine beauty got exploited by the colonizers, and later on large scale timber extraction started with the approval

of the forest department in the 1970's. Thousands of migrants from the mainland also meant the destruction of forests, mostly illegally, for settlement and agricultural purposes. The Ranchi Basti, an encroachment in the heartland of the Jarawa territory is a classic example for this. The construction of the Andaman Trunk Road through the Jarawa heartland also ensured the destruction of the Jarawa territory and ensured their contact with the mainstream population. Owing to this contact, the myth surrounding the Jarawa and the fear they evoked in the mind of the people were shattered. With the loss of their territory, which was their hunting ground and from where they got raw materials for sustenance as emphasized by Ramachandra Guha in the case of Third World Nations; the Jarawas were forced to steal from the settlements along the fringes. This is definitely a first step towards their annihilation, since it meant the gradual loss of their skills and identity, and moreover the contact with outsiders ensured that various diseases like measles and syphilis kept creeping into Jarawa community. Moreover constant and unchecked interaction between the Jarawa community and the outsiders ensured the change in their cultural identity too, as stressed by theoreticians like Stuart Hall.

Port Campbell had initially been a strong hold of the Great Andamanese. But, contact with the British later on, ensured their initiation into diseases and their complete extermination: "... the impact of the 1877 epidemic of measles, the worst to hit Great Andamanese. At least half the Andamanese population in the Great Andaman Islands had died and Port Campbell was among the worst hit.... All the people on Rutland and Port Campbell are dead, and very few remain in the South Andaman and the Archipelago. The children do not survive in the very few births which do occur, and the present generation may be considered as the last of the aborigines of the Great Andaman." (126, 127)

The Jarawas were viewed by the mainstream populace as if they were antique pieces at a museum since they were 'naked', according to the modern standards of propriety. The women have leaves and red thread tied along the waist. They wore jewellery made of shells and headband made of flowers. They also wore protective chest guards made from the bark of trees which they decorated with their own indigenous and intricate patterns. Jarawa women who came into contact with the outer world were often stared at lecherously and sexually exploited. Whenever they came into contact with the conventional society, attempts were made to assimilate them into the mainstream culture by forcing them to wear clothes and ornaments accepted by the mainstream culture, thereby making them aware of their nakedness and inferior status. Jarawas were often portrayed by the media and researchers by taking recourse to the words of the people residing on the fringes and by people who witnessed them and interacted to them. So, the outside world gets to see only distorted, constructed images of the Jarawas; or a series of anamorphisms, which are in stark contrast to reality. The

gesture on the part of the All India Radio correspondent to record the monosyllable yodeling rhythmic beats of the Jarawa highlights the fact that these people are considered as an enigma or exotic entity.

A number of foreign photo journalists like Michael Ross and Henri, too enter the Jarawa territory illegally claiming that they are on a dangerous mission and click photographs for magazines aiming at voyeuristic pleasure of the readers. The native mediator easily falls into the lure of White man's currency and they aid these people in reaching the Jarawa Reserve and in taking snaps of their choice. Often women are forced to pose vulgarly like the "wide- angled picture of a well- proportioned Jarawa woman reclining in the crystal waters of the coast, her head resting on her hand, her breasts thrusting into the camera. (152, 153) Even Indians consider them as 'the other', and seeing a Jarawa is often equated with gazing at a relic and words like 'sightings' are used to describe it. The politicians do not take the Jarawas and their issues into consideration since they are meager in number and considers them to be a black mark on the road to progress. They even think of shifting the entire community into other smaller islands negating the risk it will pose to the Jarawa and according to thinkers like Fanon these kinds of interactions affects the identity of the native adversely leading to their annihilation. The discursive writings produced on the Jarawa which claim to be authoritative and the stand taken by the authorities, force the Jarawas to interpellate themselves as inferior and gives rise to many misconceptions regarding their identity.

The administrators even undertook contact missions with the Jarawas at certain locales like Lekha Lunta led by policemen who tried to befriend the Jarawas by dropping cheap and insignificant gifts to them- "like throwing grain and then waiting to snare the birds". (137) This activity aided in heralding a great shift in the relationship between Jarawas and the outside world and they started coming out to the settlements unarmed. Officers who questioned the logic of these missions and who brought out the numerous anomalies and financial scams in the process were targeted and their reputation maligned.

People who illegally enter the Jarawa Reserve are often given a clean chit and the Jarawas are entirely blamed if any killings take place as a result of encounters. Café Bluff situated between the main islands of South and Middle Andaman's was illegally raided for its famous bullet wood trees known for its hard timber and the fishing grounds towards its east also became sites of illegal activity. Similarly, Spike Island became illicit hunting territory for poachers who were interested in making easy money. These areas are recorded as conflict zones, especially in the 1980's. The Jarawa territory was a treasure house of innumerable valuable resources and there are even international poaching mafias operating in the places with the aid of sophisticated machinery, who is forever hunting crocodiles, turtles, dolphins, pigs, sea-

cucumbers, jelly fish and so on, and it often takes place smoothly, unnoticed or unrecorded by the State agencies or the Intelligence Bureau-

"The only records they had been of the successful and well- publicized encounters when they had managed to apprehend some of the intruders. Putting on paper the other visits that they had managed to get information and intelligence of, but could do nothing about, would be more than a tacit admission that international boundaries were being penetrated regularly and blatantly by foreign nationals."(171)

Usually the Jarawas attack only if they are threatened, as in the case of Pillai being killed- he had destroyed their dwelling places and harmed Jarawa women. The government is also trying to initiate them into agriculture and cultivation, enroute to making them 'civilized' and 'acceptable' and the tribal department is establishing plantations of banana, coconut and areca and forcing them to work in it. The Jarawas are lured by giving them cheap tobacco, alcohol, fruits and cooked rice and they are forced to accept it since their territories are dwindling. Their land is converted into fields and given to the settlers and gun shots are fired to scare them away. The Jarawas treat diseases using herbs of the forest, and they employ a peculiar method of collecting honey by applying the juice of the tomale plant on to their bodies, which act as a bee intoxicant. On their way to becoming 'modern', the Jarawas lose all these indigenous systems of knowledge apart from becoming vulnerable and being reduced to the level of second class citizens in their homeland.

Harish accompanies Dr Baskaran and his team for the survey of crocodiles among the creeks and mangrove forests along the western coast of South and Middle Andaman Islands. During their sojourn the Director contemplates thus, "When I surveyed this creek seven years ago, it was full of crocs. It was amazing how many you could see in a single night ... This creek has now been trashed. Too many people, too much encroachment." (3) A large group of migrants from the mainland has been allotted the forestland beside these creeks for their houses and agriculture. Slowly, this wave of humans and their settlements had penetrated deeper and deeper, trashing the forests and the habitats of innumerable organisms resulting in man – animal conflicts. The rising amount of debris strewn all over the place, moreover threatens the vast range of flora and fauna in the area heralding its extinction.

With increasing population and with mounting tourists, modernity was taking its toll on the islands especially Portblair with its own share of historic monuments- The Mountbattern Cinema, the saw mill at Chatham, Foreshore road, the marine workshops at Phoenix Bay, Cellular Jail and the view of Ross Island,

Japanese World War II bunkers, marine drive that went on till Corbyn's Cove- all these were not considered for its value; protected and preserved for posterity. In place of the Cinema came up a modern structure of steel and glass and even the heritage building of the wooden secretariat was not spared. Thus with globalization the cityscape of the island too acquired a cosmopolitan character.

"Port Blair had changed significantly ... It was like a little brat of a city now, discovering simultaneously the pains and the pleasures of growing up... There was an increasing restlessness- more vehicles, more speed, more movement, more action, more desire, and greater ambition. The nights were longer, the shops bigger, the noises louder and the roads narrower. Garbage now accumulated on street corners and on the roads; dogs had multiplied in direct proportion to the spread of the dirt and filth; previously unknown entities called beggars and pickpockets had begun plying their trade in the bazaar; street urchins now openly defecated in the overflowing British- era drains and traffic jams were a regular feature in Aberdeen Bazaar. (33)

The wooden structure of the Mayabundar local office of the Botanical Survey of India is also in a deplorable condition-: "many of these herbarium sheets were decades old...These priceless sheets were now disintegrating into dust; decimated by neglect and the elements: humidity, and in particular, the successive generations of silverfish that had had an unrestricted run of the place" (182)

The Forest Department in the islands has been regularly undertaking timber extraction claiming it to be scientific and giving it a fancy name- Andaman Canopy Lifting Shelterwood system. But according to Botanists like Dr Sreekumar Kutty, this process is murdering the natural ecosystem in Andaman's and damaging it beyond recovery. He claims that the ill logic of the process has been highlighted way back in 1983 itself and the report submitted to the government, but it has been dismissed categorically, claiming that there was no evidence to prove it wrong. This is in tune with David Pepper's argument that with globalization, sites of production moves to Third World nations resulting in the over exploitation of its labour power and nature. Marxist ecologists too argue that nature has become a commodity with capitalist production and it is internal to capitalist mechanisms as a source of profit.

"By the canopy lifting system, the entire floral composition is altered and more gregarious stands of select species are encouraged to grow... This method is not congenial for species conservation in an evergreen biotope. The entire evergreen forest cover of these islands is

changing to deciduous because of this management practice...for about twenty species of timber value, a forest of infinitesimally greater value and diversity has been lost sight of...."(184,185).

Dr Kutty claims that the proliferation of orchids on one side of the Andaman Trunk Road is in itself an ecological indicator that the evergreen forests are being replaced by a brown and drier version of forests. The plantation of numerous teak trees also results in ecological imbalance and even water scarcity since teak is not suited for the climate of this region. This practice of monoculture further results in the depletion of the fertility and humus content in the soil. The change in the nature of forests again results in changes in the kind of fauna found in the region apart from creating drastic climatic changes.

Ecocriticism originates in a bio- social context of unrestrained capitalism, excessive exploitation of nature, worrying definitions and shapes of development and environmental hazards as a result of unrestrained development. Environmentalists and ecologists should take into account, while studying about the islands, toxic discourses with special emphasis on illicit land claims and environmental degradation as stressed by proponents of green studies like Rob Nixon and Lawrence Buell. One should reclaim the principles of deep ecology stressed by Arne Naess which believes in the interconnectedness of life forms and nature. It also stresses that anthropocentrism has alienated humans from their natural environment and caused them to exploit it as is very much true with reference to the Andaman's.

Although the Andaman Trunk Road is now indispensable and has become the life line of the economy and a major channel of transport and communication, it has to be regulated since it is a "public amenity being thrust into someone's private property" (240). Apart from reducing the Jarawa territory drastically, this road has resulted in a large number of encroachments too. Moreover 'culture industry', which according to Theodor Adorno, is detrimental in transforming a discerning individual into a unthinking consumer is thriving in the name of the aborigines and tourism programmers make Jarawa the pivot of attraction and traffic and people have increased as a result of this. This road also results in many illegal activities- like making alcohol and tobacco available for the Jarawa easily and conveniently, photographing them and exposing them before the public. If proper measures are not put in place in this area, this tribe will face calamity in the near future. The authorities should ensure the strict monitoring of places like Uttara Jetty, where contact with the public and Jarawa is quite common and they should be let free to practice their culture and tradition, and resurrect practices which were lost, rather than trying to assimilate them into the mainstream. The exploitation of the indigenous population by the mainstream is a clear case of neo-colonialism, where according to Fanon, native elites

occupy the spaces of power once occupied by the white masters, and the corruption, oppression and exploitation of the have-nots continues in an unjust manner.

The need of the hour is a call for vernacular cosmopolitanism, which according to Pnina Werbner prioritises the local, parochial, rooted, culturally specific and demotic alongside the translocal, transnational, transcendent, elitist, enlightened, universalist and modernist thereby resisting homogeneity. As Anthony Giddens remarks, one should view environmental politics as life style politics and aim at reorganization of society in a moral manner, since with increasing modernization a huge portion of the natural world becomes subject to human control. This is again echoed by Peter Dickens and Ted Benton who argue that species-being is based on the fact that man lives from nature; he has to maintain a proper relationship with it or perish. In order to protect the land, one should turn towards ecofeminist spirituality which retrieves older myths and religious beliefs in which nature is revered.

The title 'The Last Wave' is reminiscent not just of the tsunami which played havoc on the islands, devastating it to a large degree, destroying it irreparably; it also throws insight into the waves of modernity and globalisation creeping into the island thereby affecting its indigenous population and fragile ecosystem adversely. 'The Last Wave' could also refer to the unchecked migration into the islands, swamping the natives and their

homeland. The Jarawas with their indigenous expertise could escape from nature's tsunami, but the hyper proliferation of tourists and destruction of their environs is definitely a threat to their survival. It is typically an island novel, in that it throws light on the cultural plurality of the land and also discusses in depth the changes taking place in the socio-economic and political realm of the place. There has been a collective amnesia regarding this group of islands and its people till now. It is high time the authorities discerned its value, recognizing the significance of this cultural melting pot with numerous languages being spoken and incorporate it into academic disciplines.

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UMBERTO ECO'S *THE ISLAND OF THE DAY BEFORE* AS TRAVEL FICTION: A CRITIQUE

J. Nandhini

Assistant Professor of English
S F R College for Women
Sivakasi – 626123

There have been unique works on island arising from variegated individual perceptions – philosophical, imaginative, emotional, socio-cultural, nostalgic, etc. “A study of Island Literature across ages and lands can introduce us to a vast spectrum of ideas, approaches, contemplation, meditation evolving around a particular space isolated amidst a vast sea, that provides solid land amidst chaotic water.” (Kundu, 335) Umberto Eco, in his *The Island of the Day Before*, offers an unusual approach to Island Literature, embracing it with Travel Fiction, allowing both to intersect each other across disparate cultural spaces.

Travel Literature/Voyage Literature includes works of fiction, travel journals, adventure literature, memoirs and guide books. Some of the most prominent works of Travel Fiction are Joseph Conrad's *Heart of Darkness*, Jack Kerouac's *On the Road*, Kira Salak's *The White Mary*, etc. Eco's *The Island of the Day Before* falls under the genre in the sense that it creates an authentic imitation of the original voyages undertaken by explorers and adventurers of the Age of Exploration.

The book begins with the typical situation to start off an island fiction. The story is set in the imperial voyaging era of the seventeenth century Europe. Roberto, an Italian youth from the wrecked English ship *Amaryllis* eventually gets struck up in *Daphne*, a grounded Dutch ship in the South Pacific ocean – the favourite zone of explorers and adventurers since the seventeenth century onwards. Eco gives us a flavor of a typical sea voyage of that time. The narration is filled with interesting anecdotes and fantasies regarding sea voyages, circulated among the sailors.

The *Daphne* turns out to be a sailing ship which is mysteriously abandoned in the tropical zone. The ship is stocked well with provisions. “Roberto speculates about the possible causes leading to the abandoning of *Daphne*; possibly the natives, some cannibals had finished the crew...” (251). Since Roberto cannot swim, he finds himself stranded alone on board. He had been shipwrecked during a storm, latched upon a raft and floated up to reach this strange ship. Thus far, the plot takes the age old line of voyage literature.

Surrounded by sea with the prospect of an island nearby, Roberto indulges in daydreams. His fascination with islands, so characteristic of the age he lived in, is evidenced through his dream visions. “Sometimes I look at the moon and I imagine that those dark spots are caverns, cities, islands...” (442). The moon is envisioned

by him as a replica of earth that includes ‘the island’ and ‘the sea’. He also dreams various surreal and hyperreal islands. He imagines “dream voyages and arrivals at islands infinite parallexes – the fantasy island in the Pacific; horrid nightmarish islands; the island of Invisible Men; the island of Fount of Youth” (442-443).

The book reflects the cultural climate of the Age of Exploration and its obsession with sea voyage. It also highlights the importance of islands in the explorative ventures which had captured the imagination of Europe. For several centuries, the explorer's favourite zone was the Pacific Ocean. “... in the ocean called the Pacific, as the Portuguese have named it, in which surely lies the Austral Terra Incognita, of which only a few islands are known... but still enough for us to assume that it contains fabulous riches... too many adventurers have been swarming over the waters” (187).

The Islands of Solomon is located in the South Pacific Ocean near Australia. Nearly thousand islands lie scattered in the ocean. They are in the middle of sea routes between the South Pacific Ocean, the Coral Sea and the Solomon Sea. The islands had settlers as early as 30,000 B. C. History records that the Spanish came there in search of gold. There was a popular myth that they were the legendary islands in which King Solomon buried his treasure that was used to build the Temple of Jerusalem. As the legend goes, after defeated by the king of Babylon, Solomon started from the island of Ophir and reached the legendary islands carrying four hundred and twenty talents of gold. That is why, they are named after the king. Gold diggers explored the islands in futile. Several explorers have gone on epic journeys in search of the lost gold of King Solomon.

Eco introduces the legendary quest for the Islands of Solomon and relates it to the attempt of the European nations to discover the hundred and eightieth meridian. Longitude is a motif in the novel and the search for it constitutes a significant motive behind the action. The search is simultaneously for the Islands and the longitude, both belonging to the ‘Terra Incognita’. The theological notion and the pseudo scientific concepts seem to be interchangeable variables in the concept. “You find the Islands of Solomon and you have learned where the hundred and eightieth meridian, for find the hundred and eightieth meridian and you know where are the Islands of Solomon” (252-253).

The International Dateline is located in the hundred and eightieth meridian of the longitude in the

middle of the Pacific Ocean that defines the boundary between one day and the next. It demarcates the change of one calendar day to the next. It runs from North Pole to South Pole and marks the division between western hemisphere and eastern hemisphere. When one crosses the IDL from east to west, then it means that he/she has gone back to the previous day. And if one crosses it from west to east, then he/she has stepped onto the next day.

The dateline is a central factor in the novel. The protagonist finds himself on a becalmed ship, with an island close at hand on the other side of the IDL. "... at this point of the earth there is a line that on this side is the day after and on that side is the day before" (266). The allusion is to the antipodal meridian which is now called the International Dateline. Unable to swim, he indulges in increasingly confused speculation regarding the physical, metaphysical and religious import of the dateline.

Typical of Umberto Eco, and all his other works, *The Island of the Day Before* is frankly celebrative. It is so many things at the same time. True to its genre as a postmodern fiction, the novel draws upon so many themes and imitates more than one genre. Bringing in the historical facts that revolved around the Islands and the Dateline, Eco succeeds in creating the necessary atmosphere required for the historical setting of a Travel Fiction set in the seventeenth century. But one has to acknowledge the fact that the book is so much more than a simple work of Travel Literature.

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THE MAN WHO LOVED ISLANDS; AN ALLEGORY OF HUMAN ISOLATION

Dr.V.Nirmala

Associate Professor
Dept of English
Sri Padmavati Mahila Visvavidyalayam
Tirupati. Andhrapradesh.

The Man Who Loved Islands is an extraordinary novella written by D.H.Lawrence, one of the most influential and controversial writers of the twentieth century. He was a moralist, believing that modern man is in danger of losing his ability to experience the quality of life. Passionately involved with his characters and the physical world of nature, Lawrence wrote of them with all conviction and vividness. His reputation as a short story writer has always been high, “[t]he short stories [...] play to [his] strengths in the acuteness of their psychological analysis, their powerful use of setting and symbolism, and their characteristic open-endedness.”(Harrison) Where symbolism as a literary device is concerned, one may wonder what an island can symbolize. It can emblemize a secure shelter or a safe refuge, especially as it is fortified by a strong natural element, a sea or an ocean, which – by virtue of this fact – can, on the other hand, connote isolation. This story which presents the predicament of modern man, is considered one of the masterpieces of Lawrence in his literary career. Written in the late 1920s, it’s an interesting parable of modern man – especially when the modern man is seen without any emotions. It reflects the existential philosophy of modern times in an appealing manner through the character of Mr.Cathcart, the protagonist, who has flown away from the world and who had dreamt of founding a perfect community.

Island as an imaginary place is seen in the literary tradition of Utopia in many works, the etymological meaning of which is "a no man's island" and also a "happy place". Island is generally considered an ideal setting for aspiration with its remoteness and identified with idyllic environments or virgin nature as seen in Thomas More's *Utopia*, Defoe's *Robinson Crusoe*, Shakespeare's *The Tempest* etc. Lawrence's story also has got that island, a utopia which turns upside down and becomes a dystopia due to the horrific experiences and shattering of the dreams. The island which is initially seen as a source of serenity and happiness turns out to be nightmarish, leading to death or to utter disappointments, personal loss and disorientation. In its setting on three different islands the author represents three illusory "happy islands," three kinds of Utopia: the first is the happy, self-sufficient community, the second an Eden with a few obedient, serving people, while in the third the protagonist chooses total isolation from the human and natural world, thus overturning Utopia, which should be a perfect society, into the dystopia of nightmarish loneliness.

It is the story of Mr.Cathcart who flees away from the complexities of human life to a quiet and serene island where he wants to establish a perfect world. Though born and brought up on the island he feels that the city life does not suit him as there are many people on the mainland. It becomes an obsession for him to own an island which can be a world of his own. So he acquires a small island of four miles around and having three cottages on it for the new settlers. The island surrounded by the sea suggests the serenity of its environment constitute a safe place to live in. It is affirmed that the islander has escaped from the prison of the diverse range of complexities of city life in the mainland, and fled with a well-selected subservient company, to this island which seems a secure refuge to seek tranquility and peace of mind, which are needed for him in establishing the ideal society he has been longing for.

In the end cottage lived the skipper of the yacht, and his wife and son. He was a man from the other, large island, at home on this sea. Every fine day he went out fishing, with his son, every fine day there was fresh fish on the island.

In the middle cottage lived an old man and wife, a very faithful couple. The old man was a carpenter, and man of many jobs. He was always working, always the sound of his plane or his saw: lost in his work, he was another kind of islander.

In the third cottage was the mason, a widower with a son and two daughters. With the help of his boy, this man dug ditches and built fences, raised buttresses and erected a new outbuilding, and hewed stone from the little quarry. His daughters worked at the big house. (Lawrence)

Tenants in the cottages respect Cathcart by calling him as "The Master". The author describes him stating, "Well, it was ideal. The master was no tyrant. Ah no! He was a delicate, sensitive, handsome Master, who wanted everything perfect and everybody happy. Himself, of course, to be the fount of this happiness and perfection." He is the king of the island, but as the author narrates, "He never came the boss over his own people and ruled his people justly and democratically. They were on an island in a little world of their own. It depended on them all to make this world a world of true happiness and content. Each must do his part. He hoped he himself did what he could, for his heart was in his island, and with the people of his land".

The island is very lovable for him but at the same time it creates a kind of sinister atmosphere to him. He feels that the souls of the dead live again on the island and breathing actively around the living ones. He feels threatening, especially during nights. Trying to come out of it he starts working on the material aspects of the island and intends to spread his gracious spirit and render it a minute world of pure perfection, made by man himself. He spends money freely on his farmhouse and brings a housekeeper and butler from the mainland, and employs a bailiff. Everyone seems to be happy, safe and secure on the island helping each other. It could be argued that these were among the valuable qualities which were not widespread in the mainland society, and which the protagonist was yearning for to be common among the island's new inhabitants. Such qualities are the principal pillars of the ideal society and the perfect realm the islander intended to found on the island. Whenever he visits the cottages they show utmost admiration for him.

Cathcart feels that the island is swallowing lot of money as the bills exceed more at the end of the first year on the island. He wants to improve the island with his projects but the bailiff is very passive and unable to implement his suggestions. The first harvest brings joy in all with good yielding but soon things go wrong as a cow falls over the cliff and is buried. This incident is seen as symbolic of the periodic malevolence of the island. Many more things happen, a man breaks his leg, a storm drives the yacht on a rock, pigs get affected with strange disease etc. Lawrence writes:

This was symbolic of the island. As sure as the spirits rose in the human breast, with a movement of joy, an invisible hand struck malevolently out of the silence. There must not be any joy, nor even any quiet peace. A man broke a leg, another was crippled with rheumatic fever. The pigs had some strange disease. A storm drove the yacht on a rock. The mason hated the butler, and refused to let his daughter serve at the house.

Out of the very air came a stony, heavy malevolence. The island itself seemed malicious. It would go on being hurtful and evil for weeks at a time. Then suddenly again one morning it would be fair, lovely as a morning in Paradise, everything beautiful and flowing. And everybody would begin to feel a great relief, and a hope for happiness.

However, it has been proven that the members of the ideal society Cathcart was longing to establish, cannot transcend the duality-based human characteristics, more plainly the good-and-evil duality. After five years, notwithstanding the actuality that the protagonist was very selective in choosing the community he wanted to live with on the island, things went otherwise. "The Master himself," as the author reports, "began to be a little

afraid of his island. He felt here strange feelings he had never felt before, and lustful desires that he had been quite free from." Social relationships deteriorated, and hatred began to prevail amongst people. They even hated and envied their master, "the fount of their happiness." In addition, this was what he himself apperceived. The author recounts that "[h]e knew quite well now that his people didn't love him at all. He knew that their spirits were secretly against him, malicious, jeering, envious, and lurking to down him. He became just as wary and secretive with regard to them." More serious and really menacing to the success of the establishment of the island self-sufficient society was the departure of a number of settlers from the place. All turned unexpectedly for the protagonist into a nightmare. Everything startlingly broke down. His perfect world crumbles when the island's people, events, and spirit prove beyond his control. All of them leave the island including the bailiff.

Without losing hope Cathcart moves on to another island to carry on his struggle for the foundation of his somewhat earthly paradise with a fewer better-chosen company, namely a faithful old carpenter and his wife, a widow and her daughter, and an orphan boy to help the old man. He feels the utter silence on this Eden like second island. He devotes much of his time in reading the books and His love for the night rather than the day reflects his adoration of silence. He dislikes noise as it would spoil the quiet, serene atmosphere of the island, and as it is a type of pollution, he does not want it to pollute his pure, peaceful refuge. A further potential reason behind his dislike of noise, especially that produced by machines, is that it would remind him of industrial advance in the mainland. On the other hand, the protagonist's love for silence and night apart from his love for flowers would portray him as a romantic, melancholic, and introvert character. He wants to present himself as a man without any human emotions and libido.

Mean while, the widow's daughter who is typing his book falls in love with Cathcart. At first, he discards her and keeps himself away from her because, as the narrator says, "he felt a nervous dislike of her,". But quickly he undergoes a conflict between his human instinct and the external angelic figure and finally the human instinct for sex wins over. Indeed, as no normal human being can go beyond their human nature, and hence cannot withhold their libido, his sexual instinct is much stronger than his attempt to behave angelically, and hence live ideally. He becomes helpless and yields to his sexual desires. As Lawrence says,

It was the automatism of sex that had caught him again. Not that he hated sex. He deemed it, as the Chinese do, one of the great life-mysteries. But it had become mechanical, automatic, and he wanted to escape that. Automatic sex shattered him, and filled him with a sort of death. He thought he had come through, to a new stillness of desirelessness. Perhaps beyond

that, there was a new fresh delicacy of desire, an unentered frail communion of two people meeting on untrodden ground.

Soon he regrets and feels guilty and full of remorse for having done it. This is plainly expressed in D. H. Lawrence's words: "automatic sex shattered him, and filled him with a sort of death." He undergoes a painful psychological torture as if he has committed a crime. He feels he is no more pure and does not deserve to live on the island. He decides to move to another island without even paying attention to the baby and to its mother's pathetic tears as if he seems to convict her of being the only responsible for the horrific moral murder of which he has become a victim.

Cathcart moves on to the third island but this time all alone because he has lost confidence in the people. Instead he takes the animals in place of human beings, a herd of sheep and a cat along with him to the new island. He even loses interest in the books and decides to spend all the time in physical rest and mental relief. As Lawrence says, "[H]e liked to sit on the low elevation of this island, and see the sea; nothing but the pale, quiet sea [, and] to feel his mind turn soft and lazy, like the hazy ocean." He forms a strong opinion that all his sufferings are caused by people and develops a kind of aversion to any kind of human contact. He even considered any kind of contact as a mental disturbance to himself and material corruption to the cleanliness and the purity of the natural environment. This is illustrated in the author's words: "to his nostrils, the fishermen and the sheep alike smell foul; a n uncleanness of the fresh earth." Any feeling or imagination of human approach would nauseate him. He is so terrified of human contact that he once mistook the seals swimming in his bay for human heads. He even dislikes trees, because – as the author states – "they stood up like human beings." This is why "he always liked the sea to be very high so that nobody could get at him." In light of the above quotes, it is conspicuous that the islander hated anything that could remind him of people so much that he even disliked the bleat of the sheep and the mew of the cat on the grounds that these sounds, first of all, would break silence on the island and, on the other hand, being a sort of communication, they would remind him of people. This is why he gets rid of the sheep, and feels happy when the cat gets disappeared. As the author says, "He did not want to be approached. He did not want to hear voices,". His aversion to the sound goes to such an extent d that he is even horrified by the sound of his own voice. It is developed as a kind of phobia in him. People seem to be cruel and hungry animals for him and he has to keep himself away to not to be destroyed by them. Hence he wants to seek refuge all by himself in nature.. To his surprise and unluckily for him, however, nature, in turn, turns violent and wild against him. As a matter of fact, in the course of the first night of his sojourn on the third island, he undergoes a bitter strife with nature as if the latter wanted to convey a message to the

new inhabitant that he was an unwelcome, unwanted guest. The weather got very cold. Rain, wind, thunder, and snow all joined forces to turn the island into a death-like jungle. The protagonist battles with cold for a long time. He feels terribly sick, and is about to pass away. And for the first time he explicitly admits his defeat bitterly saying, "The elements! The elements! The elements! You can't win against the elements," thus confessing categorically his failure in what he wanted to achieve through escaping from those without whom he can never do. It is, thus, both ironical and paradoxical that the natural refuge he resorted to in expectation of leading a happy life proved to be more unendurable and merciless than the human prison from which he had run away. Hence, in the end of the story, D.H. Lawrence would like to transmit the conviction that an ideal, self-sufficient community like the one Cathcart wanted to create is but a fantasy or a day dream, and that man can never live normally and peacefully in isolation from human society despite all its undesirable characteristic features.

The central character of D.H. Lawrence's *The Man Who Loved Islands* ran away from the social corruption of the mainland to establish an ideal world of his own on an island, but he did not manage to achieve t his aim. And his move from one island to another is one proof of his failure. His failure in setting up his minute dreamlike world on the first island was more or less due to the selfsame reason why he escaped from the mainland. In fact, after a period of real happiness among a small community, social relations turned unpredictably very bad, which compelled him to move to the second island. There, his dream did not come true either, because of man (i.e., the widow's daughter) and the human nature in him as a man. In other terms, the protagonist could not resist the "automatism of sex", which –he felt – ruined his body and corrupted his soul, and more remarkably the fact that the members of the community he had chosen as company to live with on the island were unable to get rid of what is in connection with the duality of good and evil, and incapable of enduring the conditions of isolation there. For this reason, lest he should spoil the purity of that island, he moved with no human company to the third one. There, he underwent a severe conflict with nature that ended with his defeat.

All this implies that the ideal world he intended to found was nothing but an impossible dream, and that he can never live safely without the society from which he fled away. In this respect, D.H. Lawrence, who is much concerned about the deterioration of social relationships due to mechanical progress that has affected everything detrimentally, seems to convince himself and persuade anybody who wants to escape society that they ought not to resort to such an illogical solution for whatever reason since we can never really live normally in isolation from our society.

The reason why and the way he died could perhaps be claimed to be better expressed by Michelucci

(2015) who states that “the protagonist who has flown away from the world and who had dreamed of founding a perfect community, ends up dying alone under a snow storm, an extremity which is a metaphor for his cold egocentrism.” More intelligibly, as Michelucci (ibid.) puts it, the message D.H. Lawrence intends to convey through the plot of his novella is that perfection and uniformity are incongruous with nature, in the sense that nature is unavoidably imperfect, multifarious, and incessantly changing. Accordingly, the protagonist’s adamant endeavor to create a minute ideal world is doomed to failure. What lies at the root of this failure are both his stubborn rejection of adapting his archetypal society to the laws of nature and the fact that such a society has no roots in the place and no tradition behind it to base particular cultural matters, such as habits, customs, and behaviors.

The more isolated the islander is, and the smaller the island gets, the more the text emphasizes the vastness of the ocean around it, and thus ends on a meditation not on smallness and clearly defined spaces, but on the infinity of space and time. Ultimately "No man is an Island".

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WOMEN IN SHASHI DESHPANDE'S SELECT NOVELS: A STUDY

R. Nirathalavalli

Research Scholar (Part-Time)
Madurai Kamaraj University
Madurai

Shashi Deshpande's novels have been critically analyzed with a view to understand and appreciate the impact of the conflicting manipulation of tradition and modernity and the responses to the rising situations in life in the current society. Different kinds of challenges faced by the women characters are discussed here. The novels have been analyzed individually through the characters in the view of the writer.

Shashi Deshpande's stories are about a woman: her travails and privations, tensions and irritations, pains and anguishes. Her stories suggest that compromise is what characterizes the life of the common run of the middle-class women in India. Unable to defy social conventions or traditional morality, the middle-class women themselves are enmeshed by desires and despairs, fears and hopes, loves and hates, withdrawal and alienation, suppression and oppression, marital discord and male chauvinism.

Shashi Deshpande has dealt very minutely and delicately with the problems of middle-class educated women. She always had in her mind people from the real India to write about, but as she proceeded, spontaneously and involuntarily, woman became the focus of her writings. When interviewed by Vanamala Vishwanatha, Shashi Deshpande makes it clear by saying: "It all starts with people. For example, *The Dark Holds No Terrors* came to me when I saw a couple." Her heroines are sensitive to the changing times and situations, they revolt against the traditions in their search for freedom. They succeed in achieving self-identity and independence and choose their partners in life to live with in pursuance of their felt need to lead a family life. They establish the role that they play in the family — a daughter, a wife, a mother and also a career woman.

Standing at cross-roads of tradition they do seek a change, but within the cultural norms so as to enable themselves to live with dignity and self-respect. Indu, the protagonist in *Roots and Shadows*, her first novel, emerges successfully as a woman of determination and does not yield to the dictates of the patriarchal society. She exemplifies a woman in the transitional period that is torn between age-old traditions and individual views. It records how she defies the worn-out traditions, pushes aside all her fears about her imagined inadequacies and asserts herself as an individual.

Saru of *The Dark Holds No Terrors*, seeks freedom without impinging on her obligations and responsibilities and achieves harmony in Life. It shows how she undergoes a trauma when her professional

success has cast a shadow on her married life and how boldly she stands up to the situation and audaciously accepts the challenges of her own protegee.

Jaya of *That Long Silence* gradually emerges as a confident individual fully in control of herself and refuses to be led by nose. A stereotyped housewife initially nervous and needing male help and support all the time, she understands that she also has contributed to her victimization and that she has to fight her own battle and work out her own strategy. It also shows how with this new confidence Jaya becomes emancipated without rejecting outright the cultural and social background.

Urmila of *The Binding Vine* is depicted as an advanced version over the earlier women protagonists in Shashi Deshpande's novels as she goes a step further and helps the poor and the downtrodden. She fights for another woman's cause while the others have fought their own battles. It shows how she exhibits her interest and capacity to purge the society of its evils. Sumi, a deserted wife in *A Matter of Time* is dauntless in her adversity — she evolves herself from utter desolation and bitterness linked up with invisible chains of patriarchal pressure and other family responsibilities. It records how with courage, dignity, responsibility and independent spirit, even after desertion by her husband, she has reached a stage of self sufficiency and self-fulfillment.

Madhu in *Small Remedies*, her latest novel, writes the biography of Savitribai Indorekar, the aging doyenne of Hindustani music, who avoids marriage and a home to pursue her genius. She has led the most unconventional of lives, and undergoes great mental trauma due to the opposition by a society that practices double standards — one for men and the other for women. Even as a child she was a victim of gross discrimination. Besides, Madhu narrates her own life story and also those of her aunt Leela and Savitribai's daughter, Munni.

A close analysis of her novels leaves no doubt about her genuine concern for women. Her protagonists are acutely aware of their smothered and fettered existence in an orthodox male-dominated society.

Roots and Shadows which received a prize for being the best Indian novel in English of 1982-83 is the Story of a daughter who has come home after a long time. Once again memories of episodes and events from the past intertwine with one another to give us the picture of childhood. Of leaving the house, of marriage and of coming back, Indu, the thinking writing narrator is the motherless daughter of one of the sons of this huge family,

who visits the house occasionally. She has been brought up by one of the widowed aunts, Atya.

The most important figure in that joint family, who command respect not only because of her age, but also because of her wealth. It is Akka. The rich, widow, who makes Indu come back when she is on her death bed, who leaves all her wealth to Indu, even though she knows that there are many well deserving candidates living in the ancestral house itself. Mrinalini Sebastian had termed it a closed world, mainly because of the old building which houses this huge family.

In *Roots and Shadows*, Shashi Deshpande portrays an independent woman from contemporary society defying traditional roles and holding her womanhood responsible for closing many adventurous doors to her. This woman Indu came to Shashi Deshpande from the society in which Shashi Deshpande lived.

Sarita in *The Dark Holds No Terrors* undergoes a similar trauma like Indu in *Roots and Shadows*. She confronts reality and in the end realizes that the dark she feared really holds no terrors. Saru is a two-in-one woman. A doctor in the day time and a trapped animal at night. She wants to be free and have an identity of her own. She longs to break away from the rigid traditional norms. She hates her parental home, yet the novel begins with Saru visiting her father after a gap of fifteen years. On hearing through a friend about her mother's death a month ago, Saru wants to visit her father's house from where she had left as a young woman.

The woman protagonist in *Roots and Shadows* is the new woman Indu, an educated young woman, is highly sensitive. She starts aspiring to become independent and complete in herself. She brushes aside all the age-old beliefs and superstitions prevalent in the society. As a motherless child, she was tended by the members of the joint family who never denied her any amount of care and affection.

Old Uncle, Kaka, Atya and other family members always cushioned her position in the family. But now she finds the dominant Akka, a senior member and a mother surrogate in the novel, and even the family to be a hindrance in achieving tier goal of attaining independence and completeness. Indu develops an aversion to the natural biological functions of the female as mother and has apathy towards bearing, a child. She develops vague sense of guilt and feels that her womanhood doses so many doors for her.

Defying the traditional role she is expected to play, Indu seeks fulfillment in education and a career. She works as a journalist for a woman's magazine but gives it up out of disgust for writing only about women and their problems and starts working for another magazine. Indu recalls that she has surrendered herself to her husband Jayant step by step, not mainly for love but to avoid conflict. She resorts to deception by putting up a facade of

a happy married life which, as she feels, has taken its toll on her personality.

Indu sprang out of the claustrophobic world with courage. She was free. But often to be free is to be lonely. But there is always the beacon light of love. And love leads to the certainty of marriage. But marriage invariably takes you back to the world of women, of trying to please, of the fear of not pleasing, of surrender, of self abnegation.

Dieter Riemenschneider in *The Story Must Be Told* tries to show that Shashi Deshpande takes us into realms of the female psyche which no writer of the previous generation had dared put into words as candidly. He further affirms that Deshpande's finely honed sensibility infuses the delicate interplay of human relationships with a realistic ambience which serves to crystallize our thoughts, and all at once we see in her a natural extension of our own cognitive parameters.

She may deny the influence of feminism in her novels, it is the core of her novels. And it becomes quite obvious, that the women she had created are feminists, even if she is not one. The pressure on women to look and behave in certain ways in deeply ingrained into our culture, it is often easy to overlook the impact that culture has on how we feel about ourselves and our bodies.

Shashi Deshpande's narrative mode of social realism and her avowed interest in limiting herself to small social landscapes especially that of either joint family or a nuclear family, her preference for a narrator who uses the first person narration, the absence of issues which directly deal with questions regarding nation, imperialism, neocolonialism or the conflict and difference between cultures could act as resisting blocks in claiming her to be either postcolonial or postcolonial or postmodern. The feminism depicted by her novels may not be palatable to many because almost invariably her novels seem to end where they began. With only a changed protagonist who has followed the tortuous route of self examination and self realization.

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A SOCIOLOGICAL STUDY OF THE INSTABILITY AND PSYCHOLOGICAL PROBLEM IN THE NOVEL *CHEMMEEN* BY THAKAZHI SIVASANKARAPILLAI

M.Nithya

Assistant Professor in English
St. Joseph's College for Women
Tirupur-4

Fiction is the genre of literature which has been expending for narrating the Real story, Imaginative fable, Culture of a particular region, lives and sufferings of an ordinary people, and so much on. A sociological study is a kind of perspective which is a scientific study about the social practices. Society is nothing but the people who are the main reason behind everything happening in the society against the women. This paper aims to analyze the problems exclusively against the women. Instability and the psychological problem is the major difficult of the women in the society and in the novel *Chemmeen* by Thakazhi Sivasankarapillai presents about the problems of women through the protagonist of the novel, Karuthamma. Karuthamma plays many roles but she couldn't ample even a single role because of the customs of society.

The society is having numbers of customs in the name of rituals and tradition. These kind of believes directly affect the women than men. The same thing happened to the particular character of Karuthamma in this novel. The coastal area of Kerala is having a strong faith for the myth of "Chastity"; this myth plays a vital role than all the characters in the novel. The author develops the entire story around this myth Chastity. Even though Karuthamma is in love with Pareekutty, her mother Chakki changes her mind to forgot her love and advices her to getting married with Palani. It shows the instability of woman's character in the name of society and she tends to forget her love and have to marry with an unknown person. At the same time it affects the psychology of the woman too. While scrutinizes the character of Karuthamma the readers can understand how the women have to obey the society especially the community of Fishermen in the coastal area.

Chemmeen is a successful Malayalam novel written by Thakazhi Sivasankara Pillai and translated into English by Anita Nair. The period of Sivasankarapillai is 17th April 1912 to 10th April 1999 is an Indian novelist and short story writer of Malayalam. His famous works are *Chemmeen* (1956) and *Kayar* (1978). In his writings he mainly focuses on the oppressed classes. And he was awarded Badma Bhushan and awarded Indian's highest literary award, the Jnanpith for his novel *Kayar* in 1984. *Kayar* is considered to be his masterpiece. *Chemmeen* brought him the Kendra Sahitya Academy Award in 1958. This love epic receives an immense popularity and tells the tragic love story of a couple with the backdrop of a fishing village in Alappuzha. This novel earns national and international fame and translated into nineteen languages and also adopted into film in fifteen countries.

Chemmeen is a sociological novel. Through the novel the author brings out the social problem among the fishermen community. The sociological or social novel depicts the social problems; Gender discrimination, racial discrimination, class prejudice, poverty, conditions in factories and mines, the plight of child labor, violence against the women, criminality, and poor sanitization in cities. The *Chemmeen* also depicts the problems like poverty, gender discrimination, and social evil like superstitious believes like Chastity. In the coastal area like India the fishermen community strongly believes that "if the married woman cheats her husband when he was in the sea, the sea goddess will consume him". The same problem only discussed in this novel. The Indian people strongly believe the Chastity as like a God. The author gives much important to the Chastity in his theme.

There are number of sociological writer who are mainly focusing on the social problem of their period. Cormac McCarthy from America is talking about the civilization destruction through his successful novel *The Road* as we are living a sophisticated life. Through his novel he foretells the future world as an outcome of refined life. Through-out the novel the author brings out the difficulties of our future life. In the future the people those who are living a well sophisticated life will definitely suffer even for their food. Mainly they have to depend upon the dinned food and water. So it automatically leads the people to become a cannibal. McCarthy foretells the future of the people in different way as a consequence of global warming. In his another novel *Outer Dark* he talks about the gender discrimination and the feminism.

Alice Walker is another sociological writer who is mainly focusing on the problems of women against the dominant men society. Through her *The Color Purple* she portrays the plight of the women characters. Through this novel the author portrays the hardship of the women under the black community and dominant black men and white government. The character of protagonist Celie is very important for the flow of the novel and the author gives much important to all the women characters. Every character in the novel plays a vital role and supporting the content and the stream of the novel. Toni Morrison's *The Bluest Eye* is another novel which is talking about the social problem and the psychological issue of a small girl against the white government. To come out from the guilty of blackness she started to longing for the blue eyes and the white color. She believes that the blue eye will vanish her guilty of her guilty and ugliness.

Indian dalit writer Bama is a sociologist talks about the feminism and the problems of women under the control of men. Her debut novels *Karukku* and *Sangati* mainly focus on the problems and the hardships of the women in India especially about the dalit women. The dalit women are really cursed because they are the real victims against the dominant men and the upper caste people through-out. *Karukku* is her autobiography; through this novel she has given all her experience as a dalit woman against the dominant men of her own community and the upper caste men. The Sociological novels are always giving us the problems and the hardship of our society.

The *Chemmeen* is also social novel against the social evil as a theme. The theme of this novel is Myth about the Chastity. The Chastity is being believed as a life of all the women in India. The author depicts the problem around the coastal area and the unfulfilled of the love of Karuthamma and Pareekutty. Karuthamma is a daughter of Chembankunju, a cunning and greedy fisherman and Pareekutty is a Muslim wholesale dry fish dealer. Karuthamma and Pareekutty are deeply developing their love from their childhood. But when they tend to departed by Karuthamma's mother Chukki, it makes the lovers to feel hesitate about the customs of their community and feel pained about their love. The girl could come out from the pain of her love but the boy couldn't come out his pain until his death. Even though, the pain of their failed love makes her to feel psychologically instable.

That instability makes her to become a wife of Palani, an orphaned fisherman and delivered his child too. The author makes the character of Karuthamma to adopt all her character according to her needs. Every character she plays in the novel is very important to the flow of the content. So the author makes her to play numbers of role play but the vital is as a lover of Pareekutty. Their true love makes them to die at the end of the play. The death of Karuthamma again shows her mind of instability. Because when she decides to die with her beloved Pareekutty, she was a wife of her husband and a mother of her new born child. But her psychology didn't allow her to think as a wife and mother but makes her to think about her previous love and for her needs. Her death makes her child and motherless sister become an orphan. As Freud says the author makes the character of karuthamma to change her mind according to her needs.

Freud believes that the people act in different ways according to their needs and demands. He does not believe any super natural forces that affect the human mind. He explains the psychological mind of the human in three different ways. Id – unconscious mind – seeking pleasure, Ego – unconscious, Superego – conscious state of the human mind

His idea of the id explains why people act in different ways, when it is not in the line of ego or

superego. Id is the part of the mind, which seeks the pleasure and holds all of human's most basic and primal instincts. It is the unconscious part of the mind that is based on desire to seek immediate satisfaction and it is not a reality or consequences. He says that id controls the pleasure principle and makes the people engage in need satisfying behavior without knowing what is wrong and right. He compares the id and the ego to a horse and a rider. The id is the horse and it controls and direct by the ego or the rider. He defines the id as the part of the mind "cut off from the external world, has a world of perception of its own".

Ego is the responsible for balance between pleasure and pain. The id cannot meet all the desires and the ego realizes this but continues to seek pleasure and satisfaction. Even the ego does not know the difference between right or wrong. The ego operates in order to satisfy the demand of the id according to the reality. The ego is the person's composed unconscious desires. The ego has the function of self-preservation, that's why it has the ability to control the demands of the id. The ego intimately desires from the bodily sensations, from the surface of the body.

Superego is the conscious mind to control its desire. It has the ability to distinguish between realities, as well as what is right and what is wrong. Freud believes without the superego people world act out with aggression and other immoral behaviors, because the unconscious mind has no ability to understanding the difference between wrong or right. He separates the superego into two separate categories. The ideal self and the conscious, the conscious is the ideals and moral that exists in the society. It prevents the people from acting based on their internal desire and the ideal self contains images of how people act out according to the societies' ideals.

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MENSTRUATION: UNSANITARY RED FOR TRIBES IN KERALA

Niveditha B Warriar

M.Phil Research Scholar
St. Teresas College, Ernakulam, Kerala

Abstract

Primitive tribes consider menstruation as taboo and use it as a tool for isolating women. The *adivasi* inhabitants of Wayanad and Malappuram district in Kerala still practice the custom in order to secure their traditional beliefs and superstitions. The paper evaluates the reason for the rejection and isolation of women during their menstrual period especially among the *Cholanaikkan* tribe. The paper justifies menstruation as a gift and relates the colour 'red' to the menstrual blood. The paper discusses the rituals, customs and a belief practiced among Kerala tribes and distinguishes between pure blood and unsanitary menstrual blood. The paper analyzes the role of NGO's in Kerala and the effort they take to obliterate the practice. The topic is analysed through a feminist point of view and discusses the isolation of women using Foucault's theory of panopticism. The psychological impact during the menstrual phase is examined in detail by applying chaos theory.

Keywords: Tribes, *cholanaikkan*, taboo, unsanitary red, menstruation, panopticism, chaos theory.

Traditionally, the *Cholanaikkan* tribes reside in Karulai and Chungathara forest ranges near Nilambur in Malappuram district in Kerala. They call themselves *Malanaikkan* or *Sholanaikkan* who were migrated from Mysore forests. The term 'Chola' means deep forest and 'Naikan' refers to king. They live in rock shelters called *Kallullai*. They are also seen in campsites made of leaves. They wander in groups consisting of two to seven families and each group is called *Chemmanam*. Regarding their language, they speak a mixture of Kannada, Tamil and Malayalam and declared it as *Cholanaikkan* language. The customs and practices prevailing in the community still affects adversely upon few people. Women belonging to *Cholanaikkan* community are still being humiliated day by day during their menstrual period. It is a social taboo among them. During their menstrual period they shall leave their *Kallullai* and move to some other place. They will be isolated these days which will make them psychologically weak. Children are made to follow this custom from their childhood onwards.

The custom is also followed by the upper caste Hindu communities in Kerala. The practice has got some disparity from that of the *Cholanaikkars*. For the upper caste society, separate rooms are built in their home where women are compelled to live in those rooms during their menstrual period. They are secluded from their normal life. These days; they undergo psychological harassments and ignorance from their own family. Umpteen numbers of NGOs had come forward with their strong reactions against the illogical taboos regarding menstruation practiced even today in several parts of India. They started with campaigns like Happy to bleed, Green the Red, A Period of Sharing and gradually the volunteers started

conducting classes on 'menstruation' to make people understand that it is a gift not a boon. A tremendous change happened all over India which made the Hindu communities displace the misconception on menstruation. At present, they refuse to accept the conventional norms which are prepared unnecessarily to deteriorate women.

As Michael Foucault has written in his *Discipline and Punishment: The Birth of Prison* (1977) 'visibility is a trap' and 'placing people in the state of constant visibility will maximize the efficiency of the institution.' The central idea of Foucault's Panopticism concerns with the systematic ordering and controlling of human populations. The concept of surveillance practiced among the *Cholanaikkan* tribes. The isolated women are always controlled by the conventional rules made by the tribal community. Women are always kept under the surveillance of conventional laws and their illogical system which is certainly a trap. The NGO's in Kerala, tries to eradicate the system by making them aware of their incorrect norms. They help women to come out from this system by making them realize the actuality behind this isolation.

The fundamental reason for the rejection of menstruation by the *Cholanaikkan* tribe is due to their lack of belief in the natural process of menstruation. They still argue that as 'dirty blood.' We all know 'menstruation is a normal biological process which is powerful. Even after the clarification they declared it as unsanitary. This process of rejection could be analyzed using chaos theory.

Stuart Sim, in the essay *Chaos Theory, Complexity Theory and Criticism* (2015) defines about 'how a system would collapse if it does not function in the right way.' The paper argues about the pathetic system followed by the *Cholanaikkan* tribe. A woman who bleeds requires emotional support and care from her family and dear ones. The rejection will create turbulence in her mind. Her mind would generate instability which will take her to chaotic. Rejection will block her communication with her dear ones. Her emotions will become uncontrollable when she lives alone. The system would collapse if the rejection continues...

Women in our society are obliged to have equal liberation like that of the opposite gender. Several NGOs try to protest against this social evil. The issue shall be analyzed and discussed through a feminist point of view to attain equality of sexes.

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DEPICTION OF JARWA COMMUNITY: PANKAJ SEKHSARIA'S *THE LAST WAVE*

Dr. U. D. Padamwar

Dept. of English
Gramin Mahavidyalaya, Vasantnagar
Tq. Mukhed Dist. Nanded

The Last Wave is an Island Novel, written by Pankaj Sekhsaria and first published in India in 2014 by Herper Collins Publisher. The writer Pankaj Sekhsaria is a researcher, writer, photographer, campaigner and academic. He has worked extensively in the field of the environment and of wild life conservation with a particular focus on the Andaman and Nicobar Island.

Harish is one of the major characters in the novel, who got an opportunity to visit Andaman Island with his old friend Prasad. Prasad suggested to Harish "that I might be going to Port Blair soon. If you like you can come along with me. In any case, I need someone to help me with the stories I intend to explore for Infocus when I am there you can come along on a short term contract for the magazine".⁰¹ Prasad was working for the magazine Infocus and he was in need of a photographer so he suggested his friend Harish to accompany him to Port Blair. Pankaj Sekhsaria has divided the novel into three sections Book One, Two and Three with total number of 24 chapters. The novel may be considered as a travelogue, as it deals with the people, land, its history and evolution of Andaman and Nicobar Islands. The Jarwa is the fourth chapter and 'The Jarwas at the Jetty' is the sixth chapter in first part of the novel, where the author has tried to understand the Jarwa community, the original inhabitants of the Andaman Islands and its tropical rainforests. These are the dark people of the dark forest, the darkest night in the human form, teeth shining the white of a rain washed moon. The men and women were all naked. The women had leaves and red thread tied around their waist. Some of the women had intricate shell jewellery hung around the neck and some women wore a headband of delicate red and white flowers. The boys also wore a lead band of red thread. The women had the chest guards made from tree bark and decorated with symmetrical lives and intricate designs.

The author has depicted an event that happened with Prasad, who came to study the life of Andaman about the Jarwa community in the chapter 'Jarwas at the Jetty'. As Prasad wanted to take in the landscape and speak to people to get a wider perspective and quotes for his story. Prasad and Harish walked to Uttara Jetty. They wanted to see the places along the road side where the Jarwas were coming out from the forest. At the Jetty they saw a large crowd of people along the water edge, the young boys on the roof of the passenger hall all of them were staring at the other bank. Harish was how the part of that crowd, there was not the loud and burfihly voice as we normally find in case of such a crowd, there were only stained

whispers. On the other side of the creek there was a large crowd of Jarwas and the dead body of an Andaman Public Works Department worker, whom the Jarwas had killed last night. The things here not clear but Harish sensed that the Jarwas had not changed, they were ungrateful the same jungles they had always been. The people gathered at the Jetty were very angry about the Jarwas. Someone said them Harami, other said Junglee Sale, the third one kill the jarghees. Everybody broke out into abuse about the Jarwas. The huge crowd of desperate soul was thinking like this about the Jarwa community. Some of them asked, which of the Jarwas were responsible for this? The situation was almost going out of the control, the policemen grew worried. A man came and gestured to the crowd to be calm and quiet. He was Pintu. He said 'First thing, the Jarwas did not kill Rajib babu. The Jarwas had not killed the man, and he was not the PWD worker. His body was found a few kilometers from the Jetty. He was a drunkard. He was more drunk last night and he was swaying uncontrollably by the road. He was run over by a PWD truck, even we can't really blame the truck driver. The crowd parted and the dead body was laid on the Jetty. It was only half done. On the other side of the creek there was a large group of the Jarwas. Most of them were outside for the first time from their forest home. A passenger bus of the state transport arrived, normally the passengers would have been out, but the very presence of the Jarwas ensured that a significant number of passengers were still inside the bus, this was their first view of the Jarwas. A little boy who poked his head out of the window was quickly pulled in by his mother. The passengers were not ready to take risk, for them the Jarwas were as much myth as the ghosts or the gods inhabiting the unknown forests of their imagination.

Among the Jarwas gathered at the creek, most of them were out of their forest homes for the first time in their life, it was the bold beginning of their new journey. Their eyes were full of curiosity about an unfamiliar world. Most of them were looking incongruous, absurd, one was sporting a pair of white but soiled VIP underwear which looked contrast to the colour of his skin. In the crowd gathered nobody knew the purpose that the Jarwas had come out for. The crowd was thinking that the Jarwas have come out for the coconuts and bananas.

There were some Jarwa women in the crowd. The other women Halder's wife, Harder's sister and constable Ramaswamy's wife then brushed a little sindoor from the parting of her own hair and placed a small dot on the forehead of a Jarwa woman. Halder's sister picked out

a few bangles from the box and like her sister-in-law, shipped them over the Jarwa women's right wrist. Halder's wife as she wanted to do something more to ensure the modesty, the *lajja* of the Jarwa woman, she wrap a sari around her and covered her naked breasts with a *chunni*. When it was going on Harish noticed a Jarwa man standing there and intently observing every thing happening there. Harish noticed the aggressive disapproval in those intense eyes. He was the oldest of the Jarwa man in the Jarwa gathering. It seemed that he had chosen not to act even not to instruct. He stood leaning against the wall observing everything that was happening there. He looked like a rubber band pulled and held unpredictable, but ready to act. Harish noticed that a release now will mean an explosive outburst and more stretching will result in permanent shaping Harish took proper care to cool down the man.

Pankaj Sekhsaria's novel *The Last Wave* is a tale of a group of people of the tiny island which will find a worthy note of incretion in the main land India. The Jarwas are the original inhabitants of the Andaman Island and the people who considered themselves civilized are the settlers in the land. We come cross a genuine hostility in the mind of the settlers about the original inhabitants of

the land. The author has successfully managed to bring two different things together the real life stories of the Jarwas and the responses of the settlers in the modern era. The novel *The Last Wave* has an imaginative spiritual core. He has depicted the contrast between the natural order life and the mindless advance of modernity. The Jarwa community in the story represent the natural order of life the responses of the settlers represent the mindless advances of modernity. There are deep insights in the novel into different ways of living. The author has shown the readers the real wealth of being sensitive to and promoting cultures radically different from our own. The author has observed the slow but sure destruction of everything the Jarwas require for their survival. The protagonist Harish is moved by a need to understand the Jarwas and to do something for the welfare of the Jarwa community.

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THE ROLE OF NGOS IN TRIBAL DEVELOPMENT IN INDIA

Dr. Prabhat Kumar Singh

Associate Professor and Head
University Department of Sociology
Ranchi University, Ranchi

"A tribe is a group of people connected to one another connected to a leader and connected to an idea. For Millions of years, human beings have been part of one tribe or another. A group needs only two things to be a tribe: a shared interest and a way to communicate".

Non Government Organization are small / tiny social collections established by a smaller or large group of people to achieve a set of social goals. Here societal goals means achieving social objectives which improve the quality of human life, increase human security, strive towards promoting human welfare in socio-economic as well as politics cultural socio.

NGO initiatives aimed at development have a long history in India. The individual efforts of social workers are expressed in micro-terms but it deals large macro structure. There are number of NGOs working for the development in India. Few of them tackle development related issues and their ideological orientation, differs, widely. There are some NGOs who's nature is agitational work. In the present study, the aims and objective, project area, target group, view of NGOs on problems of tribal communities, their suggestions have been studied. The work of NGO has been evaluated on the basis of nature of work, their priorities, financial conditions of NGOs, staff position, their views on self sufficiency, need for continuity of work. In order to have openness, their accounts etc. are discussed. Their views on tribal liberation and need to work all NGOs under one banner also have been sought. Finally the problems of NGOs have been discussed.

Types of NGOs

The types of Non-Governmental organization can be understood by two ways. They are (i) Orientation and (ii) level of Co-operation.

(i) NGO type by orientation:

- Charitable orientation
- Service orientation
- Participatory orientation
- Empowering orientation

(ii) NGO type by level of Co-operation

- Community - Based organization
- City Wide organization
- National NGOs
- International NGOs

Apart from NGO after alternative terms are used as for example. Independent sector, Volunteer sector civil

society, grassroot organization, transnational social movement organizations. Private voluntary organization, self-help organizations and non-state actors.

Non-governmental organizations are a heterogenous group. A long list of acronyms has developed around the term `NGO'. These included -

- BINGO - Business - Friendly International NGO
- CSO - Civil Society Organization.
- DONGO - Donor organized NGO
- Environmental NGO
- GONGO - Government Operated NGO
- INGO - International NGO
- QUA NGO - Quasi - autonomous non-governmental organization each a better livelihood. This NGO also has notable contribution in area like children education, health services and welfare of women.

Major NGOs work in India:

Sammaan Foundation: (established January 25, 2007)

Originally established to link the poor to the Mainstream through education, training and financial support, the current project of this NGO evolves the rickshaw pullers to help them earn a better livelihood. This NGO also has notable contribution in areas like children education, health services and welfare of women.

* Goonj:

A recipient of the `NGO of the Year' award in 2007 at the India NGO Awards, this NGO aims at solving the clothing problems of the downtrodden. Goonj also provides relief during Rahat floods in West Bengal, Assam and Bihar.

* Akshaya Trust:

The sole aim of this NGO is to restore human dignity. Operating in Madurai, this NGO offers rehabilitation, healthy food and care to the street destitute.

* Smile Foundation:

The main of this NGO is the rehabilitation of the underprivileged by providing them education and healthcare services thereby converting them into productive assets. It is run by a group of corporate professionals.

*** Udaan Welfare Foundation:**

The main aim of this NGO is to help the destitute. Main area of stress being women, children and senior citizens and also environmental welfare. One of their main projects is a Cancer Chemotherapy center.

*** Pratham:**

The main aim of this NGO is to provide education to the children living in the huge slums of Mumbai and even providing education to those people who are unable to go to school. Their projects have increased enrollment of children in schools thus promising them a better tomorrow.

*** Lepra society:**

This NGO aims at prevention and Control of diseases like AIDS, leprosy and tuberculosis in poor communities.

*** Deepalaya:**

The NGO aims of providing education to the children living in the slums of Delhi. Their projects also include providing health are education, vocational training to the downtrodden and the physically disabled. They have contributed towards significant rural development in Naryana and Uttarkhand.

*** Uday Foundation:**

A New Delhi based NGO, the Uday foundation support to the parents and families of children suffering from congenital disorders and other syndromes. Their projects also includes research to open new horizons of health care technologies. They also have health projects for common people. Their special stress is in the area of protecting child rights.

*** Helpage India:**

Established in 1978, the role aim of this NGO is to provide resources to the elderly people of our country. Their objective is to make aware the senior citizens of their rights and protect the rights of the senior citizens of our country so that they can also play a key role in our society. They also work with the government (both local and national) to implement policies that will be beneficial to the senior citizens of our country.

All activities of NGOs are aimed at social, economic, political and educational development of tribal people in the area. The activities stated by the respondent NGOs are listed below:

- Comprehensive village development.
- Activities related with education.
- Activities related with women development.
- Activities related with youth development.
- Health activities.
- Provision of food.
- Political activities.

- Counseling activities.
- Self employment
- Form co-operatives societies of tribal's such as fisheries societies, brick societies.

Functions of Nongovernmental organization:

Some of the important functions of the NGOs to develop tribes in India -

1. To promote the human resources development of the downtrodden and weaker sections of the people.
2. To create and establish the means of food security among the very poor people by eliminating the threat to their livelihood.
3. To introduce and promote settled and sustainable agriculture to reduce the inconveniences and disabilities imposed upon the nomadic or semi nomadic tribes of population groups.
4. To protect the Marginalized people from the exploitative clutches of the Market by organizing the non profit organizations locally in the habitat where they live.
5. To increase and promote the access to finance and financial services by the Marginalized people by introducing financial inclusive services.
6. By providing essential basic services like housing, roads, electricity, school education and primary health care services into the habitation of the marginalized people in distant remote area.

Schemes for NGO's working with Tribals and schedule castes -

There are three on-going schemes with the ministry, which are open for participation of voluntary organization and non-government organization.

- * Grant-in-aid to voluntary organization working for welfare of scheduled tribes (GVWST).
- * Educational complex in low literacy pockets for the development of women in tribal areas (ECLP)
- * Vocational Training Centres (VTC)

In addition to above mentioned three schemes the ministry has an exclusive on-going schemes for voluntary organization / Non-Governmental organizations for development of Primitive Tribal Groups (PTG) below All these schemes are mentioned in brief -

I. Scheme of Grant - in-aid to voluntary organizations working for the welfare of the scheduled Tribes (GVWST)

Objectives:

The Prime objectives of the scheme is to provide for an overall improvement and development of the target group i.e. scheduled tribes through voluntary efforts working in the field of Education, Health and Sanitation, Environment, Drinking water and legal redressal services as well as those need based socio-economic upliftment efforts.

Any other relevant activity deemed appropriate and having direct beneficial impact on the target group.

II. Schemes of Educational Complex in Low Literacy Pockets

The scheme was introduced in 1993-94 in 136 district having below 10 percent literacy rate among ST females. It is implemented through:

- * Non-Government organization.
- * Institutions set up by Government as Autonomous Bodies and
- * Registered Co-operative societies

Objective

The Primary objective of the scheme is promotion of Education among tribal girls in the identified low literacy districts of the country. The secondary objective of the scheme is to improve the socio-economic status of the poor and illiterate tribal population.

III. Vocational Training Centres -**Objectives**

The need for Vocational institution in tribal belts where left wing extremism rising felt for large scale of employment of tribal youth. The extremism is manifestation of frustration and lack of faith in the present development. It is necessary that both state and Central Government should make efforts weaning away the tribal Youths from disruption activities. Hence one of the Major efforts is to establish such vocational training institutes for large scale employment of unemployed tribal youths.

*** Development of Primitive Tribal Groups -**

Under this schemes cent per assistance is given to Integrated Tribal Development Projects, Tribal Research Institutes and Non Governmental Organizations for undertaking activities such as generation of awareness, confidence building, training for the skill development and tribal youth organizations of self help groups and provisions of services / inputs not covered under any existing schemes for the development and welfare of Primitive Tribal Groups.

Role of NGOS -

The role of Non Government organization has been recognized since the beginning of the first five year plan many voluntary organization have done a

commendable job in the upliftment of tribes and are still continuing their efforts. However in view of the mushroom growth in the number of NGOs approaching the ministry for financial assistance, efforts have been made to ensure that only genuine and committed organizations undertake developmental activities as partners of Government.

Conclusion:

A good number of Nongovernmental organizations have entered the field of tribal development since 1980. This is a response to both market failure and state failure in the field of tribal development on one hand and the need for transforming the tribal societies and economy as quickly as possible on the other hand.

Most of the NGOs working in the field of educational development, health care services delivery and importing vocational training have done well and contributed gradually into the social transformation and improvements in the quality of the life of tribal people in different states of India.

The tribal development and empowerment as carried out in India by both the government and the NGOs presents a mixed scenario. The Government gives constitutional guarantees to the tribals, but fails to implement them adequately. The NGOs have forced a little better, but need to address the tribal problems and issues more consistently and adequately

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INHUMAN HUMAN

PSYCHOLOGICAL ANTHROPOLOGY IN "LORD OF THE FLIES"

Pranita Sanghi

Abstract

Culture rooted deep in the society, finds expression in various forms and multiple facets even in the places geographically disconnected. It is human tendency to blossom to the maximum extent possible and even when left isolated in any condition, favourable or unfavourable, human tends to evolve with ages and changes but the time alone can decide if the evolution is progressive or regressive.

Island, a land detached from the main land, has attracted attention of many explorers and writers since centuries. May be it is the desire to explore the unexplored or the unrestricted freedom which the distant land offers, that makes it a centre of attraction. But with absolute sovereignty, comes utmost responsibility which often gets neglected resulting in a savage outcome.

The very first novel, "Lord of the Flies" (1954) of the renowned British writer, Sir William Gerald Golding depicts a similar scenario where human behaviour undergoes a drastic change when left in isolation on an island, driven by excessive importance to self. Knighted by Queen Elizabeth II, Golding exhibits astounding talent in his writings. The young boys in the novel lose their innocence and even humanity in order to quench their thirst of supremacy. They land on an uninhabited mysterious place accidentally but soon they make it their destiny to rule the land.

The novel shows that inhabitants of an island are usually savage not because they lack contact with the civilised society but because of human instinct to be absolutely free and supreme without any rules and regulations. The boys even portray the colonisers at times when they disturb the life of the natural inhabitants like pigs just to satisfy their violent instincts.

The world is a reflection of our own being and so our own self gets extended in the form of our surroundings. The same can be observed in the attitude of Simon and Jack. While the former enjoys the serene beauty of the nature around, the latter finds it to be a place of danger which should be gained controlled on.

The title, "Lord of the Flies" refers to the Biblical devil, Beelzebub but it is not about some external force and instead it is a portrayal of evil and violent potentiality of every human heart. Even the tranquil ambience of an island cannot soothe a disturbed soul as peace is something to be discovered within.

The paper focuses on the aspect that even a mystical heaven like island can be turned into hell by our

own self. Our surroundings are the result of our actions, thoughts and intentions and so it is up to us to lead or to be lead by the future. The paper shows that whether it is ocean or land, when everyone forces the other to sacrifice, human lives, humanity dies.

Discussion

Human evolution depends upon the surroundings and yet paradoxically human affects the ambience most considerably. In spite of much research done on the humans, the deep inner realms of human subconscious instincts still remain untouched. Science has helped us to understand and analyse chambers of human heart along with every minute nerve of brain but the thoughts, feelings and emotions are still beyond interpretation. Several writers have tried to mirror the soul thereby making the reader surprised to face the hard core dark reality of human psychology.

Sir William Gerald Golding, the renowned British writer, made outstanding contribution to literature. Though his father wanted to see him as a scientist, he pursued study of English literature and made his mark in the field. He was knighted by Queen Elizabeth II in 1988 after receiving the Booker Prize for fiction in 1980 and the Nobel Prize in Literature in 1983 for realistic novels which depict the present human condition.

Golding's first novel "Lord of the Flies" was published in 1954 after facing several rejections and became the most acclaimed one. His experience of teaching unruly young boys and being a part of Royal Navy during World War II inspired him later for the fiction. World War II made him realize that "Man produces evil as a bee produces honey" and the same finds expression in his novel. Being inspired by Scottish writer, R. M. Ballantyne's fiction, "The Coral Island: A Tale of the Pacific Ocean"(1858) in which young boys get stranded on deserted island but lead a perfect utopian life, Golding wrote in contrast his dystopian fiction.

Some young boys get landed on an island accidentally and the process of their evolution from innocence to evil, from civility to savagery, from kids to beasts evokes various questions on human psychology. In the beginning of the novel, the boys are optimistic and desire to enjoy their absolute unrestricted freedom provided by the absence of adults as expressed by Ralph, "This is our island. It's a good island. Until the grownups come to fetch us we'll have fun."(47)

The boys exhibit civilized traits and express their pride in being British but the same lot turns into

absolute savages towards the end. Jack once says, "I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything. So we've got to do the right thing." (58) Ironically, the same boy becomes thirsty for Ralph's blood just to have complete supremacy over a bunch of boys and a lonely island. In their attempts to understand the place, to enjoy the liberty to make their own rules, they slowly forget the reason of their existence.

When a small boy, "a littlun" speaks about beast, they get terrified but they least realize that in the process of getting acquainted with the island, they themselves turn in to beast. It is our own mind that hunts us if we drive our senses with selfishness. Jack reveals the same unintentionally but fails to realize, "If you're hunting sometimes you catch yourself feeling as if...as if you're not hunting, but being hunted, as if something's behind you all the time in the jungle" (73).

The boys decide to hunt in order to satisfy their hunger until they are rescued by seeing the signal of smoke from the fire maintained on the island but they gradually become prey to their brutal instincts to hunt, to kill to the extent that they forget their prime motto of being rescued. "Jack had to think for a moment before he could remember what rescue was. 'Rescue? Yes, of course! All the same, I'd like to catch a pig first'" (74) Golding has pointed some universal facts through the lens of these kids as through Ralph "People don't help much.' He wanted to explain how people were never quite what you thought they were." (75)

Once being friendly and understanding companions of one another, slowly the boys become estranged unable even to express their feelings. Ralph and Jack both of whom aspire to be the leaders on the island, become so isolated in their opinions that they can no longer lead their own thoughts. "They walked along, two continents of experience and feeling, unable to communicate." (76)

People appreciate any thing only when it is new to their senses and later it becomes part of mundane life irrespective of its beauty. The boys are in a "paradise" like island full of mystical beauty and extraordinary sceneries but all these soon become a part of their routine. "Piggy discounted all this learnedly as a "mirage"... they grew accustomed to these mysteries and ignored them, just as they ignored the miraculous throbbing stars." (82) Even the "littluns" get used to the new way of life with rare memories of comfortable past. "They cried for their mothers much less often than might have been expected..." (83) Piggy's specs are used for making fire and yet he is ridiculed throughout for his appearance.

Before any major change in a person's outlook or behaviour, minor traits appear just like droplets of water before storm but often these symptoms get neglected leading to devastating outcome. First the boys kill pig for meat but later it becomes an act for pleasure and power. In

the beginning, when some boys disturb others, they are ignored considering their childhood but if they had been corrected for the first wrong done, they would not have turned to complete beasts. In the early chapters, as some kids enjoy playing on the beach, "Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones. Maurice followed, laughing, and added to the destruction." (84)

In the absence of rules and adults, the boys begin to do everything which would have been otherwise prohibited because they are on an island, completely disconnected from others. "...Percival began to whimper with an eyeful of sand and Maurice hurried away. In his other life Maurice had received chastisement for filling a younger eye with sand." (84) Yet in the beginning, boys feel embarrassed on crossing their limits. They have the realization of thin line between right and wrong. "Now, though there was no parent to let fall a heavy hand, Maurice still felt the unease of wrongdoing. At the back of his mind formed the uncertain outlines of an excuse..." (84) But with the passage of time, along with humanity, even their conscience dies. The youngsters follow the footsteps of elders and it is human tendency to get tempted towards the evil more quickly. Observing the behaviour of Roger and Maurice, Johnny, the youngest learns and begins to do the same.

Instead of enjoying the play with others, he starts deriving pleasure by hurting his friends. Disturbing and ruling others become their favourite pastime to the extent that not just humans, they start interfering with every other living being including small insects through whatever means possible as can be observed in Henry. "He poked about with a bit of stick, that itself was wave-worn and whitened and a vagrant, and tried to control the motions of scavengers. He became absorbed beyond mere happiness as he felt himself exercising control over living things." (85) Instead of enjoying the laughter in company of friends, they start feeling happy to see others crying and feel supreme to have absolute possession of things even if isolated as cruelty has crept deep even in their imagination. "Johnny was left in triumphant possession of the castles. He sat there crooning to himself and throwing sand at an imaginary Percival." (86)

Roger tries to hit Henry with stones but dares not to throw any in a radius of about six yards in diameter around. So in particular he throws to miss, being still under the influence of rules of civilization but towards the end, the same boy, Roger intentionally throws a big boulder at piggy turning into a merciless killer.

The trained, civilized British boys gradually turn into primitive inmates. They even start colouring their faces, first to hide themselves while hunting and later as a mask below which they feel secured and licensed to act as per their boundless whims and fancies. "... and the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness." (89)

The chant “Kill the pig. Cut her throat. Spill her blood.... Bash her in...” drive them towards madness. They lose their sanity to the extent that repeating the same chant they forget the difference between a pig and a human, killing both in the same inhuman way. The chant itself suggests their cruel intentions where they just don't want to kill the pig but instead to spill the blood by giving a violent death.

There is a famous proverb that says “All that starts well ends well.” But at times in life, even before circumstances can be realized, whole life deteriorates. “Things are breaking up. I don't understand why. We began well; we were happy. And then-” (115) Some of the intellectuals analyse and understand the facts but they are often ridiculed instead of being followed. Evil is not something around but a deeper inner domain needed to be conquered. Piggy and Simon identify the true beast much earlier but are not taken seriously. “I know there isn't no beast-not with claws and all that.... there isn't no fear, either...Unless we get frightened of people.”(118) “May be there is a beast.... maybe it's only us.”(126)

Golding has given striking comment on democracy as people who are elected by consensus are often more concerned about people's opinion than what is right. Some leaders are more afraid of their position than justice and so often get lead by others opinions instead of leading them. Piggy has realized the degradation of minds but Ralph is afraid to assert his leadership to bring the change for the fear of not being followed. “If I blow the conch and they don't come back; then we've had it. We shan't keep the fire going. We'll be like animals. We'll never be rescued.”(130)

The boys who grin in the beginning thinking of fun in absence of adults, later realize the importance of rules, regulations and control. They crave to be under proper guidance as in the past, with no more attraction for independence. “....At home there was always a grown-up. Please, sir, please, miss; and then you got an answer. How I wish!” “I wish my auntie was here.” “I wish my father...” (133)

Once daily routine, later becomes fascinating, when it no longer exists. Even while trying to hunt, Ralph gets flashbacks of his contented life at his cottage. Irony is that the boy who used to skip page twenty-seven in a book about magician just because it had an awful picture of a spider, is himself out for hunting a pig.

Human psychology gets reflected in every action a person does. Even games played by kids reveal their mentality. The boys begin to express their cruel intentions by enacting the hunt and get involved in the play to the extent that they end up hurting the boy acting as a pig. “All at once, Robert was screaming and struggling with the strength of frenzy. Jack had him by the hair and was brandishing his knife.... The desire to squeeze and hurt was over-mastering.”(164)

A mistake can be rectified only if identified and an attitude can be changed only if realized. But the boys, instead of realising that they are turning into lustful predators, hide their emotions under the pretext of game. “Jack rolled over. ‘That was a good game.’ ‘Just a game,’ said Ralph uneasily.”(165) The boys keep running away from beast getting afraid at every sound instead of facing their fear by finding out the reality. Had they followed Simon's advice to climb the mountain, they would have found out that it is just a dead body of a parachuter. Instead of getting rid of beast, they decide to offer it some of the hunt so that it does not attack them. They hardly realize that by making offerings, they will be making it stronger, whether it is external or internal.

The young kids, who were used to the comfort of their mothers' love and care, turn so savage that they attack the sow lying “in deep maternal bliss” while “the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked.”(192) The once innocent boys kill the sow so mercilessly that even a trained hunter will not even think of doing the same. Instead of feeling embarrassed or afraid for their gruesome act, they “rub the stuff over” (195) the cheeks. They offer the pig's head as a gift to the beast by posting it over a stick sharpened at both ends. It turns into “lord of the flies” by being covered by the buzzing flies all over. It appears to be the beast but in reality, beast is present not around us but in us. The same is revealed in encounter of Simon with lord of the flies. “....I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?”(205)

But it's not so easy to accept the facts, to accept the existence of evil within. Innocent Simon meets a violent death in the hands of his own friends. Just because he dares to find out the truth of the beast on the mountain, he himself receives treatment of the beast. But even after his merciless murder, the boys refuse to accept that they killed someone. Even when Ralph who was once happy to be on island, craves to go back, his remorse is suppressed indignantly. “I'm frightened. Of us. I want to go home. Oh God, I want to go home.’ ‘It was an accident,’ said Piggy stubbornly, ‘and that's that’”(225). They simply conceal their regret by pretending to be innocent and unaware of the happenings. “That's right. We was on the outside. We never done nothing, we never seen nothing.”(226)

Jack and his group are once referred as a choir as it was a group of civilized and trained British boys. Jack insists on being called “Merridew”, by his surname following the formal civilized method of addressing the grown-ups but towards the end, the transformation turns them into absolute savages, physically as well as mentally. Hence the reference changes to chief and the tribe. “The chief was sitting there, naked to the waist, his face blocked out in white and red. The tribe lay in a semicircle before him.”(229) The boys become so primitive and gruesome that they forget even the difference between an animal and a human. Just like Jack ordered Roger earlier to sharpen

the stick at both the ends so as to hang the pig's head on it, Roger sharpens the stick at both the ends for Ralph which suggests the treatment intended for him.

In their anger and hatred, the boys set the whole island on fire to kill their own companion, Ralph. They destroy the beauty and peace of the island along with killing several innocent animals just to kill one boy who himself is innocent, who just wants everyone to be civilized by following rules and regulations, whose only crime is that he stresses on maintaining fire always so that they are rescued seeing the smoke signal. Finally the rescue arrives but till then everything ends and so the boys cry recollecting all that happened and should not have happened. "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." (290) There is irony even in the description of a little boy, Percival who keeps repeating his details always since beginning but forgets everything by the time the officer comes to rescue them.

Just like scar in the island, there has been an impression deep down their memory lanes. Even if they go back to their homes, they will never be able to go back to their innocence. While working for their secured future in some distant city or town, they will never be able to forget the dreadful past they shared on the island.

While answering a publicity questionnaire from the American publishers of "Lord of the Flies", Golding

has described its theme as "an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable."

"Lord of the Flies" is "Ba'alzevuv" in Hebrew and "Beelzebub" in Greek. It bears reference to the Bible, but here, it is not some external force to be enslaved but our inner chaos which makes us its slave when we are driven by excessive lust for power and freedom. Golding has indicated that nothing in this life is minute. One needs to pay attention to every thought in mind and control it, otherwise one never realizes when illogical mind gains supreme control on the logical self. Human psychology has several unexplored realms and whether on island or land, it never takes time for a human to reach insanity by killing even humanity.

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ISLAND AS CATALYST IN THE REVERSAL OF ROLES IN J. M. BARRIE'S *THE ADMIRABLE CRICHTON* AND EUGENE O'NEILL'S *THE EMPEROR JONES*

Dr. P. Prasanna Devi

Assistant Professor of English,
The Standard Fireworks Rajaratnam
College for Women, Sivakasi.

Islands both imaginary and real have featured in many works of literature. Being geographically secluded from the mainland, islands have been treated in literature as utopias/dystopias, Edens, Arcadias, nations, metatexts, cultural crossroads etc. During the Renaissance, with the European exploration of new lands and its colonization, there arose a considerable amount of works of literature based on the explorers' perspectives and adventures on the islands. In Renaissance literature, islands were often represented as places with some kind of magical attributes. But in the Twentieth-century literature, the representation of islands got standardized within the rationalist framework. The imagined topography of an island enabled the Twentieth-century writers to experiment their ideology in fashioning the island a place for social change. The two plays taken for study were written during the twentieth century. J. M. Barrie's *The Admirable Crichton* is a comic stage play written in 1902. *The Emperor Jones* is a 1920 play by the American dramatist Eugene O'Neill.

Islands are places where individuals encounter different cultures and find that they could no longer relate in the same way to the places they have left. *The Admirable Crichton* begins in the mainland of England and the major part of the story takes place in an uninhabited tropical island; whereas the entire story of *The Emperor Jones* takes place in a backward Caribbean island, though the past events tell the story of Jones in the mainland of America. Both the plays deal with the reversal of roles, behind which islands function as catalysts. *The Admirable Crichton* presents an English aristocrat Lord Loam who outwardly opposes the class divisions in British society yet holds on to it. When Lord Loam's family gets shipwrecked on an island, his butler Crichton with his practical knowledge helps everyone survive and later assumes the role of a leader. *The Emperor Jones* tells the story of Brutus Jones, a resourceful, self-assured African American, who after committing two murders escaped to a backward island where he made himself an emperor. Another important character in the play is Henry Smithers, a White trader. On the mainland, Jones is offensively called a Negro by the Whites; but on the island, Smithers has full of respect for Jones. The research paper proposes to analyse how islands act as catalyst in reversing the roles of major characters with reference to the plays *The Admirable Crichton* and *The Emperor Jones*.

Sir James Mathew Barrie was a contemporary of George Bernard Shaw. While Shaw's plays dealt with the early twentieth century life in England with strident

and caustic comments, Barrie looked upon the same and produced his plays with a mixture of satiric humour and gentle wisdom. The theme of the play *The Admirable Crichton* was suggested by a chance remark of Barrie's friend Conan Doyle: "if a king and an able seaman were wrecked together on a desert island for the rest of their lives, the sailor would end as king and the monarch as his servant" (AC 4).

Barrie's portrayal of Lord Loam, an English aristocrat is quite satirical. Like many liberals, Lord Loam is a kind of social Jekyll and Hyde, accepting the rights of humanity in theory but holding firmly to his privileges in practice. In his household Crichton served as his butler. Loam outwardly considers the class divisions in British society to be artificial. He promotes his liberal ideas during the tea-parties where his servants mingle with his aristocratic guests, to the embarrassment of all. But Crichton disapproves this, considering the class system to be "the natural outcome of a civilised society" (AC 30).

Eugene O'Neill's *The Emperor Jones* is a one-act play in eight scenes. Except the first and last scenes where several characters feature, the six scenes in the middle are an expressionistic monologue narrating Brutus Jones' nightmarish trip through the dark forest.

Though O'Neill intended to name the play 'The Silver Bullet', he dropped the idea and gave the title *The Emperor Jones*. The play is named after the chief protagonist as it deals with the life, career and tragic death of Jones. The first scene of the play is set in the audience chamber of Emperor Jones' palace. Though he was an ex-convict Negro from the United States, Brutus Jones had made himself Emperor of the Negro-natives of a remote island in the West Indies. Henry Smithers, a White trader based in London smells something fishy at his palace and warns Jones that the natives are rising in rebellion against him. Thus the introductory scene exposes Jones' complex relationship with the natives and with the Whiteman Smithers.

The play *The Admirable Crichton* reflects the social life of the contemporary unequal society which doesn't exist today. Loam's belief in "return to Nature" (AC 29) and his claim that "our divisions into classes are artificial" (AC 29) are put to the test on the island. For at the end of the play one realizes that the class distinctions are seen to persist, only the roles of master and servant are reversed. Towards the end of Act I, Crichton even admonishes the idea while conversing with the ladies:

Catherine: But father says if we were to return to Nature...

Crichton: If we did, my lady, the first thing we should do would be to elect a head. Circumstances might alter cases; the same person might not be master; the same persons might not be servants. I can't say as to that, nor should we have the deciding of it. Nature would decide for us. (AC 45-46)

At the beginning of Act Two, Loam, his family and friends, and the servants including Crichton are shipwrecked on a deserted tropical island. The resourceful Crichton is the only one of the party with any practical knowledge, and he assumes, initially with reluctance, the position of leader. He even makes a rule "No work – no dinner" (AC 57) to make everyone contribute to their survival on the island. When Lady Mary rebukes him that he is behaving inconsistently, he asserts, "I disbelieved in equality at home because it was against nature, and for that same reason I as utterly disbelieve in it on an island" (AC 57); and he goes on to say that "There must always be one to command and others to obey" (AC 57). Two years after the shipwreck, when all have lost their hope of returning to England, Crichton 'naturally' has become their master with all calling him 'the Gov' (the Governor).

Each one is kept in his place and does the work as the island life demanded. Lord Loam becomes a genial old handyman about the house and everyone including Tweeny calls him 'Daddy'. The fashionable young daughters of Lord Loam – Lady Mary, Lady Catherine and Lady Agatha – vie with one another for the honour of serving Crichton. The eldest and the haughty Lady Mary is also changed. When she is first introduced, she complains that she had a very tiring day because she has been "trying on engagement rings all the morning" (AC 17). At the beginning of their island life, she does not want a mere servant to know that she is afraid to be alone and wraps herself with as much dignity as possible. But the 'sea of change' transformed the haughty girl into a useful member of the society. She considers it an honour to accept the marriage proposal of Crichton. Even after returning to England, she holds on to consider that Crichton is the best among them.

When the group is celebrating the engagement, a ship's gun is heard. Crichton attracted the ship with a device that sets off bonfires blazing all around the shore, throwing away his chance of being the master. When the rescue party arrives, the roles are once again reversed. Lord Loam reverts to being the master and Crichton becomes his butler again. When Lady Brocklehurst suspiciously enquires about the aristocrats' living in such proximity to servants, Crichton gives a clever reply:

Lady Brocklehurst (*sharply*): Well, were you all equal on the island?

Crichton: No, my lady. I think I may say there was as little equality there as

elsewhere.

Lady Brocklehurst: All the social distinctions were preserved?

Crichton: As at home, my lady.

(AC 133-34)

Just as the chance arrival of the Londoners – both aristocrats and servants – to an uninhabited tropical island reversed the roles of master and servants in *The Admirable Crichton*, O'Neill's play *The Emperor Jones* subverted the roles of ruler and the ruled. The time when the entire western hemisphere was dominated by the Whites, Brutus Jones, a negro wanted in the United States for two murder charges, established himself as the self-proclaimed ruler of a West Indian island.

From the conversation between Jones and Smithers in Act I of *The Emperor Jones*, the audience understand that the negro Brutus Jones worked as a Pullman Porter in the States where he acquired the veneer of the western civilization. His first name implies the 'brute' in him. It is ironical that a mere brute, an irrational animal, has become an emperor. In a fit of rage, he killed another negro Jeff and was sentenced to life-imprisonment. But he made an escape after killing the prison guard. He reached a Caribbean island and within two years, with his cunningness and intelligence, he became the emperor of the island.

Jones ruled over the lazy, ignorant, servile and superstitious natives of the island and befooled them by exhorting heavy taxes. He becomes a crook and robs their money and hoards the money in a foreign bank. He is not interested in playing the role of an emperor. It is not the allure of kingship he craves for, it is his lust for money that turned him into a robber in daylight. He too knows very well that soon the natives will rebel against him. He plans accordingly to escape from them – he has to cross the great forest to reach the sea shore where he will be safe from his subjects. Smithers has mixed feelings about Jones, though he generally has more respect for Jones than for the rebels. He submits before Jones when the later warns him:

Jones: Talk polite, white man! Talk polite, you heah me! I'm boss heah now, is

you forgettin'? (The Cockney seems about to challenge this last statement with

the facts but something in the other's eyes holds and crows him.)

Smithers (in a cowardly whine): No 'arm meant, old top. (EJ 98)

The play depicts Jones' fall from regal power to the depths of terror and insanity. The theme of the play is based on a moral - one should not pretend to be someone, one is not. Brutus Jones assumes the persona of a free white man. Because of Jones' denial of his own identity, he is haunted by numerous illusions of his black heritage.

He cannot free himself of these images which finally succeed in compelling him to acknowledge that he is black. He is finally killed by the natives. One of Jones' visions is a group of Negroes chained, working on laying the road supervised by a white man. Jones instead of assisting the white man in managing the slaves, he is ordered to work. Thus subconsciously, he proceeds to do the slave work with the fellow blacks. Jones experiences another similar illusion of chained Negroes, sitting in rows and wailing. Intuitively, Jones joins their rhythm and cries louder than the others. These two scenes demonstrate that inside, Jones really understands that he is coloured, but he does not want to admit it. Until he was confronted by the people of his illusions and identified by them as a black person, he did not admit himself of being coloured. It was too late for Jones to turn back, and it ensued in his death.

Michael Manheim says: "The play calls attention to the racial oppression that actually existed in America in 1920" (qtd. in Iranpour and Basirizadeh 39). By the turn of the twentieth century, it seemed impossible that the coloured-skinned citizens could become powerful and dominant. In scene one, O'Neill clearly stresses his attitude towards the concept of power when Brutus says "dere's little stealing, like you [Smithers] does, and dere's big stealing like I does. For de little stealing dey gits you in jail soon or late. For de big stealing dey makes you Emperor and puts you in de Hall o' Fame when you croaks" (EJ 100). O'Neill manipulated the Caribbean island in such a way that the Black Jones becomes dominant and the White Smithers becomes his subordinate. Diya M. Abdo in his article, *The Emperor Jones: A Struggle for Individuality*, points out that "O'Neill intentionally shows that Jones is Smithers' superior both physically and intellectually" (qtd. in Iranpour and Basirizadeh 39). Jones is "powerfully-built, full-blooded" (EJ 96), and possesses "an underlying

strength of will, a hardy, self-reliant confidence in himself that inspires respect" (EJ 96). Smithers is by contrast drunken, "stoop-shouldered... sickly yellow" (EJ 92). It is not simply the physical appearance which makes Jones the superior; he is intellectually higher than Smithers. Because Jones spread the false rumour that he could be killed by the silver bullet, the natives with all their might had gathered silver and made a silver bullet which they used to kill Jones at the end of the play. Smithers' admiration for Jones is revealed when he remarks that the emperor died in the 'height of style'.

Always within a social system, under the tyranny, discrimination and subordination of dominant power, some part of the society like lower class, colour-skinned, women and rural people are converted to the marginal fraction. The marginal group wants to subvert the dominant power of the society. The conflict between the dominant power and the marginal group is represented in both the literary works. Though the marginalized could not assume their dominant role on the mainland, they savoured the momentary power during their presence on the islands. Hence the islands in both the plays function as catalysts in reversing the socio-political roles of the major characters.

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INDIGENOUS TRIBES OF THE ANDAMAN ISLANDS: THEIR CULTURE AND ATTIRE.

Mrs. M.Prathiba,

B.Voc. Assistant Professor,
Department of Textiles and Apparel Design,
Periyar University, Salem-636 011.

Dr. M.R.Kumaraswamy,

Assistant Professor of English,
Gobi Arts and Science College,
Gobichettipalayam-638453.

Abstract

The Andaman and Nicobar islands with its natural beauty and unpolluted environment is an attraction for people all over the world. The islands are inhabited with tribes who live in groups and have an identity of their own. The tribes are the Jarawa, the Onge and the Sentinelese. In the Nicobar, there are two main groups, the Nicobarese and the Shompen. A macrocosmic attempt has been made in this paper to study the different groups of tribes on the island, how their culture was and what they were in the past and with the entry of tourists, what changes have taken place. The paper also focuses on the attire of the different tribes worn by them and with the advent of tourism what developments have brought about changes in the tribes.

Keywords: Indigenous, unpolluted, ceremonies, traditional, clan.

Introduction:

In the east of the Indian mainland in the Bay of Bengal are the Andaman and Nicobar islands. In the past it was a range of hills that stretched from the Myanmar to Indonesia. There are about 572 small islands covered with dense forests with endless array of exotic flora and fauna. These islands are still considered virgin because of the natural beauty with its unpolluted environment, the coral life which is still unexplored and it is a rarity when you contrast it with the other islands situated in the Indian Ocean. All these come under the Indian State and these group of islands are chiefly dependent on tour and tourism, and agriculture.

Inhabitants of the Islands:

The Andaman Islands have been inhabited for many years and the people living there maintained a distinct existence living in different groups. During the later years when they came in contact with outside people, the indigenous people altogether started to represent themselves in diverse sub groups and languages. The tribes that exist on the islands are the Jarawa, the Onge and the Sentinelese. If we see in the Nicobar, there exists two main groups, the Nicobarese and the Shompen.

Lifestyle and Culture:

If we see the culture in the Andaman and Nicobar Islands we find that it is unique. It is a blended harmony of different religions, languages and ethnic groups. In the recent years, with the coming of tourists to

the island, a lot of changes have been seen in the people living on the islands in their lifestyle and culture and the tribes are on the verge of annihilation. The people who are living there are very simple and they depend mainly on nature for their survival. They engage themselves in different rituals and observances, accompanied with song and dance that is an integral part of most of the festivals. They continue to maintain an exceptional lifestyle living in accord with nature. The marriages take place among the youngsters and according to their custom a widow or widower can remarry.

The tribes have no clothes on their body and therefore they paint their body and face with clay. Each group has their own design and if we look closely at the paintings, we find that deities are represented with detailed geometric designs. The colors that they use are usually red, white and yellow mixed with water and sometimes with pig fat. They apply them with their fingers or they have instruments like the comb. Painting on the face is done everyday and painting on the body is done primarily for ceremonies and special days. Predominantly it is the women in the family who do the paintings.

The tribes like many people who sing when they do manual work, also like to chant when they work. They also love to communicate with the large colorful pigeons in the forest. When the tribes call, the birds usually respond back. It can also be noticed that the call-and-response songs are sung at important ceremonies of the tribes. The elders sing traditional songs that bring to life the history and legends of the tribes. The songs are sung in a "crying" style. What is special is, the tribes when they sing, musical instruments do not accompany the songs.

The tribes frequently entertain themselves at their encampment with stories. Storytelling is considered as a kind of art and those very good at story telling are admired and they are asked to perform. Men and women usually perform dancing separately. The dances are maneuvered and often it is hand clapping and tapping of the feet against the ground or the body.

Attire of the Tribes:

If we look at the traditional clothing of the natives, we can perceive that they are very interesting. Each group of people has their own attire. The Sentinelese tribe is a group of people who have no connection with the external world. These people have no aspiration to wear clothes and they prefer to move around naked. It is for this

reason that they paint their bodies. This group of people account for a very small sum of the population on the islands. The other most dominant community that lives on the islands is the Jarawas who clothe themselves in necklaces made from shells and barks of trees, armbands and other traditional clothing and jewelries.

With tourism making its way into the Andamans, a great deal of changes has taken place and the lifestyle and culture have changed tremendously. We find that these inhabitants anymore confine themselves to putting on coconut-leaf dresses and comparable sorts of clothing. When you pass through the forests to the tourist spots, we can find them standing alongside the road wearing normal clothing. But tourists are forbidden from stopping and giving food to the tribes. It is said that the Jarawa tribe have a bad habit of taking opium and alcohol and as a result many fall ill and die. This has reduced the population considerably.

Then we have to some extent the partially civilized Shompens who wear clothes only below their waistline. The Onges had remained naked for many years but now they have adapted them to the dress code of the mainland. They have also given up their no-dress culture and started wearing the traditional clothes of the islands. The Sentinelese tribe of the Andaman Islands has no connection with the external world and they do not wear any clothes. They are only a very small group of people who are very popular on the islands but we find that their life is a mystery. As far as information gathered, we find that the Sentinelese tribes are naked even now.

Present Situation on the Island:

The island has opened up for tourists and we find that people from all over the world have started visiting the island. Access to the island is through airway and water. Tourists prefer to reach the island by air, enjoy their stay and many prefer to return by water, which is tedious, but at the same time enjoyable. When we go to

the island we find that development has been tremendous and the way of living has completely changed.

The Indian government is taking all efforts to see that setting up of Government and Social welfare Societies increases the social life of the people. Because of these efforts, they are maintaining regular contacts with the outside world.

Conclusion

With the passage of time and progress, the natives on the Island have given up their old habits and adopted new and improved way of dressing and culture. With the passage of time, apart from the natives, Hindus, Sikhs and Christians who live on the island wear traditional Indian clothes that consist of Saris, Salwars, Dhoti, Skirts, Kurtas, Pants, Trousers, Pajamas, Shirts and so on. Inter-religion and inter-regional marriages are common.

There are beautiful churches and temples present on the island. The influence of the church has affected the indigenous traditions, worship and belief of the tribes. The culture and attire of the tribes has seen a transformation and today the island is seen as a place of tourist attraction that invites tourists to see the tradition that has been protected and preserved by the Indian State and today the gathering of islands is generally reliant on visit and tourism, and agriculture.

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MAJULI, THE RIVER ISLAND: AN AMALGAMATION OF HISTORY, CULTURE AND ARTS

Premila Swamy D

Assistant professor of English
Dept of Humanities
Ramaiah institute of Technology,
MSR Nagar, MSRT post, Bangalore-560054

Majuli is a river- made island, largest of its own kind over the world and also a cultural home of Assamese community with all its pride of past heritage and rich culture. The island nurtures a typical traditional, social and cultural system that was developed by the Vaishnavite movement launched by Saint Srimanta Shankardeva in the 16th century. It also has an abundance of rich flora and fauna and beholds the biodiversity including migratory birds, rich forest cover and variety of animals. The objective of this paper is to highlight the historical and cultural significance of Majuli, the largest river island, often unknown and unexplored by many Indians. The paper explores the significance of the island for its rich cultural heritage and performing arts which has shaped the lives the indigenous community. It will also examine if there are any related literature available. As this island is under threat, the paper also urges people to learn and explore Majuli, before it ceases to exist.

Majuli is considered the world's biggest river island in the Brahmaputra River, Assam and in 2016 became the first island to be made a district in India. The name Majuli came from the word Majali, derived from two words Maj+Ali, ie, 'a centrally located road or a lane lying in between'. Majuli, which means, land between two parallel rivers is a region of fluvial geomorphology. The island is formed by the Brahmaputra river in the south, and the Kherkutia Xuti, a branch of the Brahmaputra, joined by the Subansiri River in the north. Majuli Island is accessible by ferries from the city of Jorhat. The island is about 300–400 kilometres east from the state's capital city - Guwahati. It was formed due to course changes by the river Brahmaputra and its tributaries, mainly the Lohit. Originally, the island was a long, narrow piece of land that had the Brahmaputra flowing in the north and the Burhidihing flowing in the south until they met at Lakhu. It was once known as Ratnapur and was the capital of the powerful Chutia kingdom. Frequent earthquakes in the period 1661–1696 which set the stage for a catastrophic flood in 1750 that continued for 15 days, as mentioned in historical texts and reflected in folklore paved way for Majuli. According to some geographical reports, during 18th century, Majuli had been a cluster of 15 large and a greater number of small islands. Recurring major floods over the centuries have changed the mor-phology of Majuli. Coupled with these, several great earthquakes like those of 1897 and 1950 have brought Majuli to its present state. Majuli's present population is estimated at 0.2 million with majority of its population belonging to eth-

nic tribal communities. One of the major tribes in Majuli is the *Mising* population. Presently, Majuli comprises of one large riverine island with innumerable small islets, locally called chapories. There are about 22 chaporis present in the water surrounding the island. The Tuni River flows through the middle of the island for some distance. The island has total area of about 352 square kilometres. It is 85-90m above the sea level. The island today is separated from the mainland of Assam by 25 km. It is approached from Nemati Ghat in Jorhat district by ferry, which is on the south of the island, and Kamalabari in Majuli is where one lands. The island today houses a total of 243 small and large villages.

Historical and Cultural Relevance

Social scientist Linton said, "Culture of a society is way of life of its members, the collection of ideas and habits which they earn share and transmit from generation to generation." Majuli becomes a perfect example to validate this point.

Majuli has been the cultural capital of Assamese civilisation since the 16th century; based on written records describing the visit of Srimanta Sankardeva - a 16th-century social reformer. Sankardeva, a pioneer of the medieval-age neo-Vaishnavite movement, preached a monotheist form of Hinduism called Vaishnavism. The *Vaishnava Bhakti* movement that encompassed almost whole of the India is regarded as a renaissance in the socio-religious life of the Indian populace which, got momentum by the Saint Ramanujacharya in eleventh century on the basis of the older devotional cult of *Alvars* of Tamil land. The movement gradually got extended to other parts of India and the renowned saint Sankardeva brought it to Assam. Sankardeva was born in the region of Nagaon in central Assam. He set off on a great pilgrimage around the year 1481 AD and spent about twelve years touring holy pilgrimage sites such as Mathura, Vrindavan etc. Sarkardeva preached *Eka Saraba Nama Dharma* which means worship of one God namely Lord Krishna. Culture and literature were his means to prolifer his thoughts and for social reform. He mainly used the instruments of culture to spread his revolutionary ideas. Saktatism prevailed long before Vaishnavism made its appearance to this land. Prevalence of Saktatism made people sacrifice animals and also the human being to a considerable extent. Assam in the fifteenth and sixteenth centuries was in complex state of having numerous tribal groups and local kings, most of them practising a complex

mixture of indigenous worship with elements of Savism and Saktism. Tantricism was particularly widespread throughout which focussed on the worship of powerful Mother Goddess Kamakhya through the offerings of animal and human sacrifice.

The emergence of Vaishnavism and its religious principles gave new impetus and knowledge of such cruel inhuman and superstitious practices of sacrificing animals and humans. Around 1510 AD, Ahom rule prominently figured in the history of Assam. The Ahom rulers believed in Saktism and in animal/human sacrifices. There was a clash in the ideologies set by Sankardev and the existing dominance of Ahom kings. Majuli river Island was relatively outside the influence of the Ahom's animistic religion and therefore Srimanta Sankaradeva preferred to stay in the peaceful environment of Majuli. As per historical references, the saint first came to Majuli in 1522AD and stayed there till 1539. He established monasteries and hermitages known as *satra* on the island. The *Satra*'s are Hindu places of worship that were created through the ideology of Neo-Vaishnavism of Sankardeva. As the seat of neo-vaishnavite culture and movement, Majuli today is a living embodiment of the monastic roots which shaped the socio-religious fabric of Assam. These aren't just religious institutions on Majuli Island, but they also provide a home to promote traditional culture, literature and arts. Sheltering centuries old cultural heritage on its bosom, Majuli is rightly called the nerve-centre of Vaishnavite religion and culture of Assam.

According to Williams (1997 : 113), Etymologically the term 'Satra' is derived from 'Sat' meaning 'honest-cum-pious person' and 'tra' meaning 'to rescue' or 'to deliver'. The meaning of the term 'Satra' is a religious institution, a Vaishnavite monastery. *Satra* is the noble place where the devotees chanted the various scriptures and lived together for various holy discussions and expressions of the noble God through forms of Bhakti. The *Satra* institution of Assam is a product of the Neo-Vaishnavite movement initiated by Srimanta Sankardeva towards the closing decades of the 15th century of the Christian era. The institution has since its inception, been serving as the radiating force of all religious activities of the Vaishnavite communities. *Satra*, *Thān* or *Namghar* are the institutions, basically conceptualized and established categorically for the religious purpose. These institutions sprouted and flourished under the sacred ideology of Neo-Vaishnavism of Sankardeva. Considering the wider canvas of *Satras* all over the Assam, the institutions played a significant and vital role to paint the religious and cultural panorama of the Assam and North East since sixteenth century. The first stage of the growth of the *Satra* institution began with Sankardeva. Sankardeva, undoubtedly, laid the foundation of the institution but the superstructure was raised during the succeeding generations. Another strikingly significant to note is the coming together of Sankardeva and Madhavadeva in 1522AD in the Majuli Island. Madhavadeva was

originally a believer of Saktism, but he understood the principles laid down by Sankardeva which propagated in the belief of one God, the almighty Krishna. After the death of Saint Sankardeva, Madhavadeva became the spiritual successor of the Neo-Vaishnavite movement. The Vaishnavite preachers tried to teach their followers that instead of evil religious practices like animal or human sacrifices in the name of god, they should practice the *Nam-Dharma*. The Vaishnava movement aimed at teaching the common people simple ways of living, equality of all men in the field of religion, and practising non-violence and doing away with sacrifice of birds and animals in the name of religious practice. (Nath, 2009; 166)

The word *sattra* came into use after the death of Sankardeva. Earlier it was called *Than*. The *sattra* as an institution was the vehicle of his Bhakti movement that aimed at achieving a direct relation between the Almighty-Lord Krishna and the devotees, and the *Namghar* acted as a socio-religious cum cultural centre in this regard. The *Satras* proliferated widely ignoring the barrier of caste, creed and religion. *Namghar*, *Kirtan-ghar* or the prayer hall is the primary structure and centre of the main activities of the whole *Satra* premises. A Vaishnavite *Satra* of Assam generally constitutes a square enclosure wall, varies according to its capacity and area with four openings or gateways called *karapat* derived from Sanskrit word *kapata* (doors), generally containing four rows of huts or four long dwellings, each divided into a number of rooms at the sides. The structure situated in centre of the site, bears a complex of a shrine called the *manikut* (shrine) and *Namghar* (prayer hall). But initially, since early times to the eighteenth century no such structural plan was formulated to build a *Satra*, even the concrete building materials like stone and bricks were also not been utilized to make a permanent site, and generally made by the bamboo armatures covered with thatch, wood and other provisional materials. Consequently these structures were supposed to re-build time to time according to requirements. (Dalton: 1851)

Nam-prasanga (prayer services) as the form of religious ideals brought the people together under the common umbrella of the *Satra* institution. Madhavadeva composed *Namaghosha* with all the essence from *Shrimad Bhagawata* and other Sanskrit literatures on Hindu mythology. The practice of mass prayer called *Nam-prasanga* is confined to the main *Namghar* or *Kirttanghar*. The *sattras*, big and small covered the length and breadth of the island and echoed the *Nam-prasanga* performed by the devotees. It is considered that around sixty four *sattras* existed in Majuli out of which now only thirty two are available, many of them are in the mainland and a few are in *chapor* areas. These are located primarily in the middle of the island. Each *Satra* represents within its region, a centre for cultural activities and even acts as a democratic institution to settle local disputes. Most of the villages associate with respective *sattra* and the villagers partake in activities of their own *sattra* during festivals and

occasions. Of the several *sattras*, Auniati, Dakhinpat, Garamur, Kamalabari and Bengena Ati are the most famous.

As.N. Sarma has rightly stated,

“The current of the religious history of Assam took a new turn towards the closing decade of the 15th century of the Christian era. It was caused by the Neo-Vaisnavite movement initiated by Sankardeva. Within two hundred years of its inception the movement firmly established the Vaisnava faith as the supreme religious order of the Brahmaputra valley. The movement also evolved a new institution known as *Satra* which began to serve not only as the instrument of spreading the faith, but also helped sustain and stabilize Vaisnavism by making it a part and parcel of Assamese social life.”⁴

The *Sattra* institutions celebrate the festivals of birth and death anniversaries of the *Gurus* (Sankardeva, Madhabdeva, Damodardeva and Harideva) and other important disciples, particular *Satradhiker*, birth anniversary of Sri Krishna (Janmastami), *Rasmela*, *Daulutsava*, *Palnama*, *Bihu* (*Magh Bihu*, *Rangali Bihu* and *Kati Bihu*). In these festivals people from all castes and creeds assemble for their own interest and there is an intermingling of different cultures. As per folklore and stories depicted in epic Mahabharata, Lord Krishna visited some parts of north east and particularly Majuli island on the days of Ras Purnima (full moon day) in the month of Kartika (October/November). People have great belief in this story and therefore Ras festival is celebrated with much grandeur.

The paintings on ceilings and walls of *Namghar* (Prayer hall) and *Manikuta* (Shrine) of the *Sattras* give ample evidences of artistic skills of Assamese Artisans. Medieval biographies of religious saints and the *Sattra* chronicles provide descriptions of *Namaghars* having painted ceilings and walls on which the stories from the epics and puranas were portrayed and painted with various decorations and designs. The wall paintings of the *sattras* reflect Vaisnava themes and depict religious faith. Alongside, the art of wood carvings flourished to complement this sentiment. Finely carved wooden images of Vishnu, Narayana, Vasudeva, and different incarnated forms of Vishnu, and the other miscellaneous forms of art like puppetry, bamboo craft and wood craft were not only reflected the religious idols subtly but played a primary role to adorn the interiors as wall panels, shrines, prayer halls, as well as the exteriors like window frames, door frames and wall reliefs. Large number of such adorable pieces of art and craft has been procured in the various *Sattras* of Majuli and Assam. (Bhuyan: 1956)

The *Sattra* institutions in Assam are excellent examples of the rich religio-cultural activities of the Vaisnava era. At the peak of its time, between the 16th and 19th century, Majuli had atleast 66 *Sattras* (vaisnavite monasteries) operating from within its confines. These *Sattras*, other than spreading the monotheistic dharma of

Sankardeva also donned the role of institutions of arts and culture. The rich heritage of enlightened socio-cultural activities, art, culture and literature and the strong foundation of the religious beliefs of the Bhakti cult of the Neo-Vaisnavism of Sankardeva are treasured and nursed in these *Sattras*. Sankardeva's *Vaisnavism* was simpler, more accessible and less ritualistic than the complex Hindu Religion. It was rooted in faith and prayer. There was no idol worship, rituals and sacrifice, instead a dance and drama form of *Bhaona* and *Ankiya-nat* based upon the *Bhagwat Gita*, interpreted by Sankardeva to all pilgrimage to easily and interestingly convey the message of ideology among the society. The writings of the saints associated with the “Mahapurukhia Dharma”, the *Bhaonas* (plays) and *Sattriya* *Nitryas* (dances), all of them found prevalence from the river island and today has come to define the cultural heritage of the greater Assamese community as a whole. The old craft of mask making and its usage during the dance drama's called as *bhaonas* form a significant part during festivals and theatrical performances which enact the life of Krishna. The masks used depict mythological characters like Ravana, Parashuram, Marich and others. Majuli, became the asylum of the vivid and various art forms like *Bhaona* (Theatrical performance) folk culture, music and dance forms, handicraft, pottery; ethnicity, sacred *Satra* Architecture, Mask-making, Wood-carvings and paintings (Illustrated manuscripts) etc. which are typically based on the religious and *Vaisnavite* ideology, to serve and uplift the common society, just apart from contemptible and palate entertainment. (Nath: 2009, pp-91) Majuli thus has been the cultural capital and the cradle of Assamese traditions for the past five hundred years.

The traditional culture of Vaisnavite philosophy has still been followed by the disciples in the *Kirtanghar* by chanting *Nam-Kirtana*. Besides being a religious institution which holds congregational prayer services and discussions pertaining to legends inlaid in *Srimad Bhagawata*, this institution has carried on literary and cultural activities. Masks are artistically crafted for dramatic performances and different items of wood carvings produced by the inmates are unique and exclusive. This has not only popularized the art of *Sattriya* music and dance but through this medium there has been an attempt to foster a spirit of fellow- feeling among different sections of people of the society. Sankardeva's *Nam-Kirtana* and *Bhaona* had played the most important role in uplifting the socio-cultural and moral values. *Bhaona* performances are the channel for mass education. *Bhaonas* are performances accompanied with oral and instrumental music, along with singing of classical songs of Vaishavite origin together with body rhythm. *Sattriya* culture and dance and music have received worldwide acclaim. Sankari dance or *Sattriya* *Nritya* created by Srimanta Sankardeva is one of the eight classical dance forms of India. It creates profound devotion in the minds of the people. These performances attracted people to the path of *dharma*. Such knowledge helped the people to lead

a virtuous life. The illiterate village people got the scope of learning different subjects through these institutions for the complete development of their personality. He inscribed the worship songs in the form of *Kirtana*, Dramas in the form of *Bhaona* which depicts the events from the classical scriptures Mahabharata, Ramayana, and *Bhagawata*. Subsequently various one act plays narrated by Sankardeva and Madhavadeva and other Vaisnavite poets had become the part of tradition through the performance of *Ankiya-nat*, as a result the *Bhaona* and *Ankiya-nat* performances, sprouted from the movement not just merely to depicts the religious aura subtly but also became a plethora of creativity and aesthetic pleasure for the spectators. The language used for these plays was '*Brajawali*' an artificial literary language of the Vaisnava writers, and the theme was invariably related to Krishna and the different incarnations of Vishnu, especially *Narasimha* (incarnation of Vishnu) and Rama. Besides these other art form like wall and panel painting, Manuscript painting, wood carving and mask-making were developed altogether with movement. (Sarma: 1989)

Masks of different sizes and variety has been created in the tradition of Vaisnavite theatrical performances and incorporated as the vital attribute of '*Bhaona*' to represent the visual and symbolic values of the dramatic characters. The forms and expression of super-human beings or supernatural, animal and imaginary figures portrayed through the masks which is not merely possible to depict with natural faces. Though wood and pith plant are also used, nowadays the mask makers of the region, particularly mask makers of Majuli, usually make masks with the bamboo spilt covered with cotton cloth, clay and cow dung. Masks are made on all the characters and narrations of the Mahabharata, Ramayana, and *Purans*. In all over the state masks of both bamboo and wood are used in various folk theatrical performances.

Conclusion

Majuli, one of the largest inhabited river islands in the world, is under serious threat due to large-scale bank erosion by the Brahmaputra River. Erosions have been shrinking its landmass significantly and thereby causing enormous pressure on its eco-system. Majuli faces an existential crisis as the river Brahmaputra is eroding it regularly. The Island prior to 1950 earthquake had an area of approximately 1250 sq.kms. Because of active erosion, the area has shrunken which in fact threatened the rich natural and cultural resources. Majuli is submerging due to excessive sediment discharge caused by frequent low magnitude seismic disturbances. Rise in temperature and the subsequent rise in water levels, severe weather patterns and the numerous hydroelectric and dam projects in Tibet, from where Brahmaputra river originates are some causative factors for the gradual shrinking of this island. The water resource department & The Brahmaputra Board are struggling to solve the erosion problem of this island for the last three decade but without much success. Majuli

calls the world to enjoy its wonderful scenic and artistic beauty, rich traditional and cultural heritage and to rescue it from the grasp of devastation, for peace, unity and harmony. Majuli became a district in 2016 and even today it is the lone island district of the country.

Plenty of natural resources are available in Majuli, but the economy of the river island is still very backward as compared to the other places of the state. The population of Majuli comprises the tribals, non-tribals and the scheduled castes. The tribal communities include the Misings, the Deoris and the Sonowal Kacharis. These ethnic groups involve themselves with pottery making, weaving, boat making and agriculture. The major resources of this island include agriculture, cane and bamboo industry, handloom works, mask making industry, pottery, boat making, sericulture and tourism.

Lack of infrastructure, geographical isolation, poor transportation, lack of revival of cottage industries, lack of government initiatives are the main reasons of economic underdevelopment of Majuli. Despite having enormous potential for tourist inflow, Majuli has been facing numerous problems. Poor infrastructure mainly transportation facilities, accommodation, communication, power, insurgency, lack of proper tourism policy deter tourist enthusiasts in coming to Majuli. Serious problems to the very existence of Majuli are flood and erosion problems of the mighty Brahmaputra. They have become threat to the Sattra and traditional cultural landscape of Majuli sub-division.

Majuli, renowned as one of the world's heritage sites is a conglomeration of Vaishnavite religion, natural beauty, art and craft, ethnic cultures and traditions which need to be explored and showcased to the world. The cultural heritage of Satras and accumulation of different indigenous ethnic cultures and traditions have given Majuli the status and pride of being the "*cultural capital of Assam*". Majuli is being listed for the claim of world heritage status from UNESCO. Continuous efforts are being taken towards getting this island declared as a world Heritage Site by UNESCO. The entire idea of inscription in the World Heritage Sites is all about increasing protection and conservation.

However, when it comes to literature, not much work is undertaken in view of this island. It is worth mentioning that no elaborate works had been done in the modern period on socio-culture and identity of Majuli before Dambarudhar Nath's, "*Auniati Satra at a Glance, Satras in Colonial Assam-Their responses to the emerging socio-political issues*", "*The Majuli Island: Society Economy And Culture*", and "*Satra Society And Culture: Pitambardeva Goswami and History of Garamur Satra*". "*The Majuli Island: Society Economy and Culture*" deals with the historical and sociological account of the island and its exclusive vaishnava culture, moreover it also deals with the glimpses of flood, erosion and the sentiments of the people. "*The blessed Island*" edited by D.N Tamuly is

also a magnificent work done to provide stimulus in recognizing Majuli as a world heritage site. Most recently, in 2017, a book titled '*Majuli: Resources and Challenges*' edited by Dr. Sanjib kumar Borkakoti came out as a collection of research papers from renowned experts, which dwell on the resources and challenges of Majuli. Many research works, articles and essays are being carried out about this Island, but there are no substantial literary pieces available. Literature, as we understand has not touched this island. One fiction by name *House of Death: A Thriller from the heart of Assam – Majuli*, written by Joyjit Sanyal and published in 2015 is one literary book traced. But the fiction acts only as a thriller set in Majuli. Not a well-explored theme, Majuli remains largely an unfamiliar terrain for most of the Indians. The researcher argues that Majuli, could act as a character by itself in literary texts leaving scope for ecocritical writings.

Through this paper, the researcher has brought to the limelight the cultural significance of the island and also urged creative writers to explore possibilities from the literature point of view, especially through the lens of Ecocriticism, Cultural ecology and Green literature. Majuli not only becomes geographically unique but also acts as a centre of Assamese culture and identity which has flourished since the medieval times.

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BERING SEA: A CASE STUDY

Dr. Priya Krishnan K G

Faculty in Russian

M G College, Trivandrum, Kerala

The Bering Sea, a northern extension of the Pacific Ocean, separates two continents. Covering over two million sq km (775,000 sq mi), the sea is bordered in the west by Russia and the Kamchatka Peninsula; in the south by the Aleutian Islands, and in the east by Alaska.

The sea ends in the Bering Strait, located just to the south of the Arctic Circle. That strait is a somewhat narrow sea passage between the easternmost point of the Asian continent (Russia) and the westernmost point of the North American continent (Alaska). The Bering Sea is considered to be one of the most difficult bodies of water to navigate. Winter storms are frequent and severe, often coating the superstructures of ships with ice. Wave heights may exceed 40 feet. Added to these hazards are powerful tidal currents in many parts of the sea and fog, rain, and floating ice in the north. In winter the northern area is covered by ice fields about 4 or 5 feet thick, with hummocks in some places more than 100 feet high. At its maximum extent in April, the ice reaches as far south as Bristol Bay and the Kamchatka coasts. Melting begins in May, and by July there is no ice in the sea except for drift ice in the Bering Strait. Nonetheless, the sea contains important shipping routes for the Soviet Far East, including the eastern terminus at Provideniya on the Chukchi Peninsula for the northern sea route to Arkhangelsk in the west.

The Bering Sea ecosystem includes jurisdiction of both the United States and Russia, and the boundary between the two nations passes through the Sea and the Strait. The interaction between currents, sea ice, and weather make for a vigorous and productive ecosystem. However, it is a brutal environment, one of the most difficult bodies of water in the world to navigate. In spite of its hazards, the sea contains important shipping routes for the Far East, and fishermen risk their lives there, in one of the most important commercial fishing grounds in the world.

The Bering Sea is one of several biologically productive subarctic seas. The Bering, Barents, Greenland, Norwegian and Okhotsk seas each support lucrative fisheries. All are transitional regions, influenced by both the Arctic and either the North Pacific or Atlantic Oceans respectively, and to a greater or lesser extent they share some properties with the arctic waters to the north. It is interesting to note that the rich biological populations are influenced and to some extent result from this juxtaposition. In discussing the biological regimes of the Bering Sea, the words often used are "teaming", "richest", "most productive", and so on. Indeed, there is evidence

that the Bering Sea is extraordinarily productive, especially at the so-called higher trophic levels---that is, it supports large populations of birds, mammals and fish.

The Bering Sea

The topography of the Bering Sea comprises a deep ocean basin to the south and west, and a huge continental shelf to the north and east; this shelf continues through the Bering Strait into the Chukchi Sea to the north. Water from the North Pacific Ocean, rich in plant nutrients, flows northward over the shallow continental shelf, through the Bering Strait, and over the Chukchi Sea Shelf into the Arctic Ocean

The earliest explorers in the region were impressed with its biological wealth and, not surprisingly, since those early days human beings have continuously harvested the bounty. Native residents had developed cultures based on marine resources, and today, coastal communities in Western Alaska still rely on the adjacent waters for economic or subsistence use. Commercial exploitation has been intense over the years. To be sure, the dominant species varied; it included Pacific cod (*Gadus macrocephala*), sea otters (*Enhydra lutis*), fur seals (*Callorhinus ursinus*), whales, crabs, salmon and, most recently, pollock (*Theragra chalcogramma*). (Although not addressed in this essay, walrus and beluga whales are important subsistence species in the northern Bering Sea.) Today, the Bering Sea pollock fishery is the largest single species fishery in the world, providing a substantial proportion of the annual fish catch of the United States. Yet, pollock also is a major component of the marine food web. Herein lies the importance of research in the Bering Sea.

The biological regime of the Bering Sea has changed over the years. A dramatic change in the modern era was the abrupt decline of the king crab population, and the rise of the pollock fishery. The decline may have been due to over-fishing in part, or perhaps to climatic and environmental change. Since that time, we have been faced with declines of some species of mammals---fur seals, Steller sea lions and, recently sea otters. We have learned that there are dramatic changes in physical conditions, driven by atmospheric processes, which result in major biological changes. A clear example was a "regime shift" in 1976-1977. This shift resulted in a major decrease in the annual extent of sea ice, a significant warming of the Bering Sea, highly variable conditions in spring and variability in the spring phytoplankton bloom. A strong El Nino followed in the late 1990s, with even more dramatic warming; there was a massive die-off of

seabirds and the appearance of an exotic bloom of a Coccolithophorid phytoplankton species rarely found in the Bering Sea. For an examination of some of the current thinking on these events, see Hunt and Stabeno (2002).

Vitus Jonassen Bering (1681–1741) is a towering figure in the history of exploration. In the course of two expeditions that consumed most of his adult life—and eventually led to his death—he journeyed from St. Petersburg to Siberia and ultimately to the northwest coast of America. Along with the members of his expedition (thousands participated in the second expedition), Bering greatly expanded the Russian empire, pioneered the geography of the North Pacific Ocean, and laid the groundwork for Russian trade and settlement in the American West.

In the first biography of Bering written in over a century, Orcutt Frost chronicles the life of this extraordinary explorer. Drawing on a wide range of new evidence—including personal letters and archaeological evidence derived from the recent discovery of Bering's grave site—the author reconstructs Bering's personality, his perilous voyages, and his uneasy relationship with the naturalist Georg Steller, who unobtrusively guided the stranded expedition as Bering lay dying. A riveting narrative of adventure and disaster on the high seas, this biography is also a major contribution to the history of maritime exploration.

The area surrounding Bering Island is now a biosphere reserve, known for its diverse wildlife, and particularly marine mammals. The island's shores form a natural habitat for sea otters, and their population now appears stable, unlike on other Aleutian islands, and although they had been hunted to near extinction on the then-recently discovered Bering island by 1854. Steller sea lions continue to summer on Bering island, but the manatee-like Steller's sea cows, which fed on the kelp beds surrounding the island, were hunted to extinction by 1768.

Nevertheless, a systematic well-planned suite of long term observations as a backdrop to focused ecological and oceanographic studies is needed. This will provide the knowledge needed to manage our activities taking the entire ecosystem into account. Addressing the effects of man-induced changes through harvesting and contamination against the background on natural cycles and interannual and long-term environmental change demands a sophisticated understanding. Herein lies the "grand challenge" in our attempt to maintain the integrity of the Bering Sea ecosystem.

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THEMES AND TECHNIQUES IN THE MANOHAR MALGONKAR'S NOVELS: A GENERAL STUDY

M. Priyanga

Research Scholar (Part-Time)
Madurai Kamaraj University
Madurai

Manohar Malgonkar is a significant Indian writer in English. He is versatile and prolific. He has published four collections of short stories, ten novels, a play, a biography, three historical works and five prose works and a good number of articles of general interest. Many critical works and articles on their fictional works by well known scholars, both Indian and foreign, have appeared which indicate, that they have established themselves as great writers in English. However, there is no unanimous opinion among critics as to who should occupy the next place after these 'trimurtis'. It could be said that Manohar Malgonkar who has achieved a spectacular success in the post-Independence period deserves that place.

Malgonkar has written about his own experiences skilfully. That is why he has not taken much pain to search for the themes. In fact, Malgonkar writes about different aspects of human life and chooses the characters from different strata of society. Although, he is inclined to write more about aristocrats, he has not completely neglected the life of the oppressed and down-trodden class and the middle class. He writes about those people whom he knows very well. He describes the events or incidents which he has come across in his life in India. Malgonkar started writing pretty late in life when he had matured and gathered wide experience. His first novel, *Distant Drum*, was published when he was forty-seven years old. By then, he had a variety of experiences such as of a hunter, soldier, businessman, politician and also an agriculturist. His themes have relation to these experiences which are presented in his novels as well as short stories.

The most important theme that figures in the novels like *Distant Drum* and *The Princes* and a few short stories like 'A Little Sugar, A Little Tea' and 'Pack Drill' is army life. Malgonkar joined British Indian army in 1942 and rose to the rank of Lieutenant Colonel before he resigned. As such he is able to depict graphically the life of soldiers. A detailed description of the life of soldiers is found in the *Distant Drum*. Rudyard Kipling, John Masters and Paul Scott have also written about the life of soldiers in India. But their approach and point of view are different from Malgonkar's. He is the only Indian writer who has first-hand experience in the army. So his account of the life of soldiers during war and peace in the pre-Independence and post-Independence period is authentic. His soldiers are known for their courage, bravery, honesty,

integrity, discipline, dignity, loyalty and patriotism under any circumstances.

The theme of sex figures in all his novels. In fact, this archetypal theme has caught the imagination of all great writers like Homer, Sophocles, Virgil, Shakespeare, Aldous; Huxley, Somerset Maugham, James Joyce and D.H. Lawrence. And Malgonkar is not an exception. The major Indo-English writers like Mulk Raj Anand, Khushwant Singh, Anita Desai, Ruth Praver Jhabvala and Kamala Markandaya have written about love and sex in their works. Sex according to Malgonkar is part and parcel of human life. His heroes and heroines not only make love with each other but also indulge in unconventional sexual pleasures. Finally the themes such as betrayal, revenge, hunting and espionage figure, though not in detail, in his novels as well as short stories, which indicate that the writer is not satisfied in dealing with just one or two themes in his fictional works. He wants to present a vast panorama of life.

These minor themes make his novels appeal to the public at large. But Malgonkar is not a novelist who would be satisfied with popularity at the expense of art. The theme of hunting is also very well depicted by Malgonkar. He was himself a great hunter. He started accompanying the hunters when he was hardly ten years old and later he himself became a professional big-game hunter. That is why he is able to present photographic pictures of the ways and means of shooting elephants, tigers and other wild animals. He is the only Indian fiction writer in English who has described hunting carefully and accurately. There are beautiful descriptions of hunting in the Indian jungles in his novels like *Combat of Shadows* and *The Princes* and short stories like 'The Rise of Kistu' and 'Tiger Trouble'. The theme of espionage is quite conspicuous in Malgonkar's later novels like *Spy in Amber*, *Bandicoot Run* and *The Garland Keepers*. These novels are called 'entertainments' as they deal with crimes and their detection. The novelist writes about several things that happen in day-to-day life. An artist with the alchemy of fancy and creative imagination transmutes the reports of murder, looting, cheating, robbery, rape and smuggling into works of art. *The Garland Keepers*, for instance, vividly presents the theme of espionage and it is also a record of Emergency excesses committed during 1976. M. Rajagopalachari makes a critical evaluation of the theme of fulfilment in the novels of Malgonkar.

Malgonkar's gallery of characters consists of people drawn from India and abroad. They belong to

different religions and share different cultural backgrounds. Each protagonist is different from the other. His characters are not types as alleged by some critics. But they are individuals - masculine and adventurous, yet they have their own weaknesses and follies. They are not gods but human beings. Unlike Mulk Raj Anand and R.K.Narayan, Malgonkar's world is of the youth and not of the children and the old people.

The scenes of action of the novels of Malgonkar quite often change. The actions or events do not happen in one or two places but in several places in India as well as abroad. In *Distant Drum*, the places change from Raniwada to Delhi and from Delhi to Calcutta, and from Calcutta to Burma and so on.

Malgonkar's language is simple. He is not verbose.

Like Raja Rao, R.K.Narayan and Mulk Raj Anand, Malgonkar also uses many Indian words in order

to attain an Indian atmosphere. Malgonkar's dialogues are short and direct. His style is simple, lucid and clear. He uses symbols here and there in his novels. For instance, the statue of Shiva is used as the symbol of destruction in *A3 end in the Ganges*. It is quite interesting to know how Malgonkar, whose mother-tongue is Marathi, chose to write in English and not in Marathi. In fact, he did not study either in England or in America to get proficiency and fluency in English.

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SAFEGUARDING TRIBALS WELFARE THROUGH CONSTITUTIONAL MEASURES

Dr. S. Rajesh kannan,

Dept in charge
Dept of Tourism and Hotel Mgt
Madurai Kamaraj University
Madurai.

This paper is a moderate attempts to examine briefly the prevalence of inequality, deprivation and social injustice among the Tribals and the constitutional safeguards provided for the protection and development of tribals. The Constitution of India has provided certain safeguards for the protection, socio-economic and political development of Scheduled Tribes. This paper attempts to highlight certain aspects like - Inequality, Deprivation and Social Justice, Constitutional Safeguards, Protection of interests, Protective Provisions, Special Provisions, Quantum of Reservation, Rights of Free Movement and Residence, Traffic in Human Beings, To Conserve language and Culture, Relaxation of Qualification, Reserving Seats, Amendment & Extension, Tamilnadu Tribal Welfare Board, Tribal Welfare Schemes.

Inequality: Deprivation and Social Justice

Inequality is increasing in our country at a fast rate. In this milieu the condition of the Scheduled Castes and Scheduled Tribes is bound to deteriorate at a still faster pace. Therefore, the first point which we must consider is how it is that we are moving in the opposite direction notwithstanding desirable provisions of all description in the Constitution for termination of inhuman traditions and iniquitous practices have not been followed. Similarly exploitation in various forms has not only continued even after adoption of the Constitution but has got accentuated. On the other hand, the benefits of new development have been largely concerned by small urban organized and educated classes. A variety of other undesirable elements have gradually joined this new privileged group. Now all these elements together have got organized in the form of a big interest group and it appears as if the entire economic system is in their clutches. The organized sector in our country has not been content only with cornering for itself the benefits of development.

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It has taken undue advantage of its authority and not allowed the entire unorganized sector to receive its due share in the benefits of new development. On the other hand, the processes of deprivation of the unorganized sector have deepened through a variety of subterfuges. Further, it is also noteworthy that only those people have

been able to enter the organized sector who either occupied a privileged position earlier or who got the opportunity of education.

In this way largely members of higher castes acquired command over this sector and the place of the Scheduled Castes and Scheduled Tribes has remained limited to reserved positions, the other segments of the economy being largely out of their reach. Therefore, most of the members of the Scheduled Castes and Scheduled Tribes along with other people in the unorganized sector are obliged to face and are facing the process of deprivation and exploitation in an all equal measure or even in worse forms.

Constitutional Safeguards

The Constitution of India has provided certain safeguards for the protection, socio-economic and political development of Scheduled Tribes. The various safeguards in favour of Scheduled Tribes may be broadly divided into two parts, viz., Protection and 2. Development.

Protection of interests of Scheduled Tribes is very essential for their development. The protective provisions are contained in Articles 15(4), 16(4), 19(5), 23, 29, 46, 164, 330, 332, 334, 335 and 338, 339 (1), 371 (A), 371 (B), 371 (C), Fifth Scheduled and Sixth Schedule. Articles 15 (4), 16 (4) and 19 (5) are exception to the fundamental rights of equality and freedom guaranteed under Part III of the Constitution. Provisions relating to development of Scheduled Tribes are contained mainly in Articles 275 (1) and 339 (2).

Protective Provisions

The constitution of India has provided certain protective provisions to safeguard the interests of the Scheduled Tribes which are explained as follows: Article 15 prohibits any discrimination on grounds or religion, race, caste, sex or place of birth.

But clause 4 of this Article provides an exception to this. It empowers the State to make any special provision for the advancement of socially and educationally backward classes of the citizens or for the Scheduled Castes and Scheduled Tribes. This provision is in accordance with the policy envisaged in Article 46 that the State should promote with special care educational and economic interests of the weaker sections of the people

and protects them for social injustice. This clause has been especially incorporated to prevent any special provision made by a State for the advancement of socially or educationally backward classes of citizens from being challenged in the law courts on the grounds of it being discriminatory.

The object of this clause, added in 1951 through an amendment of the Constitution, is to bring Articles 15 and 29 in line with Articles 16(4), 46 and 340, and to make it constitutional for the State to reserve seats for citizens belonging to backward classes, Scheduled Castes and Scheduled Tribes in the public educational institutions as well as to make other special provisions as may be necessary for their advancement, e.g., provision of residential accommodation. It enables the State to do what would otherwise have been unconstitutional.

Special Provisions

The special provisions may be made not only by the Legislature but also by the Executive. Such special provisions may, thus, consist of:

- Reservation of seats for members of backward classes in educational institution,
- Relaxation of qualifications required for admission into such institutions, providing housing accommodation to members of such classes, and
- Confessional treatment for them in the matter of settlement of Government lands. The test of backwardness under Article 15 (4) is "Social and Educational".

Quantum of Reservation

As to the quantum of reservation which the courts may uphold as "reasonable" and consistent with Article 15(1), it has been laid down that: A reservation, under Article 15(4), less than 50 per cent of the seats upon to admission would be legitimate and reservation in excess thereof would be struck down.

The decision in Balaji's case as to the quantum of reservation which is permissible applies only to reservation made under Article 15(4). If the reservation is justifiable under some other provision of the Constitution, then this principle would not be attracted. Such reservation would not debar candidates from competing for any of the general or un reserved seats.

For the same reason, if Scheduled Cases/Scheduled Tribes candidates secure some seats from the general pool, on the basis of their individual merit, the number of all such sets secured by them cannot be taken into account for determining whether the quota of reservation made under Article 15(3) or Article 15(4) should be struck down as unreasonable. Conversely, it would not be legitimate for the State to fix a maximum quota for members of these classes, because that might

deprive them of seats which they might secure on their own merit, beyond the quota so fixed by the state.

Article 16(4) is another exception to the right of equality of opportunity in the matters of public employment laid down in clauses 1 and 2 of Article 16. Clause (4) of Article 16 only permits reservation of backward classes of citizens, who are not in the opinion of the State adequately represented in the services of the State. This clause empowers the State to reserve appointments or posts in favour of any backward class of citizens in the services under it. The words 'appointments' or 'posts' used in Clause 4 are significant.

A question arose as to whether the word 'posts' used in Clause 4 are significant. A question arose as to whether the word 'posts' referred to posts within the regular service under the State or to posts outside the regular services, which are known as ex-cadre posts. The Supreme Court in *General Manager Vs Rangachari* case held that both the words appointments and posts refer to the services in respect of which the State is of opinion that the backward classes are not adequately represented.

The Court, further held that the word posts was inserted in order to provide for the reservation of selection posts so that, Clause 4 would enable the State not to reserve posts of the lower grade but also posts to which appointment is made by selection on the basis of merit.

Article 335 provides that the claims of the members of Scheduled Castes and Scheduled Tribes as regards appointments in service shall be taken into consideration 'consistently with the maintenance of efficiency of the administration', but there is no such limitation in Article 16(4). That makes it evident that the Court cannot interfere with any particular reservation or the quantum of aggregate reservation in a State on the ground that it is not consistent with the efficiency of the administration. Though the State cannot reserve unreasonable percentage of the posts for the backward classes, a member of a backward class can be appointed to non-reserved posts if found eligible by merit after such competition.

The two provisions should be so construed as not to render nugatory either of them. If the reservation made under Article 16(4) is kept within reasonable limits, there would be no contravention of Article 14, but there may be a denial of equality before the law of members of the more advanced classes if the reservation is excessive i.e., over 50 per cent of the posts. Both have provisions for safeguarding the interests of backward classes but while Article 15(4) enables the State to offer protective discrimination to the backward classes in all its dealings, Article 16(4) specially provides for protective discrimination in the matter of employment in the services under the State. Article 15(4), would govern the other matters, such as admission to the State educational institutions.

Rights of Free Movement and Residence

While the rights of free movement and residence throughout the territory of India and of acquisition and disposition of property are guaranteed to every citizen, special restrictions may be imposed by the State for protection of the interests of the members of the Scheduled Tribes under Article 19(5). The Scheduled Tribes are economically backward and unsophisticated class of people who are liable to be easily deceived by shrewd and designing persons. Hence, there are various provisions disabling them from alienating even their own properties except under special conditions. In their own interest and for their own benefit, laws may be made restricting the right of the ordinary citizens to move freely or settle in particular areas or acquire property in them.

The specific mention of the Scheduled Tribes, along with the interests of the general public indicates that restrictions made for the protection of the Scheduled Tribes would be upheld under clause 5 even though such restrictions may not be in the interests of the general public. Though the Clause is silent about the Scheduled Castes, restrictions can also be imposed for their protection. As they are a backward class, prevention of their exploitation would be in the interest of the general public.

Traffic in Human Beings

Article 23 prohibits traffic in human beings, begar and other similar forms of forced labour. This is a very significant provision so far as Scheduled Tribes are concerned as many of them are employed as Bonded Labourer. Article 29 (2) is controlled by the Clauses 4 of Article 15, incorporated in the Constitution by the First Amendment Act, 1951. This has brought Articles 15 and 29 in line with Article 16(4), 46 and 340 and made it constitutional for the State to reserve seats for the backward classes of citizens, in public educational institutions.

To Conserve language and Culture

According to Article 29 a cultural or linguistic minority has right to conserve its language or culture. This Article provides protection to Scheduled Tribe communities to preserve their languages, dialects and cultures. The State would not by law enforce upon it any other culture or language. This Article provides for promotion of educational economic interests of Scheduled Castes, Scheduled Tribes and other weaker sections. Under this Article the State is at liberty to do anything to promote the educational and economic interests of the weaker sections of the people.

But this Article is subject to limitations imposed by fundamental rights. Article 15 and 29 relating to fundamental rights has been amended by the Constitution Act, 1951, in order to give effect to this Article. Article 46 is a Directive Principle. It does not confer any justifiable right. A member of a backward class cannot obtain relief

from the court if he is denied any concession in matters of education relating to school fees, etc. The Directive principles lay down the policy guidelines on which the State should work under this Constitution.

The Directive Principles contained in Article 46 enjoins the State to 'promote with special care' the educational and economic interest of the weaker sections of the people, including the Scheduled Castes and Tribes.

Relaxation of Qualification

However, the State's action is limited by provisions such as 'maintenance of efficiency of the administration' or the maintenance of a minimum standard in educational institutions, etc. But a temporary relaxation of the qualifications and tests for recruits from the Scheduled Castes or the provision of Article 335. (State of Kerala Vs. Thomas, 1976, Scheduled Caste). This Article provides for a Minister in charge of Tribal welfare in the State of Bihar, Orissa and Madhya Pradesh.

Where States have substantial Tribal population and special provision of a Minister looking after Tribal welfare is an evidence of the concern of the framers of the Constitution for safeguarding the interest of Scheduled Tribes. Article 320(4) provided that Public Service Commissions need not be consulted as respects the manner in which any provision referred to in Clause 4 of Article 16 may be made or as respects the manner in which effect may be given to the provisions of Article 335.

Reserving Seats

Seats shall be reserved in the House of people for Scheduled Castes and Scheduled Tribes (Article 330). Seats shall be reserved for the Scheduled Caste and the Scheduled Tribes in the Legislative Assembly of every State (Article 332). Such reservation shall cease to have effect on the expiration of a period of 40 years from the commencement of the constitution i.e., in 1990 (Article 334).

Amendment & Extension

It was originally for a period of 10 years from the commencement of Constitution but, by an amendment of Article 334, has been extended by another 30 years, i.e., up to the end of 1990. The claims of members of Scheduled Castes and the Scheduled Tribes shall be taken into consideration in the matter of appointment to the services and posts under the Union and the States as far as may be consistent with the maintenance of efficiency of administration. There shall be a Special Officer for the Scheduled Castes and Scheduled Tribes to be appointed by the President.

It shall be the duty of the Special Officer to investigate all matters relating to the safeguards provided for the Scheduled Castes and Scheduled Tribes under the Constitution. He shall report to the President upon the working of those safeguards at such intervals as the President may direct. The President shall cause all such

reports to be laid before each house of Parliament. Such an officer has been appointed and designated as Commissioner for Scheduled Castes and Scheduled Tribes. The President may, at any time and shall, at the expiration of 10 years from the commencement of the Constitution, by order appointment a Commission to report on the administration of Scheduled Areas and the welfare of the Scheduled Tribes in the States (Article 339) (1). Only one such Commission, namely, Scheduled Areas and Scheduled Tribes Commission, was appointed on 28th April 1960 and it submitted its Report in October 1961.

Not upto the level

Although the Constitution has made elaborate provisions for safeguarding the interest of Scheduled Tribes, the enforcement of the same has not been of desired level. Provisions made under Articles 371(A), 371(B), 371(C), Fifth and Sixth Schedules of the Constitution have been mentioned elsewhere. Provisions relating to economic development of Scheduled Tribes are mainly contained in Articles 271(1) and 339(2).

Briefly, it may be Stated that Article 271(1), first proviso envisages provision for grants-in-aid for meeting the cost of such schemes of development as may be undertaken by the State with the approval of the Government of India for the purpose of promoting the welfare of its Scheduled Tribes for raising the level of administration of the Scheduled Areas therein to that of the administration of the rest of the areas, of the State.

In pursuance of this Article, provision of special central assistance has been made to the States having Scheduled Tribe population. As per the provision, the grant is to be made against such specific schemes as are necessary for the welfare of Scheduled Tribes and are undertaken with the prior approval of the Union Government.

But this is not done. The grants are released without specific schemes. Article 339(2) goes still further and empowers the Union Executive to issue directive to a State as to the drawing up and execution of schemes specified in the directive to be essential for the welfare of the Scheduled Tribes in the State.

Tamilnadu Tribal Welfare Board

The Tamil Nadu Tribal Welfare Board has been constituted under the Chairmanship of the Minister for Adi Dravidar Welfare from 20.04.2007 for the overall development of the Tribals in the fields of education, economic development and social welfare. 6 official members and 13 Non-official Members have been nominated and the first meeting was held. A sum of Rs.1.00 crore was sanctioned for implementing various welfare measures to the members to be enrolled. During the year a sum of Rs.1.00 crore has been provided for the scheme. Tamil Nadu Tribes Advisory Council. The Tamil Nadu Tribes Advisory Council has now been reconstituted w.e.f 25.10.2007 under the Chairmanship of Minister for

Adi Dravidar Welfare. This Council consists of 2 official members, 3 MLAs and 12 Non-officials belonging to the Tribal Communities and 2 Non-Tribals members. Western Ghat Development Programme.

Tribal Welfare Schemes

Under the Western Ghat Development Scheme during 2007-08, a sum of Rs. 50.90 lakhs has been allocated for the implementation of tribal welfare schemes like construction of compound wall, repairing of class rooms, construction of separation wall in kitchen, supply of sheep units, provision of road and water supply, maintenance of science lab in Coimbatore, Dindigul, Theni, Madurai, Virudhunagar, Tirunelveli and Kanyakumari districts. During the year 2008-09 a sum of Rs. 50.90 lakhs has been allocated for this scheme. An amount of Rs. 51.00 lakhs has been spent so far. During the year 2009-10 this programme will be continued. It may be concluded that Protection of interests of Scheduled Tribes is very essential for their development. The welfare measures to the scheduled tribes have been implemented through various programmes such as Reservation in the Government Jobs, Educational Facilities, Educational Fee Concession, Educational Scholarships and Supply of free Text Books, Note Books, Slates, Uniforms and Bicycles, besides Special Incentive Scheme.

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ISLAND AS A MOTIF IN UMBERTO ECO'S *THE ISLAND OF THE DAY BEFORE*

Dr. G. Rajesh Kumar

Assistant Professor
Department Of English
Directorate of Distance Education
Madurai Kamaraj University
Madurai.

An island is a significant multivalent sign used by writers to articulate various ideas and concepts. Over the centuries, island has always been a special locale in literature and arts. "Islands are enigmatic and irresistible... they fill our daydreams as places to escape the hectic cycle of modern day life... There is nothing more invigorating or liberating than to shun the mainland for a spell on an island." (Gray, 9-10) That is why, the idea of voyage towards the dream of a promised island and the cultural fulfillment or denial of that dream figure in literatures across geographical, cultural, historical spaces.

Umberto Eco's *The Island of the Day Before* is a story located in the mid seventeenth century, about an impossible venture 'to find the unfindable'. The story is set upon a non-space –neither land, nor water or even air – for its backdrop. The novel has offered an unusual approach to this unique signifier by installing a fresh paradigm of voyage and non-arrival at an island. Eco presents a fantasy island, garbed by mystic knowledge in the form of 'Terra Incognita' which means 'the island not found' and the protagonist's voyage for the same. So, the novel falls under the genre of voyage literature.

L'isola del giorno prima was Eco's third novel, published in the year 1994. It was translated into English by William Weaver titled *The Island of the Day Before*, in 1995. The novel is set in the seventeenth century, with the search for the measurement of longitudes, at its centre. The basic structure of the novel is complex. The narrator, who is an editor, comes into possession of a seventeenth century manuscript, written in the 1640s, by Roberto della Griva which are the letters he had written for his lady love Lilia and other notes. The notes are sketchy and the narrator struggles to flesh them out into the full history of Roberto, through surmise, logic, his profound understanding of the time and direct conversations with the readers.

As the novel opens, Roberto was stranded in a deserted ship, writing letters to Lilia. He had sailed on an English ship 'Amaryllis', in search of a manner to calculate and measure longitudes. The discovery would give the nation a decided supremacy over the sea. Roberto travelled in the ship as a French spy, in the service of Cardinal Richelieu. The ship was destroyed in a storm and all the crew members perished except for Roberto. He floated on a door and reached a Dutch ship.

The ship 'Daphne' was in full sail with massive provisions and cargo. But the long boat along with the

crew on board had disappeared mysteriously. There was an island only a mile away from the ship. But Roberto did not know swimming. So, he was stranded on the ship. Roberto believed that the island was on the other side of what is now termed as the International Date Line. His letters to Lilia reveal details about his previous life.

Roberto was born in an Italian noble family. He had a twin brother named Ferrante. But the existence of this twin brother is ambiguous as the narrative gradually blurs the distinction between reality and fiction. Roberto's father died during the siege of Casale. After that, Roberto visited Paris where he was introduced to the French court. There he met Lilia and fell in love with her. For his politically unwise statements, he was thrown into prison. Cardinal Mazarin offered to help him if he was willing to act as a French spy on an English ship which went on a secret mission. He was selected for this purpose due to his ability to speak in French and English without his native accent.

Thus, Roberto found himself on the ill-fated Amaryllis, shipwrecked and ended up on the Daphne. However, he had already discovered the method to measure longitudes. A significant portion of the novel centres around the question of the measurement of longitudes. The novel's richness is the result of its narrative style, bizarre characters, details of mid-seventeenth century science and the philosophical discussions on the interrelationship between individual perception and objective, universal reality.

The novel deals with themes of love, death, time and God. The unreachable island which is so near yet remains so far, serves as the pivotal point of this story. The protagonist is a "postmodern Odysseus who has neither home, nor kin, no land to rest his feet upon, no mission (which has been lost, along with the wrecked ship, in course of the voyage) and finally no destination even" (Kundu, 334). The novel opens with an exclamation of an outcast who has been forced into an extraordinary situation. "I am I believe, alone of all our race, the only man in human memory to have been shipwrecked and cast upon a deserted ship" (1).

The book begins with the typical situation of a man shipwrecked. The protagonist was a familiar figure of those times, upholding exploration and discovery. "Roberto is, in a sense an everyman, not however a commoner, but reasonably educated and privileged who is used to weaving an entertaining story of how such a

seventeenth century man would understand explore the world” (Corbett, 1). The departure from the paradigm becomes evident when the location of the protagonist is revealed to be a deserted ship and not an island.

Roberto is caught up in a no-where situation. From the ship, he can see the island. But, he cannot reach it due to his inability to swim. The ship itself becomes the epitome or replica of an island, which is a floating one. Shipwreck was a common phenomenon during those days. Roberto muses, “I imagine that in those days and on those seas, more ships were wrecked than returned safely home” (14).

The book can be read as a period piece registering the cultural obsession of the era with sea voyage. The seventeenth century was obsessed with islands – discovering, reaching and mapping fragments of lands lying scattered in the far seas. Allusions to anecdotes of real sea voyages as well as fantastic stories circulated among sailors add period flavor to the novel. The narration is flavoured by the cultural climate of the ‘age of exploration’ that reveled in the thrill and excitement of the prospect of the ‘new world’. Roberto’s fascination and obsession with islands is evidenced by his dream visions of various real, surreal and hyper-real islands. The narration itself pertains the quality of a dream.

Initially, Roberto wants to reach the island which he can see from the ship but cannot access. The distant view of the island continues to fascinate him. Day by day, Roberto is captivated by the spell of the distant island. He uses a spyglass to gaze at the farthest bay visible. He speculates about the presumably ‘virgin’ land and wonders whether it contains the pristine purity of a ‘prelapsarian utopia’. Roberto suspects that it was the ‘island of the day before’ which is located at what is now referred to as the International Date Line.

The hyper reality of Roberto’s specific oxymoronic island, so near yet so far, with its distant proximity, is accentuated by the dream tenor of the narrative as well as mythical allusions which have been strewn about the story. In addition to the host of myths and allusions, Eco addresses the most prominent preoccupation of the times – the search for the actual location of the Biblical islands of Solomon and relates it to the famous quest of the European nations to discover longitudes.

The search is simultaneously for the Island of Solomon and the longitude – the hundred and eightieth meridian, both belonging to the ‘terra incognita’. The theological notion and the scientific concepts seem to be interchangeable variables in the context. The seventeenth century myth and the nascent science of the time join hands. The island belongs to empirical reality and yet embraces the domain of hyper reality that adds to its attraction. Roberto’s yearning for the island is almost like a lover yearning for his beloved. His attraction towards the unaccessed island is accentuated through an equation between the spirit of the land and his beloved.

Eco’s novel is historical in more than one sense. Along with material details, it embraces and incorporates philosophical, scientific and theological discourses of the seventeenth century. Parallel to these, runs the journey of self discovery. It can be described as a mental journey towards an inner island, wading through the intangible waves of time. Ultimately, Roberto realizes the inescapability of his situation. So, he gives up worrying over not finding the unfindable, not reaching the island that cannot be reached. Paradoxically, this brings him, a sense of peace that is obtained through speculations about life and death.

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ROLE OF NON-GOVERNMENTAL ORGANIZATIONS (NGOS) IN THE DEVELOPMENT OF TRIBES IN INDIA

Dr.M.Rajeshkumar

Assistant Professor
Centre for Educational Research
Madurai Kamaraj University

Abstract

There are as many as 32 lakhs of registered NGOs India. The number of NGOs is booming. They are working for the welfare of the rural and urban people. Some NGOs concentrate on environmental issues; some concentrate on health; many of them are working for the development of rural people, especially tribes; some are working for the cause of education. Most of the NGOs are getting Government grants and foreign funds. This paper tries to find out the role of NGOs in the development of tribal people in India.

Introduction

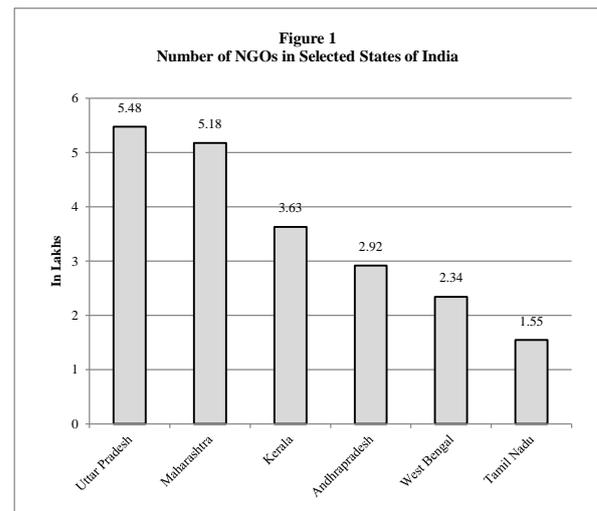
Nongovernmental organizations are small/ tiny social collectives established by a smaller or large group of people to achieve a set of social goals. Here societal goals means achieving social objectives which improve the quality of human life, increase human security, strive towards promoting human welfare in socio-economic as well as politico cultural sense (<http://shodhganga.inflibnet.ac.in>, 2018).

India is experiencing a tremendous growth in the number of NGOs. It seems to be a bulged growth for India which still has a slow civil society movement. India has a population of more than 1.2 billion and gives a good ambience for the growth of NGOs. Whether all the NGOs are dedicatedly working or not? It is a question to be answered. If they work properly, all the downtrodden people including the tribes should have come up in life. This paper tries to give an overall picture of the role of NGOs in the development of tribes in India.

NGOs in India

We are living in the age of globalization. Privatization and liberalization are the ideas developed by globalization. Most of the Governments are withdrawing from their responsibilities and are not interested to take part in the developmental process which is a burden to them. So, private agencies are blooming in India. The NGOs are come forward to take care for the society. The NGOs are getting their fame because of their good virtues like kindness, initiating events, positive thinking, flexibility and dedication. They are able to reach the masses effectively by these manners. In almost all the countries, they are being treated as the fetchers of development. Most of them are doing their best for the welfare of the marginalized people and stand by their own without expecting charity form other people. The growth

of NGOs in India is tremendous. Figure 1 shows the number of NGOs in some of the states of India.



Data Source: <http://indpaedia.com>, 2018.

The state of Uttar Pradesh is leading in the number of NGOs with 5.48 lakhs and Maharashtra stands second. Tamil Nadu is having 1.55 lakhs of NGOs. There are nearly 20 NGOs in Andaman and Nicobar Islands.

Tribal People

From the Arctic region to all over the tropical forests, the indigenous and tribal peoples are found in all regions of the world. They represent 5% (370 million) of the world population and spread across over 70 countries. But they are poor and constitute 15% of the world poor people. They are the guardians of nearly 22% of the earth's resources and take care for the 80% of the biodiversity. The Convention No.169 (C169 - Indigenous and Tribal Peoples Convention, 1989) of the International Labour Organization (ILO) provides a set of decisive factors for identifying the indigenous and tribal people in a given country (Convention concerning Indigenous and Tribal Peoples in Independent Countries (Entry into force: 05 Sep 1991) Adoption: Geneva, 76th ILC session (27 Jun 1989) - Status: Up-to-date instrument (Technical Convention). Convention may be denounced: 05 Sep 2021 - 05 Sep 2022, www.ilo.org, 2018).

Tribes in India

“A *tribe* is a social division in a traditional society consisting of families linked by social, economic, religious, or blood ties, with a common culture and dialect. A tribe possesses certain qualities and characteristics that

make it a unique cultural, social, and political entity. This post is about the major tribes in India. They are also known by the name 'Adivasis' in India" (www.clearias.com , 2018). The tribal people living now are not like their ancestors. During the course of centuries, they have changed their habits and habitats a lot. They are given the place under the Schedule 5 in the Indian Constitution. Hence the tribes documented by the Constitution are known as 'Scheduled Tribes'. There are about 645 different tribes in India. For example, the tribes living in Andhra Pradesh are: Andh, Sadhu Andh, Bhagata, Bhil, Chenchus (Chenchawar), Gadabas, Gond, Goundu, Jatapus, Kammara, Kattunayakan, Kolawar, Kolam, Konda, Manna Dhor, Pardhan, Rona, Savaras, Dabba Yerukula, Nakkala, Dhulia, Thoti, Sugalis. In Tamil Nadu, we have tribes like Adiyar, Aranadan, Eravallan, Irular, Kadar, Kanikar, Kota and Todas. In India, we call them as "Vanavasi" or "Anusuchit Janajati."

Tribal People of Andaman & Nicobar Islands

In Andaman and Nicobar Islands, there are 4 Negrito and 2 Mongoloid tribes who occupied the Islands for centuries. The tribes like the Great Andamanese, the Onge, the Jarawas and the Sentinelese are belonging to the Negrito origin and they believed to travelled to the Andaman and Nicobar Islands from Africa some 60,000 years ago. They are still following the process of hunting and gathering to lead their life. The Nicobarese and Shompen tribes are belonging to the Mongoloid origin. The Nicobarese tribes have changed their life style according to the present challenges and they are multiplied and leading a prosperous life. The Shompen tribes are very shy and still away from the outsiders.

Role of NGOs in Tribal Development

Generally, the NGOs are private agencies independent of the Government. They have humanitarian and cooperative objectives and considerations. Some of the NGOs have foreign collaboration and funded with the foreign countries. They are the groups organized nationally or internationally. Most of the NGOs are charitable and some are religious in nature. They mobilize private funds. There is variety of NGOs. Some of the NGOs work for the sake of the environment and conservation of natural resources. Some are health conscious. Some of them do family welfare services. In villages, they look after the development of rural people. They help in the education of the rural people. There are separate NGOs for women. The Citizen groups work for creating awareness among hazardous things among the urban people. Some NGOs work for the development of the tribal people in India. Different kinds of NGOs concern about different issues. At present, NGOs concentrate more on issues like protecting human rights, creating awareness about AIDS, women empowerment, development of marginalized people, child labour problems and other issues. Since the NGOs are fighting for the empowerment of downtrodden people and for

social transformation, the power of NGOs is called as the 'third force'. They are supplementing the Government in some actions and they can reach the places where the Government cannot reach.

Scope for NGOs in the Development Tribal People

The NGOs who are working for the development of the tribal people have to concentrate on many things. Globally, there is a concern for the tribal people, who are the sons of the soils. The tribes are the people who are protecting the forests and other resources. They are to be given sole importance. Their habits and cultures are to be protected. Their rights are to be respected. The Universal Declaration of Human Rights (The Universal Declaration of Human Rights (UDHR) is a milestone document in the history of human rights. Drafted by representatives with different legal and cultural backgrounds from all regions of the world, the Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 (General Assembly resolution 217 A) as a common standard of achievements for all peoples and all nations. It sets out, for the first time, fundamental human rights to be universally protected and it has been translated into over 500 languages, (<http://www.un.org/en/universal-declaration-human-rights/>, 2018) also stress the human rights for all the people including the tribes. After independence, the Indian Government is very keen on protecting the tribal people and protecting the tribal people becomes a responsibility of the Central and State Governments. The Government has implemented many schemes and in spite of the schemes, the Government is unable to achieve more and could not bring fruitful results in the enhancement of the socio-economic status of the tribes. In this background, the NGOs are having more hope in the development of tribal people.

NGOs can help the tribal people in the following ways:

1. Making the tribes aware of their latent (hidden) capacities and to stimulate them for attaining a better life.
2. The tribes should be trained to be self-reliant by avoiding repeated spoon feeding of ideas and practices.
3. The NGOs involved in the task of developing the tribes can help them to enhance their health.
4. The NGOs can preserve and protect the indigenous knowledge base of the tribes which is ignored or exploited
5. The knowledge of the tribes about the biodiversity is well known. The tribal people have the keys to the biologically diverse areas and a deep knowledge of flora and fauna. They know the location and use of medicinal plants, the appropriate time of collection of the medicinal plants, preparation of medicines and the administration details. Their awareness of the ethno-medicine is very imperative for their

survival. This herbal medicine knowledge can be documented and protected by the NGOs.

6. There is a rising demand and inclination all over the world for herbal drugs, natural products as an alternative of synthetic products. This demand can be marketed and financial benefits can be done to the tribes.
7. The NGOs can create awareness among the tribal people about the need for conservation and preservation of the medicinal plants among the youth of the tribal community.
8. Literacy rate is poor among the tribal people. The medical practices are being transmitted orally from generation to generation. The undocumented medical knowledge and other conservative methods will be forgotten in the long run. The NGOs can make efforts to educate the children, youth and adults of the tribal community. This will help them to write and document about their medical plants and practices.
9. The NGOs can use the audio-visual aids for creating a durable consciousness and campaign for the promotion of herbal plants in kitchen-garden and nurseries.
10. The NGOs can arrange for workshops, seminars and conferences where the professional experts and the tribal people can share their ideas.
11. The NGOs can induce and encourage the tribal youngsters to take up the traditional job of the practitioners of the tribal medicines as their occupation
12. The NGOs can encourage research and development of their medicinal practice.
13. International agencies and multinational companies try to pirate the medicinal knowledge of the tribal people for preparing drugs. This can be prevented by the NGOs and the documentation of tribal knowledge can be done by the NGOs which is an urgent need at present. They can prepare a community register to document the tribal knowledge in local language.
14. The NGOs can cooperate with the Gram Panchayat and can play a significant role in the development of the tribes.
15. The NGOs can help the tribal people by making them aware of their legal traditional rights and to protect their knowledge under the law of Intellectual Property Right.

Problems of the NGOs to be rectified:

1. There are no connection and coordination among the different NGOs working in the same geographical area and working for the same purpose.
2. In order to get the cooperation of the local people, the NGOs should make their functioning

in a more transparent way. It will fetch the faith and support from the people.

3. The NGOs and the beneficiaries should have a close linkage and coordination and they should exchange their ideas. Otherwise, the beneficiaries will doubt the intention of the volunteers of the NGOs.
4. There is no transparency in the funding and expenditure of the NGOs. This will raise unnecessary doubts among the people. Their funding source and expenditure should be exposed to the public.
5. The foreign money received by the NGOs should be put under proper audit.
6. The NGOs are not having any regularised code of ethics and conduct. They should be framed and properly followed. Showy outlook of the NGO personnel will be hated by the common people.
7. Now, opening an NGO become a business and career option which will fetch more money. Many jobless people are willing to run NGOs. So, service motivation of NGOs is slowly decreasing.
8. There are many letter pad NGOs which are functioning only in their letter pads and are popular for cheating and forgery.
9. People realized that the NGOs are lacking the accountability and commitment to the welfare of the people.
10. The NGOs often go for temporary solution and fail to concentrate on the root cause of the problem and to eliminate it.
11. The NGOs are not concerning the socio-cultural and local area specific problems.

Conclusion

We should realize the pathetic condition of the tribes. In 2012, an event of shooting and uploading of a video showing semi-naked Jarawa tribal women dancing in front of the tourists had been done. The Indian Government took stringent action by approving the proposed amendments in the Andaman and Nicobar Islands (Protection of Aboriginal Tribes) Regulation, 1956. The Government implemented a law to make 'buffer zone' for five-kilometer radius around the Jarawa tribal settlements in the Andaman and Nicobar Islands. It also implemented an Act for the imprisonment of up to seven years for those who are violating government norms for this area. For want of commodities for survival, the Jarawa women danced like this. These types of actions can be avoided if they are given proper chances to live a decent life for which the NGOs can help them. The problems in coordinating all the related NGOs and other problems can be easily overlooked. In spite of the criticisms and drawbacks faced by the NGOs, they can act for the welfare of the tribal people.

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TRIBAL ACTUALIZATION AND SOCIAL REALIZATION WITH REFERENCE TO ARUN JOSHI'S *THE STRANGE CASE OF BILLY BISWAS*

Rajlakshmi.P.V

Assistant Professor of English
Kongu Arts and Science College (Autonomous)
Erode, Tamil Nadu - 638 107.

The earth stands as a unique planet in this universe. Because, the earth is located from the sun in perfect distance to obtain its heat and light. After so many modulations, the earth is gifted to create the living being from plants to humans. Each and every beings are devoted as the majesty of mother-nature. When human beings started to learn the art of living, nature experiments him with voluminous trials. Finally nature had made men as a successful being to survive on the earth. Then, the earth is undergone many changes. The changes were brought by the human beings who were made by nature.

Men born with nature; grow with nature; and live with nature. After a certain stage, men deviated from the path of his mother nature. He started to move beyond the science. Since from the discovery of fire, men grew faster and the fastest from his mother nature. His changes were the witness of science and technology upliftment of our current scenario. Our earth is blessed with science and technology improvements. The massive electronic goods and fifth generation internet speed are few examples of human achievement. Because they have done everything against the law of nature for sophistication of human living. This sophistications are representing the human advancement but not the development.

All the Government is trying to develop the income of an individual citizen to develop the human resources of nation and its development. The term 'development' refers only to the economical upliftment of an individual, according to the view of contemporary society. Children are brought with this mentality. This may lead to the psychological corruption on morality. Humanity lacks among the human beings. People have the thirst to earn a lot of money. People want to accumulate wide range of economic wealth. So they have involved into inhuman activities without showing any emotional disparity. Due to the growth of globalization and urbanization, living towns have turned into concrete forests.

Human beings are completely polluting the environmental resources such as water, air, agricultural lands and ultimately their entire life system would be affected. On account of that, they might fall into psychological pollution. Human beings' lost their life in its actuality. People think that economic development is real development and money is the real treasure. This ideology spreads over the world after the modern age. Though people want to get more money, the reality laid

upon inverse direction even within themselves. People wander for peaceful life in another phase within them.

Arun Joshi explored this state through his character Billy. Arun Joshi's novel *The Strange Case of Billy Biswas* (1971), the protagonist, Bismal (Billy) Biswas was a wealthy man who had gifted with wealth, family, education in foreign country, a good friend, good job, a wife with Metro-Politian class. But finally he went in search of his life's peace. While describing the changing adorations of Billy, Joshi tells:

Never in his life waited thus. He had admired lakes and monuments and snow-capped mountains gleaming under a luminous moon, but never before had he actually *waited* for it to rise. All of a sudden it was not just the side-attraction of life, to be taken for granted, but the very reason for being resent on the earth that night. He was waiting for the moon ... he was waiting for the dawn, as he had waited for the love of a woman, just as some day he would wait for death. Earlier, he had waited for degrees, for lectures, for money, for security, for a middle-class marriage, for the welfare of his child, for preserving the dignity of his family, for being just, for being well dressed, and for being normal and all those things that civilized men count as their duty or the foundations of their happiness or both. Sitting there, the ebullient chatter of half-drunk tribals swirling about his ears, he could for the first time see clearly the change entering him (99).

Billy did never enjoy the treasures of nature yet before. The above description indicates the prognosis of an ordinary man's day-to-day life. He was wandering to do his duty of protecting his so-called identity in the society rather his own self. To preserve the dignity and wealth is the primal duty of men. They focused on earning, saving and preserving money for the forthcoming generations.

The wealth what has to be taken to the descendants is peaceful and satisfied life. But people are suffering the money mania which is taken to their upcoming generations. Due to these activities, the earth has completely changed. Men are interrupting into the flow of nature's cycle. Due to the name of development, men collapsed the entire system of nature. For instance, men developed medicinal field which against chemical reactions in the human immunity system. Finally, men

turned into the puppets of science and technology. The trait which have been done to the nature is repeated into human existence. Nature created men who had done the treachery to nature. Men created scientific techniques which had done treachery to men.

The boon of human discovery turned into bane. These discoveries were introduced for the convenient and easy life style for the human beings. Once upon a time, these new discoveries were considered just as luxurious things. But later, they had become adequacy of a family. But people turned into lazy due to these discoveries which are currently applied in the day-to-day life such as smartphones, vehicles and etc. in current scenario, people could never live without these things. This kind of false discrimination is created among the people by the tradesmen. They have utilized it as their marketing tactic. Inconvenience is insisted by G.K.Chesterton in his essay, *On Running After One's Hat*, "Nothing beyond inconvenience seems really to have been caused ... most unimaginative and accidental aspect of a really romantic situation. An adventure is only an inconvenience rightly considered. An inconvenience is only an adventure wrongly considered". The inconvenient occurs only when human mind lays under the 'Feel Good Principle'.

People think that rural life style is inconvenient to them. So they are moving towards the urban life with Western style. There people found out the false discriminations. Though they all are leading sophisticated and wealthy lifestyle their inner self actually wander for peace and real satisfaction. This is the exact depiction of Arun Joshi's protagonist, Billy Biswas. He could not accommodate, though he had gained the so called modern sophistications. His mind wanders for peace and satisfaction. It could not be fulfilled by the civilized life style. He had found out only from the tribal people.

The education may lack at the tribal community. But they have enriched intellectuality. A government may never aware of the pathways of a dense forest. But a teenage tribal might possess the well versed knowledge in that forest. Tribal people only aware of the medicinal plants inside the forest rather than doing researches inside the laboratories. Because, Tribal people are growing under the lapse of mother-nature and so she too protecting them with all of her treasures. They are the protectors of the forests.

Each and every government, which possessed tribal populated forests are trying to educate them about the urban lifestyle by providing education and employability. Everything is done for the welfare of the tribal society. R.J.Miller mentioned one of his article, *Tribal, Federal, and State Laws Impacting the Eastern Shawnee Tribe, 1812 to 1945*, Johnson O'Malley's Act, offers basic needs of tribals, as follows:

In 1934, Congress authorized the Secretary of Interior to enter contracts with states, and later with public and private institutions and corporations, wherein the federal government

would pay these entities to provide educational, medical, and other services to Indians. The Secretary was authorized to pay for these services from funds appropriated by Congress for Indians. States were allowed to use the existing schools, hospitals, and other facilities already owned by the federal government to provide these services (23).

This is one of the example for the tribal acts. The actuality is that the tribal people do never need any kind of control. We could never apply urban laws on tribal people. Because tribals are guards of mother-nature and they need to be obedient and responsible only to the mother-nature. Though all these laws are created to provide education and all other basic needs to the tribals, it might be the great treachery to them.

Urban people are leading the indigenous state of mind because once they have led the rural life which they are actually and emotionally accentuating themselves. Likewise, tribal people are intuitionally attached with their life style. If we take them to the urban employability, there might lead to some psychological disturbances at their life as we suffer at the urban life. Another aspect is, the treasures of the forest might be stolen. If tribal people are displaced from their native place, the forest would turned into the urban town and gradually deforestation would be there.

The tribal laws of a government are created for the welfare of the tribal people. In some extend, they are misused by some selfish men under shadow of government. So, there might be possible of occurring the misunderstanding between tribals and government. For example, Billy's friend Romi, a government employee, came to the forest for searching his friend Billy, who is considered as equivalent to that tribal people and trying to depart Billy from the tribes. Though Romi's act is not as much selfish, there might be the possibility of extreme things in reality.

People who have jealous on the treasures of forest are offending the tribal people. These kind of people do never good things to their own society. All these things are satirically raised by Arun Joshi in *The Strange Case of Billy Biswas*, as follows:

What got me was the superficiality, the sense of values. I don't think all city societies are as shallow as ours. I am, of course talking mainly of the so-called upper classes. I didn't really get to know the others. I don't think I have ever met a more pompous, a more mixed-up lot of people. Artistically, they were dry as dust. Intellectually, they could do no better than mechanically mouth ideas that the West abandoned a generation ago. Their idea of romance was to go and see an American movie or go to one of those wretched restaurants and dance with their vives to a thirty-year-old tune.

Nobody remembered the old songs, or the meaning of the festivals. All the sensuality was gone. So was the poetry. All that was left was loudmouthed women and men in three-piece suits dreaming their little adulteries. May be it is different now. Well, you know why they are mixed up, don't you? Centuries of foreign rule, the period of transition, economic insecurity, and so on. I can understand that. But, for God's sake, they have at least got to *think* about it. If they don't, the period of transition, as you call it, is going to last forever and ever. The only thing I could see them worrying about was Money; why couldn't they make more of it. Do you think I am being too harsh? (128 – 129)

Joshi's words appear as the frustration of human inner self. He was talking about Indian people's transition of adopting Westernization. The transition completely offended the entire life style of the Indian society. All inconveniences are resolved by the development of science and technology. Their individual income is increased. All the outward needs are fulfilled yet people wander in search of internal peace. So they have started to move towards the forest region which have been started to transform into luxurious place for the urban people. Due to this, tribal people are getting more affected.

Tribal people are considered as mules and uncivilized by the current society. But the actual reality is that the tribal people are more civilized and intellectuals. Our textual education and civilization, wealth and employability may lead them to the native displacement

which not only danger to themselves alone but for the entire country. This is a kind colonialism. Tribal people are made to be displaced from their native, their wealthy life. It is a great help for the tribals that not to disturb their life style. They are already leading an unimaginative, convenient, wealthy and healthy life style along with the stream of nature. They are the protectors of a country's natural resources. No law can control him. Because they are not the ordinary citizens like us but they are the son of mother-nature.

The further aspects of research possibilities in this paper is on tribal colonialism, tribal displacement and tribal futurism.

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STRUGGLE BETWEEN HUMANITY AND NATURE IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

K.Ramajeya Lakshmi

Assistant professor of English
The Standard Fireworks Rajaratnam College for Women
Sivakasi.

Islands have always occupied a powerful place and have been a source of fascination in the literary imagination. Island spaces are used to explore and create bridges between the real and the imaginary as a response to cultural and social realities. The island that serves as home to the shipwrecked sailor became a major literary theme to be found in Children's literature.

Sea is one of the important means of transport for trade and exchange of ideas and information with neighbouring nations. It is one of the means by which civilization advances and evolves. This happened widely among the ancient people living in the lands bordering the Mediterranean Sea, as well as in India and other South-East Asian nations.

Ernest Miller Hemingway born on July 21, 1899 in Oak Park, Illinois was an American novelist, short story writer, and journalist. He started his career as a writer in a newspaper office in Kansas City at the age of seventeen. In 1921, Hemingway married Hadley Richardson, the first of his four wives. In 1927, he divorced Hadley Richardson and married Pauline Pfeiffer. They discovered after he returned from the Spanish Civil War. Martha Gellhorn became his third wife in 1940 and they had separated when he met Mary Welsh in London during Second World War. Shortly after the publication of *The Old Man and the Sea* (1952), Hemingway went on safari to Africa, where he was almost killed in two successive plane crashes that left him in pain and ill-health for much of his remaining life. In 1959, he bought a house in Ketchum, Idaho where he committed suicide in July 2, 1961 with his favorite shotgun.

Ernest Hemingway is an author of nine novels which include *The Torrents of Spring* (1926), *The Sun Also Rises* (1926), *A Farewell To Arms* (1929), *To Have And Have Not* (1937), *For Whom The Bell Tolls* (1940), *Across The River And Into the Trees* (1950), *The Old Man and The Sea* (1952), *Islands In The Stream* (1970) and *The Garden of Eden* (1986). He wrote ten nonfiction in his literary career which includes *Death in the Afternoon* (1932), *Green Hills of Africa* (1935), *Hemingway, The Wild Years* (1962), *A Moveable Feast* (1964), *By Line: Ernest Hemingway* (1967), *Ernest Hemingway: Club Reporter* (1970), *The Dangerous Summer* (1985), *Dateline: Toronto* (1985), *True At First Light* (1999) and *Under Kilimanjaro* (2005).

The Old Man and the Sea for the influence that he has exerted on contemporary style. He avoided complicated syntax. About seventy percentages of the

sentences are simple sentences, a childlike syntax, without subordination. It was adapted into a movie by Peter Viertal from the novel *The Old Man And The Sea* by Ernest Hemingway and directed by John Struges.

Ernest Hemingway's *The Old Man and the Sea* published in 1952 is a parable of man's struggle with the natural world, with his noble courage and endurance. It is about the Cuban fisherman Santiago, who after eighty four luckless days has rowed his skiff into the Gulf Stream in quest of marlin. At first, he was accompanied by the boy Manolin and then he was alone in the sea. He went far into the sea and hooked a great fish that towed his boat all afternoon and night. As the second night turned to dawn, he finally harpooned the fish, lashed it to his small boat and made his way home. As he was sailing, sharks attacked his catch and he fought them as best he could with a knife. But when he reached the land, his marlin was not other than skeleton. Proud of defeat, Santiago staggered to his hut. Manolin and other fisherman marveled at his catch, while the exhausted old man slept and dreamed of his past experiences.

Ernest Hemingway's sixty-two years were packed with excitement. Encountered with adventure after adventure, he told stories of his life and love on the Left Bank in Paris, death, bull fights which he saw in Spain, the fierce beats that he hunted in the African jungle and the battle with a giant thousand pound fish in the coast of Cuba. Hemingway spoke about bravery in *A Farewell to Arms* as, "Cowards die a thousand death, but the brave only die once." (139)

The Old Man And The Sea not only to prove that he was still in the writing game but also to produce his best work. It is an auto-biographical novel of Hemingway. Though *The Old Man And The Sea* is a simple story on the surface, it is a tale with a much deeper message and importance that transcends time and place. The story deals with an epic struggle between an old experienced fisherman and the greatest catch of his life. The first novel *The Old Man And The Sea* deals with the adventures and struggles faced by an old man in the sea.

Santiago was an old fisherman. He had gone eighty-four days without catching a fish. For the first forty days, a boy named Manolin had fished with him. But Manolin's parents called Santiago "salao" that is, the worst form of unlucky and forced him to work in a more prosperous boat.

In the first forty days a boy had been with him. But after forty without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week (TOMATS 9).

One early morning, before the sun rose Manolin and the old man left the shore and parted their ways into the sea. Manolin said "Good luck old man", the old man said" (TOMATS 25) The Old man rowed steadily away from the shore towards the deep waters of the Gulf Stream. The old man knew that he was sailing far into the sea leaving the smell of land behind him. In the sea, he heard the leaps and whirs of the flying fish. He considered them as his friends and felt sympathy for them as the feeble birds tried to catch them. The old man dropped his baited fishing lines to various measured depths. Santiago noticed the bird again, and suspected that he had found the fish. He said that,

He's got something, the old man said aloud. He's not just looking. He rowed slowly and steadily toward where the bird was circling. He did not hurry and he kept his lines straight up and down. (TOMATS 29)

In a course of time, the old man realized that he had sailed so far the sea because he could no longer see the green of the shore. On the eighty-fifth day, he felt the light delicate pulling and then a harder pull. He felt happy for the gentle pulling and thought that something hard and unbelievably heavy had been hooked to his bait. The marlin played with the bait for a while. When it finally took the bait, it started to move with it. When the marlin pulled the boat, the old man gave mighty pulls one another. But he had gained nothing. The fish dragged the skiff farther deep into the sea. At that time, there was no land visible to Santiago. The fish pulled the boat throughout the day. But the old man balanced the line with his back and holded it rigid in his hands. The struggle went on all night, as the fish continued to pull the boat.

The position actually was only somewhat less intolerable; but he thought of it as almost comfortable. I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up. (TOMATS 40)

Though the sun had risen, the fish had not got tired and it was swimming in the shallow of the sea. The old man could not increase the pressure on the line, because if it was too stiff it would break. That might led the fish to escape. Santiago holded the skiff and promised that he would kill his opponent before the end of that day. He said that, "Fish I love you and respect you very much. But I will kill you dead before this day ends. Let us hope so, he thought." (TOMATS 45) Santiago noticed that his hand was bleeding by a cut. While the old man was waiting for the cramp in his hand to ease, he looked across

the vast waters. At that time he felt himself to be completely alone. When the angle of the fishing line had changed, the old man understood that the fish was approaching the surface.

Suddenly, the fish had jumped magnificently into the air. Santiago felt that it was bigger than any other that he has ever witnessed. It was two feet longer than the skiff itself. The old man wondered why the fish has jumped. Though Santiago was comfortable, he was suffering. But he did not admit the suffering at all. The old man continued his struggle with the marlin in the second day. Just before the night fell, a dolphin took the second bait which was dropped by Santiago. The old man pulled it single-handedly and clubbed it to death. Santiago again felt sorry for the marlin because he was very determined to kill it, as it would feed many people. As the marlin became quiet, the old man decided to sleep.

He pulled the fish to the side of the boat and stabbed his harpoon into it. The fish rolled out of the water brilliantly and beautifully alive, as it was dead. When it fell back into the water, its blood had stained the waves. The old man pulled the skiff along with the fish to the side of the boat. The old man's wounds reminded him that his battle with the marlin was real and not a dream.

When the shark hit the marlin, the old man stabbed his harpoon into the shark's head. The shark lashed on the water and finally it sank. It took the harpoon and the old man's rope with it. The Mako had taken nearly forty pounds of meat. The fresh blood from the marlin spilled into the water and it drew more sharks to attack. Though he thought he would lose his catch to the sharks, he believed that "a man can be destroyed but not defeated." (TOMATS 84)

After two hours had passed the marlin was again attacked by the galanos sharks. They were hateful sharks, bad-smelling, scavengers as well as killers. When they were angry, they would bite that oar or the rudder of the boat.

Around midnight, a pack of sharks arrived and snatched the old man's club. He broke off the boat's tiller and made a futile attempt to use it as a weapon. When the sharks had left, there was no meat left on the marlin. The old man spat into the water said "Eat that, Galanos. And make a dream you've killed a man (TOMATS 96). He settled to steer the boat. He became numb and passed all the feeling. He consoled himself by saying that.

When he reached the harbor, all lights were out and there was no one near the harbor. He had noticed the skeleton of the fist which was still tied to the skiff. He began to move up to the hill where his shack was situated. Once he reached there, the old man fell asleep.

Early in the morning Manolin came to the old man's shack. When he saw his friend's wounded hands, the tears came from his eyes. He went to fetch coffee for the old man. Manolin saw that some fishermen had

gathered around the old man's boat and measured the carcass. He said that it was eighteen feet long. Manolin waited near the old man with the coffee until he woke up. When the old man had woken up, he shared his adventure with him. Again the old man slept on his bed. That afternoon two tourists at the terrace café mistook that the great skeleton belonged to a shark. Manolin continued to watch over the old man. The old man slept and dreamed about the lions.

The destruction of the marlin was not a defeat for the old man; rather it led to his redemption. In fact, the fishermen who once mocked at Santiago had stood in wonder on seeing him. Though the two protagonists, that is Santiago in the *The Old Man and the Sea* and Pi in *Life Of Pi* had survived successfully.

Survival depends on a person's ability to withstand stress in emergency situations. Brain is the best tool for survival.

Bad things happen, And the human brain is especially adept at making sure that we keep track of these events. This is an adaptive mechanism important for survival. (Perlmutter n.p.).

Loneliness is one of the greatest enemies to the survivor. It would attack him without any warning. He should not allow the loneliness to destroy his positive attitude. The survivor can keep himself busy by singing, Whistling, day dreaming, gathering food or doing anything else that he wish. It would make his mind to forget the fact that he is alone. It would also help the survivor to maintain a healthy survival attitude. Hunger and thirst could decrease the positive mental attitude.

In *The Old Man and the Sea*, Santiago had expressed the arrival of Galanos sharks by a single word, "Galanos" (TOMATS 87) Hemingway's Iceberg Theory highlights the symbolic Implications of art. He makes use of physical action to provide and interpretation of the nature of man's existence. While representing human life

through fictional forms, he always set man against the background of his world and universe to examine the human situation from various points of view.

He highlights certain qualities that a man should possess in order to survive or win the battle against the hostile forces of the world. These qualities are called "code of conduct" which includes love, courage, endurance, self-respect, pride, honesty and truth.

Hemingway said, "The old man had taught the boy and the boy loved him." (TOMATS 10) Since Manolin has been with Santiago from his age of five, he viewed him as his teacher, master and father-figure. About *The Old Man and the Sea*, Hemingway remarked:

I tried to make a real old man, real boy, real sea, and a real fish and real sharks. But if I made them good and true enough, they would mean many things. The hardest thing is to make something really true and sometime truer than true. (Baker 332).

Hemingway took most of the incidents from his own life. They formed a base for his novels. In *The Old Man and the Sea*, Hemingway described his tragic experience of catching the marlin and how it destroyed by the sharks though his character Santiago. Therefore Santiago is the mouthpiece of Hemingway in *The Old Man and the Sea*.

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A STUDY OF BLACK FOLK-LORE TRADITION IN THE POEM, “THE BABOON”

M.S.Ramamani

Assistant Professor of English
Quaid-e-Millath Govt. College for Women
Chennai- 600 002.

Abstract:

In Black folk-lore tradition one can find oral poetry -stories of popular figures telling in story forms in the context of performance. It is to give audience a satisfactory performance. Twentieth-century blacks inherited what folklorists called “skill in verbal arts” from slaves. The slave was the quintessential folk-poet. This paper traces out the Black folk-lore tradition of the Yeruba community of Nigeria in the poem, “The baboon”. There is a vivid use of imagery in the description of the baboon’s features. The poem uses a stylistic device called the “ideophone”. This is a descriptive sound which gives a dramatic idea of the looks, movement and behavior of an object or person.

(Key Words: Folk-lore poetry, Blacks, Slaves, Folk-tales, Oral poetry)

Oral poetry was essentially performance poetry which borrowed from contemporary socio-cultural movements. It invoked stories of popular cultural figures, used local forms of expression, idiomatic speech patterns and laid emphasis on the speaking voice and immediate context of enunciation.

Oral tradition did not have a single, unified author. In oral story telling forms, the author was less of a person than the context of enunciation and performance. Performance is a collective communal event. Oral poetry took many forms such as portraits, monologues, satire, folk-tales, calypso and political manifesto.

Oral poetry was performed to give audience a satisfactory performance. In order to impress the audience, the speaker repeated certain phrases many times in different combinations and modifications. Digressions were made to clarify details or to give members of the audience pride in their history and culture. This gave oral poetry the sense of communal event.

According to critic Gladys Marie-Frye in her essay, *Night Riders in Black Folk History*, slaves were largely unable to acquire literacy and remained like their African ancestors an oral people. They resorted to proverbs to teach morality and behavioural skills to their children. About fifty percent of the proverbs the slaves used reflected the plantation experience. Of these, they borrowed less than twenty percent from their white masters. These Plantation proverbs contained advice on how the slave should perform, how to avoid punishment, activities as ploughing and harvesting cotton, corn, wheat-

religious meetings, corn shucking and singing. (Mildred Bain, 245.)

Twentieth-century blacks inherited what folklorists called “skill in verbal arts” from slaves. These precursors of this distinctive twentieth-century black culture include the toasts, prayers, sermons, slang and signifying which appear in collections of folk-lore. The slave was the quintessential folk-poet. In his courtship, rituals, toasts and greetings, he demonstrated those rhythmic patterns characteristic of twentieth-century black speech. (Ibid, 245)

In the African oral Tradition, the folk-lore of animals played a significant role. African naturalist poetry portrayed wild life with attributes and features taken from human society. Animals are involved in a shadow drama of the human world. The baboon, an oral poem of the Yeruba tribe of Nigeria observes aspects of nature connected to hunting with tongue-in-cheek humour. It presents a portrait of the physical features and characteristics of the natural environment of Africa. It is a careful observation of the baboon’s colour, the length of its fingers, the peculiar shape of its jaws and chest, the look of its eyes and its gluttonous habits.

The baboon

Yeruba, Nigeria)

Laare

Opomu, who teaches a dog how to hunt successfully

Having mastered the technique of hunting, the dog eats up Opomu.

O baboon.

I greet you, possessor of hard-skinned swollen buttocks,

Having a whip in each hand

Whom the hunter pursues and in the process besmears his smock with earth.

Animal speckled all over his body like a patient cured of small pox. 10

Wearer of a cap enhancing the face.

He who covers his mouth with slab-like jaws

. . . Animal from whose hands the hunter has not received a wife, yet who

receives self-prostration homage from the hunter.

He who after raiding a farm, returns to his perch, his mouth hanging down

like a Dahomean's pocket.

Possessor of eyes shy like a bride's, seeing the farmers' wives on their 15

husbands' farms.

Bulky fellow on the igba tree, uncle to the Red Patas Monkey

Gentleman on the tree-top, whose fine figure intoxicates him like liquor

Ladoogi whose mouth is protuberant and longish like a grinning rod

Whose jaws are like wooden spoons and whose chest looks as if

wooden bar in it

Whose eyes are deep set as it goes a-raiding farms, even the farms of his 20

relatives-in-law. . .

Possessor of a hair-denuded posterior

He whose claws are mischievously sharp, he who defiantly stares at human

beings

Whose female's udders are never left in peace, nursing mother who 30

continually clings to the branches of trees.

(sing)

Stout and noisy,

A baboon I saw on my forest farm, as it was munching away.

(Refrain)

Stout it was, munching away. (Okpewho, 100-101)

In the above lines there is use of vivid imagery in the description of the baboon's fingers as "whips", the spots on its body as "small pox scars" its jaws are compared to "wooden spoons" and its broad chest seems as if it has a wooden bar in it. The "cap" refers to the texture of hair on the baboon's head. It is referred as a "drummer" as they frequently drum on their chests. There is a reference to the corncocks devoured by the "munching" baboon which shows its voracious appetite. The lineage of the baboon is linked to the "Red Patas monkey" and distinct features of the African habitat such as the "igba tree" to which the monkey frequents is mentioned.

The poem uses a stylistic device called the ideophone. This is a descriptive sound that gives a dramatic idea of the looks, movement and behavior of an object or person. The poem captures features of indigenous African speech through the word "opomu" which mimics the cry of the baboon while "dahomean's pocket" and "ladoogi" portray the long drooping protrusion of the baboon's jaws. The humour lies in the reference to the insatiable hunger of the animal and in its comparison to a bride. At the end of the chant, the performer and his group break into song (1.31) in which the audience was likely to participate (Refrain 1.32)

The folk-tale served some of the same functions in the slave quarters as it had in Africa. it was a means of entertainment and inculcated morality in the young. Like Africans, the slaves were pre-occupied with *pourquoi* (Michael S. Harper, p. 244) stories or why animal got to be the way they were. The traditional West African animal stories served as the prototype of the well-known Uncle Remus stories. Brer Rabbit is the direct descendant of the hare of the African folk-tales. The same wild stories of Brer Rabbit, Buh Wolf are heard in Africa. (ibid., p.244)

Among the slaves, the folk-tale was also a means of training young blacks to cope with bondage. By modeling their behavior on that of the rabbit, or tortoise, the slaves learned to use their cunning to overcome the strength of the master, to hide their anger behind a mask of humility, to laugh in the face of adversity, to retain hope in spite of insufferable odds, to create their own heroes, and to violate plantation rules while escaping punishment. In many of the tales, the slave used his wits to escape from work and punishment or trick his master into emancipating him. They also revealed the slave's sense of humour.

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.WOMEN EMPOWERMENT THROUGH EDUCATION IN SOCIOLOGICAL ASPECTS

Dr. Rashmi

Ph.D (Sociology)
PG Department of Sociology
Ranchi University, Ranchi

"You educate a man: You educate a man.

You educate a women: You educate a generation".

Education is one of the most important means of empowering women with the knowledge, skill and self-confidence necessary to participate fully in the development process. Education is important for everyone, but it especially significant for girls and women. This is true not girls because education is an entry point to other opportunities but also because the educational achievements of women can have ripple effects within the family and across generation. Investing in girls education is one of the most effective ways to reduce poverty. Investments in secondary school education for girls yield especially high dividends.

Women education in India plays a very important role in the overall development of the country. It is not only helps in the development of half of the human resources but in improving the quality of life at home and outside. Educated women not tend to promote education of their children, but also can provide better guidance to all their children. Moreover educated women can also help in the reduction of infant mortality rate and growth of the population.

Family creation, Economic support, childrearing and family care giving. They keep their families together, care for those who are sick, play a key role in securing food and are in general the backbone of socio-economic activities. The presence of a mother within the family is so important for family stability that it should be recognized and supported in every way. However there are many gender inequality challenges that they face including local customs and legal institutions that after discriminate against women owing and controlling land and resources accessing employment education and public resourced and are disproportionately affected by domestic violence.

Women empowerment means that increasing their strength, ability and decision making, so that they can help in progress of society and stand equal to men. To provide some special facilities or opportunities to them, by that they can play an important role in society growth.

- By growing self confidence and self-belief in them.
- By making a positive image in themselves they can play a role in growth of socio-economic part too.

- Providing knowledge information and skill for economic independence.
- By increasing law knowledge in them.

Women Empowerment in Current Scenario

Women Empowerment in India is a challenging task we are need to acknowledge the fact that gender based discrimination is a deep rooted social malic practiced is India in many forms since thousand of Years. The malic is not going to go away in a few years or for that matter by attempting to work at it through half hearted attempts. Formulating laws and policies are not enough, as it is seen that most of the times, these laws and policies just remain on paper. The ground situation, on the other hand, just remain the same and in many instant worsens further.

Some of the key findings of National family Health survey data in the Areas of Interest are:-

Son Preference

There is a strong evidence of continued son preference in India, Girls are under represented in birth and over-represented in child deaths. The six ratio at birth is much lower in NFHS-3 than it was in NFHS-1. Although most ultrasound tests are for diagnostic purposes, there is clear evidence that the tests are also being used by women for sex selection of births in all wealth quintiles.

Education

There is gender equality in children's school attendance in urban areas; but in rural areas, the female disadvantages in education is marked and increases with age. Among the population age 20-29 years only 27% of women and 39% of men have 10 or more years of education.

Spousal age difference

Sixteen percent of ever married women age 15-49 are married to men who are 10 or more years older then them and for 4% the age difference is 15 years or more. Importantly controlling for education, Spousal age difference decreases age at marriage increase and this relationship is evident in all three NFHS surveys.

Employment

Only 43% of women and 87% of men aged 15-49 have been employed in the past 12 months. Thus men are twice as likely as women to be employed the trend in ever married women's employment shows only a very small per annum increases from 33% in NFHS-1 to 44% 13 years later in NFHS. Most employed women work in agriculture and only 7% in professional, technical or managerial occupations.

Female household headship

Fourteen percent of all household in India are headed by female, up from 8% in NFHS-1, 13 years earlier. Female households head are less educated and older, On average than male household head. Further household headed by females are over-represented in the lowest wealth quintiles and under represented in the highest wealth quintiles. There data suggest that female headed household are more likely to be economically vulnerable than male headed households.

Decision making

Among women who are employed and have earnings, only one-fifth have major say in how their own earnings, are used: and only 7 in 10 have a say in how their husbands earnings are used. In about 1/5 of couples where both, husband and wife have earnings, women earn at least as much as their husbands. However it is women who earn about the same as their husbands, rather than those who earn less or more, who are more likely to have a major say in the use of their husbands. However it is women who earn about the same as their husband, rather than those who earn less or more. Who are more likely to have a major say in the use of their husbands earnings less than two in three currently married women participate alone or jointly, in decisions about their own health care, large household purchases. Purchases for daily needs and visits to their own family and relatives. Notable educations is consistently and positively associate with joint decision making and not with decision making alone.

Role of Education in Achieving Women Empowerment

Education and literacy empowers women. The only way a society or nations can move forward and aspire to economic growth and development is not just through education but specially education among the women citizens.

Some of the reasons are Education liberates

Education liberates the mind wheatear you are studying the sciences, history, literature, language or social sciences, you are gaining knowledge. You are educating yourself about the world, about how nature, people and nations work. Books which educate open up our minds to places, people and possibilities we had never

have thought of otherwise. Therefore and educated women will also be a liberated women.

Education breaks down barriers

Education enables us to break down all barriers - religious. Linguistic, Cultural, Political, gender and geographical. An educated women will not discriminate others on the basis of these barriers. She will treat everyone the same, and work with them. She might also choose a husband neglecting such barriers, and can bring families from different backgrounds together. This can form a nice way of festering both national and International integration.

Today's intellectually liberated and emancipated women is also earning her own keep. Now she doesn't have to depend on a man to give her a hence, food, clothing and shelter. She can earn her own keep and buy her own house and feed herself.

Apart from there reasons listed above, there is a much deeper reason that women must be educated and they must be encouraged to learn as much as they want.

A highly educated, liberate minded, independent and professionally successful and sensible women will choose an educated husband. Then she will also educate her kids and make them into wise, responsible citizens, who will push forward their kids, and so on.

Only a society that educates, empowers and respects it women can become and advanced society. Education is a women's birth right and her parents and her parents and society better start acknowledge that.

Position of Women in society Education and Women Empowerment

In Education sector, women position is not good in India. There is a lot of difference in education sector in villages and cities. Only ten percent in villages and 35 percent in cities women educates in monthly Pradesh. On the other hand in Bihar, Orissa and Jammu Kashmir, this population is just half of men. But in Kerela, 91 percent which is highest and Manipur and Lakshadeep have 88 percent. But for schedule caste. Schedule tribes and other Backward class it is even less and just 5-6 percent of them are educated.

Education is one of the basic need. It provides healthy, independent and happy life to us by collaborating with active organization. Three things are in focus in their empowerment of planning which are independence, education and health. But some organization started focusing on them initially. Some industrial training organization are playing an important role in their empowerment. There are lot of opportunities provided at some places in radio and television repairing sector.

Women organizations are doing good work in our country. They help rural women and children, so that

information about various schemes can be delivered to them. Trainees camps are set up in whole country.

Conclusion

Women play an imperative role in making a nation progressive and guide it towards development. They are essential possessions of a liveli humanity required for national improvement. So if we have to see a bright future of women in our country, giving education to them must be a pre-occupation Empowerment means moving from a weak position to execute a power. The education of women is the most powerful tool to changes the position of society. Education also brings a reduction in inequalities and functions as a means of improving their status within the family. To encourage the education of women at all levels and for dilution of gender bias in providing knowledge and Education, established schools, colleges and universities even exclusively for women in the state. The education develops the idea of participation in government, Panchayats, Public matters etc for elimination of gender discrimination.

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GEO-POETICS AND SPATIAL PHILOSOPHY OF COLD WATER ISLANDS IN SELECTED WESTERN NARRATIVES

Rehna Mol. S

JRF scholar,
Fatima Mata National College,
Kollam, Kerala.

There are Western island texts which challenge conceptions of islands as static and isolated. It is interesting that many of these are set on cold-water islands, as most classic Western islands narratives are set on tropical islands, and studies of literary islands tend to replicate this tendency. In the following, I will trace the alternative spatial philosophy of two of these cold-water island texts. In both of them, the island is marked by a tension between isolation and interconnection. If classic tropical island narratives often strive to establish the island as an isolated and self-sufficient space, the texts I will discuss revolve around a breakdown or interruption of economic activity. Yet this economic failure or breakdown should not be read as a realistically motivated comment on the sustainability of northern islands. Rather, it offers a critical comment on Western island fiction's fantasies of insular self-sufficiency. Moreover, and more crucially for the present purposes, it is accompanied by a shift into an aesthetic register; ceasing to function as economically productive spaces, these islands turn into complex spatial figures offering a philosophical meditation on islandness as a contradictory and multifaceted condition. As such, the texts construct their islands as multilayered spaces made up of various geographical, cultural and textual sediments. They add a vertical plane to articulate a complex spatial philosophy of islandness, functioning as palimpsests or archives constructing multiple versions of the islands.

“The man who loved islands”

D. H. Lawrence's short story “The man who loved islands” (1927), combines material and textual strata to interrogate the island concept. While the protagonist strives for geometrical reduction in his quest for an island essence, the text as a whole moves in the opposite direction and constructs a complex and expansive spatial poetics. “The man who loved islands” tells the story of an island-lover who settles on three successive islands. The story begins by raising the question of what an island is. But the initial description of the first island offers only a negative definition of what it is not,

The island acquired by our potential islander was not in the remote oceans. It was quite near at home, no palm-trees nor boom of surf on the reef, nor any of that kind of thing ... (Lawrence, 2014, p. 563;).

The story thus begins by refuting the clichéd tropical island imaginary. In the following, the narrative struggles to offer any essential quality of insularity or

islandness; and fails to do so. Smallness and isolation are repeatedly offered as potential criteria,

Each of the three islands is smaller than the previous one, as the islander is dissatisfied with each of them. The first island still has a micro-economy with a farm and several inhabitants; but this economy fails to be self-sufficient and the island devours more and more money. The second island is already reduced, with only the islander and a minimal household. Finally, the islander escapes to his third island, a mere rock in the sea,

This “bare” island is stripped of all the layers that made up the first two islands, and the islander attempts to cut all connections to the outside world. The radical reduction of island space veers towards an even more radical reduction: the islander attempts to “reduce himself to a single point in space” (2014, 564), and fuse with the minimal island. This, the text implies, would be an island that is truly an island. Yet no essential islandness emerges. A point is a geometrical abstraction; in the story, it remains a figure of speech: “... a point being that which has neither length nor breadth, he had to step off it into somewhere else” (2014, p. 564). Having no extension in any direction, a point cannot be inhabited; the island is here reduced to a single dimension, which takes the geometrical drive to abstract and reduce the island to the extreme. This ideal island thus functions as a figure for the impossible island sought by the protagonist.

By the end of the narrative, we are left with nothing. The identification between island and self keeps failing; the islander does not merge with the island. In fact, the island itself disappears in the snow. The story thus ends by adding another layer to the island, this time a layer of snow. The effect is that the island becomes unrecognizable to the point of disappearance. The description retains a faint reference to the volcanic islands of the Pacific and Atlantic oceans in the simile “they fumed like volcanoes,” yet the qualifying “but” highlights the incompatibility of the island with familiar (literary) representations of islands. The passage suggests that the existence of the island as an island itself is under erasure and thus puts the concept itself into question. It can be argued that the three islands of Lawrence's story are really different palimpsestic layers of the same island, of a kind of ‘ultimate island’ that can never be reached. The islander fails to fill each version; or, in Wylie's terms, to merge with the islandscape.

The solitude of Thomas Cave

If snow transforms the last island of “The man who loved islands” at the end of the story, my second example, Georgina Harding’s novel *The solitude of Thomas Cave* (2007), traces the development of an island covered by layers of snow and ice over an extended period of time. In the process, islandness as a lived experience is examined and interrogated through the complex textual construction of a three-dimensional island in time. The novel uses a more extreme northern setting than “The man who loved islands” for its meditation on islandness. Set in the early seventeenth century, it tells the story of a man working in the whaling business who accepts a wager to spend a winter on an island off Greenland. The historical setting relates the novel closely to the period of intense searching for the Arctic passages to the Pacific. The voyages of Martin Frobisher (1576-78), John Davis (1585-87), Henry Hudson (1607-1611) and William Baffin (1615-16) all fall into this period, and the year in which Baffin considerably advanced the search for a Northwest Passage by discovering and sailing far into what is now called Baffin Bay (1616) coincides with the year in which Thomas Cave winters on his island in Harding’s novel. One of Harding’s historical sources for her novel was William Scoresby’s *Account of the Arctic regions* (1820). Scoresby was an English whaler who himself played an important role in the exploration of the Arctic seas; his account begins with an overview of previous journeys to the Arctic and the various searches for a northwest, northeast or northern route to the Pacific. The initial assertion of a frozen continuity (“seas perpetually encumbered with ice”) sits uneasily with the speculative subordinate clauses that immediately follow it: the imagined probability of a multitude of islands or, alternatively, a sea divided by “necks of land,” raises the question of whether the island concept has any meaning in a frozen ocean. The probable islands thus appear as an almost irrelevant afterthought, and are presented as interchangeable with both ice (i.e. frozen water) and bodies of land connected with the mainland.

Like the protagonist in Lawrence’s story, Cave has a monarch-of-all-I-survey moment as he climbs to the highest point of the island. Unlike in the former story, this moment does give Cave some form of orientation and spatial certainty as the island status is ascertained. On another level, however, the text introduces a more fundamental spatial indeterminacy, for it presents us with an apparent paradox: at the moment when Cave has become most fully isolated by the freezing of the sea, the island loses its distinct identity and becomes part of a wider landscape of snow and ice. In other words, the island is named as such at the very moment when its island status becomes irrelevant, and Cave imagines the island in icy connection to “further land.” Cave’s isolation has nothing to do with the fact that he is on an island; as such, the island concept itself is challenged.

It is therefore significant that the view from the top of the island is described twice. Only Cave’s diary, written in italics, uses the words “island” and “mainland”; while the omniscient narrator’s description preceding the diary entry is aligned with Cave’s “field of vision,” it also expresses an alternative and more expansive view that focuses on the continuities of the snow- and icescape around the mountain and in which the island concept need not be articulated. While Cave thinks in terms of the geographical categories he inherits both from his trade and from his castaway predecessors in island fiction, the text as a whole puts those categories into question. By having Cave pronounce the word “island,” it thus suggests that the island concept is tied to a distinctly human vision of space. In addition, what isolates Cave connects the island to the mainland for other life forms: thanks to the frozen sea, polar bears now seem to reach the island by crossing the ice,

Since the sea has been frozen I have seen a number of white bears. Since I have not seen such a quantity before I think it is possible that they have come across the ice ... (Harding, 2007, p. 59).

As in Lawrence’s story, the island physically changes its shape in the snow, and all traces of economic activity are erased. Every surface reflects the moonlight, white and smoothed as the wind has left it, the form of the tent gone into a dune, the boilers, the two remaining shallows, every mark of the whalers erased, his footprints gone from the ground. There was a path he had made to a pool far along the beach where water still ran from beneath the glacier and since the beginning of winter he had been able to break through the ice. It is quite lost now, the landmarks about it eerily altered. He sees that he will not find the spot again but must melt snow for his drinking until the ice itself begins to thaw. ... And before he turns his eyes back to the ground he sees that she is standing not twenty yards off where the beach merges with the ice (Harding, 2007, p. 73).

Cave’s own footprints are erased along with the traces of whaling activity. Human inscriptions are absorbed by the island’s new and ever-changing shape; the footpath is lost, and the tent is transformed into a dune. Not only human traces disappear, but the physical geography of the island itself is altered to the point where all reference points vanish. Throughout the novel, the frozen landscape is frequently described as empty and immobile (“the empty enormity of the North”; Harding, 2007, p. 87), but the island becomes filled not only with snow and ice but also with memories as Cave remembers and even hallucinates his dead wife. In this above passage, significantly, she appears at the border of the island, challenging the latter’s apparent isolation. She manifests the return of the world Cave wished to leave behind as he aimed to go “somewhere hard and cold. Somewhere that had no memory. No history of man. Or woman” (Harding, 2007, p. 125). But the reverse happens: rather than vanishing, his memories return to him in the Arctic snow-

and icescape. In the long polar night where Cave cannot really see anything, the island turns into a mental landscape, and a layer of memories is added to the layers of snow and ice.

Conclusion

In these two texts, the visible material changes that Arctic islandscapes undergo become linked to the textual production of multiple, conflicting island conceptions. "The man who loved islands" begins by defining the island in negative terms, directly challenging the tropical island imaginary of Western fiction. As the story proceeds, the island concept is gradually eroded while the text adds layer upon layer to the poetic construction of its island(s). At the end, the island is quite literally buried in snow, changed beyond recognition; with it, the island concept is lost in the infinity of time and space. In *The Solitude of Thomas Cave*, the island textually appears at the moment of its physical disappearance in a continuous landscape of snow and ice; the island concept is evoked at the very moment when its usefulness is put into question. In different ways, both texts function like topographical maps, with each (geographical and rhetorical) vertical layer of the island constructing a different horizontal vision of island space in a continuum between complete isolation and total interconnectedness. Furthermore, both texts draw on deceptive perceptual effects to heighten their interrogation of island space, and their protagonists' experience of the northern islands becomes unreliable: if Lawrence's island eludes the grasp of both protagonist and reader, Harding's novel repeatedly draws on the specific perceptual illusions of the polar regions, such as when we learn that "the apparent height of the land was an illusory effect of the fog" (159). Geo-poetic language oscillates between a multiplicity of spatial perspectives within single sentences. If these northern texts offer a challenge to the Western island imaginary, it is not to celebrate interconnectedness, but to put forward a complex spatial

philosophy of islandness, challenging all essentialist accounts of island space.

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CHASM IN CONCORD: A CHARISMATIC APPROACH TO RAJAM KRISHNAN'S *WHEN THE KURINJI BLOOMS*

Dr S. Rema Devi

Associate Professor of English
School of Liberal Arts and Special Education
Kalasalingam Academy of Research and Education
Krishnankoil, Tamil Nadu

Abstract:

Life of man has always been one bestowed with harmony. Harmony in life is multidimensional since the concord spreads its tentacles to help man cling on to nature, culture, society, tradition, etc. This concord is under check when generations pass and modernity invades life of man. The present paper is a study of Rajam Krishnan's *When the Kurinji Blooms*, focusing on the breach of culture and the chasm in the concord of the lives of three generations of the Badaga tribes in the Nilgiris. The paper analyses how the passage of time corrodes a way of living, as modernity intrudes.

Keywords: Modernity, Tribal life, Badagas, Rajam Krishnan, *When the Kurinji Blooms*

Life of man has always been one bestowed with harmony. Harmony in life is multidimensional since the concord spreads its tentacles to help man cling on to nature, culture, society, tradition, etc. The life with nature is an attribute of the tribal people. The tribal people are social groups of people who have started their livelihood with nature, in the hills and the jungles, even before the advent of education and modernity, even before the splitting of states. They depend on their land for livelihood and their lives have always been eternal struggles for survival. The present paper is a study of Rajam Krishnan's *When the Kurinji Blooms*, focusing on the breach of culture and the chasm in the concord of the lives of three generations of the Badaga tribes in the Nilgiris.

The Badagas are the groups of people living in the Nilgiri district in Tamil Nadu, India. They live in villages called hattis. They speak the Badugu language. The traditional Bagada man wears a dhoti and a duppatti, which is a long piece of thick specially woven cloth and a turban. The Bagada woman wears a thundu, mundu and a pattu. The thundu is a piece of white rectangular cloth, wrapped around the body. It reaches the knee. The mundu is a piece of fine cotton cloth worn like a shawl over the shoulders. The pattu is a scarf-like piece of white cotton cloth. It is worn squarely across the forehead. It is tucked at the back of the head.

The book *When the Kurinji Blooms* by Rajam Krishnan is a saga of three generations of Badagas. The story begins with the tranquil life of the Badagas, enjoying the blooms of the Kurinji plant, which blooms only once in twelve years. These people are away from the hustle and the bustle of the outside world. They are ignorant to the

modernity that has seeped in the other parts of the world. In spite of the development that the modernity offers, the Badagas do not want changes to be brought up in their life because all they want is the life in harmony with nature. However, when education, science and technology creep in, the equilibrium of the life on the mountains gets disturbed. The change destroys the peace and the contentment of the inhabitants of the hattis. Change is witnessed in every aspect. The once Kurinji-filled mountains are later covered with the lights as a symbol of the hydro-electric projects. The people who have once cultivated only samai, ragi and potatoes for food start growing tea for money. As education and modernity creeps in, the valued traditions on various occasions and the festivities slowly corrode away. However, the modern life these people experience is at the cost of the brotherhood and the harmony that they have experienced right from the origin of their livelihood in the mountains.

Jogi is a nine-year old boy who does not know the scents and colour of the outside world, living in Maragathamalaihatti. Jogi's parents Lingayya and Madhi take care of Lingayya's elderbrother Madhan's family too as the latter has taken to drinking and singing and is not worried about feeding his family. The soil turns infertile without digging and cultivating. Because of this nature of Madhan, his wife Nanjammai leaves him and his children. However, Lingayya values brotherhood and strives to teach Rangan, Madhan's elder son, good values. Lingayya's every attempt to lift him up fails. Rangan leaves the hatti and goes to the adjoining town Othai, where he learns crooked ways of earning money and lives the fascinated life he once yearns for.

A Kurinji span passes away and Rangan comes back to the hatti at the age of twenty-four. He wants to show off his accumulated money and wants to marry his cousin Paru, who is in love with Krishnan, the grandson of the Maniakkarar. As per the custom, the family has planned to give Paru's hand in marriage to Jogi, as he being the cousin with the right claim on her. A triangular competition arises and on the basis of testing strength, Rangan wins her hand, though Jogi deliberately loses the game for the sake of the love between Paru and Krishnan. Paru's life is tough with Rangan. He gets into violent life and spends money. Jogi is married to Girijai, the younger sister of Paru. The couple remain childless for many years. Lingayya's death becomes the reason for misunderstanding between the Maniakkarar's family and

Jogi's family. In his feud against Krishnan, Rengan supports Jogi and flames the fire of dispute. The two families which had once lived in harmony, are separated because of the difference in opinions.

Jogi and Girijai are blessed with a son, whom after delivering, the mother loses her life. Paru, whose daughters are devoured by a plague, brings him up; she strives hard to give him good education. In the meantime, with the advent of education, Paru loses her land for the cause of extending the school premise. Jogi's son Nanjan struggles to face the economic hardship to gain education. Rangan, who remarries Gowri and consents to pay for Nanjan's education fails to keep his word. At this juncture, Raman, Rangammai's son and Rangan's nephew promises Paru to bear the expense of Nanjan's education. He keeps his word, though the money has flown in from the hands of Krishnan, who wants to end the feud between the two families. Nanjan is posted as an engineer in his own hatti for the hydro-electric project. Krishnan has a plan to give his granddaughter Vijaya's hand in marriage to Nanjan. Unfortunately, Jogi and Paru are not interested in the proposal. His secret plan for marriage is spoilt when Rangan loses his life in a strife. Soon after the death of Rangan, Paru too dies, with peace of mind that Nanjan is happily married to Vijaya, with which the feud between the families end. The story, in a nutshell, shows that the family of Jogi clings on to the old ways stubbornly and remains backward, whereas, the family of Kariamalla, the Maniakkarar, moves with the time and progresses.

Modernism has always tested traditions. Every society has received modernism with grievances as the fading away of the aboriginal customs, culture and tradition has been witnessed. As the sources from the web state,

Modernism is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions of horror to World War I. Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief.

Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences, were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. (https://en.wikipedia.org/wiki/Modernism#cite_ref-3)

The author has painted the seeping in of modernity among the Badagas of the Maragathamalahatti in such a realistic manner, displaying the saga of the incidents that involve three generations. However, the epitome of modernity and the pivotal role in making the hatti modern is represented through the character of Krishnan, the grandson of the maniakkarar. Krishnan is the first individual to leave the hatti for Madras to receive his degree. He receives education in a missionary institution, which the people of hatti fears, would force him to get converted to Christianity. Though he has received education and is content, he worries about the illiterate folks of the hatti, thinking of their backward condition. Rajam Krishnan writes, "During his visits home in the holidays, he had been pained to see the simple hatti folk, who were untouched by the so-called education and culture, being labelled 'backward' by the world." (60)

Krishnan wonders at the contentment of his people that they attain from tilling the land and cultivating crops. However, he feels an urge in him to bring changes to the hatti and thereby, to his people. The author exhibits his thoughts through the words saying,

Earlier Krishnan had not believed that this contentment was a barrier to progress. The word progress had meant nothing to him then. He felt differently now. Not thirsting for anything else in life had prevented his people from reaching great heights and enjoying so many pleasures. What joy he had found in learning and acquiring knowledge! A man who learnt to think because of his education used his time productively. (60)

The author portrays the picture of the nearby town Othai through the eyes of Rangan. He analyses the growth of the town in the one-Kurinji span that he spends growing up in the town. He thinks,

He was not the only one to have grown in the last twelve years. So had Othai.

Its roads were teeming with activity. Hand carts, horses and horse-drawn carriages bearing Englishmen and their wives had been replaced by swift horseless carriages. The road was lined with cloth shops owned by people from the North, and other stores that sold a variety of wonderful things. Exclusive clubs for princes and Englishmen had sprung up, as also cafes, lodges, street lights, double-storied buildings, schools, churches and assembly rooms. (66-7)

Krishnan, as Paru feels, "... the handsome man who had gone into the modern world, had lived through various experiences..." (77) becomes a successful lawyer and marries a girl from Thenmalai and is blessed with two children. The locations around Maragathamalai is entirely changed. The factor of money has started influencing the lives of people. As Jogi observes once on his way to the Kurumbas,

The once fallow lands were newly covered with rows of potato plants, making Mother Mountain look as though she were wrapped in a skirt. Here and there the landscape was dotted with tea bushes. Potatoes were food. But tea? It was money. What was more important? Food? Or money? (96)

However, Krishnan aims only at progress and in not money motive. He is responsible for the initial steps of the so called development. The author writes, "Due to his efforts, there was a good road to Maragathamalai." (123) When Jogi's father Lingayya passes away, the former is not interested in the traditional singing and dancing at the funeral. Overstricken by the grief of his father's loss, he screams at the Kothars. This opinion is seconded by Krishnan, "... an educated person who commanded respect in the gathering..." (146). Krishnan says, "We should also alter some of our traditions and customs with changing times. Without studying these customs and deliberating why they have been instituted, it is not right to adhere blindly to them because they are part of our tradition." (147) Some young men who have started going to schools and colleges support this idea and this remains the backdrop of the radical change that Krishnan brings in the hattai.

Changes slowly seep in with silence. The majority of the dwellers of the hattai have resolved to the new changes whereas, some people do not change track from their beliefs. The author writes, "A handful of others living in the hattai maintained the old traditions and customs; they cultivated the land jointly and guarded it in turns. Yet, the feeling of togetherness, which had been there earlier, had gone." (153-4) In the earlier days, the people of the hattai have lived in harmony as if all belonged to the same family. However, when changes have started to creep in, there is a distinct rift between those who follow modernity and those who safeguard their traditions. Rajam Krishnan says, "All those who belonged to the hattai had lived graciously and in unity, like a single family! They had worked hard, enjoyed the fruit of their labour, shared each other's joys and sorrows, and eaten together." (154). When a plague sweeps in, devouring many lives, it is Krishnan who brings health authorities and doctors to inoculate the hattai folk against the plague.

The author slowly moves on to the developments in every aspect which shows the advent of modernity in the life of the dwellers of the hattai. Madhi, Jogi's mother, wonders at the change the girls and young women have acquired as a consequence of modernity. Her thoughts, in the words of the author, reveal thinking, "As a young bride, Madhi had used only white ash to make kolams. But Gowri and some other girls did not behave like the women of her generation. Many hattai girls had become fashionable and wore saris. They went off in groups to Othai to enjoy the races and other diversions." (170)

Another change that Paru observes in the due course of time is the number of students who attend school with a quest for education and modernity. When the school bell rings, she finds hordes of children running out of the school building "like birds released from cages" (179) and thinks, "Were there so many children in Maragathamalaihattai? Paru recollected the old days: a boy here and there, lazing on the hillsides, grazing cows." (179) Moreover, a second thought that crosses her mind is that education has become a fancy of the day and so the children have given up the traditional way of attending to agriculture. The seeping in of modernity also has affected the traditional habits of food. The folks of the hattai have taken to taste variety of food which are easily available in the nearby town of Othai. The author records Paru's thoughts writing,

Gone were the days when at least one girl and one boy from each house of Maragathamalaihattai tilled the soil and toiled to support the family. Now some of the men were too lazy to work for their household. There were better options! A man could wear shirt and trousers and think of taking a bus from Keezhmalai into Coonoor town; of course, he could always go to Othai!

There were so many distractions to while away the time in Othai: horse racing, cafes, cinema halls. Could palates tickled by bajji, bonda and masala dosai relish the taste of korali and samai any more? (179)

The author also portrays the quest of the people of the hattai for earning riches. The innocent and ignorant people who have admired the rich status of the neighbouring town have become apprehensive that education serves as the source to acquire riches. The author writes,

There was not a single person in Maragathamalaihattai who was not consumed by a desire for riches; and education was a prime requisite for earning money. Frustrated by the fact that they were not educated, all the parents sent their children to school. Women hankered after a variety of materials and saris; they yearned for things beyond their reach. (179-180)

Paru is not an exception to the desire of education. She brings up her sister Girijai's son as her own son. She aspires to give him the best education and does not want him to toil in the fields. Paru is full of admiration for him when Nanjan excels in his education. The heart of Paru is pictured in the words of Rajam Krishnan saying, "When he read his English lessons aloud or recited Tamil verses which he had set to music, Paru stood entranced and was filled with pride." (181) The education which has turned the life of Nanajan, has influenced the lives of the other boys, too. The author writes, "In the last three-kurinji spans, life had totally changed. Boys were no longer

initiated into the ritual of milking at the age of nine nor were they entrusted with household duties.” (182) As a consequence of the growth of education, Paru has to lose her land, which has been dearer to her than anything before the birth of Nanjan, to develop the school with special classrooms for Science and Engineering. This remains a reason for little Nanjan’s desire to learn Engineering. His dreams of becoming an Engineer is flamed by this desire and it is revealed when he tells Paru,

‘I’m going to join the Engineering section in the fourth form. I’ll go to college at Coimbatore, Amma.’

‘Is that what Krishna Gowder did?’ asked the poor woman.

‘No Amma. I want to build a school, I want to build bridges, and all kind of things...’ said Nanjan. (187)

This vision of Nanjan remains a reason for Paru to accept the assimilation of education. Thereby, she wants to give the land for the noble cause of education, because she is filled with the thought that “Our children will go to school. My son will study there.” (188) Krishnan too, wonders at the advent of education. He compares the earlier days to the present. The author reflects his thoughts writing,

When he had come riding on horseback, one day, many years ago to the hatti, he had come with so many dreams, some of which he had realized. In two-kurinji spans, his people, who had been in darkness, had received the light of learning, and had been awakened. Earlier, the number of literates among the hill folk could be counted on the fingers of one hand. Now many of them had come up in life and returned to educate their people and bring pride to their land! (191)

Though Krishnan is satisfied to admire the assimilation of education, he analyses the consequence, too. People who have been living in the darkness for a long span cannot easily assimilate modernity. They have been used to the life in harmony with the land, its hues and scents. Such people would really find it hectic to get adapted to the new surroundings. Moreover, the feel of brotherhood is marred and the tendency to help each other is replaced with jealousy and hatred. This consequence of the hatti is evident when Krishnan himself questions the outcome of the education that the present generation has taken to. He thinks,

Did the lives of the hillfolk steeped in their hoary heritage shine in the glow of this new education? No, not really. Hattis with two or three hundred people stood split into two. Like a contagious deadly fever, the spirit of disunity had spread from hatti to hatti. Factions, enmity,

jealousy, rivalries, disputes and lawsuits affected one and all. (191)

When Paru is hit by a group of people, Jogi too wonders at the change the present days have brought in their life values. He believes that education has produced only men who are greed for money, running behind the riches of the country and posing themselves to be highly fashionable, abandoning their land which has given them life and has remained as a part of their life. He is also sure that the values of brotherhood, which his father has advised him to preserve, would be marred. He wonders,

Had the quality of life been inferior before progress made inroads into the hatti? Had there been a difference between those who were higher and those who were lower? Had they fought over land? Had one starved while the other grew fat? When one household had its ups and downs had the other been a mere spectator? What had destroyed this magnanimity? Hadn’t it been destroyed when they had no longer been content with samai, tinai, korali and milk? Hadn’t the money from tea and potato destroyed it? Hadn’t the fashion of wearing shirt and trousers destroyed it? Hadn’t hunger for gold and silver destroyed it?

... The future was bleak. Educated boys would make piles of money. The arrogance of money and the power that went with it would make them go to court and fuel enmity. (199)

Being a man of old traditions, Jogi has an observation that “everyone had grown greedy and hankered after money” (201) and people run after money for the sole purpose of enjoyment. He wonders if people could live forgetting their own land and letting it to be taken care by someone. He observes that, “They made money to enjoy themselves in Othai and Coimbatore. Here and there he saw goats and cattle searching for patches of grass. Gone were those days when vast pastures on the slopes had been set aside for cattle to graze. Now, there was nothing but tea everywhere!” (201) Nevertheless, Nanjan, his son did not mind trudging eight miles over hills and valleys to quench his thirst for education. When he sees the daughters of Krishnan in their Convent uniform, he swears to himself and the author writes, “He walked on, vowing that whatever ills befell him, he would endeavor to pursue higher studies, earn a name for himself and become their equal.” (215)

Nanjan keeps his word. He faces all hardships and acquires the knowledge of an engineer. He feels happy when he is posted at the hydroelectric project at the hatti of his own place. Gradually, changes seep in the hatti. The oil lamps are replaced by the powerful lights which burn when the water from the Kumari river turns the turbines. Thus the paper gives a detailed analysis how the natives of the hatti live in harmony, how education triggers their greed and desire for change, how the third generation is

set on the track of modernity and progress and how the chasm in the concord and the feel of brotherhood becomes visible in the light of modernity.

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CHALLENGES AND STRATEGIES IN TROPICAL AGRO ECOSYSTEM: THE CASE OF ANDAMAN AND NICOBAR ISLANDS

Rohit Singh

Assistant Professor,
GGSIU

The Andaman and Nicobar Islands of India are one of the beautiful and largest group of islands in the peninsular region of India. It consists of total number of 576 islands, located in-between 6°44' N to 13° 42' N latitudes and 92° 12'E to 93° 57' E longitudes. It accounts for a vast coast line of 1963 kilometers and net total geographical area of 8,249 kilometer squares. This great archipelago is pristinely situated away from Indian mainland by roughly 1200 km.

The region is bestowed with a variety of flora and fauna. Being isolated from human reach for millions of years, this island group gives rise to new species found nowhere else on earth. On the other hand, the population of the livestock in the islet constitutes of buffaloes, non-descript cattle, goats and pigs. According to the census of 2010, the total population of livestock on the islands were 174665, which also includes crossbred population.

INTRODUCTION

Plants have been used for medicinal purpose long before prehistoric period. Before the development of modern medicines, India in ancient times was entirely dependent on herbal medicines for health care. Traditional systems of medicine continue to be widely practiced on many accounts. Among ancient civilization, India has been known to be rich repository of medicinal plants. Many scripts carry elaborate prescription of herbal medicines for treating very complex disease. India was the leader in the health care through Ayurveda. The forest in India is the principal repository of large number of Medicinal and Aromatic Plants (MAPs), which are largely collected as raw material for manufacture of drugs and perfumery product. About 8,000 herbal remedies have been codified in AYUSH systems in India. Ayurveda, Unani, siddha and folk medicines are major systems of indigenous medicine

Apart from such systematic therapies, specific herbal therapies developed by individuals were used for treating the sick and these secret therapies were passed on from the older generation to the younger generation. Even today herbal medicines play a significant role in India. A similar practice was also prevalent in china and many other countries in Asia and Africa. With the advancement of science, allopathic medicines gained prominence over herbal medicines. But Plants have been an integral part of all cultures since antiquity.

Keeping in view the growing importance of medicinal plants, Indian Council of Medical Research (ICMR) has started monographic compilation of

multidisciplinary scientific information on medicinal plants in the form of a series, the Indian medicinal plants.

In India, for over 500 million people, traditional herbal medicines are the only alternative source, due to easy accessibility and lower price. This sector also provides employment to over one million traditional healers in the country. Thus, sustainable development of medicinal herbs provides an excellent opportunity to take advantage of the expanding market, while ensuring a steady supply to local communities. Presently people have started realizing the importance of MAPs.

Recently, World Health Organization (WHO) estimated that 80 percent of people worldwide rely on herbal medicines for some aspect of their primary health care needs. According to WHO, around 21,000 plant species have the potential for being used as medicinal plants.

As per data available over three-quarters of the world population relies mainly on plants and plant extracts for their health care needs. More than 30% of the entire plant species, at one time or other was used for medicinal purposes. It has been estimated, that in developed countries such as United States, plant drugs constitute as much as 25% of the total drugs, while in fast developing countries such as India and China, the contribution is as much as 80%. Thus, the economic importance of medicinal plants is much more to countries such as India than to rest of the world. These countries provide two third of the plants used in modern system of medicine and the health care system of rural population depend on indigenous systems of medicine.

Treatment with medicinal plants is considered very safe as there is no or minimal side effects. These remedies are in sync with nature, which is the biggest advantage. The golden fact is that, use of herbal treatments is independent of any age groups and the sexes. The ancient scholars only believed that herbs are only solutions to cure a number of health related problems and diseases. They conducted thorough study about the same, experimented to arrive at accurate conclusions about the efficacy of different herbs that have medicinal value. Most of the drugs, thus formulated, are free of side effects or reactions. This is the reason why herbal treatment is growing in popularity across the globe. These herbs that have medicinal quality provide rational means for the treatment of many internal diseases, which are otherwise considered difficult to cure.

MAPs are considered as rich resources of ingredients which can be used in drug development either pharmacopoeia, non-pharmacopoeia or synthetic drugs. A part from that, these plants play a critical role in the development of human cultures around the whole world. Moreover, some plants are considered as important source of nutrition and as a result of that they are recommended for their therapeutic values. Apart from the medicinal uses, herbs are also used in natural dye, pest control, food, perfume, tea and so on. In many countries different kinds of medicinal plants/herbs are used to keep ants, flies, mice and flee away from homes and offices. Now a day, medicinal herbs are important sources for pharmaceutical manufacturing.

Recipes for the treatment of common ailments such as diarrhea, constipation, hypertension, low sperm count, dysentery and weak penile erection, piles, coated tongue, menstrual disorders, bronchial asthma, leucorrhoea and fevers are given by the traditional medicine practitioners very effectively.

Andaman and Nicobar as hub of aromatic and medicinal plants

In India, Andaman and Nicobar Islands are considered as the treasure of (MAPs). Aromatic plants (APs) as the name defines are those plants that are used for their aroma and scent. Andaman and Nicobar Islands are recognized as one of the bio-diversity region, traditionally known as the gold mines of medicinal and aromatic plants in the country. The state has a very rich diversity of MAPs.

These islands are blessed with diverse agro-climatic conditions, which provides optimum growing conditions for MAPs. The increased demand of the medicinal plants in the industry and for trade created direct incentives to the farmers to undertake cultivation of these crops. The pressures of demand exerted by the market, the MAPs have been taken for cultivation by the farmers. These crops are comparatively easy in the cultivation practices, and do not require so much care as needed by the other commercial crops. Different motivating factors like easy availability of inputs, good price, good demand, less problems of pest and disease etc. motivated the farmers to take up the cultivation MAPs in Andaman and Nicobar Islands. In Andaman and Nicobar Islands, farmers are engaged in cultivation of aromatic plants. This positive attitude of farmers towards aromatic plant cultivation is because of the high returns from this crop. Intercropping of aromatic plants with food grains can also help diversify the income basket for small and marginal farmers.

Andaman and Nicobar Islands are a treasure of medicinal and aromatic plants due to natural variation. The vegetation changes as we go across different topological spaces of Andaman and Nicobar Islands. There are number of species present in the islands or we can say that Andaman and Nicobar Islands is a hub of

MAPs. And so many institutions have been made which are using MAPs for different purpose. The potential is immense of this sector which can be beneficial for generation of income and can control migration. Therefore, this study is required to promote the sector as well as to solve the problem of this sector through which it can help to improve the economy of the state.

REVIEW OF LITERATURE

Mohit Gera N. S. Bisht (2003) In his study "Market information system for sustainable management of medicinal plants" has discussed about medicinal plants by complementing timber based management offer a basis for managing forest in sustainable manner. One of the important steps in realization of this prospect is to ensure better economic returns to collectors and cultivators of medicinal plants. Availability and access to market information is key to improving returns to producers of medicinal plants. The information is related to demand, supply, uses, distribution channels, product promotion, basic marketing environment and marketing institutions etc. It is reported that better methods of collection, storage, and grading and value addition on local level should be adopted for good returns to local communities. In their study they indicate that market information related to medicinal plants is necessary for its promotion and it is a basic requirement of this era.

ChandnnaParakash Kala (2003) In his study "Commercial exploitation and conservation status of high value medicinal plants across the borderline of India and Nepal in Pittoragarh" covers the herbs found across the borderline of Nepal and India in the Jhulaghat region of Pittoragarh district Uttarakhand. A total of 16 medicinal plants were documented in this study, which are in trade for commercial purposes. Most of these medicinal plants are collected from the Baiteadi district of Nepal and then supplied to India. 83 The study indicates that rare species and endangered categories of plants were also collected from Baitadi district for sale to India in spite of the total ban on their collection for commercial purpose. This study is exclusively based on the herbal plants which are found in the Indo-Nepal boarder. The necessary steps should be taken to protect the medicinal plants for future utilization, conservation and its management.

D. Mukhopadhyay (2003) in his paper "Conservation, Processing and Marketing of Medicinal Plants in India: Issues and Perspectives" has discussed about excessive, unregulated exploitation of medicinal plants and increasing globalization of herbs markets which jeopardize future availability of many species. The progressive degradation and loss of forests and other 84 natural ecosystems add to this problem creating enormous conservation challenges.

The main emphasis has been laid down in this paper on the need to understand and critically evaluate medicinal plants markets and trade patterns. It will be helpful to increase public and industry awareness and

support for sustainable production and utilization. To complement cultivation of adoptable species, harvesting from the wild must be guided by accurate inventories and knowledge about the species concerned.

S.S. Parohit and N. D. Prajapati (2003) in their paper "Medicinal plants local heritage with global importance" pointed out that the pharmaceutical industries have made massive investment on pharmacological, clinical and chemical researches all over the world in past five decades. Efforts have been made to discover still more potent plant drugs. In fact, a few new drug plants have successfully passed the tests of commercial screening. The benefits of these efforts will reach to the masses in near future, if farmers take initiatives for commercial cultivation of medicinal plants.

Shamim Ahmad & Md. Zulfiqar Alam (2003) the authors of the paper entitled "Rejuvenating the Herbal medicines presentation" aimed at identifying the reasons for the low focus on exploiting the demand potential and meeting the needs of the market by proper presentation and value added market approach. They say that proper marketing, value addition and consumer preferences are the matters mostly neglected in the whole process. The above study conducts a sample survey of public opinion on Herbal medicine preferences in Patna. Their study describes that the only option today is to give Herbal Medicine present ability by a way of proper branding, packaging and adding value for money. The objective of the study was to know the consumer preferences on product form, packaging and the size for the Herbal medicine. A few relevant aspects of marketing of Herbal product have been covered in this survey.

MATERIALS AND METHODS

Both primary survey and secondary data were used from islands for the purpose of study. As per Census 2011 report, the population was 3.8 lakhs with more than 82% of the population being literate. The group of Islands are categorized into three distinct districts, namely Nicobar, North and Middle Andaman and four subdivisions of South Andaman. These districts are further divided into 11 Tehsils and 204 revenue villages with 547 census villages. With subsidized ship fares, availability of jobs on daily wages and subsidized food, the immigration is greatly enhanced.

There were various aspects covered in the collection of primary data such as family size, source of income, occupation, education level, landholding size, farm and non-farm assets, number of animal possessed, total milk production constraints in livestock production system and several others factors. The secondary sources were also used to generate comprehensive database for the study. A defined order of merit assigned by the respondents. Then this merit data was transformed into definite scores using the score given by Garrett and Woodworth (1977). Then the current position estimated was converted into different scores for each categories and

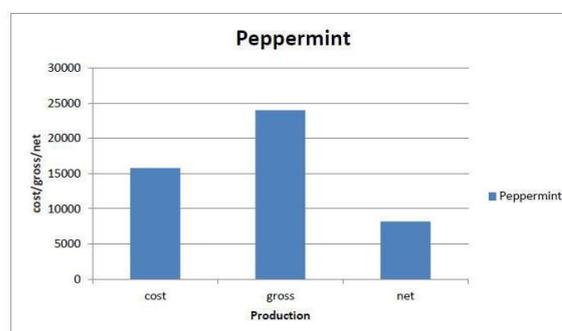
the factor with largest mean score was considered the most significant factor.

RESULTS

Expenses, Cost and Earning estimates: For all MAL and AP

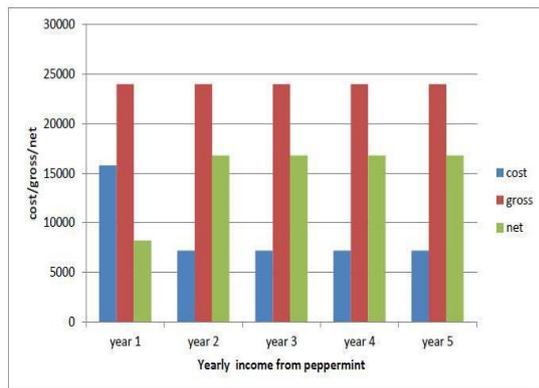
S. No.	Agricultural Activities	Expenses per acre (in ₹)			
		First Year	Second Year	Third Year	Fourth Year
1.	Land Preparation	600	-	-	-
2.	Planting Material	6000	-	-	-
3.	Plantation	2000	-	-	-
4.	Manure and Fertilizers	1600	1600	1600	1600
5.	Irrigation	400	400	400	400
6.	Hoing & Weeding	400	400	400	400
7.	Harvesting & Processing	4000	4000	4000	4000
8.	Miscellaneous Expenses	800	800	800	800
9.	Distillation Charges	2750	4250	4250	4000
10.	Total Expenses	15800	7200	7200	7200
11.	Approx. annual output Oil	80	80	80	80
12.	Average production cost of Oil	197.7	90	90	90
13.	Estimated min. sale price of Oil	300	300	300	300
14.	Total earnings	24000	24000	24000	24000
15.	Net Gain	8200	16800	16800	16800

Graph: Calculated net income by the production of Peppermint (in ₹)



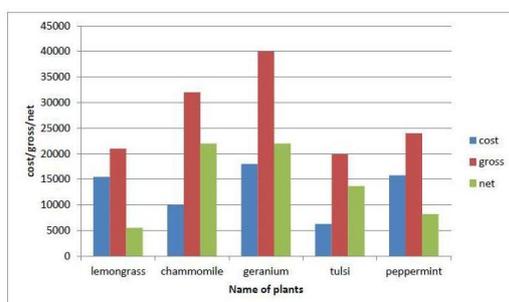
Peppermint plant gives yield of five years. Initially the cost of production of Peppermint plant is Rs 14,800 whereas net gain is Rs 24,000 with the gross income of Rs 8,200.

Graph: Peppermint outcome for five years after production in (in ₹)



Gross income of peppermint plant remains constant as well as the cost of production decreases. Whereas the net gain of the plant increases then tends to remain constant afterwards.

Graph: Production cost, Gross Profit and Net Income from the plants (in ₹)



Net gain of Chamomile plant and Geranium plant is higher among all the plants which has been taken. So the production of these plants should be made on a large scale because of the tremendous growth in the income of the farmers who are involved in the cultivation of these crops.

Whereas farmers should be trained and encouraged to cultivate these plants to earn maximum benefit and to achieve good standard of living.

CONCLUSIONS AND POLICY SUGGESTIONS

As we can see that this sector has huge potential and not much work has been done on this sector. In this scenario it has been concluded that the generation of income is very high of cultivation of MAPs. It can help to enhance the condition of islands' economy. Keeping in view the problems in traditional agriculture, cultivation of aromatic crops seems to be a viable solution for raising the economy of the farmers of islands as MAPs can be grown successfully in stress and adverse conditions. Efforts have been made to develop aromatic sector in the region as a

major driver for upliftment of rural economy and to achieve this goal Centre for Aromatic Plants (CAP) was conceived in. Centre for Aromatic Plants, also known as CAP, is a R&D and extension institute of Govt. of Andaman and Nicobar Islands as an autonomous institute of State Medicinal Plant Board (SMPB), Govt. of Andaman and Nicobar Islands registered under Society Act, 1860. CAP is steering multidisciplinary high quality research and extension activities in the field of aromatic plants with headquarter at Port Blair. CAP has been developed in such a way where all the required facilities for researchers, farmers and entrepreneurs are made available under one roof and the facilities like survey & identification, awareness & training, production of quality planting material, cultivation and extension on cluster approach, preparation of tech. literature & project proposal, consultancy, quality assessment & certification, linkage with industries, distillation facilities, buy-back facilities, marketing of essential oils & aromatic plants and library etc. have been created.

Following are the suggestion for the upliftment of the sector of MAPs so that it can help the state economy to increase its GSDP.

Government investment, to build the infrastructure necessary for the provision of technical and marketing support. Increased involvement of civil society in organizing farmers' groups and building capacity to deal with public institutions and private companies, collect market information and build entrepreneurship.

Build social capital so that the efficiency of the chain is improved. Networks of the actors involved in the medicinal-plant chain must be strengthened both vertically (e.g. producer-industry), as well as horizontally (e.g. strengthen the producer organizations) in order to increase peoples' trust and ability to cooperate, and expand access to markets. In this process, consulting the stakeholders is not enough. A more profound collective investigation into the motives and underlying values of the stakeholders is essential to enable sustained common action.

Create greater demand for cultivated material. Presently, the private sector has little reason to participate in joint programs as it is largely satisfied with the supply of medicinal-plant produce, whether legally or illegally obtained. Only large exporters may be interested in offering cultivation contracts to farmers for species that are difficult to obtain and whose supply fluctuates. Also, cultivated material would be of interest to exporters as it is impossible to trace the origin of collected material, due to a lack of transparency and documentation in the chain. Unfortunately, the role of exports as an impetus to cultivation can only be small for two reasons. Firstly, compared to domestic market, the importance of export is small. This limits their overall influence on the chain. Secondly, it is still possible to export without traceability.

The private sector will be more willing to support the cultivation of medicinal plants if the cost of collected material increases significantly. This can happen if the restrictions on collection from the wild are strictly enforced. The islands experience with public– private collaboration to promote the cultivation of medicinal plants by small farmers is at an early stage. This would provide strong impetus to agricultural diversification, leading to increased incomes for the farmers.

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ISLAND: A KEY CONCEPT IN REJUVENATING EMPOWERMENT IN IMMIGRANTS

Prof. T.S. Sahaya Mary

(Research Scholar)

Dr. J. Mary Jeyanthi

(Research Supervisor)

Asst. Prof in English,

Seethalakshmi Achi College for Women Pallathur

Abstract

Man always lives in the company of his fellow beings and needs society for his existence. His native land to which he has adapted himself from his birth gives him comfort and solace. But in order to fulfill his basic needs and to lead a better life style, he is forced to migrate from his origin land to the host land. This uprooting from birth place and re-rooting to an alien land makes the immigrants face social and cultural issues, especially the women folk immigrants. Alienation, nostalgia, assimilation, acculturation, adaptation and isolation are some of the crucial issues used in the Immigrant Literature. But many a times, these hardships and struggles are positively handled by the women immigrants. Chitra Banerjee Divakaruni in her one such novel, *The Mistress of Spices*, picturizes the immigrant's struggle in identifying the identity, transforming, assimilating and adapting to the new land America and getting empowered through the central character, Tilo. The use of 'Island' and its association with isolation is perfectly blend throughout the novel.

Key words: Isolation, Island, Adaptation, Transformation, Assimilation

As to the remark of Aristotle 'man is a social animal'. Both society and an individual are interdependent. Man needs society for his existence. According to Ginsberg, "Society is a collection of individuals united by certain relations or mode of behavior which mark them off from others, who do not enter into those relation or who differ from them in behavior". Man starts adapting to the society in which he lives. Attachment and bondage towards the society becomes stronger as he grows. But this situation being bounded with one particular society doesn't retain for a longer period of time since change is natural and can no longer be resisted. In this ever changing, fast moving and globalized society, mobility becomes a part of human life. People tend to move from one place to another for the betterment of life. The difference in economical level and the living standards are the main factors which force people to migrate. Uprooting oneself from where he is strongly attached with the social and environmental situation and getting re-rooted in a different scenario makes the survival difficult at the very beginning but, later they start accepting, adjusting and adapting to the new space. Even if the integrating process seems to be difficult, there is always a sociological and psychological empowerment in

the immigrants. The group of people who are living away from their original homeland and share common experiences through writings are called Diasporic writers.

Diasporic literature deals with the theme of alienation, rootlessness, displacement, nostalgia, isolation, acculturation, and assimilation. The immigrants migrate to the host land for various reasons such as economic, social, political and environmental condition. They suffer mostly of being displaced from their homeland and being isolated. The memories, nostalgia of their native pull them to agony. They slowly try to adapt and fit in with the new land but the strong bond with their homeland insists them to face isolation. Compared to the men, the women migrants face enormous crisis. As women carry different roles being born in India, the sudden change or displacement makes the assimilation process difficult. The confusion of where they belong always retains in their mind. She feels of being placed somewhere in-between two cultures. Belonging neither to the homeland nor to the adopted land curbs her mind always. The failure of assimilation makes her to feel isolated, alien and lonely. Many contemporary Indian women writers especially form the diasporic writers' community like Bharati Mukherjee, Shoba De, Jhumpa Lahiri, Manju Kapur and some others focus and highlight on these issues faced by the women immigrants. Chitra Banerjee Divakaruni is also one among the diasporic writer who portrays the immigrant women's struggle for identity in many of her writings. Divakaruni, clearly explores the social and psychological development of an Indian immigrant women in all her novels. Divakaruni, brilliantly fictionalizes the Indian women's experience and the struggles they undergo with the multiple roles as an individual, a wife, a lover, a mother and the keeper of culture and tradition which they have been carrying from the native land and sustaining it into the alien world where they are forced to fit in. She presents her protagonists being immersed in struggle for self-knowledge and determination. In each instance, the protagonist tackles to come out with a newly discovered self. Chitra's one such novel, *The Mistress of Spices*, where she portrays the immigrant's struggle in identifying the identity, transforming, assimilating and adapting to the new land America and getting empowered through the central character, Tilo. This character's past life is presented as a flashback. Tilo being a girl child is expected by the family to bring only dowry debt. She escapes infanticide through her sheer will to live and survive. She is called Nayan

Tara, which means "Star of the Eye, or Star seer, and also flower that grows by the Dust Road. The lonely, neglected, angry girl soon gained power over the community, for she was born with a "vainly purple cowl" (7) with a second sight. She had the power to foretell what would happen in future. The pirates storm the village, kill her parents, and take the special girl with them to help them in their plundering. Thus, she loses her home. She plunges into the sea and being saved by the serpents gets to know the island where she could get trained and enhance her power. Thus, the beginning of transformation and search for the self-identity is presented in the novel. Divakauri has perfectly symbolized the theme of isolation and empowerment through the symbol of 'island' in this novel. According to the Oxford English Dictionary the word 'island' is also connoted as 'a thing regarded as resembling an island, especially in being isolated, detached, or surrounded in some way'.

The 'spice island' where Tilo enters plunging into the sea is symbolized into various aspects. First, the 'island' can be associated to 'India'. India is a land which holds and maintains its old and antique culture and tradition since very long time. This conservative social culture and tradition is framed in such a way that men and women are imaged with different set of roles and behaviors. Women in particular are compelled to strictly adhere certain rules set up the Manu around 200 BC. They grow up in a culture which has strict norms laid out about what it means to be a woman, what she is allowed to wear, how she lives and what she should not do and what she can do. These norms are codified over a period of time into behaviors and attitudes which women started following. As quoted by Simone De Beauvoir, "One is not born, but rather becomes, a woman", which means that she became a woman not because she was born a woman, but because she was treated like a woman from the moment she was born. According to Indian culture women are framed by the society. She is compelled to follow the stereotypical aspects of how an Indian woman has to be. In the same way, Tilo after entering the spice island meets the First Old Mother, who educates her with the secrets of spices, nurtures her and trains her to encounter the next stage of her life. She is intended to be faithful to the spices and is transformed both physically and mentally of being the mistress of spices throughout her life and serving the immigrants in America with the magical power of spices bestowed on her. Tilo and the other girls in the island are warned about certain rules they must follow. They are instructed never to leave their respective stores all around the world, physically touch the skin of the people they meet, or use the great and incomprehensible strength and power of the Spices to their own ends. These instructions and warnings dumped on the mistresses relates to that of the same kind being instructed over Indian girls. Thus the 'island' symbolizes India.

The island is termed to be a place of transformation. The Spice island where Tilo enters

transforms her from a girl into a woman changing her identity. She is given a new name 'Tilotamma'. The island can be also termed as a girl's parental house. As to the Indian context the girl is given into marriage and sent out to her husband's house which is her permanent place. The girl is also advised and instructed by her mother of how to behave herself in her in-law's house. In the same way Tilo is also instructed by the First Old Mother. The rules and traditions which a mistress is required to follow strictly are like some of the discriminatory cultural norms, which are imposed on Indian women.

Tilo is presented a knife by her First Mother as she is about to step into the Sampati fire to begin her journey of which Tilo believes is that the purpose is "to cut my mooring from the past, the future. To keep me always rocking at sea" (51).

Secondly the concept of 'island' can be also viewed to the spice store which Tilo runs in Oakland. As an island is defined as a piece of land surrounded by water, in the same way the Indian spice store resembles a piece of land which is surrounded by the other Americans. Spice Shop is the Island and the water surrounded is the alien land. And Tilo is warned not to step out of the island which is allotted to her. Tilo's stay in the Spice Shop in Oakland makes her feel isolated and lonely. She knows that she can never get back her days and time spent in the island with her First Mother and the other mistresses. The memories of the island keep on haunting her always as it is with any immigrant. The island refers to be her native place which Tilo and the immigrant can never forget. This nostalgic feeling creates a conflict in the mind of Tilo. She often involves in mental dialogue with the Old One and says, "First Mother, are you at this moment singing the song of welcome, the Mishra song to help my soul through the layers, bone and steel and forbidding word that separate the two worlds" (296). Tilo feels a sense of dislocation in America, as it is a temporary place for her where she has been sent to serve the immigrants. Tilo also feels that someday she would return to the island. Ironically, Tilo is always surrounded by the people who recognize her talent but fail to provide her a true sense of companionship. This again is an example for isolation.

The island is considered to be the first diasporic space, where it gives the same effect as being in the western land. It exhibits the same liminality and ambiguity as America. The transformation begins from the spice island which is from Tilo's own land. The second place is the spice shop at Oakland in California which is also considered to be an island from where she again attains transformation. At both the places only the women learn and grow, but the island itself never changes

Change is inevitable and it is the most important aspect in every human life. The change fueled in one's life should be always in an improvised way. Every individual would dream of great changes in their life. Tilo is bored with the life inside the four walls of the spice shop. She

very well knows that she has been sent to this 'Spice shop island' in order to serve the Indian immigrants. "I will chant I will administer. I will pray to remove sadness and suffering as the Old One taught. I will deliver warning" (7). Delivering happiness and warning to her clients of forthcoming troubles was the purpose of her life as a mistress, for which she had been trained on the island and later left the island for this purpose. But after her arrival in this host land she realizes that her real happiness and desire is missing. The island, which was her home where she enjoyed her life, seems to be out of reach. She had left her home for this store in Oakland and she has brought along with her, everything that would make others happy but not her.

It's a known fact that the underwater volcanoes break eventually and the erupted lava appear above the water to form an island or land mass. In equivalent to this fact, the out-burst submerged emotion brings out empowerment and a new identity 'Maya' is created as the island. The need for recognizing this formed identity takes precedence and the same is being felt and aimed by Tilo. She wants to have her own identity in this alien land, America. She wants to be free, to be with Raven, whom she loves, and even knows the consequences she has to face. Tilo boldly decides and fulfills her desire and accepts the punishment for breaking the laws. Having been warned by the spices and the First old mother Tilo spends a single day with Raven and as finally named Maya for her

new form after transformation feels America as her earthly paradise. The bold and determined mind helps her to lead her desired life at least for one day. Thus, the 'spice island' and the 'spice shop' which symbolizes an island clearly picturizes it as an isolated area that is positively taken by the character Tilo for transforming herself to achieve her real self-hood. Diaspora is a journey towards self-realization, self-recognition, self-knowledge and self-definition. Thus, Divakaruni, has perfectly presented and picturized the conflicts of immigrants and their empowerment in relation to the concept of island.

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THE CHANGING STATUS OF TRIBAL WOMEN (BANJARAS, LAMABDA, SUGALIS) OF DRESS AND ORNAMENTS IN INDIA: A STUDY

R.Sama Naik

M.Phil.,(Full-Time) Research Scholar
Department of English
Acharya Nagarjuna University
NagarjunaNagar- 522510
Guntur. Andhra Pradesh-India.

“Always the wrong person gives you the right lesson in life”

ABSTRACT

The Banjaras, Lambadis, Sugalis are versatile ethnic tribal group living in India. They are in good number in India. The colorful and elaborate traditional dress and ornaments of Banjara, Lambada, Sugali, women are endangered today. They are discarding their age old dress and ornaments and adopting the local main stream dress patterns. The study has focused to analyze the impact of dress and ornaments on Banjaras, Lambada, Sugalis, in the modern living conditions. On careful analysis of their livelihood conditions revealed certain ground realities. The study clearly indicates that there are major perceivable socio-cultural changes which brought unforeseen, unavoidable cultural imbalance on material culture and traditions of Banjaras, Lamabadas, Sugalis which led to a cultural crisis in their community. The study suggested that, there is an urgent need to adopt a national policy for integration of Banjaras, Lamabada, Sugalis, with the mainstream in this fast-changing Status cultural scenario by strengthening the core aspects of tribal culture.

Key-Words: Dress – Culture – Livening Styles – Materials – Ornaments

1. Introduction:

Banjaras are one among the nomadic, versatile tribal groups living in India. They are descendants of the Roma gypsies of Europe who migrated through Afghanistan and settled down in the deserts of Rajasthan and later migrated to other states in India. Evidences from mythological legends, historical accounts, academic studies and individual responses indicate that they hail from North-West Rajasthan. They were forest wanderers and used to transport the food grains, salt for the armies of Moghal Emperors on their pack of bullocks (ladani). They took up the job of supply of food grains under the Maratha rulers of Satara, the Peshwas of Pune, the Nizam of Hyderabad and the British in Mysore war (1792-1799) and Maratha war (1800-1818). They associate chiefly together and seem to have no home, they travel great distances to whatever parts are most in want of merchandise. Later they settled in Maharashtra, Andhra Pradesh, Karnataka and Tamil Nadu by establishing small hamlets called 'thandas'. During the British period they were suspected of being desperate criminals by the police and they were

brought under the ambit of the Criminal Tribes Act' 1871. After Independence, they were recognized as 'De-notified Nomadic Tribes' (DNTs) in 1950. They were recognized as Scheduled Tribes (STs) in Andhra and Rayalaseema regions from 1956 and in Telangana region from 1978 in Andhra Pradesh.

They speak 'GoarBoli' language also called as 'Gormati', which has no script and written literature. They are living in most of the districts of Andhra Pradesh except a few districts of coastal Andhra. In Telangana districts of Andhra Pradesh they are called as 'Lambadis', and they are known as 'Sugalis' in Rayalaseema and Andhra regions. They are numerically predominant in Telangana districts of Andhra Pradesh. According to 2001 census, they constitute 41.40% (2,077,947) of total listed Scheduled Tribes (STs) population of 5,024,104 (6.6% of total population) in Andhra Pradesh.

The traditional dress and ornament patterns of Banjara women are the most colorful and elaborate. They design their clothes with needle and thread. Today, their age old traditional dress patterns are endangered. Though, half of the older generations are still holding, most of the younger women are discarding their traditional dress and adopting the local patterns consisting of sari and blouse. Their traditional dress and ornaments are rare 'folk art craft' and stand as symbol of their ethnic identity. Therefore, there is a need to protect their rare 'art craft'.

2. Objective:-

The primitive 'folk art craft' expressed in their dress and ornaments is going to vanish slowly and thus they are also going to lose their ethnic identity. They are now pushed into a dilemma of integration and isolation in the process of transformation. Therefore, there is a need to integrate them with the modern society for socio-cultural reasons and continuing to identify them as a tribal community. The main objective of this paper is to study and analyze the impact of dress and ornaments on Banjara women in Telangana region of Andhra Pradesh and bring out the reasons behind discarding their traditional dress patterns. The study also focuses on the need for protecting and strengthening the core aspects of tribal culture in the event of fast changing cultural scenario.

3. Description of Banjara Dress and Ornaments:

The dress and ornaments pattern of Banjara women are in typical Rajasthani style. The closest analogies to Banjara dress within India are found in the Himalayas, the Hindu-kush and the tracts adjoining these mountain systems. It suggests that the Banjaras have their origin from one of the tribes which joined in the invasion of the Ephthalites or White Huns, multitudes of whom entered Persia and India during the fifth and sixth century B.C.

3.1 Dressing:-

The Banjara vintage dress comprises of 'Phetya' (skirt), 'Kaanli' (blouse) and 'Tukri' (mantle). They are elaborately ornamented with materials of silver, brass, some gold, kwaadis. Phetya is a skirt made of red, black and white cotton cloth with patches of silk cloth, embellished with pieces of mirrored glass that are embroidered on it. The borders are embroidered in mustard and green thread. They use mostly red, yellow and green colored cotton cloth or rarely silk cloth, colored woolen and cotton threads, small mirrors, mercury, laaldi (lac beads), qwadies (snail shells) and coins for carving the designs and decorating the dress with needle work. It is long enough to cover the legs up to ankles and right side of the waist, adjacent to the right thigh, there is one a hanging called 'Ghero' ornamented with qwadies and beads which hang up to knees. Kaanli is with open back and typically made of cotton material. It is rich in embroidery work and generally red in color and is tied at the back with flat strips attached to both the ends. It is well suited for the hot climate. It is made in multiple pieces with the intention that they would be easily modified.

The cloth which covers their naked back and head is called 'Tukri'. It is also generally red in color and measuring two and half to three yards. It is also with rich embroidery and one end of which is tucked at the waist and the other end is thrown on the left side over the shoulders and on the head.

The uniqueness of the Banjara embroidery is that it is a fine needle work using variety of techniques. They do not make any seasonal changes in their dressing pattern but normally embroider the images of flowers called as 'phoonda' on their dress. The patch work will have regional significance. The specific stitch designs are called gherolaman, joderoteko, bakya, baratkam, sasyaardant and und jali. There are so many stitch designs for which they have a specific name and most of the stitching patterns and reflect the flowers, plants, animals and birds.

3.2 Ornaments:

The Banjara women are distinguished and identified due to their unique adornments which are elaborate and traditional. The unique ornaments of Banjaras are Baliyaa (CuderBaliyaa and MooterBaliyaa) which are made of ivory. The other ornaments include

Ghugraa, Ghughree and Chotla (hair ornaments), Bhuriya, Phulee (nose ornaments), Haar (necklace), Haanslo, Haansli (neck rings), Weentee, PhoolaPaawla (finger rings) Kasse (ankle ring), Wankdi (anklets) and Chatki (toe rings). They are usually made of lead, brass, bronze, gold and silver.

3.3 Tattooing:

The custom of tattooing the body is also seen in Banjara tribe. They generally get tattoo marks on their hands, forearms, backs and face as well. The tattoos among women are mainly for the beautification. But few people say that the tattooing relieves body and joint pains. Men usually get their names tattooed. The figure of scorpion is commonly tattooed on forearms of men. They believe that they will never have a scorpion bite and if at all it bites it will not be a fatal.

4. Importance of Banjara Dress and Ornaments:

The art of primitive people run a wide gamut from technical clumsiness to high skill, from materialism and realism to conventionalized abstraction. The passage from simplicity to complexity, from homogeneity to heterogeneity, which, from empirical observation of living societies and their material remains may be deduced to have occurred and to be still occurring in the world of social life among men. The tribes are essentially people of nature, deriving all traits and ways of living from natural phenomenon. To a nontribal most of the objects of tribal art may not look beautiful or artistic. For the full appreciation of a work of tribal art, it should be seen as far as possible in the setting for which it was created.

The primitive art expressed in the Banjara folk art craft is pure and show their artistic concern, occupational, religious, recreational and other aspects of their everyday life. Primitive art is a genre of art made by untrained artists who do not recognize themselves as artists. It is a native art or artistic endeavor having a characteristic form or technique. It is quite interesting to note that, the unique and versatile dress of Banjara women is designed according to their living conditions. They were forest wonderers and transporters used to carry on journeys on their pack bullocks through mountains for thousands of kilometers. Their clothes are suitable for their wandering life, especially for the protection from harsh climate in deserts and to distinguish them from others. It is also meant for protecting themselves from wild animals. The ornamentation of mirrors on their cloths is to give a light reflection to the eyes of animals, so that they cannot reach them. Even though there is a danger of attack by wild animals, their body with full of ornamentation protects them from animal attacks. The usage of metals like silver, bronze, copper and brass has a significance of health and hygiene.

It is also interesting to note that, there is a socio-cultural purpose behind their unique dressing and ornamentation patterns. Each ornament has its own

significance and importance in their life. The adornment of women distinguishes unmarried from married and married from widowed women. Married women wear their horn/ivory bangles (ChuderBaliyaa) between wrist and shoulder, whereas unmarried women wear up to the elbow from wrist. Ghugri is a silver ornament and looks like a pendant made of a tube with small silver beads hanging. It is an indicative of the marital status of a woman. A widow can wear it if she is married again. It is attached to the hair on both sides with a pin and covering this pin is a clamp shaped silver disc. The silver beads almost touch the cheeks (See Fig.4). Unmarried girls wear black bead necklace called 'Hansli' which is taken off at marriage. The finger rings made of old silver coins and called 'PhoolaPaawla' and worn by both married and unmarried women. They wear 'Kasse', a bell metal anklet which is round in shape with different designs drawn on the surface. It is worn by both married and unmarried women, but 'Wonkdi' type of anklets are worn by only married women.

The traditional dressing pattern of the Banjara women living in Afghanistan and Pakistan is same as Indian Banjara women. The closest parallel to the Banjara head-dress in Asia and outside the India is that of the Druse women of Syria. Their dress also distinguishes married from unmarried women, as is the case with the pointed cap worn by Jewesses in Tunis.

The silver ornaments of Banjara women indicate their economic and social position and stand as an asset. Their mirror embroidery stands as a trade mark and geographic indicator for Banjaras and has a tremendous commercial value in the embroidery market.

5. Impact of Dress and Ornaments on Banjara Woman:

The transformation of the society from one stage to another is a natural phenomenon. The cultural and material changes have to take place simultaneously. If there is an imbalance between cultural and material changes, it leads to a crisis in society. The transformation process on the one hand creates scope for structuring of their society and on the other hand gives rise to some structural problems in quality of life.

The cultural changes in a tribal community occur due to acculturation, assimilation and the culture contact with the neighboring population. The assimilation is possible only when the outlook of one society is inclusive and when society is definitely stronger and its culture is more advanced. The tribes are classified based on the influence of 'Hinduism': (i) Real primitive (ii) Primitive tribe with a degree of association with Hindu caste and (iii) Hinduized tribes. The tribal communities were divided in to four divisions: (i) tribal communities (ii) semi tribal communities (iii) acculturated tribal communities and (iv) totally assimilated tribes. Earlier, the tribal communities have enjoyed the advantages of balanced ecology fully in tuned with the natural resources

of their environment. These classifications reveal that the process of assimilation has been a part and parcel of the Indian tribal culture. Therefore, it is understood that they are also in the process of assimilation and it is part and parcel of their culture.

Banjara women are identified by their dressing and adornments. The adornments present excellent opportunity to express their artistic creativity. On the other hand their traditional dress and ornaments are slowly disappearing and only old aged women are wearing the traditional dress and ornaments. Their costumes were advantageous when they were leading wandering life. But, today they were changed to be disadvantageous in the modern context. The transformation process has created structural problems in their society which lead to huge loss of their traditional, ethnic and linguistic identity.

5.1 Loss of Traditional Identity:

The alienation of their lands for projects, mining, industrialization and roads and buildings lead to the loss of traditional land ownership and livelihood opportunities. This is resulting in large scale migration tribal to urban areas in search of livelihoods either temporarily or on permanent basis. In these circumstances, it is very difficult for them to upkeep their traditional costumes, celebrate their traditional festivals after migration to cities causing a negative impact. The impact of the modern society on them is considered to be more intensive and responsible for a major jolt in their lives.

There is a drastic change in their festival and marriage patterns. In olden days they used to celebrate marriages for a whole month and now it is cut down to just one or two days. The marriages are performed in Hindu marriage style and only few rituals of their traditional marriage system are still performed. The customs like sending the bride on bullock in traditional dress were forgotten. However, the few important customs and traditions like distributing 'goal' (Gur) as token of confirmation of alliance and offering 'hukka' and 'supari' at the time of welcoming the bride groom are still followed.

The modernization and adoption of Hindu dowry and marriage customs created a crisis in the Community. Due to a sharp shift from the practice of bride price to dowry system, they have experienced a great deterioration in their traditional patterns of marriages. Few decades before, there was a practice of paying a bride price and the expenditure for the bride's parents. The age old practice is abandoned now and the youngsters of the community are demanding huge amounts towards dowry for marrying their own community girls. This is the reason for eliminating their female infants with a fear of paying dowry. It is paining to note that, some mothers kill their babies or sell down them as an act of 'mercy' that they may be saved from future excesses by husbands in the form of domestic violence.

The festivals like 'teej', 'dasara' and 'holi' are still celebrated collectively in thandas. The song and dance comes naturally to these tribal women who excel in these arts. However, they also celebrate other festivals like Vinayakachavithi, Sankraanti, Ugaadi etc. and perform rituals by Bhmanptiests on deferent auspicious occasions. Their traditional sacred priests, who are called as 'Bhagaths' are also been replaced by Brahmin priests in their sacred places.

The factors responsible for the changes are broadly traditional as well as modern. The cultural contracts with the Hindus and the modern forces of transformation are acting on their lives. Their rich cultural heritage is being eroded by dominant stream of modern life styles.

5.2 Loss of Ethnic Identity:

In the advent of machinery and equipments for embroidering work and craze on the modern costumes, the skill oriented Banjara 'folk art craft' has lost its importance. The designing and stitching the traditional dress it consumes lot of time. As their traditional outfit is so elaborate, it takes few months to complete a set of dress. The silver, bronze and other metals used for making their traditional ornaments have become costlier nowadays and not in reach of their low economy. The traditional hair style is totally different from that of main stream women. They part their hair sideways so that the hair may fall on both cheeks and on these they fix their hair ornaments. Their traditional hairstyle and the adornments of head are cumbersome and consume lot of time for weaving and it affects the hair. The hard metallic ornaments trouble the tender body of the young women and thus they dislike the heavy ornaments. As their age old traditional dress and the ornaments are heavy, costly and became disadvantages, the modern Banjara women are forced to discontinue their age old traditional dress and ornaments. Some of them feel that their dress is indicative of their community and main stream people treat them inferior less regarded. Therefore, they are slowly changing to the modern outfits used by the main stream women and wearing their traditional dress during marriages and festivals so as to up keep their age old tradition.

The tattooing which was popular in olden days is also being discarded as they feel that the tattooing on face or hands look ugly. Their life style and livelihood has also tremendously changing as youngsters are getting educated and settling in cities due to employment.

5.3 Loss of Linguistic Identity:

In Andhra Pradesh, Banjaras in addition to their language 'GoarBoli,' they also speak Telugu language so as to mingle with the people of main stream. As the medium of instruction in schools is either Telugu or English, they are learning Telugu and English and forgetting their 'GoarBoli'. As their language itself is

under danger of depletion, their traditions are given less importance and thus their linguistic identity is lost.

6. Recommendations:

Banjaras are living in close proximity with the caste-stratified Hindu society. Therefore, it has a lot of effect on their social and livelihood levels. Though there are many forms of impact of modern society on them, the impact of dress and ornaments on their women is considered to be most effective and rapid. Their exposure to non-tribal domain at different period of ethnic history has earmarked numerous changes in tribal cultural component. The exposure to new culture and change in surrounding environment, physical, social and economic conditions affects the change process in their cultural domain. They are now subjected to a massive cultural change due to the influence of the modern society.

The studies reveal that due to the impact of the outer society, socio-cultural reasons and attraction towards the modern trends, majority of them are discarding their age old traditional dress and adornments. In these circumstances, there is danger of losing the vital links of their traditions and their unrecorded history will be also totally lost if it is not preserved. Since the tribal folk arts have to be considered as a national property, there is a need to protect the traditions, ethnic and linguistic identity of Banjaras. The tribal art reflects the culture and brings solidarity, continuity and consistency in their society.

Their traditional dress and ornaments are the indicators of their artistic concern, occupational, religious and recreational and other aspects of their everyday life. Therefore, systematic steps have to be taken to document the entire folklore of Banjaras, their mythologies, folktales, proverbs, art and craft forms, music and dances and dramas etc. This can be achieved by encouraging tribal folk arts and crafts at national level. The tribal artists, skillful craftsman, garment-makers shall be encouraged and financed so that they can impart their skills to younger generations.

They may be also encouraged by organizing tribal fairs, festivals and competitions in various folk arts and suitable awards may be given to successful participants. There is also a need of preparing full lengths videos on their life styles and telecasting on national television channels. It will help the historians, cultural anthropologists and students of tribal art and culture to understand and work for the cultural development of Banjaras. It will facilitate harmonious integration of Banjaras into national mainstream and improve the relations between tribal and non-tribals as well as helping in preserving the vanishing tribal art forms.

Banjara dress and ornaments are the folk art and craft forms and their textiles are having very good commercial market. Therefore, they have to be encouraged to establish their own cottage industries for manufacturing of their garments. So that their traditional

dress and ornaments get popularity and attracts their youngsters to adopt for innovative Banjara garments which will suit to the present day generations.

7. Conclusion:

The studies clearly indicate that the adoption of new dressing patterns has resulted in socio-cultural changes that have enormous impact on material culture of Banjaras. Change in dressing pattern has resulted in major perceivable and unforeseen, unavoidable impact on their material culture. In the process of adjustment and adoption, they have experienced cultural inclusion and consequently faced the problem of identity crisis. They lost their valuable traditional, ethnic and linguistic identity. The majority of the modern society regards them with their distinctiveness. But the government programmes shall aim to integrate them with the main stream, rather than to emphasize their distinctiveness. They still need to be identified as tribal community and integrated with the modern society for socio-cultural, socio-economic and political reasons. Their material culture is to be protected in general and their valuable folk art craft i.e. ethnic dress and ornaments in particular so that the core aspects of Banjara culture are recognized and strengthened.

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DIGITAL ANTHROPOLOGY: THE RELATIONSHIP HUMAN AND TECHNOLOGY

Sanjay S. Patil

Dept. of Computer Sci.
Gramin Mahavidyalaya, Vasantnagar
Tq. Mukhed Dist. Nanded
sanjay_sp1975@rediffmail.com
09890461496

Digital anthropology is the anthropological study of the relationship between humans and digital technology. The field is new, and thus has a so many names and so many emphases.

Digital anthropology is an emerging field focused on the Internet-related transformations that make possible a whole array of new social phenomena. Research in this exciting domain demonstrates anthropology's relevance and provides valuable perspectives regarding the relationship between technology and culture. As currently used, "digital anthropology" overlaps with terms such as "virtual anthropology" including media anthropology and the anthropology of science and technology. Digital anthropologists draw mostly from socio cultural anthropology; there is some influence from linguistic anthropology but little thus far from archaeology or physical anthropology. It is profoundly interdisciplinary, shaped by conversations with a range of disciplines such as art, history, communications, design, informatics, media studies, museum studies, and sociology, etc. This article emphasizes ethnographic research and does not include primarily quantitative, literary, historical, or philosophical scholarship. It includes older work also. Many of the cited works could have appeared under multiple headings, and the listing of the topics is heuristic. The goal is to provide an initial examination of some key themes and works in the still-nascent domain of digital anthropology, for almost any future fieldwork project will involve studying persons who use digital technologies in their everyday lives. Anthropologists increasingly recognize the importance of attending to online cultural contexts that cannot be simply extrapolated from physical-world socialites. Throughout the history of anthropology, scholars have produced valuable insights based on ethnographic fieldwork conducted in small-scale societies, sometimes with only a few hundred members. There is much to learn from the study of smaller online social networks as well as larger ones. Particularly in an era where "big data" can make quantitative methods appear to have a privileged vantage, digital anthropological work can offer simultaneously detailed and expansive studies with an attention to novel and consequential logics of selfhood and culture.

While anthropology has long been subjected to forms of critique—postcolonial, reflexive and poststructuralist, among others—to date the notion of the digital has been met by a profound theoretical silence. For

the most part, as it is noted elsewhere, it 'does little more than stand in for "computational" or "electronic"'. However, if digital is but a placeholder, simply marking interest in that which can be plugged in to run or recharge, the enterprise of digital anthropology is doomed to adjectival irrelevance from the outset. Technology is now ubiquitous worldwide, and few, if any, future fieldwork projects could ever constitute 'ethnography unplugged'. If digital is nothing more than a synonym for Internet-mediated, then all anthropology is now digital anthropology in some way or other. Then the question arises how to take root a conception of digital anthropology founded in an uninformed notion of the digital, thus short-circuit our ability to craft research agendas and theoretical paradigms capable of grappling effectively with emerging articulations of technology and culture.

Digital anthropology is a technique, and a domain of indirect study. It is an approach to researching the virtual that permits addressing that object of study in its own terms. While keeping in focus how those terms always involve the direct and indirect ways online sociality points at the physical world and vice versa. It is predicated on participant observation. An alarming number of researchers of the online claim to do ethnography when their methods involve interviewing in isolation or in conjunction with other elicitation methods, such as a survey.

Someone may likely equate digital anthropology with virtual anthropology, but one has to consider a more focused conception, one inspired by original meanings of the digital and that offers specific methodological benefits for studying online culture. To foreshadow the crux of this argument, one has to develop a notion of the digital that hearkens back to its original meaning of digits on a hand. A diffuse notion of the digital as that which is merely electronic or online, this opens the door to a radically more robust conceptual framework that contains two key elements. The first is a foundational appreciation for the constitutive role of the gap between the virtual and actual (like the gaps between 'digits' on a hand). This resonates with the dialectical understanding of the digital. The second element of this digital framework, drawing from the etymology of index as 'forefinger', is a whole set of theoretical resources for understanding the indexical relationships that constantly co-constitute both the virtual and actual. One can push toward an indexical

theory for understanding how the virtual and the actual 'point' at each other in social practice.

The virtual and the actual are not blurring, nor they are pulling apart from one another. Such spatial metaphors of proximity and movement radically mischaracterize the semiotic and material interchanges that forge both the virtual and the actual. Digital anthropology as a framework can provide tools to avoid this conceptual cul-de-sac—via a theoretical attention to the indexical relationships that link the online and offline through similitude and difference and by a methodological focus on participant observation. Social researchers are constantly asked to engage in the work of forecasting or 'trending' to predict what will happen with regard to new technologies. But lacking access to a time machine and confronted by the failure of the most savvy futurists to predict even the rise of blogging, the only real explanatory power lies in investigating the past and present. Digital anthropology can play an important role in this regard, but for this to happen it must stand for more than ethnography

online. Time is a necessity for digital anthropology—one cannot do ethnographic research over a weekend. But imagination is also needed. Rethinking digital anthropology will fall short if it does not include imagining what, 'digital' might mean and what its consequences might be for social inquiry.

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MAN-WOMAN AS AN ISLAND IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

Dr. M. Santhosh

Assistant Professor of English,
Madurai Kamaraj University College,
Tirumangalam, Madurai.

Dr. J. Samuel Kirubahar

Associate Professor,
Research Centre in English,
VHNSN College,
Virudhunagar.

The aim of this paper to analyse man-woman's state in Arundhati Roy's *the God of Small Things*. Arundhati Roy is one of the significant contemporary Indian novelists who write in English. In her novel, she employs characters whose position at home and in society can be analysed in terms. The characters in *The God of Small Things* are mostly confronted with marital and family problems

The God of Small Things encapsulates the doomed love of a high-caste Syrian Christian, Ammu, for the low-caste untouchable, Velutha. The story is set in the orthodox and conservative town of Ayemenem near Kottayam beside the Meenachal River.

"The God of Small Things: A Tale of Mombattis' Brave Struggle" considers that the two central characters of the novel, Velutha the Untouchable God of Small Things, and his beloved Ammu, The Touchable divorce daughter of Mammachi, are Mombattis – small but self –illuminated. Though small and unimportant – one because he is an untouchable and the other because she is a woman – both members of minority class, they defy the social prescription for 'good Paravan' and a 'good woman'. But what happens between Ammu and Velutha is giving and taking – a kind of sharing. Ammu is all to give as it overflows or explodes in her and Velutha is all to take from Ammu and give it to her children by day. To love and to beloved is the thematic cobweb in **Small Things**. Seema Badhuri in "History, Social Dynamics and the Individual in **The God of Small Things**" says:

"In this relationship between Velutha and the children and between Velutha and Ammu, one finds the simple, unsentimentalised definition of love. Love consists in recognizing the acceptance of one's self and worth by the beloved, and in the sense of power which comes with this recognition – the power to give and the power to receive" (196).

Velutha also seems to be the God, for he is a carpenter, a creator of small things. He is also concerned with only small things in his love for Ammu.

"Even after, on the thirteen nights that followed this one, instinctively they stuck to the small things. The Big Things ever lurked inside. They had nothing. No future. So they stuck to the small things" (GST 338).

Their small things include the ant-bite on each others' bottom, caterpillars, a pair of small fish, a minute spider, with their faith in fragility, they stick to smallness. They knew that things could change in a day. They were right about that. Small things have brought greater havoc to Ammu and Velutha. In it, Ammu has played the role of a initiator and destroyer. Her role can be compared to anyone as she gives and takes back the passion, love and excitement. So she falls from the image of a mother to a whore.

There are so many reasons attributed to Ammu's falling in love with Velutha. Ammu and Velutha come close by their looks. Besides looks, Ammu's early childhood experiences at Ayemenem House, her rebellion to free herself from the Ayemenem House, her marriage, her alcoholic husband and divorce too played more roles in falling in love with Velutha.

Commenting on Ammu falling in love with Velutha, Manju Varma in "Short Creatures with Long Shadows: **The God of Small Things**" writes:

Ammu, their mother, too, had learned to live with cold and calculative cruelty. She had developed 'a lofty sense of injustice and the mulish, reckless streak that develops in Someone Small who has been bullied all their lives by Someone Big'. (181).

Ammu is not only a victim but also a victimiser of an innocent man, Velutha. Indira Bhatt in "Victims and Victimizers: A Study of Arundhati Roy's **The God of Small Things**" admits that: "Ammu knows well the consequences of her thirteen-day affair with Velutha. The arrival of Margaret and her daughter Sophie Mol triggers of her desires and she loses control over herself, stepping into darkness of the night she unwillingly victimizes Velutha" (139). But it is to be admitted that even though she unconsciously victimizes Velutha, only with Velutha, Ammu finds contentment / fulfillment in sex.

Velutha does not sweep off his footprints. His footprints are erased by the establishment. The sweeping work is done by the police. All powerful Inspector Thomas Mathew, who dared to humiliate Ammu in the Kottayam police station by tapping her breasts with his baton "as though he was choosing mangoes from a basket" (8), one who dared to drag Velutha from the History

House and beat him inhumanly to death now has to bend down to sweep the Paravan's footprints by collecting false evidence of his crime. When the footprintless cheerful man started visiting her dreams, the social prescriptions of so-called good woman or no love laws could prevent her from doing what she wished. She claimed her body.

Likewise, women in **Small Things** are victims of their surroundings, whether be it social, cultural or religious. They, being denied of their aspirations and expectations, want to quench their failed aspirations by projecting their hate and anger on other women. Baby Kochamma, being denied of love by Father Mulligan, seeks revenge on Ammu. Ammu's position has not been realized by her relatives. A delicate woman is branded an evil and ultimately killed by her own kith and kin. Hers is a tragedy of every delicate woman, who pines for love in family and in marriage. But marriage proves to be a disaster. Baby Kochamma, Margaret Kochamma, Rachel and Ammu become misfits in a world, where every near and dear becomes a traitor. Such is the tragedy of life. When one goes for the blessing of the soul, it turns out to be a bleeding of the soul.

Roy says that Ammu also transforms her world after gazing at Velutha. Velutha now becomes the one-armed 'god of small things' in Ammu's fantasy, Ammu's spectacular gaze roving over Velutha's lean, fit body imbricates the 'hopelessly practical' world with the fantastic one where Velutha is god.

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THE RELATIVE POSITION OF WOMEN SCHEDULED TRIBES IN TAMIL NADU: PRESENT SCENARIO

R.Saranya,

Assistant Professor,
Department of English
Nadar Saraswathi College of Engineering and Technology

Abstract

The important hill ranges of Tamil Nadu where Scheduled Tribes (STs) reside are the Jawadhi hills, the Yelagiri hills, the Kalrayan hills, the Pachamalai, Kollimalai and Yercadu ranges of Salem, the Anamalai of Coimbatore, the Sitter hills of Dharmapuri, the Palani hills of Madurai and the Nilgiris hills. There are 36 scheduled tribe castes, of which 6 groups are defined as Primitive Tribal Groups (PTGs). The status of tribal women is determined by the male dominated society. Their position is defined in terms of their income, employment, education, health and hygiene, and fertility. Besides, it is also equated to their roles within the family, the community and the society. This paper makes an attempt to identify the main problems of tribal women in Tamil Nadu and tries to critically re-evaluate and re-define tribal heritage in order to find out the elements and resources that would help tribal women in their struggle for gender justice at all walks of life. The tribal Women are more illiterate than men. The welfare schemes do not reach STs because they are isolated, inaccessible as they live deep in the forests and on top of the hills. However, the free TVs scheme reached them. They share problems related to reproduction and health. Their status varies in different societies and these can be measured using the seven roles they play in their life and work, namely, parental, conjugal, domestic, kin, occupational, community and as an individual. These can further be subdivided as a daughter, a girl, a spinster, a spouse, a widow/divorcee and a barren woman.

Keywords: Status of scheduled tribe women, education, economic changes, development programmes, modernisation

1. Introduction

The people of the society should be hale and healthy, strong and bold, and they should also have free - thinking with self-respect ideals. This social factor helps one to know how much powerful an individual in a society. This factor is connected with culture. This social factor is ever dynamic. It changes from time to time, from past time to present. In the past tribes were treated almost equal. In modern days they are ill-treated. Therefore tribes have to face a lot of problems. There is no chance for attaining the status of a developed society unless the condition of women is improved. Still through centuries, societies the world over have been denying women their rightful place. The very concept of women empowerment shows that the society as such has given a raw deal to

women – who comprise fifty percent of the population. References of such tribes are found in the literature of the ancient period, right from the Vedic through Ramayana and the Mahabharata periods¹. According to L.P. Vidyarthi a tribe is a social group with definite territory, common name, common descent, common culture, behaviour of an endogamous group, common taboos, existence of distinctive social and political system, and full faith in leaders and self- sufficiency in their distinct economy². There are approximately two hundred million tribal people in the entire globe, which means, about 4% of the global population. They are found in many regions of the world and the majority of them are the poorest among the poor. According to India's most recent census in 2011 Schedule tribes comprise of 8.6% of the total population³. Attitudes towards the tribal women have not changed despite exclusive Laws and Acts. Hence, it is obvious that Women's Act have not empowered women.

2. Significance of the study

The main problem of the scheduled tribes (STs) is that there is no proper awareness and understanding of the problems of tribes in Tamil Nadu. Governments, both central and state, have taken up a lot of schemes benefiting the tribes; however, the complete benefits have not reached the tribes. For example, there is banking facility for the STs but many banks hesitate to give loans to tribes stating that they do not have proper income. The irony is that the STs do not have an idea about this facility. There are many studies on the socio and economic conditions of the scheduled tribes by Sociologists, Economists, and Agricultural Scientists. But these studies do not include all the tribes in Tamil Nadu. Moreover, they highlighted the economic and technical aspects of the tribes in Tamil Nadu, that too incomprehensively and neglected the tribes like Irulas, Paniyans, Badagas, etc. of the Nilgiris and other districts in Tamil Nadu. In the present scenario, there is a need to look at the issues of the STs of Tami Nadu more comprehensively from a sociological, economical, cultural, religious and political perspective. The outcome of such studies will help to understand the socio-economic aspects of STs in Tamil Nadu. It will also highlight the adaptive mechanisms and the struggle for survival strategy of the tribes in Tamil Nadu. The awareness and understanding of the economic strategies and the dependence of the STs on the resources are crucial in the building of alternate sustainable livelihood strategies. Social aspect of any study provides the real picture of ST village and it helps to know what the real problem is in resource allocation and the problem of implementation of

development policies and the distribution of Government welfare schemes. Lack of awareness and understanding about the various developmental schemes relates to their educational level and this makes the STs in not taking the benefits from developmental schemes through Block Development Office. The economic data also do not uniformly reflect whether the benefits are taken or not. In addition, this study includes the need and importance of financial and non-financial support for the overall well-being and empowerment of the tribes. The economic problems need special attention in the context of STs in Tamil Nadu. Further, STs do have health and hygienic problems. They live in ignorance. Their children do have malnutrition and infection problems. The infancy death rate is much higher among the tribes. The death rates of mothers are also higher. They are dominated, exploited and controlled by the mainstream. The STs in Tamil Nadu have poor infrastructure facilities. In short, the STs in Tamil Nadu have problems related to various aspects like social, economical, educational, health, religion, law and order political and self-centred behaviour. They used to get meagre facilities from the government although the population of the tribes is comparatively good in number.

3. Patrilineal and matrilineal social structure

There are two types of social structures as far as STs are concerned. They are patrilineal and matrilineal structures. For example, The Khasis, Garos and Jaintia tribes of Meghalaya and Nayars of Kerala represent a matrilineal kind of social structure. Here, the descent, succession and inheritance are through a female line. However, this does not mean a problem free life for tribal women of matrilineal society. It is found that in matrilineal societies though the household property is inherited from mother to daughter, the actual management is in the hands of the male. Among the Khasis, Dianghunmon Rynjah asserts that, the actual management of property is vested in the hands of the brothers and uncles, and the father is to be consulted. A daughter cannot sell family property without the knowledge and consent of the uncles and brothers. Thus, matrilineal social structures which seem to be in favour of tribal women are not as favourable as it seems to be. The women of the present generation have generally received higher education than the women of their preceding generation. There have been far reaching consequences in the economic status of their families. In the patrilineal structure, the descent, succession and inheritance are through a male line. For example, Irulas, Badagas and Todas represent a patrilineal kind of social structure.

4. Problems of ST groups in Tamil Nadu

The STs are alienated from their own lands. The landlords and moneylenders of the plains gradually replaced the tribal landowners. **Despite these distinctions, some common problems of the tribal people are:** Poverty and exploitation, Economic and technological backwardness, Socio-cultural handicaps,

Problems of their assimilation with the non-tribal population, Infrastructure problems like transportation, roads, drinking water, electricity, etc. Illiteracy, Negative attitude about girl children education, Addiction to alcohol, Tobacco consumption, mingling problem with the mainstream, Indebtedness, and Untouchability

S.C. Dube's five-fold classification of the Indian tribes provides a clear picture of the problem of tribes in India. Aboriginals living in seclusion; Tribal groups having an association with the neighbouring non-tribal society and also maintaining their distinctiveness; Tribes living in villages along with caste groups, sects and religious groups and maintaining their identity; Tribes who have been degraded to the status of untouchables; and Tribes who enjoy high social, economic and political status. Such a classification is based on the nature of cultural contacts of tribes with non-tribes.⁴

The other problems they face are that they live in innermost part in the forest and on the hills, their accessibility is highly difficult. Because of this the traders sell their goods at exorbitant rates to STs and the traders used to get the goods of the STs at cheaper rates. In both ways the STs are exploited. Because of this the STs are forced to go below poverty line. Another thing is that the money lenders give money to the STs at higher interest rates and when the tribes are not able to repay, the money lenders used to get the lands of the STs. This is because of their indebtedness.

5. Per capita landholding has decreased among the STs due to the following reasons

1. Alienation of land due to indebtedness and socio-economic backwardness;
2. Increase in tribal population; and
3. Takeover of tribal lands by the government for establishing industries
4. At some places, the STs serve as bonded labourers.

Indebtedness led to exploitation and pauperisation of the ST people. The tribes' people had a strong sense of community life before the arrival of British rulers and Hindu zamindars and moneylenders intruded into their lives. Exchange of goods and transactions at weekly markets and fairs was the basic mode of economic relations.

The U.N. Dhebar Commission recommended that an area be declared 'tribal' where more than 50 per cent of the people were tribes. Economic criteria have also been suggested, such as dependence upon forests for food, primitive agriculture, agriculture and forests both as sources of livelihood, and modern occupations, particularly employment in industries. Thus, no uniform solutions of the tribal people can be provided as they do not share common existential conditions and cultural ethos. **87 percent of the main workers from these**

communities were engaged in primary sector activities. The literacy rate of Scheduled Tribes is around 29.60 percent, as against the national average of 52 percent. More than three-quarters of Scheduled Tribes women are illiterate.⁵ The essential characteristics of these communities are - Primitive Traits, Geographical isolation, distinct culture, shy of contact with community at large and they are economically backward.⁶

6. ST women's status in Tamil Nadu

It may look like an irony when women in urban and rural areas fight for their equal rights, if one speaks about the status of women tribes. In this context, has the position of women deteriorated in the last few years? Asks DR. DEVAKI Jain, a development economist. She further quotes: "... you will find amongst the poor women are at the lowest level. The bottom line of data related to economics is the sale of girl children. Even in the last 20 years the sale has increased in South India. The latest shocking data is from Kerala where sex-selective abortion has come in. Somewhere the status of women is declining in spite of our struggle."

6.1 Violence against ST women in Tamil Nadu

Most of the violence against women is related to and grows out of their position in the society. Women are perceived as the weaker sex, dependent on men, so he can bully her. Apart from domestic violence, women are subjected to public violence also. The violence continues unabated for no social action is forth coming. Rape is a heinous crime. There can be no greater violence than this against a human being. Today violence against women has assumed an alarming position. One estimate says that there are 30 specific forms of violence being committed against women. Some of them are: Foeticide, infanticide, deliberate check on the supply of nutritious food, medical neglect, deprivation of educational opportunities, Child marriages, rape, gang rape, sexual abuse of girl child, forced marriages, prostitution, sexual harassment, pregnancies at small intervals, wife battering, bride burning, cursing widows, witch hunting and neglect of the old women. Law exists but seldom is implemented with care or readiness. The Government of Tamil Nadu has been taking intensive efforts to prevent and reduce the incidence of violence and crimes against women. Special facilities like All Women Police Stations, Helpline, Child line and Mobile Counselling Centres have been set up in different parts of the State.

6.2 Causes for the atrocities on ST Women

According to National Crime Bureau Report, 2006, 27027 crimes have been committed against the Scheduled Castes and Scheduled Tribes. According to the report, every week, 13 Scheduled Castes and Scheduled Tribes are murdered, 6 kidnapped and everyday 6 Scheduled Castes and Scheduled Tribes women are raped by the Upper Castes.⁷

According to Buta Singh (commission of Scheduled Castes and Scheduled Tribes) crimes committed against the Scheduled Castes and Scheduled Tribes have increased by ten times. According to the above statement, these records are only those which are registered in the police station, but there are many more cases which are unregistered cases.

There has been a phenomenal increase in the number and intensity of the cases of atrocities meted out to the Scheduled Castes and Scheduled Tribes in particular over the last few decades in our country. Abuses committed against Scheduled Castes and Scheduled Tribes are numerous and have taken many different forms, they include (but are not limited to): a) Social discrimination b) Beating, slashing and other forms of torture c) Arson-the burning of Scheduled Castes and Scheduled Tribes communities and their homes d) Violence against women e) Bonded labour system f) Denial of rights, especially land rights g) Police abuses against Scheduled Castes and Scheduled Tribes and custodial abuse. One can say that the position and status of Scheduled Caste and Scheduled Tribes was quite miserable. They are treated as untouchables. It is undoubtedly true that even now there are a few isolated areas where the old disabilities are still in force, as for instance, where, "the Scheduled Castes and Scheduled Tribes are not allowed to wear dhoti below the knees and a scheduled caste bridegroom cannot put on a turban with turra"⁸

7. Living conditions of Irulas, Malayali tribes, Badagas, Todas, Narikuravas, Paniyas, Kalrayan Hill tribes and other Tribes in Tamil Nadu

7.1 Irula women

These tribes having different living conditions. Most of them are illiterates. They face several problems like psycho, socio, economic, cultural, religious and political. The ban on trading snake and its skin affected Irula women largely. They live in inadequate housing conditions. Majority of them are involved in agriculture related works. They do not have job insecurity. They tend to live in debts. Majority of them live below the poverty line. Almost none of them have banking facilities. They do not have toilet facility at home. Most of them do not have community certificate to avail government welfare measures. The male Irulas consume alcohol and trouble women. They have very poor quality of life. They do not have health care facility. A study also revealed that they live in joint family, do not promote dowry, inter-caste marriage, men and women enjoy equal social status, live in harmony and actively participate in self-help group, temple festivals along with other community. Male tribe only play decision making role. Women tribes do house chore jobs. The long-pending demand of Irulas and its sub castes Villi and Vettaikaran to have them included in the Scheduled Tribe category has been fulfilled recently. They

can obtain reservation benefits for jobs in Central government offices and educational institutions.⁹

7.2 Malayalis women STs

Malayali women tribes are comparatively better placed because they migrated from the plain. When a family has only daughters, the eldest son-in-law usually stays with them to take care of their land and property. He later becomes head of the family after his father-in-law retires from active work. A mechanism of social control and community organizations exist among Irulas in their settlement level and it is the 'traditional tribal council' and locally called as 'kula panchayat' or 'oorkoottam'. Disputes related to 1. Property inheritance, 2. Women in divorce, remarriage and extra marital relationship, 3. Sharing labour wages and 4. Festivals and tribe-caste relations were the main items that comes under the Irula oorkoottam. It's settlement level consists of a headman, called as maniyakara and he has been assisted by each Irula house hold.¹⁰

7.3 Badagas

Absence of a dowry-system, divorce by mutual consent, and widow-re-marriage: On the high status of women in Badaga communities (Nilgiris) – Tamil Nadu. The Badagas are a unique community living mainly in the Nilgiris District in Tamil Nadu in South India. They are also the single largest community of the Nilgiris. Now Badagas are classified as Backward Class in Tamil Nadu through constitutional orders. The 1901 census classified them as tribals and the 1911 census denoted Badagas as Hindu animist tribals.

7.4 Narikuravas

The Centre has taken a favourable decision on the demand for enlisting Narikuravas, a nomadic community living in Tamil Nadu, in the Scheduled Tribes list, Shipping Minister G.K. Vasan said in Chennai on Saturday. "On the request made by the Narikurava community to enlist them in the ST list of the Centre, the Cabinet had taken a decision favourable to them in its meeting last month," Mr. Vasan told reporters in Chennai.

7.5 Paniyan women tribes - In the Nilgiris District of Tamil Nadu

Paniyans live in the Gudalur and Pandalur taluks of the Nilgiris district of Tamil Nadu. Paniyans reside only in the Gudalur Block, which consists of Gudalur and Pandalur taluks. According to 2011 census, the total population is 9,824 (4741 males and 5083females).¹² Their occupation is agriculture labourer but they are also famous for hunting wild animals with spear and nets. Mostly paniyans are found to be very backward in education and economic status. They have been far away from the main stream of development. Most of them are found in the forests and remote hills. The industrialization and urbanization also have played a remarkable role in the process of social transformation among the Paniyans.

7.5 . ST women in Kalrayan Hills

The majority of them are agriculturists. Most of them are illiterate. Some are daily labourers. Majority of them have income below Rs 5000. There is a need to put more attention on the educational aspects of STs and this only can motivate them for future life. One study shows that 83% are agriculturists; 10% of them are Daily Wage workers, 5% of them are private employees. Majority of STs own 2-3 acres. Some have 4 acres. 90% of them have availed bank loans and 10% do not get bank loans. Majority of them availed loans for agricultural purpose, some for Self-employment, and the least of them for doing business. Infrastructure facilities like road, communication, sanitation, drinking water, etc are poor in Kalrayan hills and also have poor economic status compared to other general people.

8. Steps taken by the government to improve the situation of SC and ST

The Constitution provides a three-pronged strategy to improve the situation of SCs and STs:

1. **Protective arrangements:** Such measures as are required to enforce equality, to provide punitive measures for transgressions, to eliminate established practices that perpetuate inequities, etc. A number of laws were enacted to implement the provisions in the Constitution.
2. **Affirmative action:** Provide positive treatment in allotment of jobs and access to higher education as a means to accelerate the integration of the SCs and STs with mainstream society. Affirmative action is popularly known as reservation.
3. **Development:** Provide resources and benefits to bridge the socioeconomic gap between the SCs and STs and other communities.

9. Conclusion

The social status of the STs women is to be measured in the following contexts: **The ST women's Role in Society, their Participation of Women in Socio-economic activities, participation in the marriage ceremonies, knowledge on divorce, widow remarriage, Knowledge of Women's equality, whether they are aware of their legal status, property rights, Role of ST Women in Welfare Organizations,** the types of marriage, the pattern of marriage, type of family system, and participation of these women in festivals, knowledge on caste system because it afflicts the present society, Majority of STs women have had arranged marriage and only a least percentage of STs women have got love marriage. The rationale behind this is ST culture is entirely different from other non STs culture. The fact of the matter is that male dominates ST women.

Educated ST women are just on the threshold of transition from tradition to modernity. There is no proper climate for such a change, yet there have been many

structural and statutory innovations for the improvement of their position. The traditional status and role sets of women are breaking up and new role-sets based on achievement, independence and equality are gradually coming up.

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TENNYSON'S "THE LOTOS EATERS" AS ISLAND PARADISE OF PARALYSIS

Dr.P.T.Selvi Kohila

Asst. Professor Dept of English
V.O.Chidambaram College, Thoothukudi.

Islands have played an important role in literature right from classical literature of the ancient such as the island world of the Odyssey and other islands like Delos, Atlantis and Thule. (Fictional islands exist as either lost paradise where poetry and contemplation happen or where law breaks down and conventional morality gets tested. Islands of myths were prisons for shipwrecked sailors. The island in Shakespeare's *The Tempest* becomes Prospero's inhabitant as an exile but he causes tempest to gather all his enemies in the same place. Thomas Moore's *Utopia* which criticizes Europe in the early sixteenth century describes a fictional island in the New world. The island society is a model where there is equality of sexes, no private property, and religious freedom. Swift's *Gulliver's Travel* and Defoe's *Robinson Crusoe* revolve around the idea of travel to isolated island communities and they remain isolated from their contemporaries. The idealized island is also familiar in literature that the sailors aspire to reach such island and spend time in searching for and never find it. Early Christianity established communities on islands deliberately seeking a direct channel to God in isolation. In Arthurian legend souls go to find their final resting place on the island of Avalon and the theme is dealt in Tennyson's 'Morted' Arthur'.

In Homer's *Odyssey* there is tension that unfolds between the island as home and the fantastic other islands. Tennyson remains true to this legends but he infuses the characters with the ethos of his own day and his own experience. In Greek Mythology in Homer's *Odyssey*, the hero Odysseus while returning after ten years of war in Troy is driven to the Lotos island by a north wind. They were rolled shoreward by the mounting waves. The land of Lotos Eaters is a lush, tropical kind of spot. The tribes in this island namely Lotophagi invited Odysseus scouts with the enchanted stem laden with fruits and 'whoso did receive of them and taste' seemed to be in deep –sleep. They were overcome by a blissful forgetfulness. Alfred Tennyson, the representative poet of the Victorian age brought the story to the modern world in his poem "The Lotos Eaters". Surrounded by the sea, happily cut off from the clamour of the mainland and with the drama of nature and the elements around them the characters are never bored, they look inward and close –up and operate at their own pace. Odysseus, men feel peace in the Lotos island as life gets noisier more crowded and more adventurous in the war field. The remoteness of the island become increasingly appealing and the sense of distance from mainstream society allows a unique space in which the soldiers tell a ripping yarn. Here, the island is represented as the locus of transformation and translation. Ulysses (Odysseus) and his men were for adventure. Tennyson has

also referred to Ulysses and his men's busy life in his poem "Ulysses".

.... My mariners

Should that have toil'd and wrought and thought
with men

That ever with frolic welcome took

The thunder and the sunshine and opposed

Free hearts, free foreheads (ll 45-49)

Thirst for travel and knowledge is greater than the satisfaction of arriving home. They wanted to achieve something "Death closes all: but something ere the end". They were strong in will "to strive, to seek, to find and not to yield". The poem "The Lotos Eaters" poses an alternative to the never ending struggle for achievement in the modern world. After braving the seas the mariners meet "mild – eyed melancholy Lotos eaters" who offer the lotos – fruit to the stranded sailors.

.... Who so did receive of them

And taste to him the gushing of the wave

Far far away did seem to mourn and rave

On alien shores; and if his fellow spake

His voice was thin, as voices from the grave.

The natives of the lotos island bearing the enchanted stem laden with flowers and fruit reminds one of the serpent in the garden of Eden. In the garden of Eden it is the forbidden fruit and in the lotos land it's the lotos fruit The sailors are like Eve who was enticed by the fairest and savoury fruit. Further ,the forbidden fruit was in a way responsible for the entry of death in to the world."....ye shall not eat/There of ,nor shall ye touch it,lest ye die.(Milton).In the lotos land the effect of the yellow fruit is they have mild melancholy that is death like existence. In the lotos island Odysseus' men plunge into oblivion, the clouded bliss. Epic life of adventure comes to an end. Here Tennyson mourns the loss of adventure, heroism and true nobility in the Victorian period. Ulysses and his followers arrived at an island which it seemed always afternoon. "All around the coast the languid air did swoon/ Breathing like one that hath a weary dream" (ll 5-6). The island appears to be a perfect place. It was a land of streams and prominent in the island were three mountains. The mariners take pains to describe the beauty of the lotos land. The detailed description of the lush island paradise entices the reader to side with the mariners and surrender to a life of ease. But this enchanted paradise is not as perfect as it seems to be. To live in the island of

lotus eaters is to live in a land where everything appears to be but nothing actually is. It is a land where all things seemed the same. The description of the hollow land, hollow caves adds to Tennyson's underlying scheme indicating that the sailors' initial impression of the island life as empty and uncertain. The natives of the land offer Odysseus' men the fruit of a lotus but once the exiled mariners taste the exotic fruit their previous yearning to return home are overtaken by drug – induced desires for stasis and they proclaim they will return 'no more'. Their arrival in the lotus island brings forth another dimension to their life. So far they wanted to seek a newer world, to sail beyond the sunset and drink life to the lees but in the island they crave for" long rest or death, or dreamful ease."

The island may become a place of revelation and spiritual rebirth, reveal some psychological mechanisms inherent in men. Two opposing systems of philosophy have persisted from the distant past. One of them stresses the futility of men's efforts and the seeming lack of purpose in life. The other system has attracted men with a lively sense of responsibility about their own duties. It teaches that life has meaning and purpose and that efforts to attain an ideal are always ennobling. The lotus eaters uphold the former ideal. They wonder why man alone, the roof and crown of creation should toil, "while all things else have rest from weariness / All things have rest?; why should we toil alone (ll 59 -60). Their justification is immediately fore grounded in the pursuit of joy and pleasure. To them slumber is more sweeter than toil. Islands become space of exploration. The lotus – eaters explore the wilderness of nature that resides within themselves. The mariners are leaving behind the world of trivial care and objective reality learning to "harken what the inner spirit sings" (l 67). The lotus – land is Yeats' isle of Innisfree where he expects to have some peace and he hears it in the deep heart' core. He decides to make the break from modern society and all of the hectic madness it can bring. Like the water that connects them to the mainland they dream of their family and visualize what would happen if they reach their home. "To nurse and brood and live again in memory / with those old faces of our infancy" (ll 110-111). All things are taken from them and they have become "portions and parcels of the dreadful past" (ll 91). They are isolated from the world like the island. Past has become a bucket of ashes – a heap of broken images. Island life offers them a life of passive oblivion. Returning to family is not desired by them and settling back to life would only give them 'troubled joy'. So their stay in island would avoid all that confusion and emotional pain and release them from all forms of responsibility. The virtual space of islands articulate perspectives on the shifting relationship between self and other., centre and periphery serving as sites of meditation on life and its transitoriness. With this mindset the struggle of looking outside oneself and acting selflessly is eliminated. They ignore the outside world and prefer death. They are like Eliot's hollow men in death's dream kingdom. They wish to abandon their duties and

responsibility to their families for a seemingly idyllic island life. Island life is presented as enticing, free from labour while seemingly condemning the implicit evils of such a choice. They have become lethargic and commit a grave sin, a life of sloth. The mariners ask what pleasure is there to war with evil. Pleasure becomes the crux of the matter. Maclaren makes the point that the mariners sound extremely Epicurean in the text:

Convinced that they would become involved in struggle with evil, if they should despair and seek to re – enter their familiar world, the sailors reject this course of action because it would give them no pleasure.(262)

Here the mariners remind us the sin of disobedience of Adam and Eve. For their sin the first parents were driven out of the garden of Eden. In the lotus island they wanted to live a life of abandonment. They impose the punishment of self exile, avoiding 'the shore' and labour in the deep mid – ocean, wind and wave and oar. The philosophy of standing aside from the care and responsibilities of the world and leading a life of dreamful ease has been set out very attractively in the poem. There is perfect blending of island atmosphere and human sentiment in the poem. Tennyson uses the landscape to heighten the sentiment. Maugham, one of the most prolific and popular writers, in his prose "The Lotus Eater" has used the myth of the lotus eaters. He also illustrates the disastrous consequence that a life of indolence entails. Wilson, the protagonist found the island of Capri to be a place of charm, a retreat from the strange disease of modern life, its sick hurry, its divided aims. He chucked up his job and came to live on this "lotus land". When he was deprived of the means to support himself he made an abortive attempt on his life. It is evident that life for people in lotus island makes them an imbecile.

Mariners parrot the ideas of Epicureanism. A belief of Epicureanism comes with consumption of the Lotos and a refusal to leave the island leads to refusal of any former tenets or beliefs. The sailors imagine themselves to be God's careless of mankind. "who are plagued by problem". Like the God's in mount Olympus the marooned sailors seek to lie beside their nectar and gaze upon the people who sow the seed and reap the harvest with their toil. The resolve "not (to) wander more". Their resolution is argument against industry and progress which are celebrated Victorian values. The island life also poses an alternative to the never ending struggle for achievement in the modern world. Tennyson's "The Lotos Eaters" illustrates one's understanding of the human desire for escape from pain and responsibility. Through the classical reference to the temptations offered by the lotus land Tennyson warns his audience against self – deceit by proposing that there is time when labour and effort are necessary.

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“CHANGE IS THE ATTITUDE OF MAN - A STUDY ON THE CONSEQUENCES OF CHANGES IN “SEVEN SISTERS” BY ANEES JUNG”

Shaik Fareeda

Research Scholar,
Department of English, K.L (Deemed to be University),
Vaddeswaram,
Guntur, Andhra Pradesh & TGT English, A.P. Model School,
Kondapuram, SPSR Nellore, Andhra Pradesh

Dr. M. Latha

Associate Professor,
Department of English,
K.L (Deemed to be University), Vaddeswaram,
Guntur, Andhra Pradesh

Abstract

Every continent of the world that exists with its own civilization, vastness and extremes, Flora, fauna, religions, customs, architecture and the arts, diverse but bonded by a unique harmony of coexistence. Due to many changes happened, time can threaten even its life below the surface has not been disturbed. In such a way in the Maldives, vast islands in the sun, appears separated from the rest of the world by the mighty Indian Ocean. We can know and understand when change begins to travel around the islands, how the people, so long content in a fragile but supportive environment receives it and how they gain their freedom and self-sufficiency. In the islands of the Maldives how the Islam routed and began to reach its head though the women remain less socialized in the Islam she practices. We can enjoy the study in MAKTABs and Islamic routedness in islands with equal rules and regulations of without gender bias according to constitution of Maldives which is based on the Islamic Shariah.

Key Words: Maldives, Islands, Islam, Maktab, Shariah, Freedom.

Introduction

In the islands of the Maldives, women are not well socialized in the Islam which she practices. Maldives, islands nature and mentality has helped her of ostracism that grip Muslim women wherever. The perfection and strictness of Islam has begun to reach her shores. The women are ready to face the challenge of giving up the past and coping with a new traditional society and learning to live in the new scenario. Islam brought the new enthusiasm among the traditional healers, the teachers who run the traditional maktab and teach the children their language and faith, the fishermen, the carpenters, the boat-builders and every human who works for himself and the community in Maktab. Now a days, some of these remote islands turn into holiday resorts and speedboats chug across the ocean waves are not effecting the Maktab and their ways. If we stand on the island and turn our head we can see the bluest of ocean everywhere, on our right, left, behind, in front and all around and

choices of talk, Schools, jobs, progress and change seems irrelevant in a place so close to infinity.

"Except for brief periods, the Maldives has known freedom throughout history." (1994: 38)

The Maldives has known freedom throughout history. Total 200 inhabited islands of Archipelago are scattered in the wilds of an ocean has enjoyed a sense of remoteness, developing within a framework of close knit communities. The absoluteness of each island throughout its time has cherished its smallness, its simplicity and its sloth are remains undisturbed even today though the arrival of tourism and improved means of communication. Islam came to the Maldives in 1153 through the ocean routes, along with the Arabs, is less formal but not less stability.

"A small picture of Kaaba hangs in a School house in Thulusdhoo Island" (1994:38)

Except a small picture of Kaaba hangs in a school house of THULUSDHOO Island, there is no other visible sign of Islam. In fact a young Koranic teacher who trained in India has been trying around to drill the precepts of a more strident Islam among the islanders with some success. The Young school teacher who had herself studied in a Maktab without wearing a veil says to author. After listening to a young Koranic teacher, the Seven teachers of the primary school and the student's Parents decided that the girls should wear burqas after the third grade.

"Young girls were not segregated to wear the veil." (1994:39)

The school where the school teacher teaches now was also a Maktab that was destroyed and was built the present school on the same place in 1982. The MAKTAB is a way of life in the Islands. Most of the children - girls and boys learn to read and recite the KORAN and are teach in their own language (Dhivehi) along with some arithmetic. Religion is not considered as arduous in islands. Young girls are not separated or constrained to wear the veil. Even though some Restrictions persuaded in the social interaction between

the gender bias, islanders never reached Oppressive proportions. Women are free to move about due to the fact that there exists a well defined gender division of labor with the men out for fishing and the women guarding the earth, the home and children.

"The call of the muezzin, however, does ring loud and clear, floating across the blue waters into infinity." (1994:39)

In the last five years, a religious revival began to raise its head. Young girls wearing HIJAB while going to school in Male, the capital, but their percentage is remains small and constancy. Majority of the population of islands is Muslim, but the visible expressions of religiosity are fewer. Even their greetings are less formal. There is no such word as SALAAM in their native language. If two people meet each other they will say where are you going? Instead of saying SALAAM . There are no other grand mosques except an ancient mosque in Te. The call of the MUEZZIN does ring loud and clear, floating across the blue water throughout the islands into infinity. They call it the BAANG. During the month of Ramzan, a conch is blown to announce the time for the breaking of the fast.

"In our constitution men and women are equal except she can't become President of the country." (1994:39)

According to the constitution of Maldives rights are equal to both women and men. But the status of Maldivian women is inextricably tied to religion. The Maldivian law is based on the Islamic Shariah. Fathimath Jameel, a Member of Parliament says that in their constitution men and women are equal except she can't become President of the Country. She says that man who is wise and judicious has to be HAKIM - the chief according to Muslim Law. She says that they do business, travel alone on high seas and everything else. Her grandmother would go house to house to collect students. Her grandmother is the principal of a school though she did not know how to write. She doesn't wear the BURQA

but covers her head with the BOLOFATI, a head scarf that matches her dress. In the last five years girls have begun to wear the BURQA. She says BURQA Is given free in some schools and in others it has become part of their uniform.

Habiba is one of the first women who went out of the country for a University education, Director of the National Library says that there is no objection in ISLAM to do anything. She says that Their ISLAM is very different and freer because of the nature of the society they live in. They have Love marriages and have divorce. Even in early days when travellers came here, they married local women and divorced them. Women don't need to be in bondage with men going away for so long. That has given women greater freedom and also they don't have the system of dowry.

Conclusion

Time changes everything in the life of individual. It plays a dominant role. One who accepts the change according to the time, they will adjust with the situation. Whatever the change may be, the surface of life in Maldives is not at affected. Going through the novel, one can understand that change is a natural phenomena it moves around the islands in the novel and the people. The people who adjusted themselves according to the situation, they can exist and survive. They can also live with freedom and self sufficiency.

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SHADY IDEAS FOR ISLANDERS

Prof. Shakuntala B.

Head, Dept. of English
Smt. V.G. Degree College for Women,
Gulbarga, Karnataka

Dr. Sannabasanagouda G. Dollegoudar Patil

Principal
Sharanabasaveshwar College of Commerce,
Gulbarga, Karnataka

Abstract

In this paper we have made an attempt to give perhaps some of the hitherto untrodden paths of thoughts. The present study is purely based on library references and literature available on island tourism and tourism in general. Though, some scanty references are made to statistical data, and some ideas perhaps appear to be quite unfamiliar and impracticable to readers, as they are mostly fictional and inferential in nature. Today, Islands across the world are undergoing the multi-pronged developmental phases. Creation of adequate infrastructure in islands for tourists is high on priority across the globe by most of the governments. Modernisation of the tranquil locations and not spoiling their natural ambience, and retaining their scenic beauty in islands along with economic empowerment of the people of island are subjected to the scrutiny in the present paper. As most of Indian islands have a very fragile environment inhabited by traditional society, pulling their life with a marginal economy. Obviously they depend upon mainland for all their major needs. The government of India has undertaken several developmental activities in most of the islands including Andaman and Nicobar and Lakshadweep, these islands are harvesting the fruits of such developments, especially in tourism. The present paper, in a small way, is just an attempt to draw some of the contours for island's developments.

Keywords: Tourism, economy, island, development, multipronged strategy, culture, environment

Introduction:

Tourism can be defined as an act of travel for the purpose of recreation, and the provision of services for this act. It is a service industry, comprising a number of tangible and intangible components. The tangible elements include transportation system-air, rail, road, water and now; hospitality services, accommodation, foods and beverages, tour souvenirs; and related services such as banking, insurance and safety and security. The intangible elements include: rest and relaxation, culture, adventure, new and different experiences.-1

India is an old civilization and has a rich heritage of palaces, buildings, rivers, mountains, temples and forts. People all over the world have been taking keen interest in Indian Culture and Civilization. Scholars like Max Muller have tried to sell Indian culture through its scriptures and literature. India has some of the wonders of the world. The beauty of Taj Mahal in Agra, Meenakshi Temple in Madurai does attract tourists from the whole

world. If it is replicated in Port Blair imagine the economy of the Islands. -2 International tourism has gathered a momentum after World War II and has become a most dominant industry in the world economy accounting for approximately 10 percent of global GDP, employment, exports and new capital formation (WTTC, 2008). The general notion of an island's size is always considered to be small and so also its economy, but that is not the case, in reality, as we know, Japan for instance, is the second largest economy in the world in terms of GDP. According to Global Shoreline Database -3 there are 180,498 islands with a population of 550 million or 10 percent of the world's total population in 2006, occupying just 2 percent of the Earth's surface area, and they account for 22 percent of all UN seats. Hence, the study of islands and the islanders is inevitable for the world community.

Opportunities Galore:

For the greater economic empowerment of islanders, the expanse of ocean around them would be a boon as they provide rich marine resources and natural energy of wind and tide. There is a greater scope, especially, for aqua culture and utilization of deep sea water for various healthy products. Another most popular tourism is the 'blue' tourism / marine tourism, which gives scope for whale-watching and scuba diving, of late; they are increasingly becoming very popular among the tourists. The activities of agricultural products such as coconut, fish, pork and poultry, food production, food processing, furniture making, traditional craft making, dress making and carpentry should be augmented. But service sector such as tourism and tourism related activities gain a major boost.

Owing to small domestic market, there is a scope for economic development by opening their economies to the world market and relatively having large foreign trade. The smallest trade to GDP of Fiji is nearly ninety percent, this gives us a message that islands with limited resources and market do not necessarily mean low per capita income economies, rather they are richer. According to the latest **Economist** (Feb 24th 2007) the Caribbean islands of Bermuda, Cayman and the British Virgin Islands enjoy the highest per capita income in the world with booming offshore banking business. The economic activities of small islands are less diversified. Especially, location of small islands, being in a far-off distance is being handicapped from international trade as they do not encourage trade volume.

Tourism industry is a labour intensive service industry, it employs large number of people for a wide

range of jobs, including both unskilled and specialised people. They include house keepers, cooks, waiters, kitchen staff, porters, gardeners, accountants, food suppliers, workers in industries of construction including roads, Airports, public utility and also accommodation units, accountants, chartered accountants, media managers and media people.

Threats:

When we have to initiate the developments of islands we have to take into consideration the ecological balance of the islands and maintenance of their fragile environment, as the global warming is bound to create a havoc as per as small islands are concerned, further, they are more susceptible to vulnerable effects of climate change. The rise in sea level will engulf them and thus cause greater catastrophe to the wealth of islanders and their lives. The local resources are likely to drain and erosion of beaches is bound to affect the livelihood of fishermen, and pave way for non-attraction of tourism related activities. It will also devastate the infrastructure of the settlements, it is also predicted that change in climate would severely affect the small islands and reduce their water resources. "For an island country like Maldives, drastic climate change and rising level of oceans is a major threat. A number of islands have already been cleared because of the rising waters in the ocean and their interference in fresh water resources. For drawing attention towards the same, Mohamed Nasheed, the President of Maldives conducted the cabinet meeting of October 2009 right at the ocean's bottom. The President along with his 13 government officials adorned scuba gears and placed themselves on the desks that were sunk at the sea bottom in order to increase attentiveness about the threats that the island chains are facing." - 4

The islands mostly depend on several schemes initiated by governments for major source of income and employment. Lack lustre attitude of Political parties have also greatly affected the island GDP, and most of the islands do not have large number of resources to export and generate incomes, the situation further gets deteriorated owing to occurrences of natural hazards like cyclones, earthquakes, draughts and tsunamis. No one can forget the devastating effects of tsunami on the islands of Andaman and Nicobar and Lakshadweep that took place in the year 2004 December. There are very disturbing stories that still haunt many islanders relating to that tsunami.

The commodities that are grown on the main land as well as on the island, if they are of the same kind the island production would suffer from stiff competition, thus leading to decline in manufacturing. Most of the small islands have to bear burden of heavy transportation cost, which acts as a barrier to the socio-economic development of the islands, as the volume of transportation is less, cost of shipping would be more. Further, small islands have started experiencing growth of rapid population leading to

creating the problems of unemployment. The population pressure and a limited amount of land are reflected in rising population. And there is also a reverse effect in such cases, as people start migrating to mainland easing the population pressure. Small island economies are the worst hit from diseconomies of scale in production, investment, consumption, transportation, education and administrative services.

Thoughts that Sneak in:

It is predicted that the 21st century is likely to witness travel and tourism's highest growth among three major sectors of service industries, Tourism along with technology and Tele-communication is going to drive the economy. Tourist arrival worldwide, as per The world Tourism Organisation, from its 70 million in the year 1960, it is expected to be 1.5 Billion by the year 2020. It is estimated that the 'World Travel and Tourism GDP is forecast to increase in real terms at 3% per annum in the decade 2010' – 5. The Tourism travel produces an interaction between the cultural customs of the visitors and those of the host population, thus enables socio-cultural bridging of the visitor and visited. The cultural tourism is a fertile ground for excising creative talents, fostering special kinds of relations between visitor and the host population, between the tourist and the host environment.

-6

Tourism not only brings economic rewards but there is a greater component that is much more beneficial than of its social and cultural benefits. However, we cannot deny its economic significance. For both developed and developing country Tourism has become an important source of income. According to World tourism Organisation, India figures as one of the 40 tourism earners among the developing countries. It is astonishing to know that in case of some countries the visiting population out plays the country's population. France with a population of 57 million received 74.5 million visitors in the year 2000. Similarly Spain with a population of 37 million received 48.5 million visitors during the same year -7. In recent days, we have seen how Dubai is becoming the hub of international tourism. Even countries like Caribbean, Maldives and other countries depend heavily on tourist's income. Against this background it would be pertinent to ask a question, what ails and fails Indian Tourism sector? Specially Island tourism of Portblair has a great potential to earn national revenue. It is a high time that the Government of India must rethink over the Tourism policy with Private Tour Operators and it is also a high time to make a paradigm shift in the tourism policy.

It would auger well if we can attract international tourists to Indian Islands by framing policies, and also efforts must be made to attract one third of the 1.2 billion Indians visit our own Islands at least once in their lifetime, in that case it would definitely boost the economy of Indian Islands including the Port Blair. Basically human

beings are heterogeneous in nature and if efforts must be made to allure the fence-sitters and those willing to undertake such tours, which would really help islands develop greatly.

Barring the massive efforts made in the last one and half decade, the investment in infrastructure development in earlier period were very meagre, it need not be merely defended by statistical data but by looking at the scenario of our Roads, Railway lines, Airports, which were in a bad shape before, now rapid efforts are made to upgrade all these sectors, once they are fully developed, the benefits obviously go to the people living in that area, thus enabling them harvest greater economic benefits. Deficiency of infrastructure in any country would act as a bottleneck for economic developments.

The different regions of the country would greatly benefit from tourism development, the Islands like the Andaman and Nicobar and Laksha Dweep having high scenic beauty and cultural legacy and also historical importance would succeed in pulling the crowd very eminently. In return this can bring prosperity to the locals of the Islands. This would also act as an efficient yardstick to redress the regional imbalances in employment and income generation.

Forms of Tourism:

As for as Resort Tourism is concerned it is gaining importance among affluent community across the globe here tourists can participate in recreation, sports, cultural and other activities including major commercial and conference meeting facilities just like the one conducted by Madhuraj Kamaraj University here in Port Blair. In case of special and adventure tourism, tourists can, in groups, experience particular features of an area, wherein cultural themes can include dance, music, drama, fine arts, handicrafts, architecture, archaeology, historic and other activities. In case of adventure tourism tourists engage in physically and personally challenging activities like Safaries and tracking in remote areas, hiking, mountain climbing, river rafting and water boating, hunting and fishing. In case of water transport tourism tourists can travel in cruise ship and yachting. In case of religious tourism pilgrims can visit places of religious significance like Vatican in Rome. In case of ethnic tourism the Indians living abroad can visit their own original homelands or places of their ancestral origin, as the Government of India through its decade old Pravasi Bharatiya Diwas Programme conducted every year is encourages such tours. Even most of the Indians visit the Cellular jail under nostalgic tourism which should be capitalized by the policy makers to boost the Island economy. Port Blair, once upon a time associated with Kaala Pani and was also a place for offenders. Then the Cellular jail was overflowing with jail inmates during British regime, especially the patriots who vehemently participated in freedom movement, including the one great Veer Sarvarkar, were housed there. But today everyone loves to visit this place of greater historical and cultural

importance. In the last 70 plus years the scenario there has totally reversed. Now it is a famous tourist spot and it prominently figures in the world tourist's map, attracting thousands of tourists from home and abroad. Today there is air connectivity to Port Blair from major cities of the country. This has lead to a situation wherein hundreds of local people are employed in hotel industry, shopping malls and other tourism related activities. But further impetuous could be given to tourism related activities. Here we wish to give a list of ventures, mostly unorthodox in nature, the list is as follows.

- A. Water sports activities
- B. Coral collections
- C. Offering incentives to long term booking of tourists
- D. Establishment of premiere institutions
- E. Formation of island and mainland friendship clubs
- F. Establishment of schools on the model of Doon school
- G. Leisure tourism
- H. Cultural tourism
- I. Hospitality Tourism
- J. Establishment of marital bureaus to link the islanders and mainlanders
- K. Instituting Corporate incentives for mainland employees marrying islanders
- L. Mandatory Study Tours of islands

Sustainable Tourism:

Sustainable tourism development aims at a balance between the environmental, economic and socio-cultural aspects. To attain it there must be optimal use of environmental resources and the sector must help, conserve natural heritage and bio-diversity, respect the socio-cultural authenticity of host communities, and provide socio-economic benefits to all stakeholders. Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience for the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them. J.Swarbrooke has defined sustainable tourism as "Mass tourism which is economically viable but does not destroy the resources on which the future of tourism will depend, notably the physical, environmental, and the social fabric of the host community." -8 This principle should be strictly adhered to.

Andaman Islands-The Last Frontier:

The Andaman Islands have the potential to emerge as the world's most exotic and high-end holiday destination for eco-tourism (rainforests and backwater retreats), for adventure tourism (scuba diving, water sports) and sun, sand and sea holidays. This potential needs to be fulfilled with sensitivity, ensuring minimum disturbance to indigenous tribes and environment, and in a manner designed to ensure local community participation.

Despite its unique natural wealth, the Andaman Islands have been attracting meagre tourists' traffic-about 90,000 per annum. Almost ninety percent of the tourists are domestic and eighty percent are day tourists. Most foreign tourists are low-spending ones, while the majority of domestic tourists are government officials on a Leave Travel Concession (LTC) who arrive with a limited budget. There are constraining factors relating to connectivity-non-availability of direct flight. " -9 However, now connectivity has improved greatly.

The government of India and private participants can do a lot to enable Andaman's economy increase by way of establishing our branches of Indian Institute of Technology (IIT), Indian Institute of Management (IIM) and Indian Institute of Sciences (IISC), Doon School, Public School, All India Institute of Medical Sciences (AIMS) wherein students not only from home but also from abroad must be admitted with a differential fee structure. This venture will boost the economy of islanders regularly. In case of youth tourism young people and students travel for education which is encouraged in many countries in modern days. But it requires development of inexpensive accommodation like hostel or dormitories and elder's hostel for older people undertaking for educational travel and stay with their wards.

Further, India has a great potential as far as medical tourism is concerned. Most of the rich patients from gulf countries, when go to European countries for treatment, they are required not only to wait for six months to an year, but for them, it is a costly affair for chronic ailments there, which can be treated in India at an unbelievably low budget, and patients can also avail a timely medical help without any queuing and save their lives, this aspect should be debated and pondered deeply for our islands' sustainable economy. This in turn would boost the Island economy be it of Andaman and Nicobar Islands or Laksha Dweep

Conclusion:

In order to broaden the limits of human knowledge tourism acts as an effective medium, since long the urge to travel is always rooted in cultural interest of every human being. This trend is witnessed in the modern days as people keep travelling to foreign country to acquaint themselves with the usages and customs; cultural and historical repositories, thus leading to social exchange among the people. For mankind every type of civilization, be it primitive or the most advanced one, have always become a source of attraction and greater curiosity, thus tourism remains basically a cultural phenomena. This cultural phenomena needs to be translated into economic phenomena, at least to a reasonable extent, if not fully, as preservation of culture is of paramount importance for any community in the world.

Know Your Islands:

- Pig Beach is an Island in the Bahamas that is inhabited only by swimming pigs.
- On the Indonesian island of Tana Toraja, if a baby dies before he starts teething, the family cuts a hole in a tree and places the dead child inside. The tree regrows around the baby and absorbs it.
- Japan's Okinawa Island has more than 450 people living above the age of 100, and is known as the healthiest place on Earth.
- Tangier is a small island in the US state of Virginia. Its inhabitants speak the same language as its English settlers did 1686, some linguists consider it the closest surviving accent to Shakespearean English.
- In the Philippines, there is an island called Luzon. On this island there's a lake called Taal Lake. In this lake is an island called Volcano Island. On this island is a lake called Main Crater Lake. In this lake there's an island called Volcano Point.
- In the city of Mackinac Island, Michigan, cars have been banned since 1898
- The shortest runway on earth, not more than 1,300 feet long, can be found at the Caribbean island of Saba.
- There are more churches per square mile in Jamaica (1,600 in total) than in any other country in the world.
- Maldives is The Lowest and Flattest Nation in The World.
- Pandanus or Nicobar Breadfruit is a rare fruit found and widely eaten in Nicobar.

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RIDERS TO THE SEA AS A TEXT ON ISLAND STUDIES

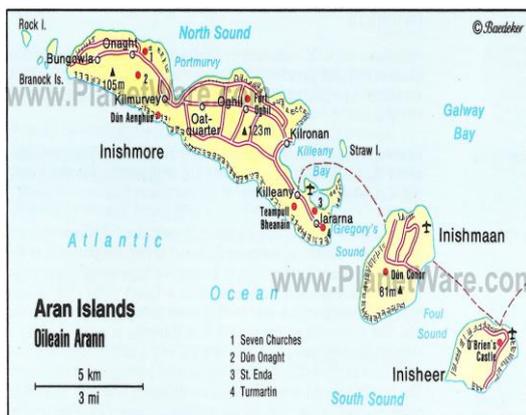
Prof.Y.S.Sharada

Department of English
Sri Padmavati Mahila Visvavidyalayam
Tirupati-517 502.

An island is defined by its watery boundaries as such, the effect of its geographic isolation offers a unique set of symbolic images. For example, odd and wonderful life forms which flourish within the confines of an island epitomize creative distinctiveness. Island studies and socio-cultural specificities can cultivate a better understanding of the islanders' life, their values and customs through critical evaluation of characters, analysis of the socio-cultural scenarios, and examination of diverse historical voices.

The action of John Millington Synge's play *Riders to the sea* takes place on one of the Aran Islands. They are a group of islands situated in Galway Bay, 30 miles from Galway on the west coast of Ireland. They form a natural breakwater. They are Inishmore, Inishmaan, and Inisheer.

Map of Aran Islands



John Millington Synge had acquired first hand knowledge of these islands and of their inhabitants. He had paid several visits to the three islands forming the group called the Aran Islands, and had stayed there for some time on each of these visits. He had gone so in accordance with the advice given by W.B. Yeats. Yeats had told him that he would gain nothing by his continued in Paris and that he would make a valuable contribution to literature by depicting the manners, habits, and beliefs of the natives of the Aran Islands. Accordingly, the few plays which Synge wrote and which made him famous have as their background the lives and beliefs of the natives of the Aran Islands and *Riders to the Sea* is more conspicuous in this respect than the other plays.

Images of Galway Bay



Images of Inishmaan



The play is set in Inishmaan, the middle island among the group of these Aran Islands, Inishmore and Inisheer being the other two. These islands were situated in Galway Bay, about thirty miles from the port of Galway

on the Irish mainland. The Islands contain architectural remains of early origin. For a time Aran was a famous seat of religion and learning. But in the early decades of the twentieth century when Synge visited them they were extremely backward. Their economy was almost primitive as compared to that of England or even the eastern part of Ireland. Synge found their womenfolk spinning flannel from the wool of their sheep, using cow dung as fuel, having no trains or motor-driven vehicles riding on horses without even the use of saddle or reins. Instead of feeling superior to the ways of these people, Synge was, however, charmed by them. He saw an old world charm in their earthenware, home-made cradles, churns and baskets. He found it romantic to measure distance in terms of the time it takes to walk, rather than miles or kilometers.

Riders to the sea is the play that springs most directly out of Synge's life on the Aran Islands. A simple but tragic statement of the harsh fate that overtook so many of the island fishermen, it dramatizes the conflict between the islanders and the sea. While Synge was on the islands, the bodies of drowned men were washed ashore. *Riders to the Sea* deals with the fortunes or misfortunes of Maurya's family living close to the sea-shore on one of the Aran Islands. The members of this family represent the whole community of this island. These people are half-fishermen and half-peasants. As the play progresses, it becomes clear that these people depend for their livelihood partly on farming, partly on fishing, and partly on selling their produce and animals on the mainland, whither they must go regardless of the dangers of the sea and storm. When Bartley is about to leave home for the mainland, he gives certain instructions to his sisters about the tasks which they must perform during his absence. He tells them to take care that their sheep do not jump into the field of rye. He tells them to sell the pig with the black feet if they can get a good price for it. He also tells them to collect the kelp (a kind of sea-weed) from the sea-shore. This kelp was needed partly as manure for the fields and partly for the valuable substance (namely iodine) which it yielded on being burnt. As for Bartley himself, he finds it necessary to visit the mainland in order to sell the horses which the family owns. Through a description of the scene and the characters Synge makes it quite evident to the reader as to the occupations which the people of this island pursue to earn their living.

At the centre of the play is Maurya, the old mother. The sea has already taken her husband and five sons, and she is anxious to stop Bartley, the youngest, from crossing to the mainland when the weather is threatening. But Bartley had horses to sell and he must go to the fair on the mainland. He is knocked into the sea and drowned while trying to get his horses on to the hooker (a kind of boat used by the people of the Aran Islands) and at the end his body is carried into his mother's cabin in a sail-cloth. The play ends with a moving ritual of grief. The common substances of life and death play a significant

part – turf, a bit of rope, a knitted stocking, the bread baked for Bartley and Michael's shirt.

Synge spent most of his time between 1898 and 1902 on Inishmann, the most rugged of the islands about which he observed in the Aran Islands, "I have seen nothing so desolate". In fact during Winter Sea – storms, the islands would be cut off from the mainland for several weeks, which increased this sense of isolation, remoteness and desolation. Agriculture was virtually impossible owing to the rocky and laterite nature of the soil and because the islands were exposed to the strong Atlantic winds and vagaries of weather.

In the preface to *The Shadow of the Glen*, W.B. Yeats thus observed, 'I had just come from Aran and my imagination was full of those grey islands where men must reap with knives because of the stones.' In *The Aran Islands*, Synge makes a similar observation, when describing the threshing of rye on these islands in autumn, 'The land is so poor that a field hardly produces more grain than is needed for the seed the following year, so the rye-growing is carried on merely for the straw, which is used for thatching.'

Synge also shares in *The Aran Islands* that it was in the kitchen that he spent most of the time during his stay on the island. He was thus able to observe the bright red dresses worn by the women and note their conversation.

In the description of a typical Aran Island Kitchen, he wrote: "The kitchen itself, where I will spend most of my time, is full of beauty and distinction. The red dresses of the women who cluster round the fire on their stools give a glow of almost Eastern richness, and the walls have been toned by turf smoke to a soft brown that blends with the grey earth colour of the floor. Many sorts of finishing tackle, and the nets and oil skins of the men are hung upon the walls or among the open rafters; and right overhead, under the thatch, there is a whole cowskin from which they make pampooties (soft cow skin shoes worn by the islanders)



Every article on these islands has an almost personal character, which gives this simple life, where all art is unknown, something of the artistic beauty of medieval life. The currachs and spinning wheels, the tiny wooden barrels.... the home-made cradles, churns and

baskets are full of individuality and being made from materials that are common here, yet to some extent peculiar to the island, they seem to exist as a material link between the people and the world that is about them.

It was a common superstition that the sea usually returns a dead body in nine days. Synge refers to the fact that the islanders did not learn to swim as it would only prolong a hopeless struggle; that the fishermen often prevented their comrades who had accidentally fallen into the sea from clinging and climbing back on to their currachs as this would endanger the lives of the others.

The Aran Islanders paid great emphasis on a proper burial and rituals of the dead (clean burial) for it was believed that, otherwise the dead would remain as fairies or spirits causing mischief and harm to the living. In fact, customarily floating bodies were immediately buried by the local people wherever they were recovered. The making of a deep grave is a ritual convention meant to honor the dead. This pre-occupation with death is peculiar to the islands and gives to the inhabitants a sense of grim fatalism.

The Aran Islanders use two types of boats. The most common are the currachs which are small canoes made of cane, covered with hides or later with tarred canvas usually keel-less with a raised bob used for sailing on the waves of Galway Bay. The hookers were larger than these light fishing boats though they too were small sailing cutters used as cargo vessels for both men and livestock off the west coast of Ireland. Owing to the rocky nature of these islands and the rough seas, the hookers could hardly come near to the islands. Men and beasts had to be pulled by the currachs to these boats anchored some distance away from the coast. In *The Aran Islands*, Synge describes such a scene when frightened and screaming bullocks were dragged to the hookers and loaded thereon. Often, terrified animals pushed the men to drown in the sea.

In *The Aran Islands*, Synge mentions that the islanders usually rode the local ponies without either saddle or bridle. This made it very risky to control these strong but timid and restless horses; 'The Islanders themselves ride with a simple halter and a stick, yet sometimes travel, at least in the larger island, at a desperate gallop'. As the horses usually have panniers (market baskets), the rider sits sideways over whithers (the highest part of the horse's back at the base of the neck above the shoulders), and if the panniers are empty, they go at full speed in this position without anything to hold to.

Owing to the rocky nature of the Aran Islands they are virtually without trees. With high mortality rates, wooden boards were in short supply and therefore expensive, most of which had to be brought in from the mainland. Synge relates that often coffin boards had to be borrowed from those who often stored them for future use. When somebody dies, the male member of the family

themselves make a coffin. If there is no male member neighbours are requested to come and do the job.

"Keening "is a term which frequently occurs in this play and in others written by Synge. This word means lamentations for the dead. In his book *Aran Islands* Synge describes in detail how the women mourned death. They would wail, moan, and sway their bodies in their state of grief. There is certainly a bond of sympathy between Maurya's family and the neighbours who call on the family for condolence when Bartley is drowned. While the men carry the dead body of Bartley to the house the women come and start keening. Thus keening is a kind of ceremonial mourning observed as a ritual.

The people of this island are evidently Roman Catholic Christians. According to the young priest, the dead body of Michael has received a clean burial. Furthermore, the priest had assured Nora that God would certainly listen to Maurya's prayers and would not deprive her of her last surviving son. This message does not offer any consolation to Maurya. Her response to this message is that the young priest knows nothing of the doings of the sea. This makes it quite clear that the Christian faith on the people of this island is not very strong. This fact is confirmed by the pagan beliefs of Maurya's family. These people are very superstitious. Maurya tells her daughters that she has seen Michael riding the grey pony behind Bartley who was riding the red mare. This means that Maurya has seen Michael's ghost. Both her daughters believe what she told them. All the three women take this an ill omen, and they are all frightened. Maurya also refers to the legend, obviously well-known among the whole community, of Bride Dara having seen a dead man with a child in his arms. The superstitious beliefs of the people of these islands show that the Christian religion has little consolation to offer to the people here. The primitive beliefs have a strong hold on their minds. Maurya regards the sea as an enemy and she makes many references to the winds, the tide and surf.

There is a hint of supernaturalism in the very title of the play. Bartley is the only one to ride to the sea in order to catch a boat for the mainland whither he is taking his two horses with the object of selling them. But in the title we have the plural word "riders". The second rider is Michael's ghost who is seen by Maurya riding the grey pony which is running behind the red mare. Not only is that grey colour associated with death in Ireland. There is an Irish folk-tale under the heading *The Grey Washer by the Ford* which is the supernatural story of a female spectre who seems at first to be washing clothes in a river but who, when approached by a man about to die, holds up the clothes which then at once change into the man's phantom marked with the fatal wounds which he is about to receive. In the play the clothing of the drowned Michael are reminiscent of the folk tale.

The family to which Maurya, Cathleen, Nora and Bartley belong is a typical one representing the entire

community of the island where the scene of the play has been set. Maurya alone is not the victim of the sea but that other families and mothers must have gone through similar experiences. Hence the readers are struck by the thought that the people of this island find life to be a hard struggle and that they are engaged in a life-long contest with the sea, with the odds heavily against them. The sea devours the bread winners of these families, and renders them destitute with no son living .

The fact that the persons involved in the tragedy in this play belong to a poor, uncultured family living under rude, primitive conditions, by no means diminishes the universal appeal to the play. The tyranny of fate is experienced by all people ,irrespective of the class to which they belong.

A critic has aptly summed up the universal quality of *Riders to the Sea* thus:

“The Island of Riders to the Sea is Ireland but more than Ireland. Its predicaments are those of the Irish Peasant, but also those of all men subject to the tyranny of forces they do not understand. Its beliefs are those of the Irish peasant, but they are also those of all people who combine superstition with Christian beliefs, or who are troubled by thoughts of spiritual realities beyond their ability to understand and control.”

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FUSION OF THE EXOTIC AND THE QUIXOTIC IN WILLIAM SHAKESPEARE'S *THE TEMPEST*

Dr. R. Sheela Banu

Associate Professor of English
Govt. Arts College (Autonomous)
Salem – 636 007

For aeons, islands have captured the imagination of literary writers. Many writers from both the east and the west have centred their stories in named and unnamed islands, as remote islands have healed their agonies, at least, for a brief period. William Shakespeare, the world renowned English writer of the bygone ages, has continued to bewitch a wide range of audience with his captivating story-telling techniques and fascinating landscapes. In his plays, he transports his readers on a lively literary tour to remote isles and forests. His *The Merchant of Venice*, *As You Like It*, *Much Ado About Nothing*, *Twelfth Night* and *The Tempest* are noteworthy for the significance of the locale where the action of the story takes place.

The action of *The Tempest* takes place in a remote island— lush and fertile with forest groves, waterfalls and abundant wild life. In this Arcadian landscape of natural wilderness, unspoilt by civilisation, this play conveys profound meanings to readers, where vice is abolished and virtue is established. This “richly protean and vibrantly effervescent” (*Marquez 2*) island operates as a metafigure and a key topos in conveying myriad meanings to readers. Indeed, it plays a vital function in lending interesting interpretations to the story.

The island in *The Tempest* is a place of magic including the quality that allows it to alter its appearance depending on the individual. Caliban, who lives on the island, claims that it is full of variety while Gonzalo says it is full of life and Adrian says it is inhospitable. The strange noises and musical sounds are part of this magical world that creates a sense of the supernatural within a natural setting, providing us with insight into the characters as well as into the nature of man's desire to control the world around him.

On the superficial level, *The Tempest* is a work of fantasy and courtly romance—the story of a wise old magician, his beautiful, unworldly daughter, a gallant young prince, and a cruel, scheming brother. It contains all the elements of a fairy tale in which ancient wrongs are righted and true lovers live happily ever after. The play is pervaded by an idyllic atmosphere. Beginning with a perilous storm at sea, it ends on a note of tranquil joy.

Nature has bestowed knowledge and enlightenment to those who fervently learn from her and has brought about an incredible transformation in them. Poets and writers have perceived the presence of the Divine Spirit manifested in the richness of Nature. In Shakespeare's *The Tempest*, the island where Prospero and

Miranda live, is an ideal world as it is totally free from the evil distractions of the mainland. It serves as a site of psychological exploration and offers readers fresh insights about human life. This symbolic landscape is a site of inspiration and a source of spiritual enlightenment to readers. In this island of magic and mystery, Shakespeare has presented the political and social realities of the human world. He juxtaposes the real and the idealised world and strikes a fine balance between them.

In *The Tempest* the island seems an ideal utopia. Survivors of the storm are washed safely ashore the island. Estranged siblings, Antonio and Prospero, reconcile. Marriage is promised between Ferdinand and Miranda. The scheme of Stephano, Trinculo and Caliban against Prospero fail and they are justly punished. Freedom awaits Prospero's servants, Ariel and Caliban, as Prospero prepares to leave the island. Every character seems to receive what they deserve. Prospero's island appears almost perfect. Caliban, the native inhabitant of the island has a thorough knowledge about his island. He knows every nook and corner in the island far better than anyone else. In fact, the loveliest descriptions of the island's beauty and enchantment come from Caliban, who is ironically described as half-human.

The Tempest presents a striking analogy between the microcosm and the macrocosm. The idea that the world is but an extension of the mind, and that the cosmic order in turn is reflected in human beings, gives validity to diverse interpretations of *The Tempest*. The island controls the actions of the characters through its minute and limited environment.

The initial storm invoked by Prospero, which wrecks the ship, finds analogy in Antonio's usurpation of Prospero's dukedom and his abandoning his brother Prospero and infant niece Miranda adrift at sea in a storm in the hope they will perish. When, years later, the court party—Alonso, Sebastian, Antonio, and Ferdinand, along with the drunken Stephano and Trinculo—reach the island, they repent for the wrongs they had done.

Illusions on this island are aplenty. Some of them include Ariel's disguises, the disappearing banquet, and the line of glittering costumes that delude Stephano, Trinculo, and Caliban. Such illusory incidents find apt counterparts in the characters' illusions about themselves. Antonio comes to believe that he is the rightful duke; Sebastian and Antonio, deluded by ambition, plan to kill Alonso and Gonzalo and make Sebastian tyrant of Naples.

The drunken trio—Stephano and Trinculo and Caliban falsely see themselves as future conquerors and rulers of the island. Ferdinand is tricked into believing that his father drowned and that Miranda is a goddess. Miranda, in turn, nurtured upon illusions by her father, knows little of human beings and their evil nature. Even Prospero realizes that he is not the master of the universe and that revenge is not the answer for the wrong done to him by his brother. He grows and matures to a higher reality, in which justice and mercy have greater power than revenge.

The theme of illusion in *The Tempest* creates an ambience of ambiguity; the island defies description. It can be classified neither as a utopia nor as a dystopia. Everything in the play, is not what it appears to be; i.e., the happenings are far from natural. In the first scene, the storm is not natural; it is created by Ariel at the command of Prospero. Similarly, the magical banquet, brought by dancing spirits, disappears just after Gonzalo convinces the party to eat. Prospero insists on him being a victim of usurpation; but, in reality, he is not entirely blameless; it is his negligence of his kingdom which had led to his downfall. To Gonzalo, Adrian and Caliban, the island is breathtakingly beautiful and serene. Known for his honesty and integrity, Gonzalo views the island as a beautiful and exotic place. He says that the grass is “lush and lusty” (Act II, Sc.i, 51) and “green” while Adrian finds the air to breathe upon him “most sweetly” (Act II, Scene i 45)). Gonzalo views the island as a Utopian land where “nature should bring forth / Of its own kind all foison, all abundance” (Act II, Sc.i,163-164). While Gonzalo and Adrian are positive about their surroundings, Antonio and Sebastian nurture only negative notions about the island. They feel that the island is uninhabitable and inhospitable as it smells bad, as though “perfumed by a fern” and the ground “indeed is tawny” (Act II, Scene I, 52). Their cynicism and sarcasm plainly discloses their disdain for the island. Sebastian and Antonio, who are vicious and nefarious, characterize the island’s air as perfumed by a rotten swamp. Caliban waxes lyricism on the island and intimately reveals his love for the island; His words “sounds, and sweet airs, that give delight and hurt not” (Act III, Scene ii, 135) is his wistful expression of the comfort he finds in the island. Thus, depending on the perspectives of the individuals, the island can either be a utopia or a dystopia.

In *The Tempest* one can perceive a close relationship between human beings and nature. In this play, beauty and ugliness, good and evil, and cruelty and gentleness are matched with the external environment, and everything works toward a positive reconciliation of the best in both humans as well as nature. This harmony is expressed by the delightful pastoral masque Prospero stages for the young lovers, in which reapers and nymphs join in dancing, indicating the union of the natural with the supernatural. The imminent marriage of Ferdinand and Miranda also foreshadows such harmony, as do the repentance and forgiveness demonstrated by the major

characters. As Prospero renounces his magic, Ariel is freed to return to the elements, and Caliban, true child of nature, is left to regain harmony with his world. Thus, the play reveals the author’s mature reflection on life itself.

Next, human life is full of domination and exploitation. In *The Tempest*, Prospero is described as a caring, brilliant and learned father with magical powers. But this description is ironically elusive; in actuality, Prospero treats the few inhabitants of the island as puppets and makes them dance to his tune. He shows little patience or sensitivity with Ariel, Miranda and Caliban. On a profound observation, Prospero is a typical imperialist. He is portrayed as a bearded man with long flowing hair who is dressed in colourful cape and an elaborate costume of breeches and stockings. When the play begins, he is seen conjuring the storm which tosses the ship on the wild and ferocious waves. He points his staff with a glowing crystal tip towards the sea in a pose of energy directed towards the ship. Shakespeare thus highlights the supernatural powers of Prospero. His dark hair, heavy features and broad physical build typify him as powerful and aggressive rather than as a benign elder figure.

Prospero’s landing in the island is apparently marked by imperialism. He intervenes in the serene atmosphere of this island paradise by imposing his own culture on the few inhabitants of the island. He transforms the natural environment and recreates the atmosphere of his homeland and adds curtained windows, furniture and books in his dwelling. In this way, he introduces a colonialist regime and imposes his culture in the alien landscape and controls the place where he is a mere settler.

The Tempest can be read as a parable of colonialism. Prospero controls the few inhabitants of the island and goes about as the sovereign ruler of the island. He stands for the colonizer of the island and Caliban and Ariel as the victims of his colonialist rule. They crouch under his imperialism and cringe for freedom. While Ariel is meek, Caliban is rebellious in expressing his protest against Prospero. Prospero views Caliban as a subhuman and has no regards for him. He tries to teach his language to the indigenous Caliban and imposes *his* morals on him. He never cares for Caliban’s feelings as he dismisses him as a lowly creature.

Caliban is a deposed native of the island and he is a victim of colonisation. He is described as a savage and deformed slave. The play is dotted with evasive descriptions of his physical form. He is portrayed neither as a human nor as a beast; on the other hand, he is a quaint blend of both. He is referred to as “monster”, “moon-calf”, “fish”, “deformed”, and “disproportioned” in many pages of the play and is portrayed as a crouched, scaled creature with glowing red eyes, bearing little resemblance to the human form. He is shown as a hunched creature with barnacles on his scaled muscular arms and he has long sharp talons. His back is covered by a shell, and once Prospero refers to him as a “tortoise” (Act1, Sc.ii., 317).

He is depicted as being dull-witted and lethargic in responding to Prospero's command. Many times, he is taunted and tortured by Prospero.

Throughout the play, Caliban is presented as a savage. On one occasion, he reaches out for a tortoise that is walking past him to satisfy his appetite. He clasps the tortoise in his taloned hand and bites the head of it with blood dripping from his mouth. This scene reveals the brutality of Caliban. Frequently, he is compared with the features of a tortoise. His cannibalistic nature is also highlighted. In Prospero and Caliban, one can perceive the divide between human and animal, civilisation and barbarism.

In the text, Caliban is treated as a slave and is subjected to physical violence. He is often cursed by Prospero. The first interaction between Prospero and Caliban makes clear the master-slave relationship between them. When Caliban emerges from his cave at Prospero's command he stands upright, defiantly cursing Prospero and voicing his resistance to the rule of the coloniser. Prospero strikes Caliban on the chin with his staff, and attacks him fiercely. This scene reveals the aggression of the colonizer towards the natives.

Although Caliban is depicted as a monster, one cannot miss to see the human qualities in him in the course of the text. For example, in one place, he is shown staring at the skeleton of his dead mother Sycorax as tears roll from his eyes. Soon, he walks away from the skeleton feeling isolated without his mother. The intensity of grief and loss makes him feel alienated with his surroundings. This scene thus reveals to readers that Caliban is not entirely a brute as he is portrayed. On the other hand, he is an oppressed human who is capable of experiencing the mixed emotions that all human beings feel at one stage or

the other. Thus, he wins the empathy of readers, irrespective of his repulsive looks. Caliban is no longer simply an animal but a creature endowed with thoughts and feelings.

To conclude, the island in *The Tempest* is suffused with an atmosphere of idealism and justness and instills in readers "a nostalgia for islands" (Juez 7). The play is a perfect blend of the exotic and the quixotic and offers an enchanting tourist space for readers. Besides, the island produces an insular self by its being severed from the mundane affairs of the larger world. But, at the same time, as Juez says, it brings about a "solitary exploration of the self" (*Shipwreck* 3) and accelerates the transformation and multiplication of the self as well. However, the journey to this island utopia is fraught with chaos because of the evil nature of some characters. Due to the theme of illusion and the multiple characters' divergent perspectives, the island in *The Tempest* appears to be utopian and perfect, but it is fact, a dystopia in disguise.

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IMAGINARY VIRGIN ISLANDS IN LITERATURE: A METAPHOR FOR PARADISE?

Prof. G. Sheela Swarupa Rani

Dept. of English
Sri Padmavati Mahila Visvavidyalayam
(Women's University)
Tirupati

The moment one think of virgin island in the sense unblemished by human touch, irrespective of geographical definition of 'island' the word that strikes everyone is "paradise". 'Paradise' becomes an epitome of innocence, happiness, peace, tranquility and untouched. There are several islands imaginary and real used in literature. The virgin islands stand either for mystery, danger or innocence. The present paper tries to analyse two such imaginary virgin islands used by authors in their writings. Shakespeare's *The Tempest* and William Golding's *Lord of the Flies* depict islands in all their virginity and pristine beauty.

The paper focuses more on what the humans have done to those islands and what the islands have done to humans. Could these paradises turn the humans into Adam and Eve of pre-lapsarian state or become victims in their hands? – is the question that would be pondered upon in this paper.

William Golding in his novel *Lord of the Flies* uses an imaginary island to depict, how, the inherent evil in human mind turns people into savages. Here he uses a group of boys aged between 6-12 years who unfortunately crash land on an island which is uninhabited. In the beginning itself William Golding gives a picturesque description of the island where these boys roam.

The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar. Ralph stood, one hand against a grey trunk, and screwed up his eyes against the shimmering water. Out there, perhaps a mile away, the white surf flinked on a coral reef, and beyond that the open sea was dark blue. Within the irregular arc of coral the lagoon was still as a mountain lake--blue of all shades and shadowy green and purple. The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity; and always, almost visible, was the heat.

These are all innocent children that need to be cradled by their parents and continuously under the observation of adults. Once they are left to themselves, start as children trying to imitate as adults and try to put into practice the theory they learnt in the classroom and

the practical they watched their parents doing. The group which started as innocent, experimental, orderly and childish gradually develops into savages. In such a state, they not only outwit their peers (limited) who behave with the spirit of civilization and even harm the animals on the island and destroy the forest. The author though allegorically represents the ideas like savage and civilized; good and bad, the question that is dealt here is, whether the virgin island has any effect on these people's character or vice versa.

The children when first entered the island, with its pristine beauty the island offered them food to eat and water to drink. They wished to enjoy it. They wanted to have fun.

"But this is a good island. We--Jack, Simon and me-- we climbed the mountain. It's wizard. There's food and drink, and--" "Rocks--" "Blue flowers--" Piggy, partly recovered, pointed to the conch in Ralph's hands, and Jack and Simon fell silent. Ralph went on. "While we're waiting we can have a good time on this island." He gesticulated widely. "It's like in a book." At once there was a clamor. "Treasure Island--" "Swallows and Amazons--" "Coral Island--" Ralph waved the conch. "This is our island. It's a good island. Until the grownups come to fetch us we'll have fun." Jack held out his hand for the conch. "There's pigs," he said. "There's food; and bathing water in that little stream along there--and everything. Didn't anyone find anything else?"

Simon is the one who enjoys the island's beauty thoroughly and even tries to befriend the creatures there without harming them.

He (Simon) came at last to a place where more sunshine fell. Since they had not so far to go for light the creepers had woven a great mat that hung at the side of an open space in the jungle; for here a patch of rock came close to the surface and would not allow more than little plants and ferns to grow. The whole space was walled with dark aromatic bushes, and was a bowl of heat and light. A great tree, fallen across one corner, leaned against the trees that still stood and a rapid climber flaunted red and yellow sprays right to the top. Simon paused. He looked over his shoulder ... to confirm that he was utterly

alone. For a moment his movements were almost furtive. Then he bent down and wormed his way into the center of the mat. The creepers and the bushes were so close that he left his sweat on them and they pulled together behind him. When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. ... Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. Evening was advancing toward the island; the sounds of the bright fantastic birds, the bee-sounds, even the crying of the gulls that were returning to their roosts among the square rocks, were fainter. The deep sea breaking miles away on the reef made an undertone less perceptible than the susurrations of the blood. Simon dropped the screen of leaves back into place. ... white tips of the flowers rose delicately to meet the open air. ... Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.

But when the children brought science and technology to the island in the name of signal fire by using one of the boy's thick glasses, the problems start. In the first instance when they try to light the signal fire, the whole place catches fire devouring a beautiful looking tree and one of the 6 year old small boy who always complains about a ghost coming out of the sea. As the days go by, the boys who took the responsibility of providing food turn into killers of animals on the island. This group of boys turn into savages and draw all the boys to their side leaving only two on the other side. As glasses become the reason for the fight, they kill one of the two boys and hunt for the second boy to kill him. They behave like uncivilized, brutal and savage in hunting for this boy that they even set the entire forest to fire in order to bring out the boy. Though in the end all are saved by a naval officer who lands on the island watching the fire the damage they created to the island is devastating. Being in the island right from the beginning is one thing, but coming to an island after tasting the civilization is another thing. The people who live in the island live with it without harming the island. The aboriginals in Australia never pick up all the fruits and leaves and grains in the forest. They always leave some for the animals and trees themselves which enables ecological balance.

To the traditional Aborigine they are all sacred: environment is the essence of Australian Aboriginal godliness. Out of this deep reverence for nature Aborigines learned to live in remarkable harmony with the land and its

animals.... (they) lived a nomadic life, following the seasons and the food. With very few simple tools, used with incredible skill, the Aboriginal learned live in the harsh and inhospitable Australian outback. It's possible that the first Aborigines in Australia hunted the Australian megafauna- giant kangaroos...etc. to extinction. May be that was when Aborigines learned to take care of natural resources and move to new hunting grounds before the old ones are depleted beyond repair. (*About Australian Aboriginal Culture*)

So, the harm they do might be insignificant when compared to the harm that would be thrust by civilized with all their science and technology. This is what one can see in *Lord of the Flies*. It doesn't mean all science and technology is bad. In fact it is about science and technology in the hands of evil minded civilized people.

When one observes Shakespeare's *The Tempest* more or less the same situation one can find. Before Prospero entered no man lived there, except for the supernatural beings. Prospero who was deceived and driven out of his kingdom, lands here and gradually occupies the entire land with his charms. He even dethrones Caliban who was the ruler of the land. Shakespeare also gives the descriptions of the beauty of the land.

... the isle is full of noises,

Sounds and sweet airs, that give delight and hurt not.

Sometimes, a thousand twangling instruments

Will hum about mine ears, and sometime voices

That, if I then had wak'd after long sleep,

Will make me sleep again.... (143-148)

Such a heavenly abode, has become not only a place for falling in love, repentance, forgiveness, reunion, supernatural beings but also for brutal suppression of the once ruler Caliban and other spirits which were under his rule once. Though the drama talks about the greatness of Prospero and the injustice done to him, a different angle reveals the injustice Prospero did to the island and the beings there whether it is magical or real. There are studies which analysed *The Tempest* from the point of view of colonization. The supremacy of one group or one person in terms of monetary, knowledge, position, power over the other, makes the group dominate others. In *Lord of the Flies* if it is the capacity to kill and provide food gives supremacy of one group over the other, it is the knowledge which gives supremacy of Prospero over the Island, Caliban and other supernatural beings. In both the cases, it is human being who tasted civilization and brought with him the knowledge he acquired.

These monopolize, go to the extent of making others as their slaves and control even Nature. In *The Tempest* Prospero could disturb Nature by creating magical tempests through his knowledge. In *Lord of the Flies* Jack destroys the entire forest through the fire created by glasses which symbolize science and technology.

Similarly in the present day world, the virgin islands are occupied and in a way destroyed by science and technology which give an angle for eco-feminism. If not, just as in *The Tempest* the aboriginals are colonized and exploited in the name of giving them culture. The same one can see in the case of Australian Aboriginals and Native Americans and First Nations in Canada and Africans in South Africa. The culture which the non-islander think may not be the culture the native islanders want. Their culture which desires to live as an integral part of Nature is marred and destroyed and the apt description for such destruction in Chinua Achebe's world is "Things Fall Apart".

Secondly, if the science and technology that disturbs the eco-system of virgin islands is avoided, the pristine beauty of the island remains intact and it proves as "two paradises in one". Necessary measures to keep it intact lies in the hands of the so called civilized man.

The Virgin Islands with all their bountiful Nature have their own effect on human beings giving them peace, health and happiness. These are the things one can find in Nature alone and Island is the place where one can find Nature in all its splendor. As Andrew Marvell says the company Nature gives is incomparable and human company sounds rude before it.

Fair Quiet, have I found thee here,
And Innocence, thy sister dear!
Mistaken long, I sought you then
In busy companies of men;
Your sacred plants, if here below,
Only among the plants will grow.
Society is all but rude,
To this delicious solitude. (II 9-17)

Undoubtedly it stands as a metaphor for Paradise. But what man in return gives mars it. Where lies the problem? Is it with the Island or with the man? Without hesitation one can say it lies with man. Ultimately, it is in our own hands turn it into hell or keep it as a metaphor for Paradise.

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KARANA'S STRUGGLE AGAINST THE ODDS IN AN ISLAND AS MIRRORED IN SCOTT O' DELL'S *ISLAND OF THE BLUE DOLPHINS*

Dr. B.Siva Priya

Assistant Professor of English
The Standard Fireworks Rajaratnam
College for Women,
Sivakasi- 626 123

Abstract

Islands occupy a significant space in literature. They have always occupied a powerful place and have been a source of fascination in the literary imagination. The island is a symbol of a tenacious, reliant, individuality and the propagation of unique, unrestrained creativity. Islands which can only be reached at the end of a long voyage or flight are pre-eminently symbols of a spiritual centre or, more exactly, of the primordial spiritual centre. *Island of the Blue Dolphins* is a juvenile fiction written by Scott O'Dell, an American author in 1960. Winner of the Newbery Medal in 1960, Scott O'Dell's classic *Island of the Blue Dolphins* is one of the most popular young adult novels of all time. *Island of the Blue Dolphins* tells the story of a Native American girl named Karana, who lives on an island off the coast of Southern California and is left behind when the people of her village ship moves to the mainland. The story is mainly based on the true story of the *Lone Woman of San Nicolas Island* who, just like Karana, was abandoned on a remote island. After a failed attempt to leave the island in a leaky canoe, Karana decides to build a house and learn to hunt while waiting to be rescued. Her isolation from humans teaches her how to co-exist peacefully with the local wildlife. This paper titled "Karana's Struggle against the Odds in an Island as Mirrored in Scott O' Dell's *Island of the Blue Dolphins*" attempts to explore how the protagonist, Karana in *Island of the Blue Dolphins* with courage and determination struggle, suffer and survive against nearly impossible odds.

Keywords: island, isolation, impossible, odds, survival

Islands occupy a significant space in literature. They have always occupied a powerful place and have been a source of fascination in the literary imagination. The island is a symbol of a tenacious, reliant, individuality and the propagation of unique, unrestrained creativity. Islands which can only be reached at the end of a long voyage or flight are pre-eminently symbols of a spiritual centre or, more exactly, of the primordial spiritual centre. *Island of the Blue Dolphins* is a juvenile fiction written by Scott O'Dell, an American author in 1960. Winner of the Newbery Medal in 1960, Scott O'Dell's classic *Island of the Blue Dolphins* is one of the most popular young adult novels of all time. Though O'Dell went on to write tons of other books for younger audiences, it's his first novel for which he is best remembered and this book is an adventure story for all ages. This paper titled "Karana's Struggle against the Odds in an Island as Mirrored in Scott O' Dell's

Island of the Blue Dolphins" attempts to explore how the protagonist, Karana in the *Island of the Blue Dolphins* with courage and determination struggles, suffers and survives against nearly impossible odds.

Island of the Blue Dolphins tells the story of a Native American girl named Karana, who lives on an island off the coast of Southern California and is left behind when the people of her village ship moves to the mainland. The story is mainly based on the true story of the *Lone Woman of San Nicolas Island* who, just like Karana, was abandoned on a remote island. The *Lone Woman*, also known as Juana Maria, was stranded there for eighteen years (from 1835-1853), until a sea captain named Nidever found her. The *Lone Woman* is buried near the Santa Barbara Mission in Southern California. *In an Afterword*, Scott O' Dell explains, "The girl *Robinson Crusoe* whose story I have attempted to re-create actually lived alone upon this island from 1835 to 1853, and is known to history as *The Lost Woman of San Nicolas*" (88).

Karana, a native American and a twelve year old girl is a caring sister of Ramo and Ulape. They live in a village called Ghalas-at and the tribe survives by means of gathering roots and fishing. Karana explains her island thus:

Our island is two leagues long and one league wide, and if you were standing on one of the hills that rise in the middle of it, you would think that it looked like a fish. Like a dolphin lying on its side, with its tail pointing towards the sunrise, its nose pointing to the sunset, and its fins making reefs and the rocky ledges along the shore. Whether someone did stand there on the low hills in the days when the earth was new and, because of its shape, called it the Island of the Blue Dolphins, I do not know. Many dolphins live in our seas and it may be from them that the name came. But one way or another, this is what the island was called. (5)

According to Karana, the special thing about her island is that the wind almost blows every day, sometimes from the north-west and sometimes from the east and once in a long while out of the south. The winds from the South are strong and because of them the hills are polished smooth and the trees are small and twisted. While describing the village of Ghalas-at, the village lay east of the hills on a small mesa, near Coral Cove and it has a good spring: "About a half league to the north is another spring and it was there that the Aleuts put up their tents which were made of skins and were so low to the earth that

the men had to crawl into them on their stomachs. At dusk we could see the glow of their fires.” (6) Summer is the best time on the Island of the Blue Dolphins. The sun is warm and the winds blow milder out of the west and sometimes out of the south. There are many sea caves on the Island of the Blue Dolphins.

Captain Orlov led a ship of Russian fur hunters and Aleut people persuade the natives to hunt sea otter in exchange for other goods. Karana's father Chowig asks for a hunted portion from Captain Orlov. The Russian grasps his beard and says, “Since the sea is not yours, why do I have to give you any part?” (4) Karana's father replies, “The sea which surrounds the Island of the Blue Dolphins belongs to us.”(5) But the Russians leave without paying the islanders. When they are confronted by Karana's father Chief Chowig, a battle breaks out. Karana's father and many other men in the tribe die in battle against the well-armed Russians.

The next chief of the island, Kimki leaves the island on a canoe for a new land in the East. He sends a canoe to bring his people to the mainland. The White men who are missionaries come to Karana's village and tell them to pack their goods and go to the ship. Karana's brother Ramo misses the ship to retrieve his fishing spear. Karana urges the captain to wait for Ramo to return. But the captain insists that the ship must leave before a storm approaches. When her little brother Ramo gets left all alone on the island, Karana throws herself off the side of the ship to stay with her brother on the island. This incident portrays the selfless nature of Karana. Karana is willing to sacrifice her own safety for her brother. Karana is caring and empathetic. She thinks how her brother will feel if he is left all alone on the island. So she decides to go back for him. Her forgiving nature is revealed, when she swims back to the shore and does not even show her anger towards her little brother.

After a failed attempt to leave the island in a leaky canoe, Karana decides to build a house and learn to hunt while waiting to be rescued. Ramo, her younger brother is brutally killed by a pack of feral dogs. She vowed, “that someday I would go back and kill the wild dogs in the cave. I would kill all of them”(26). Karana needs lot of weapons to safeguard herself from the animals and Aleuts in the island as she is now all alone and her brother is also dead. The laws of Ghalas-at forbids the making of weapons by women of the tribe. So she goes on and on in search of weapons. In her search, she finds a lot of jewels and beads and no weapons. So she gives up her search. But one day she sees a pack of wild dogs approaching her and decides to break the law of Ghalas-at. She says, “As I lay there I wondered what would happen to me if I went against the law of our tribe which forbade the making of weapons by women- if I did not think of it at all and made those things which I must have to protect myself. Would the four winds blow in from the four directions of the world and smother me as I made the weapons? Or would the earth tremble, as many said, and

bury me beneath its falling rocks? (28, 29) Karana thus starts questioning the laws of Ghalas-at. She makes many attempts in preparing the weapons and finally she succeeds in it. Here, one finds a gradual transformation in Karana as she is all alone in the island.

Karana feels lonely on the island while she fails to see the traces of any ship coming to her island to take her. She loses hope. She is unable to eat much, sleep deep and has terrible dreams. In a heavy storm, Karana moves away from the island. The sea is calm and she has come so far. Now she forgets “the deserted island” and her stay over there all alone. Then in the calm sea, she picks up a paddle and turns back towards the island. When she covers a good distance, a swarm of dolphins appear. Karana considers this as her “first good fortune” (34). They swim out of the west, but as they see the canoe they turn around in a circle and begin to follow her. They swim up slowly and so close that Karana could see their eyes which are large and has the blue colour like that of the ocean. They swim on and on ahead of the canoe, crossing back and forth in front of it, diving in and out, as they are weaving a piece of cloth with their broad snouts. According to Karana, “Dolphins are animals of good omen. It made me happy to have them swimming around the canoe, and though my hands had begun to bleed from the chafing of the paddle, just watching them made me forget the pain. I was very lonely before they appeared, but now I felt that I had friends with me and did not feel the same.” (34). She feels that it is only the blue dolphins that take her back home. After reaching the island, Karana finally decides, “the Island of the Blue Dolphins was my home; I had no other. It would be my home until the white men returned in their ship.” (36)

Karana makes a new home for herself in the island. She builds a house with whale bones. She stocks a cave with provisions in order to hide herself from the Aleuts if they come back. Exploring her island, Karana discovers ancient artifacts and a large octopus. She hunts devil fish. She also tames some birds, Tainor and Lurai, the sea otter, Mon-a-nee, the leader of the pack of dogs, Rontu and its son, Rontu-Aru.

Karana's friendly nature is exposed at the return of Aleuts. Karana takes refuge in the cave. She observes the Aleuts closely and realizes that a girl named Tutok takes care of the domestic duties including getting water from the pool near Karana's cave. Fearful of being discovered, Karana goes out only at night, yet the curious girl stalks Karana and the two meet. Karana and Tutok meet several days in a row. However, when she lets Rontu out with her, Tutok calls him hers. Karana and Tutok exchange gifts, and Karana realizes how lonely she's been. Tutok presents Karana a necklace, for which Karana wishes to gift Tutok a circlet for her hair. Karana wishes Tutok to be with her always, yet the next day when Karana makes food for her she doesn't come. Karana goes searching and sees the ship departing. Sadly, she returns to her house and starts rebuilding. When Karana thinks of

Tutok, she is reminded of the times they sat in the sun together. Karana says, "I could hear her voice and see her black eyes squinting closed when she laughed". (72)

Karana, thus tries her best to understand other cultures and the Aleutian people by making friends with a young Aleutian girl, Tutok. Over the course of the novel, Karana starts deeply respecting the island environment around her. By the end of the book, she views the animals on the island not as prey or pelts, but as her friends. Instead of killing the animals, she vows never to hurt them again. Her positive relationship with the animals on the island inspires her to become strongly against violence by the end of the novel. Finally, Karana becomes an eco-friendly, pro-environment, peace-loving kind of girl. Karana represents a new social order on the island. She is caring and shows her respect in the way of seeing outsiders, animals, and the natural environment. She comes to value forgiveness over revenge, mercy over justice, and peace over violence.

Karana's isolation from humans teaches her how to co-exist peacefully with the local wildlife, even the wild dog she considers her worst enemy. After many years, missionaries come to the island, and Karana, yearning for human companionship, goes with them to the mainland. 'Dolphins' which appear twice in *Island of the Blue Dolphins* symbolize good fortune to Karana. They appear once when Karana is returning Ghalas-at after her failed expedition across the sea, and again at the end of the novel when Karana is watching her island fade into a

distance as she rides away on the White men's ship. The dolphins for the first time provide the first break in the loneliness that Karana has been feeling ever since winter began, as she lost hope that the White men would ever come back for her. The second time Karana sees the dolphins during her last journey. This becomes a symbol of good fortune and friendship which implies that good things are in the future for Karana.

Scott O' Dell's *Island of the Blue Dolphins* is a fictional reconstruction of a true story which depicts a woman character, Karana whose courage and determination help her survive against nearly impossible odds. Karana's brave spirit and her exciting adventures are vividly depicted in the novel. Karana offers a different version of the classic desert island survival tale.

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CULTURAL MANIFESTATIONS: A VISUAL ETHNOGRAPHIC CASE STUDY OF TAMIL TRADITIONS

V. Siva Sruthi,

PSG College of Arts and Science,
Coimbatore.

From hieroglyphs to emoticons, technological innovations have been an integral aspect of human expression. The 20th Century has witnessed an enormous transition in the lives of people across the globe. Media is increasingly occupying an important place in an individual's life. From social life to social enquiry, Visual Communication methods are being integrated into ethnographic research.

In 1974 sociologist Howard Becker published "Photography and Sociology" throwing light on

"Visual Sociology". Wagner (1979) listed the importance of images in research. Images are useful for recording, for content analysis, for visual narratives.

Western dominance brought along with it imperialism threatening many a colonized nation. However Indian cultural ethos have stood the test of time. The diversity, magnificence and sheer beauty of Indian cultural traditions manifest themselves in myriad ways.

This paper attempts to capture the timeless beauty of Indian tradition in the state of Tamil Nadu. Still photography has been used extensively as an aspect of visual ethnography to document and interpret varied facets of the ancient cultural heritage of Tamil Nadu. Harper (2001a) employed portrait, landscape and archival photography to portray dairy farming techniques in New York.

Culture is a way of life. Culture transcends from the mundane day to day existence, to the finer aspects of art, dance and literature. Visual anthropology, a term coined after World War II, embraces the finer aspects of culture, visually. Photographs have become important aspects of historical recordings and artistic expressions. Photographs have been used by journalists, researchers, ethnographers, to document, to relate, to record and to testify.

The very well known heart wrenching visual of the vulture and the girl, in a refugee camp in Sudan, has a poignant story to depict, the haunting visual of the riot victim in Ahmedabad as well as images from strife torn Syria, all have a story to tell.

Ethnologist James Mooney's photography is a treatise on native American culture, an example of photography as ethnography.

Related Studies

Indian wedding rituals and celebrations showcase the rich splendor and cultural beauty of India.

Dr. Mallika Vijaya Kumar,

Assistant Professor,
Karunya Institute of Technology and Sciences,
Coimbatore.

Many an Indian Film has richly captured the colourful Indian wedding rituals.. This rich culture also influenced Roos Gerritsen of the Netherlands, a student of Visual Culture and Media Anthropology, who was greatly fascinated by Bollywood film industry. <http://www.thehindu.com/features/friday-review/history-and-culture/interest-in-media/article4629785.ece>

Researcher Roos decided to understand the timeless wedding traditions of Tamil Nadu as captured in photos and videos. Wedding photography has transformed into an industry on its own. Indian culture boasts of varied ceremonies and celebrations and weddings are occasions of pomp and gaiety

Roos' research focused on wedding videos and photographs predominantly from TamilNadu, these colourful festivities focusing on romance in arranged marriages fascinated Roos. "She spent two-and-a-half years on and off in India talking to people about personal life, romance, cinema and also visited photo studios where they would often display wedding photographs and discussed how they went about the videos." She researched Indian wedding videos "because they show an exceptional combination of real footage and constructed images. I thought that was very special and therefore worthwhile investigating."

Thus we see how Tamil wedding and cultural expressions have attracted researchers from other parts of the world.

Present Study: Tamil Wedding

The present study depicts two stages of married life. The first visual captures the joyous expressions of a bride and a groom, immediately after the nuptial knot is tied around the bride's neck.



Importance of Mangalsutra

Indian wedding festivities usually spread over four-five days. The Haldi or nalangu (application of turmeric) ceremony, bangle ceremony and exchange of wedding gifts, commence prior to the wedding. An auspicious time or muhurtham is fixed for a traditional Hindu wedding ceremony.

The mangalsutra or thaali in South India, adorns a married woman's neck, as long as her husband is alive, signifying the longevity and sanctity of the marriage. This thaali comprises of a thick thread dipped in turmeric paste, which is blessed by the priest and the guests. Once the thaali is shown to all guests, the groom ties it around the bride's neck. The musicians play drums called thavil, to a crescendo as the priest signals "gettimelam, gettimelam. While the groom ties the three nuptial knots of the thread dipped in turmeric, guest shower the newlyweds with "akshinthalu", raw rice dipped in turmeric to usher in a life of prosperity and goodwill.



This photograph depicts a couple celebrating "Shashti-poorthi", the sixtieth birthday of the husband. When a man in Hindu tradition turns sixty the special day is celebrated not merely with sweets, candles, cakes, flowers and festivities, but also by invoking the blessings of the almighty and by conducting marriage rituals for the person concerned and his better half. It is indeed an important milestone in life. Hence, this eventful day calls for a sacred Vedic celebration called

Shashtiabdapoorti: 'Shasti' being 60, 'Abdam' the year, with Poorti signifying the completion of 60 years in a man's lifetime. Shashti-poorthi is a memorable event that reinforces the existing bond between the man and his spouse and is expressed in the unusual custom of a remarriage of the couple watched fondly by an entourage of children, grandchildren, relatives and friends. At sixty, man had crossed only 50% of his life because the actual span of his life is 120 years according to Vedas. A sixtieth year, which is just half the span of time originally given to man is considered a critical period. According to the science of Hindu numerology, 6 happens to be an uneasy number and therefore 60 is a time when the ruling planet of a person may have an adverse effect on a man's life; He performs a religious Shanti, a measure undertaken to ensure good health, peace and longevity." <http://www.priestservices.com/our-services/sashtiabthapoorthi>

Conclusion

Cultural manifestations are best captured from behind the lens. Indian culture and traditions are understood and explained. Two different aspects of wedding rituals are explained here. A young couple who are newly married and an old couple who are celebrating the shashti-poorthi. Indeed the concept of visual ethnography photography is here to stay. Art imitates life as depicted in selected photographs. Two aspects of happiness, two aspects of togetherness, the journey of two generations of wedded bliss, captured from behind the lens.

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IMPACT OF COLONIALISM IN THE CARIBBEAN ISLANDS: A STUDY OF V.S.NAIPAUL'S *THE MIMIC MEN*

Dr. J.Sobhana Devi

Assistant Professor of English
The Standard Fireworks Rajaratnam College for Women
Sivakasi.

Vidiadhar Surajprasad Naipaul is regarded as one of the major novelists in English today. His writings express the ambivalence of the exile and the problem of an outsider, a feature of his own experiences. V.S.Naipaul is a third generation Indian on the Caribbean Islands. By the age of twenty three, he had completed his first novel, *The Mystic Masseur* (1957). This was followed by *The Suffrage of Elvira* (1958), *Miguel Street* (1959). After the publication of *A House for Mr. Biswas*, V.S Naipaul travelled a good deal for several months in the Caribbean. The product of this experience was a travel book called *The Middle Passage* published in 1962. In this book he treats the West Indies as a neglected land. *Mr. Stone and the Knight's Companion* was Naipaul's fifth novel. It seemed to mark a complete break with West Indies though Naipaul has retained his familiar themes of individual loneliness of familiar themes, of crossed purposes and of man's need to find himself. In 1964, came another travel book *An Area of Darkness* which was the result of his travel in India, the country of his origin. In 1967, Naipaul published *The Mimic Men*. This novel deals with the theme of colonial mimicry. His *The Mimic Men* is a subtle fictional study of the predicament of the Trinidad East Indian Society.

Many colonial writers have powerfully and openly explored the theme of the individual's predicament in the form of rootlessness and crisis of identity. As a contemporary writer V.S Naipaul deals with the problem of quest for identity in *The Mimic Men*. Identity is an outcome of cultural background, and a change of name cannot secure an independent identity. *The Mimic Men* deals with themes of rootlessness, sense of alienation and nostalgia for homeland. The novel shuttles back and forth between England and the Caribbean. It is "a novel which incorporates an extreme version of the opposition between centre and margin." (Ashcroft 88) It is the story of Ralph Singh, a person of Indian origin. The autobiographical narrative moves effortlessly between the Caribbean Island of his birth and London. But between the effortless shifts there are subtle changes of perspective which give meaning to the title.

The Mimic Men is given as Ralph Singh's autobiographical account. This begins with his early life in the Caribbean Island of Isabella, amidst his family and school friends, then describes his move to England, his life in the boarding house run by Lien. His eventual marriage to Sandra, delineates his return to Isabella where he establishes himself successfully as a property developer and building contractor, and where he enters politics with

his friend Browne and rises to power accounts for his sudden desertion from his political office in Isabella.

The Mimic Men presents and examines a newly independent country in the Caribbean, the island of Isabella, with a pessimistic view. The previous colony has now become independent but the formerly colonized people of the island are unable to establish order and govern their country. The colonial experience has caused the colonized to recognize them as inferior to the colonizer. Colonial education and cultural colonization have presented the English world, with its rich culture, discipline, success, and achievement. As a result, the natives consider their own culture, customs and traditions, religion, and race to be inferior and try to identify themselves with the empire. Since they are far away from their original homeland, their own original traditions and religions have become worthless to them, and thus, they cannot identify themselves with those secluded rules and codes. However, as they are different in cultural, traditional, racial, and religious backgrounds, they can never successfully connect themselves with the colonizer. They suffer from dislocation, rootlessness, fragmentation, and loss of identity. They become mimic men who imitate and reflect the colonizer's life style, values, and views. Without the colonizer, the colonized see themselves as lost in their postcolonial society that fails to offer a sense of national unity and identity.

Naipaul's *The Mimic Men* is divided into three parts and surprisingly the author has kept the name of the protagonist a secret until the beginning of the second part. The action of the first part takes place in London in the youth hood of the protagonist Ralph Singh. He is the narrator of the novel. He lives in the boarding house owned by Mr. Sylock. Lien, the house keeper is a Maltese woman. At the age of forty, the narrator looks back and begins to write his past. Part II of the novel talks about the protagonist's unhappy childhood, unenterprising boyhood and the pressures that exerted him to leave his native Island Isabella. He hailed from a poor family background. His father was a school teacher and poor, whereas his mother was from a rich family. Her brother Cecil was at school with the protagonist. The Part II talks about his Aryan background in India and how he added another name to his original name of Ranjit Kripal Singh. He added on Ralph with his name and in school he was known as Ralph Singh. Ralph talks about his friendship with the French boy Deschampsneufs and his other friends like, Hok and Cecil's elder sister Sally. Suddenly a change took place in the family. Ralph's father left his teaching assignment and became a preacher. In the Part III, the

narrator Ralph Singh shares the ups and downs of his eventful life in Isabella soon after his coming over to that Island nation with Sandra his wife from London.

Browne who is the friend of Ralph Singh was a man of the people. Like Browne, Ralph Singh was not a thorough politician. He didn't want to make a quick buck. The prospect of power in Isabella exhausted him. He felt he had no hold with the earth. He had no positive vision and hope. As a politician and as a Minister, Ralph Singh wanted to nationalize the bauxite industry and the estates. Having been in London obviously for the last time of his life, Ralph tried to reconstruct the past. The glamour of the city did not rouse him as it had done in the past. But he felt himself totally helpless. Ralph Singh was in a dilemma whether to return to Isabella as a failed politician or to stay back in London. Back in his hotel room in London, he was overwhelmed so much by the formlessness of his disparate experiences. He started to put in black and white experiences from his subconscious mind for he felt that it would give him some relief. He opened his memory bank and put his thoughts and experiences in his book. Hence he himself became a writer to get release from despair.

By writing his memoirs, Singh tries to impose order on his life, restructure his identity, and get rid of the crippling sense of dislocation and displacement. In other words, Singh is the representative of displaced and disillusioned colonial individuals. Colonization is depicted as a process that takes away their identity, culture, history, and sense of place. Thus, the novel considers the relationship between the socio-political and the psychological consequences of colonialism. In his room in a hotel, Singh reevaluates his life in the hope of achieving order, as the place in which he is born is associated with chaos. As he says: "to be born on an island like Isabella, an obscure New World transplantation, second-hand and barbarous, was to be born to disorder" (118). Singh does not follow any chronological order in his writing but he frequently moves backwards and forwards, writes about his childhood and adulthood, his life in Isabella and in England, his political career and marriage, and his education to give shape to the past and his experiences, and to understand himself.

As a child, Singh responds to his sense of abandonment by dreaming of India, the homeland, and of his origin. He reads books on Asiatic and Persian Aryans. He creates an ideal and heroic past which is in conflict with the real-life condition in Isabella. For example, he goes to the beach house owned by his grandfather and one day he sees the death of three children who are drowned in the sea while the fishermen do nothing to save them. At that point he realizes that Isabella cannot be the ideal landscape he is searching for. The beach scene refers to the myth of Perseus who was saved from being drowned in the sea by Dictys, a fisherman and a hero, who presents a contrast with the passive and selfish Carib-African fishermen. Hence, Singh's experience on the beach makes him too aware of the distance between Isabella and his true. Moreover, he is completely shocked when his father

sacrifices Tamango, the race horse, although he is aware of the symbolic significance of such an act in Hindu tradition. The aim of the sacrifice is to secure prosperity and fertility. Although Singh idealizes his Hindu past and culture, he is in fact unable to understand Hinduism. When the horse is killed, the ideal past collapses. In other words, this sacrifice causes Singh to see an Indian world that is in contrast with the noble and ideal realm of imagination.

Hindu rituals have lost their meaning in Isabella as the people have lost their association with India, its culture, customs and traditions. The process of losing one's Indianness started with leaving India. That was the original sin, the fall. After that, Indian traditions could only either decay into dulling ritual or become faded, dishonored. Moreover, Singh, as a member of an ethnic minority on the island also experiences "ethnic displacement" (118) which refers to his status as an Indian in Isabella. By idealizing the past, Singh wants to reconstruct history to establish his identity. However, he realizes that such a task is impossible and, therefore, he becomes disappointed. Like Singh, his Chinese friend, Hok, reads books on his own origin, China, and idealizes his past and is humiliated when it is discovered that he has black ancestors. Browne, Singh's black radical friend, also fantasizes his origin and his room is full of pictures of black leaders. Thus, each boy is in fact obsessed with his own racial origin and the ethnic group to which he belongs. Therefore the emotional security and the real sense of identity are unattainable in heterogeneous societies of the Caribbean. As a result of his psychological need for identity and fulfilment, he becomes a politician.

By naming roads and buildings, Singh reinforces the reality of his power and political career, and by renaming himself, he redefines his own reality. However, the irony is that by changing his name, Ranjit Kirpal Singh in fact has changed the very identity for which he is searching so desperately. In his attempt to define himself through his political activities, Singh realizes that he has become separated from his people and has to play a role to preserve his position. He feels incomplete because he is aware of the meaninglessness of his role as a colonial politician. To him, politicians in Isabella seek power and order without knowing the real meaning of those concepts. They might say they seek power. But their definition of power is vague and unreliable.

The politician is more than a man with a cause, even when this cause is no more than self-advancement. He is driven by some little hurt, some little incompleteness. He is seeking to exercise some skill which even to him is never as concrete as the skill of the engineer ... (37)

Singh is very well aware of the fact that the drama has not brought peace and order to the Island but only created a dramatic illusion of order, and that Island society still suffers from social and racial unrest and from economic problems. Under such conditions the government decides that the nationalization of the sugar

estate, owned by an upper class Englishman, Lord Stockwell, is the only way of solving the economic problems and uniting people. Consequently, Singh is sent to England to carry out the negotiations. However, he fails to persuade the English to help his government and is also humiliated by one of the English ministers in the meeting:

His manner indicated clearly that our game had gone on long enough and he had other things to do than to assist the public relations of colonial politicians. ... I said, "How can I take this message back to my people?"... He said: "You can take back to your people any message you like." And that was the end. (224)

Moreover, Lord Stockwell refuses to talk seriously about labour problems and sugar estate; instead he treats Singh like a child and says that he has got nice hair. Both the minister and Lord Stockwell, the representatives of the imperial power, impose their superiority on Singh who is reduced to a child. Hence, by refusing to consider Singh as a political figure or acknowledge the importance of his task, they in fact, push Singh to an inferior status, and finally to a sense of political dislocation and failure. Without any help from the English, Singh is unable to find any solution to his country's problems, and thus, nationalization becomes a word and finally Singh faces his private loss as he cannot act without the master's approval or help.

My sense of drama failed. This to me was the true loss. For four years drama had supported me; now, abruptly, drama failed. It was a private loss. (221)

Isabella's lack of a political awareness makes its politicians absurd characters who suffer from their own insignificance and displacement. Therefore, without a real political history of their own, colonial politicians are used as political stooges by the super-powers. Singh also suffer from dislocation and alienation because of his educational background. As a victim of the colonial education system and curriculum, Singh has always been encouraged to imitate the empire and to become a "mimic man":

My first memory of school is of taking an apple to the teacher. This puzzles me. We had no apples on Isabella. It must have been an orange; yet my memory insists on the apple. The editing is clearly at fault, but the edited version is all I have. (90)

Singh does not find a complete solution to his psychological problems. Hence, his writing reflects moods of displacement, disillusionment, and sadness. Alienated from his own society, Singh travels to different places to overcome his feeling of isolation but he is aware of his "imminent homelessness." (249) Without a real and identifiable historical background, Singh has become desolate and that is why he constantly tries to impose order on his past, present, and future. Singh's final state is a real final emptiness as he has lost everything at the age of forty. However, the very emptiness refers to his detachment from the events and proves that he is now ready to start a

new life. In other words, he is now aware of how and why he finds himself in the condition of a homeless citizen of the world, and concludes that he has achieved a new perception of himself. In Naipaul's view the colonial man has little choice of his own. He has to follow the norms which his society has set for him. But his newly acquired identity provides only a façade of change and he ends as a victim of his own success. Robert K. Morris comments:

Naipaul's cool, cumulative ironies make clear, success brought at the expense of the spirit and through an evasion that means fraudulence and betrayal must count – paradoxically – as the grandest of failures. The snobbism of the turn coats who succeed sounds the prelude to a cultural isolation for more damaging that isolation of those who fail. (15)

At the end, Singh realizes that colonial societies like Isabella suffer from lack of cultural, historical, and racial homogeneity. Although he fails to reconnect himself to India, the homeland, or to connect himself to London, the metropolis, by writing his memoirs, Singh finally takes control of his sense of dislocation as he realizes that there is no ideal place with which he can identify himself. His final detachment is an expression of a distance from any clear-cut national identity or notion of home. Hence, in *The Mimic Men*, identity can never ultimately be more than the books he writes. Ralph numerous failures in his personal life highlights a larger national failure, and expand its dimension from a personal autobiography to a political autobiography.

As N. Ramadevi remarks:

He struggles like an artist to create something to discover some meaning out of the muddled state of affairs, which his life has been. That is why, this act of writing his autobiography turns out to be more than a discovery. It becomes a recovery, a retrieval of a blighted individual as a free person with a clear and purged consciousness. (69)

Hence it is concluded that there is no ideal place with which he can identify himself. His identity, like that of his country, is fragmented one and the various attempts by Ralph Singh to reconstruct a new identity for himself turn futile through his writings. Singh, in his subsequent exile back in England at the age of forty, lives in a room in a suburban residential hotel, and avoids contact with any of his former friends, lovers, and colleagues. Once settled in the hotel, Ralph obtains simplicity and calmness. The way of life provided by the hotel plays a significant role in this ability to obtain order. Through this order of the hotel, Singh develops a routine and sense of order in his life. Eventually, the very act of writing, despite its initial alteration, clarifies, and even becomes a process of life.

Ralph Singh achieves nothing at the end of the book save in John Hearne's words, "his discovery of writing as a process of life," (2) as a way of recording, "a solitude that is sought in a world designed to hurt all those

who do not hide.” (3) Identity can never ultimately be more than the books he writes. Ralph’s sense of disorder and distortion, of being fragmented and unsettled begins to be healed through the activity of writing which is shown to be a way of gaining self-knowledge and provisional order. He turns to writing as an assertion of existence.

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JAMES BALDWIN'S *GOING TO MEET THE MAN*: A SURVEY

Mrs. G. Sudha

Research Scholar
Madurai Kamaraj University
Madurai.

Dr. Mrs. R. Dhanalakshmi

Assistant Professor of English
Mannar Thirumalai Naicker College
Madurai.

James Baldwin is an African American writer wrote about the racial issues and the sufferings of the black people in the white society. In his *Going to Meet the Man*, a short story collection was published in 1965 and dedicated to Beauford Delaney and it covers many topics related to Anti-Black Racial issues in American society as well as African-American-Jewish relationships, childhood, the creative process, criminal justice, drug addiction, family relationships, jazz, lynching, sexuality and white supremacy. The first two stories "The Rockpile" and "The Outing" show morbid influence of his first novel *Go Tell It on the Mountain*, and there was not much to talk about the other stories like these two. "This Morning, This Evening, So Soon" read well which was about a black American living in France and his visit to America with his wife, a white woman and his son. The protagonist has mixed and ambivalent feelings towards his homeland.

The noteworthy story in the collection was "Sonny's Blues". The story was about a young boy Sonny, an aspiring blues singer. The narrator of the story was Sonny's elder brother who had been entrusted Sonny's future by their mother. The story was about family and brotherhood and the relationship between these two men as it was about the single character of Sonny. The story *Going to Meet the Man* was a story of lynching, a gross story which hardly leaves any impression on the minds of the readers. The story shows very close influence of Richard Wright, but hardly his effect, a failure like Richard Wright's *Eight Man*, on the whole.

The strange meaning of being white in Baldwin's short story collection, *Going to Meet the Man*, argues that "The Rockpile", "The Man Child" and "Going to Meet the Man" - the three stories original to the collection-act as recursive and interlocking texts that urgently demand comparative analysis, bound together as they are by their cumulative power to defamiliarize, to make strange, whiteness. That strangeness was, indeed, an estrangement, for these stories powerfully cleave white fathers from white sons as they reveal the secret obscured by the price of the white ticket: that whiteness cannot be reproduced.

Nowhere in his work does Baldwin, whose complexity of vision continues to unsettle both liberal and conservative approaches to race in America, more compellingly evoke the white father's anxiety about reproducing race and thereby sustaining the white paternal

order. Nowhere does Baldwin so poignantly show the white man's denial-so hidden and so costly-to be his own impossible paternity.

Raising the issues of paternal presence and absence with which Hortense Spillers argues in his essay "*Mama's Baby, Papa's Maybe*" that in African American slavery "a dual fatherhood is set in motion, comprised of the African father's banished name and body and the captor father's mocking presence" (80) The absence of the African or African American father, long a national motif, was guaranteed on the one hand by the law that denied him the privilege of patrimony-his name was banished-and on the other hand by the likelihood of his physical separation through sale or death from his biological offspring. The captor father, likewise, was only a mocking presence, an absence that stems from a certain rhetorical exclusion made possible under the system of American slavery.

The racial integrity and erotic investments of the white father in *The Rockpile* was that a paternal figure comes fully into view only against the backdrop of black fatherhood. Baldwin opens the collection of short story (*Going to Meet the Man*) by emphasizing how property rights have been inimical to the black man's paternal rights in America and how, in response, "black blood" has become a singularly flexible signifier of black paternity.

Like Baldwin's first novel, *Go Tell It on the Mountain*, "The Rockpile" was set in the Harlem apartment of Gabriel and Elizabeth Grimes. The urban rockpile that looms outside the Grimes's apartment window symbolizes the hard and unusable land of a disinherited black people, a fact thrown into sharp relief by the lush and fertile fields handed down from white father to white son in the story "The Man Child." A disputed plot upon which the neighborhood boys ceaselessly struggle was in an ironic, because unwinnable, game of king of the mountain. The rockpile functions foremost as a reminder of impossible ownership and racial disenfranchisement; the black boys will not inherit the rockpile, for their fathers do not own it.

Without property or material entitlements, the black father, Gabriel, must look elsewhere for manifestation of his posterity. When his son Roy was injured while play-fighting on the rockpile, Gabriel sees in his son's blood the symbol of his paternal legacy, raced

as that legacy was by the erasure of property rights. Examining the cut above his son's eye, Gabriel comforts Roy: "you don't want to cry. You's Daddy's little man. Tell your Daddy what happened [...]. Don't cry. Daddy ain't going to hurt you, he just wants to see this bandage, see what they've done to his little man" (16-17). Roy's blood provokes in Gabriel a possessive reaction: neatly responding to the racial threat to black fatherhood, Gabriel's invocation of "his little man" collapses the roles of paternal and proprietary "caretaker".

At the center of this paternal reclamation, blood functions as the substance through which as race was made transitive from black father to black son. Crucially, however, Roy's blood was equivalent to and an irreplaceable marker of Gabriel's paternity, not because of biological or genetic link but because that paternity cannot be concretized through the investment of property with paternal meaning.

In other word, racial inheritance attaches to the black son's blood not through faulty metaphors of race science but through a privileged interiority that compensates for an exterior disenfranchisement. Indeed, the father/son blood bond in "The Rockpile" was debiologized by the weight of history of what it means to be a black father in America.

Significantly, however, Gabriel locates the threat to his paternal legacy not on the rockpile amidst the gangs of warring racial vulnerability into gender advantage, but within his own house. Wanting to "see what they've done to his little man," Gabriel refers primarily to Elizabeth and John, the sinful wife and her bastard son from a previous relationship whose blood holds no value for Gabriel. First blaming Elizabeth for her carelessness, Gabriel then turns on John, threatening to "take a strap" to him for not being forthcoming about his failure to watch over his brother and protect him from harm.

As Elizabeth and "Johnnie" became the true enemy, we see that the father's concern for "his" son's physical condition belies an underlying anxiety about maternal influences. Not only was the maternal bond between Elizabeth and "her" son foregrounded and juxtaposed to the paternal bond between Gabriel and Roy, but John also serves as his mother's surrogate, sharing her maternal duties. Although their maternal positioning protects them to some extent from Gabriel's anger-Elizabeth and John handles the baby Ruth back and forth, almost as a shield, during the argument with Gabriel-it also represents the threat against which Gabriel rages.

Though Roy's was no more than a flesh wound, the "hieroglyphics of the flesh" at work here are made readable as a crucial gendering of the blood that flows from that wound. Gabriel does not simply define paternity narrowly, as a matter of biology, in his rejection of John and protection of Roy. Rather, he exhibits a particular confusion of consanguinity by employing an exclusionary, masculinist logic that debiologizes the parental connection between Elizabeth and Roy-but also, oddly enough, between Roy and himself-and instead invests the blood-moment at the heart of the story with the singularly paternal meaning.

As the father becomes sole protector of "his little man," Roy's blood, supposedly shed at the hands of a maternal enemy represented by Elizabeth and John, becomes entirely Gabriel's own. The son's blood therefore represents a purely masculine inheritance, a gendered bond that eclipses the logic of biological reproduction. This non-biological brand of paternal reproduction has an important implication for white/black male relationship in Baldwin.

Baldwin explores Jesse's typical white attitudes by including every conceivable motif in the history of racial conflict in the United States, the sexual provocativeness of the black race to the white mind, the instinctive fear of reprisal by the repressed race, the aesthetic provincialism in whites toward black features, typical assumptions about black music, use of the bible to sanction prejudice against the accursed race, whites as protectors and guardians not only of these primitive people but also of the civilized world.

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USE OF ICT IN ENGLISH LANGUAGE TEACHING (ELT) CLASSROOMS THROUGH THE IMPACT OF SCIENCE AND TECHNOLOGY

Dr. M. Sundaram

Assistant Professor of English
Sourashtra College
Pasumalai, Madurai-04.

Dr. V. Kalaiselvan

Professor & Head
Department of English Language Studies
Madurai Kamaraj University
Madurai – 21.

Abstract:

Today's worlds of emerging trends in science, information and technology (ICT) have left their impact on every aspects of human life. Most of the significant developments that one can observe today can be attributed to the impact of science and technology. Even in education sector we witness that technological advancement and innovations have made a visible impact and have changed a scenario. Traditional methods of imparting higher education have become less motivating. Here, technology plays an important role in creating innovation and motivation for the learners. The word 'ICT' includes any communication device such as computer, mobile phones, radio, television, satellite system etc. Now the role and use of technology as a tool for teaching of English language is increasing as educators have understood its ability to create both independent and collaborative learning environment in which students can learn English with much ease. This paper mainly focuses the points about importance of using ICT in English Language Teaching Classrooms. Teachers teaching English at various grades must also be able to adopt themselves to the needs of the young minds and how in turn will help to bring about drastic changes in the society. The use of ICT in teaching-learning process is the need of an hour and teacher is expected to be traditional as well as innovative in his/her teaching learning process. A teacher needs to think of using technology in imparting education.

Keywords: *English Language Teaching, ICT tools, ICT, Role of ICT, Science & technology.*

1. Introduction

We live in the age of information and technology. Science and technology have left their marks on every sphere of human life. Most of the significant developments that one can observe today can be attributed to the impact of science and technology. English Language Teaching (ELT) has become an integral part of our educational scenario and occupies a pivotal position. ICT has become an essential part in our daily life because technology has brought in several changes. In the recent years English Language Teaching has undergone drastic changes with the advent of latest methodologies and techniques. As language teachers it is important to understand and adopt the various methods and techniques and also apply them in classrooms. Language teachers should keep themselves abreast of the current trends to create inquisitiveness among the student community and

prepare them for the challenges. In this paper we focus on choosing the modern techniques and activities that are appropriate for each particular task, context and learner with a focus on motivation and helping learners become independent and inspired to learn more. It also throws light on how technology can be used in English classes to make learning more interesting and fun for students. Technological advancement and innovations in educational transactions make a visible impact on academic development as well as administration. Traditional methods of imparting higher education have become less motivating to the large number of students. HEIS have to enrich the learning experiences of their students by providing them with state of the Art Educational Technologies. Now the role and use of technology as a resource for teaching of English Language is increasing as educators recognize its ability to create both independent and collaborative learning environment in which students can learn English with much ease. (Jameel, Ahmad) Information and communication technology (ICT) is an important tool during the 21st century in the context of the global partaking of knowledge.

2. ICT in the language classroom

ICT stands for Information Communications Technology. It is often referred to as only IT, but the C is added to underline the communicative aspect of the term. Computers should preferably be connected to a network to enable communication. Thus, an Internet connection would be needed for a computer to be included in the term ICT (Svensson 2008:12).

Computers were introduced in schools in the 1970s (Kenning 2007:105), and there has been a rapid technological development over the past 40 years. Computers are now a part of our everyday lives, but even so, many language teachers do not know how to integrate ICT in their teaching (Granath & Vannestål 2008:125).

In the book *'The Internet and the Language Classroom'* Dudeney (2007) explains the Internet for teachers who have not worked with ICT before. He gives many useful tips on how to integrate ICT in language teaching, such as useful web pages and lesson plans. According to Dudeney, it is important to plan the lesson well and if working with the Internet, ensure that the webpage has existed for a longer period of time. It should preferably not be a personal homepage, but rather a professional one that is likely to stay the same for a longer

period of time. Nevertheless, web pages change from time to time and as a teacher it is important to check all resources before class start (Dudeny 2007:36). Furthermore, the teacher should be prepared for unexpected power cuts or technical problems of some other kind. The best way to prepare for this is to have a back-up plan (ibid). Not all material found on the Internet is safe or advisable for children or teenagers to use and it is the teacher's responsibility to check the material and webpages that are to be used, as well as to oversee the pupils during class. This can be done either by using a special kind of software that only accepts certain web pages or that checks if words used on the web page might not be suitable for younger pupils (Dudeny 2007:38). This could seem a bit drastic and a more profitable way is to make sure that the pupils know how to work with the Internet. Dudeny (2007:38) encourages teachers to talk with the pupils about working with the Internet so that they are prepared as they use the Internet in their free time with no teacher to supervise them. However, it can be questioned whether the pupils need to be taught how to work with the Internet. The pupils are often more used to the Internet than their teachers, and most teachers in Sweden would therefore not need to teach the pupils how to use the Internet.

Apart from working on computers in class there is the possibility to work with interactive whiteboards, sometimes called smart boards (Dudeny 2007:39). A smart board works as a traditional whiteboard but is also connected to the Internet, which makes it possible to project films or web pages directly on the board. Furthermore, the material on the board can be saved and printed (ibid). There is special teaching material created to be used on a smart board. It includes for instance interactive exercises where words or pieces of a sentence can be dragged around the board. Dudeny (2007:40) also identifies the smart board as a successful entry gate to introduce other types of technology in the classroom. Clever boards are a newer version of smart boards, and function in a similar way.

2.1 The advantages and disadvantages of ICT

Estling Vannestål (2009:17) lists several benefits of using ICT in the language classroom. First of all, ICT helps to create more variation in the classroom, which might lead to increased motivation in the pupils and thus better conditions to learn the target language. What is more, the Internet is full of free of charge authentic and up-to-date material that language teachers can use in their teaching. Also, the Internet provides the opportunity for students from all over the world to interact with each other; this could be done through emails, online calls or in a chat room. Regardless of what the means of communication chosen, ICT is likely to help develop the understanding of other cultures in the pupils that participate. The use of ICT also gives the pupils an opportunity to write for others rather than only for their teacher or peers. If their production is posted on a blog, it

has the potential to be read by a large audience, and this could help assure that the pupils put more effort into their work. Estling Vannestål (2009:18) furthermore states that ICT can help adapt the teaching to the individual level of the pupil. Pupils who achieve well can receive more advanced tasks while pupils who underachieve can benefit from work more suitable to their level. Also, pupils with learning disabilities can greatly benefit from the use of ICT. There are a great number of computer resources produced especially with such pupils in mind, for instance texts with an easier language or more images and colours.

There are some problems that might occur in language classrooms where ICT is implemented, and Estling Vannestål (2009:19) deals with some of these. The first hindrance listed is the lack of computers, or that the computers are old and slow. Secondly there is a lack of technical support in many schools, and then the fact that many teachers do not possess enough knowledge of working with ICT, in general or specifically in the teaching of English. The next problem could be that the pupils lack sufficient knowledge of computers, which might come as a surprise to some. The truth is that the young generation mostly uses the computer to play computer games and to chat with friends, but may not be as confident when it comes to writing e-mails or using a word processing program. Another hindrance could be that pupils use the computer for other things than school work. Then there might be a problem with pupils who copy material from the Internet and pupils who put more effort on the surface than the content of an assignment (Estling Vannestål 2009:19-22). It is reasonable to look at all these examples of things that could cause a problem, but the young generation uses the Internet in their spare time, and after overcoming these problems they can do both teaching and learning process effectively.

2.2 ICT as an automat, a tool, an arena and a medium

Svensson (2008) defines four different ways in which ICT can be used in language teaching: ICT as an automat, ICT as a tool, ICT as an arena and ICT as a medium.

ICT as an automat means that the teacher can use the computer to arrange situations where some parts of the pupils' behaviour will be rewarded and others not. This goes back to Skinner, who in the 1960s created teaching machines to teach pupils to answer correctly. Skinner was one of the protagonists of behaviourism, which dominated the way learning was seen during the 1960s and 1970s (Lundgren et al 2010:142). Skinner did research on how animals could be conditioned to learn certain behaviour. He did this by re-enforcing certain behaviour, with a reward such as food. This was believed to work also for humans, who were given encouragement when they did something correctly. According to the behaviourists anyone could learn anything and this approach made its way into the school systems, especially evident in the teaching machines used in many schools

(ibid). These machines took the role of the teacher and gave the pupils the feedback that the teacher could not give, since the teacher did not have the possibility to give feedback to each pupil individually at all times. Skinner thought that when some parts of the pupils' behaviour were enhanced, they would learn to produce correct answers. Skinner's machines consisted of questions that were to be answered, for instance a sentence where one word was missing. The pupils then had to fill in the missing word and would immediately understand if the answer was correct or not (Svensson 2008:50-51). Even though teaching machines like this have not been used in many years, much grammar is still taught in a similar way. The computer can now take this role, which lets the teacher focus on other aspects of the teaching. There are many teachers and researchers that have reacted strongly against the use of the computer as an automat, since they claim this to be an outdated way of learning a language. However, pupils are not as negative towards it and seem to appreciate the fact that the computer can give immediate feedback (Estling Vannestål 2009:19).

Svensson (2008) also discusses ICT as a tool. This means that ICT is used to facilitate communication with teachers, other pupils and people outside a particular school setting. The pupils can access the desired information by using the Internet. The computer can in this sense be seen as a tool without limits and something that can be developed ad infinitum, much more flexibly than older tools such as the dictionary, the library and the note pad, since the computer contains them all and much more. ICT as an arena refers to the fact that technology now is an integral part of our lives and we live parts of our lives online, through the communication and experiences we have on the Internet (Svensson 2008:54-55). Svensson continues to discuss ICT as a medium, where administrative data and information are distributed. He gives as an example teachers who publish course information online, such as schedules, tasks and results (Svensson 2008:56).

3. Web 2.0 Applications

After 2005, web 2.0 emerged. It encourages sharing between users. It includes assortment of application such as blogs, social networking websites etc. Blogs are regular opinion, columns posted on the internet. The writer posts a diary entry which others can read and comment on. The learners can be encouraged to write their own blog.

Social networking sites like Face book, Friendster, Bebo. There are many sharing sites like Flicker where users can post and view photos and YouTube for videos. These can be useful for language learning. A wiki is web-based environment for collaborative writing. It is useful for language learning is the record of all drafts.

Access to personal computers can cause problems but mobile phone is a different type of computer that is available and convenient. Mobile phones function

in many ways like the addition of texting, e-mail, recording functions etc. as computers. The main features of mobile phone-assisted language learning portability, social interactivity, connectivity, individuality and immediacy can become accessible to millions.(Vyas, Manish. A & Patel, Yogesh L).

4. Radio and Television

The radio and television are one of the most useful devices for teaching English Language. Radio and television are two important instruments for distant education. Those who fail to get admission to colleges have to continue their education through open universities. Here radio and television play vital role in the teaching of the language. We live in an age in which distance education has become order of the day.

A number of good English teaching programmes are broad cast by the All India Radio, the material prepared by the CIFEL, Hyderabad and other ELTIS in India. They can be recorded and used for listing sessions in the class. (Krishnaswami, N &.,Krishnaswami Lalitha). The television appeals both to the ears and eyes. In radio only ear is employed with the help of both these technological devices, it is possible to teach the students the pronunciation. They may be taught to speak properly. Radio and T.V. can bring the experience of the real world into the class-room so that teaching is no duller.

The traditional teacher of books changes his/her role to become the teacher of the real living language. Today T.V. plays many roles in advanced countries. It is a companion, entertainer and instructor. Today in our cities, most learning occurs outside the classroom. The quantity of information conveyed by T.V., Radio and Film far exceeds that which is conveyed by educational institutions. The notion that education is a process that goes on within the four walls of the classroom is also shattered (Antony, A.). T.V. programmes can be recorded in advanced and played in the class.

5. Language Laboratory

A language laboratory is modern technological teaching aid. There are different types of language labs. These are:

5.1 Language Laboratory for listening and understanding

In this type, each student has a tape recorder with a head set. He simply listens and understands the material at his own speed. Here, the students get an opportunity to learn the spoken English by native speaker and make them familiar with the correct pronunciation.

5.2 Audio Active Laboratory

This type of laboratory consists of a teacher's console and individual head sets. A tape is played from the console. Everyone has to go at the speed of the tape. A

limitation is that the students cannot proceed at own pace by them.

5.3 Audio-Active- comparative language lab. (A. A. C.)

Wearing ear phones, students sit in booths with separate tape recorder to speak and listen. The teacher is provided with a console which permits him to listen or speak to each student. It is an effective technological device to teach pronunciation and intonation (Antony A.).

Government of Gujarat has also set up DELL (Digital Education and Language Laboratory) in Government and Grant-in aid colleges across the state .The complete infrastructure including furniture, computer system, server, LAN, software, AV facility is provided. SCOPE has adopted computer based and Online Exam.

6. Films

Films present the reading material in the form of stories. With the help of this aid, it is to present and systematic and orderly knowledge of the subject. Knowledge acquired through films has a lasting effect. (Rai B.C) We can show to the students in the class-room plays of Shakespeare while teaching English Literature.

7. Overhead Projector

It is a useful alternative to chalk board. Writings or pictures on transparencies are projected on a screen. It saves time by preparing the materials in advance. Proper infrastructure facilities are required for the use of such equipments. Krishnaswami N., Krishnaswami Lalitha).

8. Conclusion

The use of ICTs in language teaching has countless benefits. In today's highly informational and technological world, it is extremely important to have good communication presentation skills which are the need of the hour and the basic requirement of any organization. Communication may be defined as, 'The process by which we exchange information between individuals or groups of people'. Good language skills are key to success in life, work and relationships. English language teaching has a very prominent role play in the development and competency of a learner; it can broaden their horizons and make them familiar with the various aspects of learning language skills. A student, efficient and fluent in English can excel anywhere in this competitive world.

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PLASTIC DEBRIS - A SERIOUS THREAT TO MARINE LIFE

V.Sunitha*

Research Scholar,
Dept. of Law,
Sri Padmavati Mahila Visvavidyalayam,
Tirupati, A.P.

Abstract

Man is nature's best promise and worst enemy. Man's survival on his dear planetary home depends on his harmony with nature. Not only the beauty but the very existence of life depends upon nature. Without the Sea, this planet would be uninhabitable. Yet, man persists in using the earth's watery sphere as a global dump for incredible quantity and variety of human and industrial wastes with little regard for the effect on the ocean environment. Oceans are the treasure houses of enormous riches covering two thirds of the world's surface. Oceans occupy an important place in the global ecosystem on this planet Earth. Besides water, there are rich treasures of sea food for human kind.

Marine Pollution is found to be caused not only by the adding of toxins and harmful chemicals into the ocean but also other things such as plastic. One of the main problems is that when many of these particles are released into the ocean they are quickly eaten by the smaller fish. These fish that are lower down the food chain are then eaten by larger predators, therefore most fish are been made toxic by these harmful and dangerous chemicals. The author in the present paper made an attempt to explain how plastic is endangering marine life.

I. INTRODUCTION

Today Oceans are being polluted as never before. It is assumed that oceans being vast water bodies cannot be polluted even as waste is being dumped. But the assumption is not true. Whenever waste is being dumped into the ocean, the marine environment is polluted causing death of marine organisms. Pollutants like garbage, chemicals from industrial wastes, plastic, municipal and domestic wastes, fine powder of coal, ash from thermal industries etc are the root cause of marine pollution. These land based sources contaminate the water which flows from local streams, canals and rivers and finally reaches the sea.

The Ocean covers approximately seventy percent of the earth's total surface. In the total water of the earth, ninety seven percent is present in the Oceans. Consequently for many years the oceans were regarded as an ideal place to dump wastes. The ocean does not receive all of its dissolved material input from the world's rivers. Most of the pollutants placed into the atmosphere either directly or indirectly from the oceans are land based. This is larger than the amount of sediment and the amount of dissolved materials carried to the oceans by rivers. It was

thought that human beings living only on one third of the portion of the globe cannot pollute this vast amount of water, as the marine ecosystems are capable of serving as sink for all the pollution caused by human action. However, in reality this is not true. One has to realize that our waste, even in small quantities has huge effects on ocean communities and species.

II. LAND BASED SOURCES OF POLLUTION

Majority of the pollutants of the ocean are land based which includes plastic. The disposal of solid waste is a critical urban problem at present, primarily because areas suitable for the dumping of these voluminous materials are becoming scarce especially when transportation costs are considered. Primarily, the ocean has been used as dumping ground for solid waste for centuries. The solid waste most frequently dumped is sludge material left over as a by-product from domestic sewage treatment. The marine mammals, fish and birds mistake plastic bags and other items dumped into the sea by ships for food and consume them frequently resulting in fatal effects. Discarded fishing nets drift for years, ensnaring fish and mammals. In certain regions, ocean currents corral trillions of decomposing plastic items and other trash into gigantic, swirling garbage patches.

The world's big cities were letting out their domestic waste directly into nearby rivers or seas during the 19th and early 20th centuries. This polluted coastal seas and rivers were causing dangerous contagious diseases and eutrophication.

III. PLASTIC DEBRIS

With the discovery of plastic in 1997 by Captain Charles Moore, the plastic waste pollution in the ocean was widely brought into light and finally began to receive more serious attention from the public and the scientific world, leading the way to more exhaustive research about plastic, its consequences and effects when entering marine life. Of the 260 million tons of plastic the world produces each year, about ten percent ends up in the Ocean according to a Greenpeace report (Plastic Debris in the World's Oceans, 2006). Seventy percent of the mass eventually sinks damaging life on the seabed. The rest floats in open seas often ending up in gyres circular motion of currents forming conglomerations of swirling plastic trash called garbage patches or ultimately ending up washed ashore on someone's beach. Once plastic debris enters the water it becomes one of the most pervasive problems.

Plastic is generally a durable material. Its durability has made it the culprit since it is considered resistant to natural biodegradation processes, i.e. the microbes that break down other substances do not recognize plastic as food. Plastics are fragmented with the effects of Ultra Violet (UV) being broken down by light in smaller and smaller particles over time. Biodegradation, the breaking down of organic substances by natural means happens all the time in nature. All plant-based, animal-based or natural mineral-based substances will over time biodegrade. In its natural state, raw crude oil will biodegrade but man-made petrochemical compounds made from oil such as plastic will not because plastic is a combination of elements extracted from crude oil and then, re-mixed up by men in white coats. Since these combinations are manmade, they are unknown to nature. Therefore, it has been thought that there is no natural system to break them down. The enzymes and the microorganisms responsible for breaking down organic materials that occur naturally such as plants, dead animals, rocks and minerals, don't recognize them. This means that plastic products are indestructible or non-biodegradable.

Not in total but it takes almost hundred to five hundred years for plastic to decompose. Unless the plastic is specially designed to decompose in the soil, such materials can last a very long time because the chemical bonds that hold the molecules together are often stronger than nature's power to take them apart. It means that the microorganisms in the soil that can easily decompose and attack things like wood and other formerly living materials cannot break the various kinds of strong bonds that are commonly found in most plastics. This depends upon the plastic (polymer) and the environment to which it is exposed. Plastics are not metabolized subsequent to ingestion since they are polymers.

Marine debris is also one of the sources of plastic pollution. It refers to man-made materials that have been discarded or lost into the ocean. Marine debris encompasses more than plastic including metals, derelict vessels, dumped vehicles, beverage containers, glass, light bulbs, older fishing floats and other materials like rubber and textiles. Plastic certainly makes up the majority of floating litter, the debris on the ocean floor contains sizeable amounts of those other denser types. Any manufactured or processed solid waste material that enters the ocean environment from any source can also be termed as marine debris. They are characterized as human-created waste that has deliberately or accidentally become afloat. They tend to accumulate at the centre of gyres and on coastlines, frequently washing around where it is known as beach litter.

From containers to beverage bottles, packing straps and tarps, and synthetic nylon materials used in fishing line, plastic materials which are durable are used for manufacturing. Plastics debris accumulates because it does not biodegrade as many other substances do; although it will photo degrade on exposure to sunlight and

does decompose, more rapidly than previously thought. Most of these plastic waste items are highly buoyant, allowing them to travel in currents for thousands of miles, endangering marine ecosystems and wildlife along the way. Marine debris is a global transboundary pollution problem.

The other type of ocean pollution is increasing of debris floating on the surface of the seas. There are huge areas of garbage that are sometimes referred to as islands of garbage. Of course the garbage is not confined only to the surface. The material that is too heavy to float ends up on the bottom. This foreign matter present in the environment disrupts fish and animal life.

The plastic consumption has been increasing day by day globally. Plastic is strong, versatile, flexible, lightweight, moisture resistant and relatively inexpensive. These attractive qualities lead the world to have such a voracious appetite for plastic leading to over consumption of plastic goods. Plastics are durable and very slow to degrade. The material that is used in the production of plastic contains so many products, ultimately becomes waste with its staying power. Polluting has become a combination of lethal nature with an undeniable behavioural propensity of increasingly over-consuming, discarding and littering. In the present days, plastic is found in almost all the beaches. All the world's oceans are almost polluted by plastic. Plastic in the form of waste varies in size from large containers, fishing nets to microscopic plastic pellets. Small particles like small covers are discarded everywhere polluting land, streams, rivers and ultimately coasts, beaches and oceans every year.

The spectacle on shore becomes even more poignant as thousands of bird corpses rest on these beaches, piles of colourful plastic remaining where their stomachs had been. In some cases, the skeleton had entirely biodegraded yet the stomach-size plastic piles are still present intact. Seabirds choose plastic pieces in different colours like red, pink, brown and blue because of their similarity to their own food. Most of the sea birds, animals and fish have plastic in their digestive system. The results of industry and domestic plastic waste have indeed spread across the world's seas. Some plastic pellets had fragmented to particles thinner than the diameter of a human hair while some cannot be seen and those pieces are still there and are still plastic. They are not absorbed into the natural system, they just float around within it and ultimately are ingested by marine animals and zooplankton.

Most of the littered plastic waste worldwide ultimately ends up at sea. Plastic litter accumulates over time at the centre of major ocean vortices forming garbage patches, i.e. large masses of ever accumulating floating debris fields across the seas. The most well known of these garbage patches is the Great North Pacific Garbage Patch, discovered and brought to media and public attention in

1997 by Captain Charles Moore. All sea creatures from the largest to the microscopic organisms are at one point or another swallowing the seawater soup instilled with toxic chemicals from plastic decomposition. The world's population is eating fish that have eaten other fish, which have eaten toxin-saturated plastics. In essence, humans are eating their own waste. An unprecedented plastic tide has been pervasively affecting the world's oceans, beaches, coasts, seafloor, animals and ultimately us.

IV. EFFECTS OF PLASTIC

Sea pollution is a major problem where many people may not realize that sea pollution affects not only the seas and oceans, but also the rest of the earth. While marine plants and animals are the most immediate victims of sea pollution, animals higher up the food chain that feed on marine life including humans are not spared. The toxic substances eventually get to these higher order animals as they consume poisoned sea food. The toxic substances washed up on shores also destroy beaches. Toxic substances that get washed upstream destroy valuable drinking water.

Plastic pollution includes waste disposal from plastic industries, plastic garbage from ships and litter on beaches, plastics stick to marine life and these affect their breathing and swimming. It can also smother any life that calls the sea floor home. Small plastic fragments can be mistaken for food by fish or other sea life which can kill them by filling up or damaging their stomach or other digestive organs. Different parts of the oceans have different habitats. Thousands of gallons of water, along with any local species in the water are transported by ships in their ballast tanks. The foreign species in the transported water kill off native species when the water is released in a different area

Birds, fish and large sea creatures mistake plastics and other garbage for food. Plastics get into the animals' digestive systems. Plastics tend to absorb chemicals, causing a concentration of toxins which goes up the animal chain. Larger creatures eat smaller ones and ultimately, some are consumed by humans. These toxins can end up in our bodies. Once, some of the pollutants have been ingested by marine organisms, the major concern for man is the possibility of these pollutants appearing on his dinner table and causing a pathogenic response. Obviously if a fish ingests a pollutant and a human eats that fish, then that person will have ingested a dose of that pollutant and there will probably be some danger.

V. CONCLUSION

Plastic pollution not only pollutes the sea but its organisms like whales, sea turtles, coral reefs, fish, seabirds and many countless habitats and marine species. The beautiful oceans, coastlines and snorkel a sites worldwide and even in remote areas. Every individual steps helps to reduce plastic reaching the ocean. Reduce using plastic

- Use reusable bags
- Return reusable containers
- Use eco friendly materials
- Participate in river/ocean clean ups
- Spread the word
- Support the organisations addressing plastic pollution

When pollution is manmade, their solution is also in the hands of man. Thinking globally, acting locally is the need of the hour.

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TRIBAL PEOPLE EMPOWERMENT THROUGH SKILL INDIA PROGRAMME (PMKVY). MAINLY FOCUSED ON WOMEN EMPOWERMENT AND SKILL INDIA PLANS. A REVIEW REPORT.

Suruchi Sharma**
Ziley Singh Vical*
Dr.Sushil K Vimal*

Abstract:

“A tribe is a collection of families, bearing a common name, members to which occupy the same territory, speak the same language and observe certain taboos regarding marriage profession or occupation and have developed a well assessed system of reciprocity and mutuality of obligation.”

Tribal development in India has been a success as the primitive societies living in remote rural areas are now educating their children and living in desirable standards. It is interesting to note that apart from several governmental efforts, the contributions of non-governmental organizations in providing training and development in different sectors of economy especially the tribal population. The opportunities and avenues for the people living in remote tribal villages to acquire essential knowledge and skills for their livelihood. The project PMKVY also focused on various skill development programs, especially for women. This paper discusses training as well as skills development in tribal women. Women in tribal India often face abusive situations related to domestic violence, physical and mental torture, wife-beating, sexual abuse, and so forth. It is also realized that women face resistance in participating in training programmes due to sharing of responsibilities at family level. They also face barriers due to bias and discriminatory behavior common in society. Arrangements are made by the government and NGO'S to encourage women to form self-help groups and seek answers to their own problems. The paper brings out the cases of under-represented women who are successful in empowering themselves by making use of education and training. It reviews vocational and skill based training among the women of several tribal villages in India.

Key words: Empowerment of Tribal Women, Training and skills development STRIVE

PMKVY, SIMO, TPPF.



INTRODUCTION:

As Ralph Linton says, “In its simplest form the tribe is a group of bands occupying a continuous territory and having a feeling of unity deriving from numerous similarities in culture and certain community of interests.”

According to Rivers, “A tribe is a social group of simple kind, the members of which speaks a common dialect and act together in such common purpose as warfare”

According to DN Majumdar, “A tribe is a collection of families, bearing a common name, members to which occupy the same territory, speak the same language and observe certain taboos regarding marriage profession or occupation and have developed a well assessed system of reciprocity and mutuality of obligation.”

“Women's empowerment could be considered as a process in which women gain greater share of control over resource material, human and intellectual, like knowledge, ideas and financial resources like money and control over decision making at home, in society and in the nation and to gain power (Kapur, 2001).

The constitution of India provides a number of rights to women and several laws exist to protect women from discrimination. But still Indian women cannot say with pride that they possess complete empowerment equal to men. The author says that, so far as empowerment is concerned, still a lot has to be done to make them fully self-dependent and empowered equally with men. Problems like female feticide, torture for dowry, violence against women etc. still restrict the complete empowerment of women (Kapur, 2001).

OBJECTIVE: Review on Tribal peoples life and PMKVY Plans In India.

Skill India Mission Operation (SIMO):

The program will support implementation of the Government's strategy outlined in the 2015

National Policy for Skill Development and Entrepreneurship, with focus on all skill development

(SD) programs, delivered at national and state levels, except those delivered by Industrial

Training Institutes (ITI) which are supported through another Bank operation (Skills

Strengthening for Industrial Value Enhancement - STRIVE).

The objective of the proposed operation will be to enhance institutional mechanisms for skill development and increase access to quality and market relevant training for the work force. The program is targeted at 400 million Indian people and planned to be trained by the year 2022 through with special emphasis on reaching women, poor and other excluded communities. These groups apart, the key stakeholders of SIMO include: the Ministry of Skill Development and Entrepreneurship (MSDE) and its associate agencies at the national level, and, the State Skill Development

Missions (SSDMs) and their associate agencies in the various States.

The SIMO's financial outlay is about US\$ 1 billion loan for a period of six years starting from

2017. It will comprise 2 components: (i) a program support component (tentatively about US\$

950 million); and (ii) a capacity building (or Technical Assistance) component (tentatively US\$

50 million). The SIMO is a national program and hence will be implemented across India.

The SIMO focuses on the following results areas

- ❖ Result Area 1a: Institutional strengthening at the national level – planning, delivery and monitoring of high-quality market relevant training
- ❖ Results Area 1b: Institutional strengthening at the state and district levels.
- ❖ Results Area 2: Improving the quality and market relevance of skill development programs at the training provider level.
- ❖ Results Area 3: Enhancing access for women and disadvantaged groups. The objectives will be to identify innovative and replicable methods to (a) enhance access to high quality training, through tailoring interventions, program offerings, service delivery for socially excluded groups (such as women, scheduled tribes, scheduled castes and persons with disabilities) and (b) integrate constraints and needs of socially excluded groups into the planning, monitoring and delivery of skills development programs.
- ❖ Result Area 4: Expanding skills training through Private-Public Partnerships (PPPs). A Skills Fund will be created to engage in a PPP arrangement to pool private financial resources for skilling interventions. Corporate Social Responsibility (CSR) funds can be used for SD

activities and the Government envisages providing incentives to induce companies to channel their CSR funds towards training and enter into a partnership.

Environmental and Social Aspects:

The key interventions of the program relate to capacity building of the institutions and small scale infrastructure works which are expected to result in substantial social and environmental benefits to the unemployed/ unemployable youth, at large, especially, those belonging to the poor and vulnerable sections. Hence, adverse impacts that are sensitive, diverse and unprecedented on the environment and/or people are not foreseen. However, planned efforts are essential to ensure that project interventions do result in sustainable social and environmental benefits.

Tribal People Planning Framework (TPPF):

The TPPF sets out a framework to be adopted during implementation so as to ensure that tribal communities are informed, consulted, and mobilized to participate in the program activities. The Framework is intended to guide selection and preparation of, as well as contribute towards undertaking policy and other analytical studies as well as in the conduction of diagnostic as well as exploratory enquiries. Thus, this will provide a framework of participation, as well as management modalities, in the tribal and / or LWE areas in the preparation of a

Tribal People Plan during implementation. If any TA activity is undertaken in the Fifth Schedule areas, it will be mandatory to conduct systematically consultations with tribal leaders (both official and traditional) at village as well as district levels and other agencies as well as with Panchayat Raj institutions, and other government departments. Protocols for selection of persons/ agencies to be consulted, venue and timing for consultations, setting of agenda, making available relevant documents in local languages, conduction of the consultative meeting as well as recording the proceedings and subsequently disseminating the same. Bi-annual monitoring through local participation (tribal leaders and other department) shall also be done. Securing of lands, irrespective of whether it belongs to the Government or not, necessarily requires consent from the tribal institutions.

TPPF Objectives:

The objectives of the TPPF are to ensure that if indigenous peoples¹ (referred to as tribal in India) (tribal) are affected by a project/scheme they:

¹ Indigenous People (IP) referred as tribal in India are the distinct groups identified based on their social, cultural, economic, political traditions and institution, which are distinct from the mainstream or dominant society and culture.

Tribal with similar cultural characteristics are known as 'Adivasi' in Hindi and are recognized as Schedule Tribes (STs) as per the Indian Constitution.

- (i) Are adequately and fully consulted;
- (ii) Receive benefits and compensation equal to that of the mainstream population;
- (iii) Are provided with special assistance as per laws and policies because of their vulnerabilities vis-à-vis the mainstream population; and
- (iv) Receive adequate protection against project adverse impacts on their culture identities.

In the present context, as the investments are all soft, focal objective would be on 'consultation' towards furthering the 'inclusion' agenda, one of the key core principle against which assessment has been made in ESSA. In fact, results of the ESSA have been incorporated into the TPPF in a large measure.

TPPF is premised on extensive consultations conducted with several stakeholders from 10 states:

5 of them under SIMO program – Chhattisgarh, Tamil Nadu, Rajasthan, Odisha and Sikkim, and the remainder under the Bank assisted STRIVE program.

Overall, the selection met the following criteria:

- Representation from five zones of India: north, south, east, west and north-east.
- Service Providers from urban and rural areas as well as a mix of trades.
- A variety of terrain and access, such as remote and centrally located and hills and coastal areas.
- Women Centered Programs
- Low Income States
- Tribal Areas – Fifth Schedule and Sixth Schedule Areas
- Conflict Areas – Left Wing Extremist areas

As per OP-4.10 definition these are Members of a distinct indigenous cultural group, collective attachment to geographically distinct habitats or ancestral territories in the project area and to the natural resources in these habitats and territories, Customary cultural, economic, social, or political institutions that are separate from those of the dominant society or culture, An indigenous language, often different from the official language of the country or region. 2

Social Assessment comprise: (i) tribal mapping; (ii) diversity analysis; (iii) stakeholder mapping; (iv) stakeholder analysis' (v) impact assessments; and (vi) risks and monitoring.

The training providers/centers were representative in terms of geography (urban, rural, tribal areas), sectors (about 15 sectors covering manufacturing and service), affiliation (SSDMs and NSDC) and institutional profile (Government, Corporate, and NGO).

Tribal Legislation in India:

There are several policies which provide a legal framework for ensuring dedicate attention to the tribals. Article 366(25) of the Indian constitution refers to Scheduled Tribes (STs) as those communities who are scheduled in accordance with Article 342 of the Constitution.

According to Article 342 of the Constitution, STs are the tribes or tribal communities or part of or groups within these tribes and tribal communities which have been declared as such by the President through a public notification. Identification of tribes is a State subject. Thus, classification of a tribe would depend on the status of that tribe in the respective State. Further the Fifth and Sixth Schedule of the constitution provides special provision for tribals in selected regions of the country.

Fifth Schedule of Constitution (Article 244): Provides for the administration and control of Scheduled Areas and Scheduled Tribes. Article 244(1) and Article 244 (2) of the constitution of India enables the government to enact separate laws for governance and administration of the tribal areas.

73rd Amendment of Constitution, 1992: Enables participation of Panchayat level institutions in decision-making and supporting in the preparation and implementation of development schemes.

Panchayats (Extension to Scheduled Areas) Act, 1996: The provisions of PESA Act, lays down process to be followed for acquisition of land in Schedule Fifth areas. The Act under the subsection (1) of section 4 provides for mandatory consultation with the Gram Sabhas, even if single person is affected by the proposed project.

The Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006: The act recognizes and vests the forest rights and occupation in forest land in forest dwelling Scheduled Tribes and other traditional forest dwellers who has been residing in such forests for generations but whose rights could not be recorded. The act provides a framework for recording forest rights so vested and the nature of evidence required for such recognition and vesting in respect of forest land.

The Right to Fair Compensation and Transparency in Land Acquisition, Rehabilitation and Resettlement Act (RFCTLARRA), 2013: Fair compensation for acquisition of movable assets; Resettlement and economic rehabilitation of displaced population due to involuntary land acquisition.

The World Bank's Operational Policy on Indigenous Peoples (OP 4.10) aims at ensuring that the development process fosters full respect for the dignity, human rights and cultures of indigenous peoples, thereby contributing to the Bank's mission of poverty reduction and sustainable development. It also recognizes that the

identities, cultures, lands and resources of indigenous peoples are uniquely intertwined and especially vulnerable to changes caused by development programs hence require special measures to ensure that they are included in and benefit from these programs as appropriate.

Diversity:

Physical, cultural, religious and linguistic diversities have created several heterogeneous groups and sub-groups across the country. The program has to recognize these diversities and requirements of the groups and address the same accordingly.

Stakeholder Analysis:

Stakeholders who will impact or get affected by the program are mapped at National, State, District and Sub-District levels. Feedback on expectations and concerns from the program was sought from the sub-groups.

(i) Institutional Strengthening:

Multiplicity of the implementation agencies of the skill development schemes in the State and lack of coordination in the line departments of the State is a challenge in efficient implementation. Resource crunch especially at the district and the block level, lack of adequate training infrastructure to deliver quality training, accreditation and assessment facilities, lack of robust data management system and efficient monitoring mechanism are identified as other areas of concern.

(ii) Issues concerning Training Providers (TPs):

Lack of funding, adequate infrastructure, delivery of quality training, standardized training content, availability of qualified trainers, assessments, poor industry linkage, placement support to the trainees, monitoring mechanism etc. are major concern areas for the TPs.

(iii) Inclusion and Access to Women and Vulnerable Groups:

Skill development trainings are mostly available in the certain pockets of the State mostly in the urban or semi urban and industrialized areas. Access to these training programs is difficult for people from the rural, remote, hilly and tribal areas. Non availability of the residential facilities in the training centre restricts the participation of only the people who are in the vicinity. There are inconsistencies in the participation and enrolment of SC/ST, women, PwD in the States for the skill programs. It is observed that there is deficient data management and inconsistency in segregated data along the gender, ST/SC, PwD, poor and vulnerability parameters at most of the TPs. Remote location, difficult terrain, poor connectivity and transport facilities, local dialect are the impediments in outreach to tribal and LWE

affected areas. The sense of insecurity among outside staff of TPs is another barrier in visiting the LWE areas.

Home sickness, indifferent attitude towards learning and career, change from open culture to discipline, collective and community decision taken, restrictions during training, time management, attending the classes throughout the day and personal habits are perceived as hurdles by the trainees, particularly from tribal background.

Weak mobilization and counselling, reluctance towards migration, perceived insecurity, sexual abuse, even if they migrate out, they have to encounter low salary, difficult accommodation, no progression, inhospitable working conditions loom large and act as hindrances in continuation of jobs, and consequently low turnout for training and are identified as barriers preventing women from participating in the skill training. Women from the tribal areas find it all the more difficult to migrate to the cities because of cultural issues.

Incentives in terms of boarding, lodging, transport cost, stipend, etc. are required to attract and motivate vulnerable groups for training.

(iv) Skills training through Private-Public Partnerships (PPP):

Inadequate participation of companies and corporate in the skilling program through PPP mode and limited private sector entities channelizing their CSR funds towards training and entering into partnership with SSDMs are identified as the key concern areas.

Skill Development in 34 Districts affected by Left Wing Extremism:

This Scheme is being implemented by Ministry of Skill Development and Entrepreneurship. The Scheme was formulated in the year 2011 to create Skill Development infrastructure in 34 districts of 9 LWE affected States closer to the people of Left Wing Extremism (LWE) affected districts. The objective of the scheme is to establish one ITI & two Skill Development Centers (SDCs) in each of 34 districts and to run demand driven vocational training courses both long term and short term to meeting the requirement of skilled manpower of various sectors of economy in and around these areas, on the one hand and on the other, provide youth opportunities of decent livelihood;

Ministry of Rural Development has initiated a new skill development initiative within the Aajeevika Skills (Placement Linked Skill Development Scheme) called "Roshni" for youth from 27 most critical LWE affected districts; and The Ministry of Tribal Affairs also implements schemes applicable universally on pan India basis including for LWE affected areas which are for the economic, educational and social development of the tribal population of the country.

There are good overlap in terms of tribal and conflict areas. These areas suffer from geographical isolation, difficult terrain, poor connectivity, low social and economic development, and lack of local level employment opportunities. Apart from the inadequate infrastructure and lack of trained full time staff, relevance and utility of the courses offered needs a thorough re-visit.



CONCLUSION:

The program is likely to strengthen inter-institutional coordination for efficient implementation. The coordinated activities of MSDE and SSDMs will also bring together industry, private sector, corporates, training providers, youth, public representatives, NGOs, and civil society at one platform. The program will improve the availability of adequate training infrastructure, delivery of quality training for the market relevant skills, TOT Programs and development of standardized content.

The program focus on ensuring inclusion, enhancing access to all, especially to women, ST/SC, PwD, religious minority, and other poor and vulnerable sections. To achieve this, special purposive strategic interventions will be made and innovative proposals for conducting training programs in tribal/ LWE areas will be encouraged. The program will not result in physical or

economic relocation due to involuntary acquisition of lands. Civil works will be carried out either on the lands owned by the Government or other government agencies, No livelihoods or relocation will happen as a result of the construction activities under the project.

The program will create employability and employment to unemployed youth in different sectors leading to income and livelihood to the trained youth. The skilled manpower will contribute to the growth of business and economy and will result in poverty reduction at national level.

The program will result in increased women participation in the labor force leading to their economic independence and empowerment. The program will facilitate channelizing additional CSR funds which will help delivering high quality training and employment generation.

The program is unlikely to result in any negative impacts. No person/ group will be affected adversely. However, there are two major gaps/ risks, as related to: (i) Exclusion; and (ii) Inadequate performance. Towards the former, one of the remedial measures relate to TPPF.

The TPPF sets out a framework to be adopted during implementation so as to ensure that tribal communities are informed, consulted, and mobilized to participate in the program activities.

The Framework is intended to guide selection and preparation of, as well as contribute towards undertaking policy and other analytical studies as well as in the conduction of diagnostic as well as exploratory enquiries.

KINSHIP TERMS IN THOTI COMMUNITY

N. Susheel Kumar

(Ph.D Applied Linguistics)

Intra-communal relationship in a community forms the basic structure of any Tribal society. Understanding the kinship structure of these communities helps throw light on the way these communities exist. To understand this, it is necessary to look at the kinship terms used by the given community. This research paper is a work on the Thoti community of Adilabad District, Telangana. The following is a primary research work and consists of a detailed data analysis collected by the researcher in person. The paper aims to throw light on the kinship terms used by the Thoti community which in turn helps one understand the relationship structure of the tribe. The data presented in this paper is a part of a larger research work conducted by the researcher for an ethnolinguistic study of the said tribe.

Defining Tribe:

The term 'Tribe' has got many definitions over the years. "A group of people of the same race, and with the same customs, language, religion, etc., living in a particular area and often led by a chief" is called a tribe, according to the Oxford dictionary. The definition given by D.N. Majumdar is that "A tribe is a social group with territorial affiliation, endogamous without specialisation of functions ruled by tribal officers, hereditary or otherwise, united in language or dialect recognising social distance with other tribes or caste stigma, following tribal beliefs and customs, illiberal of naturalisation of ideas from alien sources; and above all conscious of a homogeneity of ethnic and territorial integration." (Qtd. in. Kumar and Rai 167). Tribe is a Latin originated word. The Latin word that corresponds to tribe is 'Tribus'. Romans allocated this term to denote separate divisions in their society. The meaning of the same word, later got the denotation of 'poor people'. It was during the colonial period in Asia and Africa, it attained the present status of its meaning in the English language. The native term for 'tribes' that is used widely across India by social workers, administrators and politicians is 'Adivasi'. Another general term used to represent them is 'indigenous people'. They are also known as vanavasi, vanyajathi, adimjathi, girijan and paheri. Ghurye used the term 'the so-called aborigines' to represent adivasis. People belonging to the tribal communities were compelled to stay apart as marginalised from the dominant communities and they were made to feel ashamed of their people and culture due to the treatment they received from the society for a prolonged period of time. Presently this situation is changing. They are now trying to turn the term tribe into a tool for empowerment.

Tribes of India:

There are 461 tribes in India according to The Anthropological Survey of India, that comes under the People Project of India. The tribal communities in India contributes to 8.08% of the total population of the Sub Continent as per 1991 census. Being a matter of concern and interest to power and politics, several communities have entered into the list of Scheduled Tribes as of now. This can be clearly seen if we analyse the rate of increase in their population from 6.94% (1971) to 7.85% (1981) to 8.08% (1991) to 8.2%(2001) to 8.6% (2011) over four decades. Identifying a community as "Tribal" was more complicated due to the varied socioeconomic and geographical backgrounds of each community. Therefore, a list of criteria to be analysed before categorising a community as tribal was framed. The criteria included analysis of the factors such as geographical isolation of these communities, their simple ways of living, condition of their lifestyle, unique cultural practices, language spoken, distinguished physical features etc. But these notions were not made comprehensible and systematically accepted. It is almost practically impossible to match every criterion in the given list in the present Indian scenario. The marginalised communities are coming into contact with the outside world and their contacts has resulted in inter mixing and amalgamation of cultures and languages. There is another phase to this situation. Tribal areas are rich with natural resources like water, minerals and forest goods. So, preservation of their lands is a very important issue that the government has to look into. Laws have been implemented that restricts the selling of tribal lands to people outside their communities. But this act merely does not prevent tribal lands. There have been occasions where tribes were forced to leave their native places because of the introduction of government programs like mega dam projects and heavy industries. And the saddest part is, the promises given to them regarding the matters of their rehabilitation are almost never fulfilled by the authorities and they end up being completely helpless.

Kinship in Tribe:

D.G.Mandelbaum (1972) says that kinships have a major role in tribal lives and links between tribal societies. According to him characteristics of Indian tribes are as follows: "Kinship as an instrument of social bonds, lack of hierarchy (rigid status distinctions) among men and groups (clans and lineages), absence of strong, complex, formal organizations, communitarian basis of land holding, segmentary character, little value on surplus accumulation, on the use of capital, and on market-trading,

lack of distinction between form and substance of religion and a distinct psychological make-up for enjoying life.” In Indian tribes, Kinship represents social organizations, inheritance, division of labor and distribution of power and privileges. Their perceptions and world views on factors like morality and religion depicts their socio-cultural environments.

Methodology:

The data is collected from the Chinna Uttoor of Adilabad District in the state of Telangana. Thotis are very less in number and are found in very remote areas. The total number of families are around 15. Data is collected from 7 respondents from the age group of 30 and 50.

THOTI:

In Telangana, Thoti community is spread over in the districts of Adilabad, Karimnagar, Warangal and Nizamabad. A majority of them are settled in Adilabad. Their total population in Telangana is around 4811 and literacy rate is 62.77% according to 2011 census. Primitive tribal groups are those communities, with no noticeable developments, according to the 1983 classification of Government of India. These communities are to be treated with empowerment programs with which, their living conditions and status can be improved and uplifted. It is in 2006, the government of India renamed Primitive tribal groups as Particularly Vulnerable Tribal Groups (PVTG). Thoti is one among the Particularly Vulnerable Tribal Groups. They are called as village communal servants. They worship Hindu Gods. They have different exogamous kinfolks among themselves. And those kinfolks are again divided into other subcategory clans. This division is based on the number of brothers in each particular group. They are Yerwan Saga, Sarwan Saga, Siwen Saga and Nalwan Saga. They put their surnames before their personal names. Usually it is their clan names they put as their surnames. Women have to change their clan name into that of their husband's after the marriage. They support widow marriage and levirate. Levirate is the practice of marrying elder brother's wife after the former's death. Even though monogamy is the general practice that is found, polygamy is also permissible among them. Thotis are sometimes referred to as 'Birdal' by other tribal communities. The meaning of 'birdal' is receivers. They perform as poets and versifiers. Due to their nomadic life of travelling to various places for performances, the people of this community do not own agricultural lands. Their women are interested in tattooing. They strictly prohibit endogamy. Because of that, while marrying a cross cousin, one cannot marry one's own sister's daughter. There are six types of marriages among them.

1. Marriage by negotiation
2. Marriage by service
3. Marriage by capture
4. Marriage by intrusion
5. Marriage by mutual love and elopement
6. Marriage by exchange.

It is the responsibility of groom to meet all the expenses of the marriage. No one is forced to continue a marriage in which they do not feel comfortable. No discrimination is shown between men and women for granting divorce. Once they provide justifiable reasons, they are easily granted with divorce. 'Panch' is the political organisation that work at the village level, for them. It includes 'patla', 'Mahajan', 'Devvari' and 'Havaladar'.

These days Thotis generally prefer nuclear family system. Father is the most respected authority in the family. Joint family system that they were following started being invisible because of several factors like division of land and other properties.

The core consanguineal relations are father, mother, elder/younger brother, elder/younger sister, son and daughter. There are many terms for the consanguineal relations in Thoti community. In Thoti community, the terms like, Es, yS and eB, yB make the distinction between age and sex. Table1 below reflects the terms.

Table 1

F	bɑ:wəl	G+1
M	Bejje	G+1
Eb	persə: dɑ:dəl	G=0
Yb	tʃʊdʊr dɑ:dəl	G=0
Es	bɑ:ji	G=0
Ys	seləd	G=0
S	pɜ:dəl	G-1
D	pɜ:di	G-1

Table 2: Through Father

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
FeB	pɜ:pɪ	G+1
FeBW	pɜ:ɾɪ	G+1
FyB	kɑ:kə	G+1
FyBW	kɑ:kɪ	G+1
Fe/Ys	pərsɑ:ɾɪ / tʃʊdra:ɾɪ	G+1
FSH	mɑ:mɑ	G+1

Table 2 represents the relationship through father, father's elder brother, father's elder brother's wife, Father younger brother, father's younger brother's wife, father's elder/ younger sister, father's sister's husband.

Table 3: Through mother:

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
Me BW	ɑ:ɾɪ	G+1
My BW	ɑ:ɾɪ	G+1
MsH	bwaɾɪwai	G+1
MeB	persə:r mɑ:məl	G+1
MyB	dʒʊdʊr mɑ:məl	G+1

Table 3 represents the relationship between Mother's elder brother's wife, Mother younger brother's wife, Mother's sister's husband, Mother's elder brother, Mother's younger brother.

Table 4: Through parents up generation:

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
FF	ʈɑ:ɖə	G+2
MF	pɜ:rɪ	G+2
FM	ɑ:dʒɪ	G+2
MM	mɑ:məl	G+2

Table 4 represents the relation between father's father, mother's father, father's mother, mother's mother.

Table 5: Through male and female ego:

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
BS	pɜ:dəl	G-1
BD	pɜ:dɪ	G-1
Ss	sədəmərɪ	G-1
SD	sədəmɪjɑ:d	G-1

Table 5 represents the relation between brother's sister, brother's daughter, sister's son, daughter's daughter.

Table 6: Through child

(father and mother side):

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
Ds	ʈəŋgmərɪ	G-2
Dd	ʈəŋgmɪjɑ:d	G-2
Ss	awətʃswa	G-2
Sd	Awaoiswa	G-2

Table 6 represents the relation between daughter's son, daughter's daughter, son's son, son's daughter.

Table 7: Through ego's wife:

KINSHIP RELATIONS	KINSHIP TERMS	GENERATION FROM EGO
W	ba:ɪkə	G=0
WeB	ʈɑ:d mərəjɑ:l	G=0
WyB	sɜ:rjədə	G=0
WeS	əjjəl	G=0
WyS	serŋdɑ:d	G=0

Table 7 represents the relationship between ego's wife, wife's elder brother, wife's younger brother, wife's elder sister, wife's younger sister.

Table 8: Through ego's husband:

KINSHIP RELATIONS	KINSHIP TERM	GENERATION FROM EGO
H	mɑ:dəsʊ:r	G=0
HeB	ʈɑ:ɖmʊ:rjəl	G=0
HyB	sɜ:rjɑ:d	G=0
HeS	əjjə	G=0
HyS	Bejje	G=0

Table 8 represents the relation through ego's husband, husband's elder brother, husband's younger brother, husband's elder sister, husband's younger sister.

Conclusion:

The paper shows the formations of kinship terms and its morphology. It is also clearly seen that the community has a well-developed relationship structure. The kinship terms mentioned in this paper are mainly used to address or to refer a particular relationship in the families of the Thoti community. The prefixes and suffixes play a major role in determining the kinship terms of Thoti community. The extent of kinship terms shows the complexity and importance of personal relationships in this community.

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APPLICATION OF ANTHROPOLOGICAL THEORIES AND CONCEPTS TO BUSINESS MANAGEMENT

Dr. N. Uma Devi*

*Assistant Professor,
Bharathiar School of Management and Entrepreneur Development (BSMED),
Bharathiar University, Coimbatore – 46.

Abstract

'Anthropology is a Social Science that studies the social environment in which people live and the impact of this social environment on feelings, attitudes, behavior and so on'. (Robert G. Tian and Alf H. Walle, 2009) It is the study of people, their evolutionary history, how they behave, adapt to different environments, communicate and socialise with one another. Business is an organisation or economic system where goods and services are exchanged for one another or for money. Business is run by a person (owner) or a group of persons (firm or company) for a person (consumer) or persons (Customers). Hence, Business is for the people, by the people and of the people. Hence, studying the people and their behavior becomes the key to the success of any business. So, here comes the term 'Business Anthropology' which is defined as applying anthropological theories and practices to the needs of private sector organizations especially industrial firms. In this competitive and technological era, it becomes necessary for any business to adapt business strategies to changing times. Business Anthropology is a flourishing sector in which anthropologists who specialize in studying cultural and social differences, apply their knowledge, skills and research methods improve business performance, competitiveness and communication. Although anthropology may seem to be a discipline and methodology only recently employed by business researchers, in reality it has a long history within business research. For instance, Edward T. Hall introduced his seminal 'silent language' approach in the 1950s and 60s (Hall, 1959, 1960). The classic anthropological methods of research such as ethnography, observation, interviewing, furthermore, have proved to be appropriate for business research (Walle, 2000, 2002, Jordan, 2003).

This paper analyses the various ways and means in which anthropology can be effectively applied in the various management functions such as Production, Marketing, Human Resources, Finance and Operations so as to get the optimum outcome of Business Success and Sustainability.

Key Words: Anthropology, Anthropology theories, Anthropology Concepts, Business Management, Sustainable Business.

1. Introduction:

In the academic arena, anthropology is considered as a relatively new discipline as its major development mainly happened in the nineteenth and the

twentieth centuries. In English, the word 'anthropology' first appeared in the year 1805 (McGee and Warms, 2012). The word has been derived from Greek words 'anthropos' which means 'human' and 'logos' means 'science' and thus, anthropology represents 'science of human' (Barnard, 2000). According to Haviland, Prins, Walrath and McBride (2011) anthropology is 'the study of man – is to enable us to understand ourselves through understanding other cultures'. Langness (1974) defined anthropology as 'the scientific study of human beings – that is, of the human creature viewed in the abstract: male, female, all colors and shapes, prehistoric, ancient and modern. According to Barrett (1996) 'Anthropology usually has been defined as the study of other cultures, employing the technique of participant observation and collecting qualitative (not quantitative) data'. Business research has traditionally been scientific and statistical while the anthropological approach employs more subjective and qualitative methods that are invaluable within a number of contexts. In recent years, anthropological or anthropologically inspired research methods have become increasingly prominent within the business world. Both public and private organisations seek employees and researchers who understand the cultural context of business from consumer behaviour to human resources management, from marketing to transnational business strategies (Emery, Kramer, & Tian, 2001; Armansyah, 2003; Emery & Tian, 2003).

2. Anthropology Theories:

The main four fields of anthropology are cultural anthropology, linguistic anthropology, physical anthropology and archaeology (Haviland, Prins, Walrath and McBride, 2011) which are described as follows:

Field	Definitions
Physical Anthropology	"The systematic study of human as biological organisms"
Cultural Anthropology	"The study of customary pattern in human behavior, thoughts and feelings. It focuses on human as culture-producing and culture re-producing creatures"
Linguistic Anthropology	"The study of human languages – looking at their structure, history, and relation to social and cultural contexts"
Archaeology	"studies human culture through the recovery and analysis of material remains and environmental data".

The word **theory** is used in different ways in different disciplines. In the Natural Sciences (e.g. physical anthropology) a theory explains a large, complex body of facts pertaining to the natural world. A hypothesis (tentative explanation) becomes a theory after repeated testing and when a tremendous amount of confirming evidence supports it. In the Social Sciences (e.g. cultural anthropology) theories explain human behavior, beliefs and customs. Due to the complexity of human behavior, social science theories may be difficult to test. Therefore, theories are accepted if they can reliably explain human behavior. A theory is also known as a **paradigm** (an orientation with which to view the world). Cultural anthropologists use theories/paradigms to explain and interpret human behavior. Each anthropologist uses a particular (or sometimes more than one) approach with which to conduct research. Below are several theories/paradigms that have been, or still are, used by cultural anthropologists.

2.1 Social Evolutionary Theory/Social Darwinism:

Founded in the late 19th century by European social scientists, viewed different societies as different grades of cultural development, based on the type of technology present in the society (e.g. bows-and-arrows were seen as primitive and less evolved, while farming technology was advanced and more evolved). E.B. Tylor's famous contribution titled 'Primitive Culture' was published in 1871 in which he defines 'culture or civilization taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of the society'. He further defines religion as the belief in spiritual beings. The other important proponent of evolutionism is Lewis Henry Morgan. His most prominent work titled 'Ancient Society' was published in 1877. Morgan was interested in the evolution of a number of specific things such as subsistence, government, language, the family, religion, house life and architecture and property.

2.2 Diffusionism:

Haviland, Prins, Walrath and McBride (2011) defined diffusion as 'the spread of certain ideas, customs or practices from one culture to another'. Diffusionism as an anthropological school of thought started growing in the late nineteenth and the early twentieth centuries. Among the diffusionists, there are mainly two different schools the British school and the German school. The British diffusionists like G.E. Smith and W.J. Perry were experts in Egyptology and they proposed that every aspect of the civilization from technology to religion actually originated from Egypt and later it got spread in the other parts of the world. But the German diffusionists did not believe that there is only one origin of culture like Egypt. They believed that there used to be several cultural centers and cultural diffusion occurred from these different cultural circles. Another diffusionist school was the

American one led by Clark Wissler and Alfred Kroeber. Kroeber believed that diffusion always creates some change in the receiving culture.

2.3 Cultural Relativism/ Historical Particularism:

It was founded in the late 19th century by Franz Boas who is regarded as the father of American anthropology, in opposition to Social Evolutionary Theory. The Evolutionists tried to prove that some cultures are more developed than the others. For example, civilized society is considered more developed and sophisticated than the savage societies. But when Boas travelled to Baffinland, his views became different by observing those people. He believed each society has had a unique course of development, and can only be understood on its own terms. According to Boas, the societies cannot be categorized as 'savage' or 'civilized'. This approach follows a kind of belittling. Rather than following a 'nomothetic' (considering several cases at a time) approach, he encouraged the anthropologists to follow an 'ideographic' (dealing with particular/specific cases) approach. Hence, his suggestion is when analyzing a culture and its people, the anthropologist must consider the historical conditions under which it developed without comparing it against the standards of another.

2.4 Cultural Determinism:

Views culture (e.g. upbringing, socialization), not biology, as ultimate source of human behavior, traditions, etc. (the "nurture" side of the Nature-Nurture debate). Boas was an avid cultural determinist, as was his student Margaret Mead who believed we learn our gender roles, and traditional male-female behavioral patterns are not biologically determined. Her early research has been criticized by some because the basic structure of gender roles is fairly universal (e.g. gender roles observed in our society are consistent with sex differences displayed by the majority of societies). In her famous master piece titled 'Patterns of Culture' published in the year of 1934, Ruth Benedict analysed the Plains and the Pueblo societies. She characterized the Plain people as 'Dionysian' (representing war, violence, use of alcohol and drugs, self-torture) and the Pueblo people as 'Apollonian' (representing gentleness, cooperation, harmony, tranquility, peacefulness. Scupin and DeCorse (2012) commented that 'In Benedict's analysis, the culture of a particular society can be studied by studying the personality of its bearers. The patterning and configuration of a particular culture is simply reflected in an individual's personality'. Nonetheless this view is accepted by the majority of today's social scientists over a strict biological determinist approach.

2.5 (Structural) Functionalism:

Formulated in the mid 20th century by Malinowski and several others, viewed components of culture as functioning as part of a larger system – like parts of a biological organism that operate interdependently to

allow the organism to function. Not entirely accepted today as it fails to explain why different traditions exist, why cultures change and it ignores motivations of individuals that shape traditions (e.g. manipulation, competition).

2.6 Cultural Materialism:

Founded in the 20th century by Marvin Harris, material needs (not ideas) drive the society. It rejects the idea that human behavior is largely shaped by concepts. Rather, culture is viewed as strategy for making material resources available for human use. The theory focuses on environmental, technological and economic factors as key determinants of culture. Cultural Materialism believes the scientific method must be used to study human behavior and culture. According to the cultural materialists, the socio-cultural systems can be divided into:

- a. Infrastructure: the technology and practices used for expanding or limiting the production of basic resources such as food, clothing and shelter.
- b. Structure: It constitutes the domestic and the political economy. The domestic economy includes family structure, domestic division of labor, age and gender roles and the political economy includes political organizations, class, castes, police and military.
- c. Superstructure: It includes philosophy, art, music, religion, ideas, literature, sports, games, science and values.

The structure and superstructure is dependent on the infrastructure and any change in the infrastructure will create change in structure and superstructure.

2.7 Symbolic Anthropology:

Symbolic anthropology criticized the materialist views of analyzing the culture that focuses on 'material phenomena' and highlighted that culture is a mental phenomena and thus cannot be 'molded like mathematics or logic'. Thus, according to McGee and Warms (2012), the symbolic anthropology deals with the 'interpretation of symbolic actions'. One of the famous contributors of symbolic anthropology is Clifford Geertz who tried to establish 'culture as an organized collection of symbolic systems' and said that symbols were means of transmitting meanings'. It explains human behavior by looking at symbols, beliefs, values and concepts (i.e. non-material aspects). Rather than viewing ideas and worldviews as a reflection only of environmental or technological conditions, this paradigm argues that cultural symbols are completely independent from material factors. Human behavior cannot be explained by using the scientific method.

2.8 Feminist Anthropology:

The feminist anthropologists were concerned with 'documenting women's lives in their roles in societies around the world, focusing on gender inequality and complexity and variety of gender roles, making 'cross-cultural analysis to explain differences in the roles and power of different gender groups' and analyzing 'the range of variation of experiences of gender, particularly within current industrialized society'. Ortner (1974) argued that in the society, women are considered as related to nature and men are considered as related to culture. Because of women's painful bodily physical experience, reproductive power and nurturing nature, they are treated a near to nature. As men do not have reproductive nature, they put their efforts in the public spheres and create productivity for themselves artificially. So, they are treated as closer to culture. The task of culture is to mold the nature. As culture gets more importance in comparison to nature, men also get more importance in the society.

3. Anthropological concepts:

The general anthropological concepts which are significant to the business management are listed below:

1. **Culture:** That which is transmitted through learning, behaviour patterns, and modes of thought acquired by humans as members of society. Technology, language, patterns of group organization, and ideology are aspects of cultures. (2) the customary manner in which human groups learn to organize their behaviour in relation to their environment. (3) the acquired knowledge that people use to interpret experience and to generate social behaviour.
2. **Cultural ecology:** the study of the way people use their culture to adapt to particular environments, the effects they have on their natural surroundings, and the impact of the environment on the shape of culture
3. **Diffusion:** The borrowing by one society of a cultural trait belonging to another society as the result of contact between the two societies.
4. **Ecology:** the study of plant and animal populations and communities and their relationships with one another and with their environment.
5. **Emic:** a research strategy that seeks the native viewpoint; relies on informants to say what is and is not significant; actor-oriented.
6. **Ethnic group:** (1) People whose particular customs and cultural heritage differ from other such groups and from the main body of society (2) a named social group based on perceptions of shared ancestry, cultural traditions, and common history that culturally distinguish that group from other groups.

7. **Ethnography:** The documenting and analysis of a particular culture through field research.
8. **Etic:** a research strategy that relies on the scientist's criteria of significance; shows reasons and results of behaviour and beliefs that natives may not recognize; observer-oriented.
9. **Kinship:** (1) Relationship based on or modelled on the culturally recognized connection between parents and children (and extended to siblings and through parents to more distant relatives. (2) The social recognition and expression of genealogical relationships. Kinship is not only actual but may be based on supposed ties of blood.
10. **Little Tradition:** The patterns of culture distinctive of local communities or regions within a complex society.
11. **Religion:** (1) any set of attitudes, beliefs, and practices pertaining to supernatural power, whether that power be forces, gods, spirits, ghosts, or demons. (2) the worship of supernatural forces or beings that provide shape and meaning to the universe.
12. **Revolution:** a fundamental change in the rules governing social, political and other relations, an overturning (as changing cricket to football), as opposed to 'rebellion', which is just changing the players.
13. **Ritual:** (1) Behaviour that is formal, stylised, repetitive, stereotyped, and performed earnestly as a social act. Rituals are held at set times and places and have liturgical orders.(2) organized and stereotyped symbolic behaviours intended to influence supernatural powers.
14. **Social Class:** A division of society, defined in terms of its relationship to the means of production, within a system of such classes, hierarchically ordered, and marked by a consciousness of their collective identity and interests.
15. **Social mobility:** the process of changing status in a system of stratification
Social Stratification: Division of society in terms of inequality; differential ranking or status of social groups, classes, or categories.
16. **Social Structure :** (1) The organization of a group or society seen in terms of structures of positions and roles: a formal abstraction from the ongoing social relations within communities. (2) The part of culture that people use to generate and interpret social interaction.
17. **Taboo (sacred);** (1) forbidden, especially by supernatural sanctions (from Polynesian tapu). (2) prohibition; interdiction backed by supernatural sanctions.
18. **Third World:** A loose category of about 120 countries characterized by low standards of living, high rates of population growth, and general economic and technological dependence upon wealthier industrial nations. (invented in the 1950's by A.Sauvy)
19. **Witchcraft:** the practice of attempting to harm people by supernatural means, through the emotions and thought processes alone, not by using any tangible objects. Often believed to be inherited.
20. **World system:** A social system encompassing the entire world and entailing a single division of labour.

4. Business Anthropology:

Business is an organisation or economic system where goods and services are exchanged for one another or for money. Business is run by a person (owner) or a group of persons (firm or company) for a person (consumer) or persons (Customers). Hence, Business is for the people, by the people and of the people. Anthropology is a social science that studies the social environment in which people live and the impact of this social environment on feelings, attitudes, behaviour, and so on. (Armansyah, 2003). Hence, studying the people and their behavior becomes the key to the success of any business. So, here comes the term 'Business Anthropology' which is defined 'as applying anthropological theories and practices to the needs of private sector organizations especially industrial firms'. Every business requires some form of investment and enough customers to whom its output can be sold on a consistent basis in order to make a profit. Businesses can be privately owned, not-for-profit or state-owned. An example of a corporate business is Reliance, while a Aagaaram catering business is a private enterprise.

Both public and private organisations seek employees and researchers who understand the cultural context of business from consumer behaviour to human resources management, from marketing to transnational business strategies (Emery, Kramer, & Tian, 2001; Armansyah, 2003; Emery & Tian, 2003). Anthropology has made significant contributions in the real business world (Jordan, 2003). However, the theories and methods of this qualitative social science have not been as widely phased into business courses as they could and should have been (Tian, 2002, 2007).

At present business has become highly competitive and complex due to Globalization and vast markets. Hence, each business tries to optimize its operating efficiency in all functional areas through innovative strategies. Business anthropology is one of such innovations adopted by corporate. The integration of

anthropology and business provides a Win-Win situation that a new scientific and cultural opportunities for the anthropologists and better insight, an increased ability and a new skills for business people.

5. Applications of Anthropology in to Business Management:

Business managers and corporate may wonder how anthropology helps in solving business related issues. But, anthropologists believe that their knowledge, skills and perspectives have considerable value for the comprehension, interpretation and guidance in the affairs of business and governance. There are many International bodies and Government departments like United Nations Agencies, The World Bank, Asian Development Bank hired several anthropologists as their high level consultants. Some Big Businesses like Procter & Gamble, Royal Dutch/Shell, Westinghouse, Campbell Soup, Union Carbide, Philips, Apple Computers, General Motors, Xerox, Sprint Communication Ventures, US West, NYNEX have also used the consultancy services of anthropologists for improving their business operations.

One of the subfields of anthropology is 'ethnography' (The documenting and analysis of a particular culture through field research) and ethnic knowledge (ethnobotany, ethnopharmacology, ethnomedicine, native systems of management, ethics) are getting larger scope and care in business management and research. Anthropology is basically qualitative information, instead of quantitative statistics, about people, their habitats, communities, institutions, values, aspirations and habits. And hence, analysis of such socio cultural qualitative information becomes crucial in the decision making process of any business.

Any organization dealing directly or indirectly with people as employees, consumers, suppliers, partners, clients can understand the complexity of human behavior and inter-cultural differences. It is easy to grab the administrative, legal and financial environment as they are tangible whereas, understanding the social system and cultural environment is highly risky as they are quite intangible. Hence, anthropologists can help the business houses in international and inter cultural dealings through their skills in cultural awareness and inter cultural knowledge.

Skills, resources and materials involved in today's businesses come from various countries and social system. Altogether they reflect many organizational cultures put in one. In present scenario knowledge of cultural differences is must and its ignorance is unfortunate leading to bad businesses. There are various well known documented examples in which leading huge business institutions have failed due to their lack in acknowledging the diverse cultural environment (Ricks, 1983). Starting a business fresh demands a profound concern of cultures.

The legal, financial and administrative environments of various countries are easily understandable as they are mostly tangible and are easily translatable and communicable. The occurrence of mistakes and misunderstandings are probable but they are fairly low when compared to the risk of mistakes and misunderstandings occurring in social and cultural environment. As these are intangible and extremely tedious to quantify, understand and communicate. The understanding of cultural environment is important when doing international business (Dressler & Carn 1969).

Similarly adapting the services, information, working and living environments to the needs of aging consumers is essential. Quality services provided to aged consumers helps them to live and demise decently, with depending on others, this poses new opportunities and challenges for innovation and technology industry competitiveness. Gerontechnology is a new field of technology industry, consisting of ideas and possibilities for sustainable, humane and simple solutions for the elderly population. The reduced psychophysical abilities demand innovative technology to fill the gap. At the same time these lifestyle solutions need to made keeping in mind the need for them to be simple safe and easily learnable with good performance. As aged people are not prone to complex "how-to-use" manuals which are not easily understandable. Neither do they have a need to change the models or brands as per the fashion of the moment.

Recent studies (Gonzalez, 1995; Costa & Bamossy, 1995; Baba, 1986) state that anthropologist at pivotal in solving various problems in contemporary business. Some of them deal with reluctance in acceptance of new methods technical tools and processes by workers. Companies which have workers of different educational qualifications, cultural and ethnic background, face serious hurdles in creation of a coherent work culture in their organization (Schultz, 1995). Anthropologist are thus hired to investigate the cause of those troubles (Mars, 1994) and for suggesting remedies.

In various instances they are even helpful to mediate open communication amongst management and group of workers (trice, 1933). Anthropological methods and theoretical framework are helpful to business organizations in various practices like:

- i. *Anthropological Marketing*: Analyzing the consumer and marketing behaviour (Sherry, 1995), by observing and doing analysis of variations in the approach to services and products, consumption pattern, its acceptability across social sections, cultural and subcultural groups (gender, age, income, territoriality, profession, ideology or cult, ethnicity, etc.,) This new model of studying cross cultural and cultural consumer behaviour is defined as

Ethnoconsumerism (Costa & Bamossy, 1995). The various anthropological marketing approaches focus on the following aspects:

- ◆ Influence of friendship, family and kinship dynamics on service or product use (Pre marketing survey and analysis)
 - ◆ The influence of wide cultural trends and patterns on the prioritization of services and products and on brand loyalty and preferences, etc.
 - ◆ Maintainence of social images, roles and self-perception through representative meanings related with certain services and product and their mode of consumption.
 - ◆ Intercultural and international marketing.
 - ◆ Differences in response and access of advertisement and other forms of business promotion and information.
 - ◆ Designing and developing new services and products.
- ii. *Intercultural advertising and communication:* provide support in managing relationships and negotiations (Gulbro & Herbig 1996) amongst organizations and institutions involving diverse social systems, cultures and ethnic belongings; developing advertising contents, planning and assessing corporate image and positioning; learning communication strategies, assist in defining, projecting and managing the brand value; detailed studies about changes happening in semantics; the approaches, acceptability and impact of advertising, marketing, commercials and promotions.
- iii. *Organizational Culture:* management of diversity and change, workplace ethnographic analysis, identification of occupational subcultures in workplace and managing it, analyzing interactions amongst cultures, climates, work patterns and affective micro groups; conflict resolution and managing the inarticulate and hidden agendas and grapevines.
- iv. *Strategic Planning Support:* evaluating and analyzing risks associated to changes around the world, observing new cultural and moral paradigms, identification of potential business horizons; assisting in defining and evaluation of policies, strategies and programs through feedback collection and analysis; maintaining strategic information about different geo-cultural context and cultural assessment of potential partners; defining business scenarios and their strategic implications.
- v. *Usage of Land and Industrial Planning:* assessing

social-economic impact of urbanization; business land use mapping; development of strategies to integrate companies and communities; evaluation of environmental and social industrial and various other development projects (Pant, 1995).

6. Some Case examples:

Hence, no business whether local or regional or national or international can function without considering the various aspects of anthropology such as society, culture, religion, social system, ethnicity, customs and traditions, and in total 'people'. All the policy and decision makers of business houses plan their business strategies and operations in alignment with all these various qualitative aspects described in anthropology so as to ensure business success and sustainability. The globalization also creates new and unique situations involving generations, personalities, political and administrative set-ups, legal frameworks, organizations, communities and cultures. The following are some success cases of anthropology applied in to business.

6.1. Conducting A Culture Study And Organizational Assessment To Build Organizational Effectiveness.

The Board of Directors of a billion-plus dollar entertainment company was concerned that the business was not realizing its full potential. Corporate Anthropology conducted a culture study and an organizational assessment, helping the client identify gaps in talent and organizational effectiveness. This work allowed the Board to undertake informed decision making and workforce planning. Corporate Anthropology then conducted searches for a new CEO and for the company's first ever Vice President of Strategy. Successful candidates were found and onboarded. With the new executives in place, the company performance accelerated and a successful acquisition of a competitor followed. The company continues to perform and grow.

6.2 Finding And Onboardig A Top Level Executive By Using Strategic Search Methods

An entrepreneurial digital/mobile start-up faced the challenge of hiring a Vice President of Marketing for the first time. Corporate Anthropology used its strategic search methods to help the company define the position and helped the management team align around the new position. Corporate Anthrpology then taught the team how to use competency-based interview techniques. The executive was identified, hired and successfully onboarded into the organization. A marketing team was then designed around the new executive.

6.3 Aligning Management Capabilities Around A Sound Business Strategy And Recruiting Senior Executives

A Fortune 500 consumer company wanted to expand its digital products and services and rethink the way it communicated with customers using digital

technologies. Corporate Anthropology created a year-long development program for the top sixty global executives. Throughout the year, Corporate Anthropology worked with the team on growing their knowledge base, updating their understanding of the digital landscape, facilitating the necessary culture shift and expanding their capabilities. Corporate Anthropology worked with the human resource team to upgrade their recruiting skills, rebrand the company to appeal to digital talent and create an organizational talent map for the future of the company. Over the course of the year, Corporate Anthropology recruited multiple senior executives and assisted the human resource team in recruiting dozens of other digital impact players.

Conclusion:

Thus, Business Anthropology is a flourishing sector in which anthropologists, who specialize in studying cultural and social differences, apply their knowledge, skills and research methods to improve business performance, competitiveness and communication. Business anthropologists are able to help corporations develop culturally appropriate ways of doing business with suppliers, business partners, or customers; promote smooth working relationships among employees from different cultures; develop specific strategies or products that respect or comply with local cultural expectations. And Cultural anthropology deals primarily with all aspects of cultural variation in the present or recent past. Through a variety of theoretical approaches and research methods, anthropologists today study the cultures of people all over the world, including social, political, economic, and ideological facets of cultures. Linguistic anthropology is an area of study within cultural anthropology that examines language structure, the use of language in given societies and social contexts, and the historical relationships of languages to one another. Business sustainability is defined as managing the triple bottom line - a process by which companies manage their financial, social and environmental risks, obligations and opportunities. These three impacts are sometimes referred to as profits, people and planet. Anthropologists contribute substantially for ensuring such sustainability through their knowledge and expertise which has been already witnessed in many successful business organizations.

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INTRICACIES OF MYTH AND CULTURE IN *THE HUNGRY TIDE*: A STUDY ON ISLAND LITERATURE

Dr.V.Umadevi,

Assistant Professor of English
Government Arts College,
Coimbatore-18

Abstract

Indian writers in English like Amitav Ghosh began to take a mature view of Indian reality and handled new themes with greater clarity and confidence by experimenting new methods to express novel ideas. This paper tries to explore the writings of Amitav Ghosh in the light of the innovative strategies that he has experimented with in his novels. In *The Hungry Tide*, he has portrayed a real picture and the whole archipelago of islands between the sea and plains of Bengal vividly. Ghosh majestically focuses a amplifying lens on a micro-culture within the Sundarbans or the tide country, the islets of the Ganges delta that lie south of Kolkata and East of West Bengal/Bangladesh frontier. *The Hungry Tide* presents landscape not just a scenery or a flimsy stage set, but as an energizing medium from which human lives emerge and by which those lives are bound and measured. Piya, an Indo-American scientist from Seattle comes to Sundarban as an American despite her Bengali origins. Piya is by profession a Cetologist, one who studies marine mammals. It presents the pen picture of wildlife versus human suffering. The novel explores the plight of human beings and their survival in an endangered ecosystem where human live and fight with animals and tides. Also it entangles the myth and culture which is the blood and vein of Indian novels. Depicting these sorts of ecological and cultural imbalances, Ghosh wishes humans to live and establish a harmonious relationship with nature and people.

Keywords: Myth, Culture, Island Literature, Ecology

Literature weaves the fabric of human life intertwined with the colourful shades of beliefs, tradition, culture, and behaviour of people throughout the world. A myth is a story that has significance to a culture or an ethnic group. Myth embodies a symbol or a vision of reality. Mythological studies explore the cultural traditional values, beliefs, rituals and religious faith of a community. It gives a specific account of Gods or superhuman beings involved in extraordinary events. 'Culture' is too vast and mystifying term that can't be precisely defined in a few pages. Basically, culture offers a lot to the distinct fields of human existence. It stands as a set of accumulated oppositions too, which regards to its literary and scientific perspectives. Each and every century has different view about culture and it can be interpreted in both negative and positive ways. Cultural alienation, cultural shock, dilemmas are all taken as

negative aspects, and inter culture, multicultural, ethnic culture have positive outlook. This paper tries to merge myth and culture in a positive way to retain the Indian idiosyncrasy.

The novel taken for the analysis is *The Hungry Tide* where the writer Amitav Ghosh . has articulated a new space in the form of a new territory by combining its history, culture and myth and bringing it to life. According to Meenakshi Mukherjee, each of Ghosh's novels "... explores new territories, not only geographically...but also areas of the mind, effortlessly weaving strands of scientific and historical research with folk-tale, fantasy, ecology and political events into one seamless narrative of human relationship as seen against the larger forces of change". (4) *The Hungry Tide* tells the story of Piya, an Indian-born American who studies dolphins and other marine mammals around the world. She meets Kanai, a well-educated Indian man, at a railway station at the entrance to the Sundarbans. Piya is trying to unravel the mystery of which dolphins live in the local rivers, and where they travel and why, and she has to overcome obstacles to achieve this. Ghosh is well known for his character sketching in his novels along with good settings. Characters are always related to the culture and beliefs in their region. Amitav Ghosh said he was more interested in characters than issues when he went to write a story. "The characters absolutely interesting," he said. "That's why I write novels, because novels are about people."

In *The Hungry Tide* the dialogue of characters in their social dialect is transferred as such into the novel without being appropriated into the private language system of the author. This method imparts originality to the events depicted and brings in different stylistic devices peculiar to their conversation; their colloquial language, idiomatic expressions, and the slang which is commonly used in his or her community and the educated language of the learned group. The social dialects thus retained in the novel give it an indigenous taste and local colour

At Lusibari, when Kanai knocked at Nilima's door, the voice that answered was uncharacteristically tremulous;

Ke?

'It's me –Kanai'

'Come in, the door is open', said Nilima. (116)

'So then, bal to re,' tell me,' said Nilima, 'were they poems or stories?'

The extract quoted above shows how Nilima has imbibed the language of the tide country settlers and incorporates into her talk expressions like ke and bal to re. Kanai, knows six languages and many dialects. He could judge a person's nationality by his/her accent. A translator and interpreter by profession, his ears are tuned to the nuances of spoken language. When he meets Piyali Roy for the first time, he is able to guess from her accent that she is an American. Piya, feigning admiration asked him :

'But how did you guess?'

About what?

About my being an American? You're very observant'.

...I didn't guess,' he said.' I knew' (HT,10).

Nilima's Bengali language, after years of living in the tide country had almost converged with the local dialect, having been stripped of the inflections of her urban upbringing. Are, Esho, Righty-oh etc are expressions that very often come in her conversation. But her English had survived as a perfect specimen of a tongue learned in the school of the Raj. Sometimes code switching is done to make the conversation unintelligible to a third person who may overhear it. For instance, in *The Hungry Tide*, Nilima switches on from Bengali to English so that Moyna, Fokir's wife will not understand what they speak about her husband. The postcolonial trend of mixing the language of the colonial power with the indigenous languages helped Ghosh to highlight the cultural distinctiveness peculiar to a country. The technique of selective lexical fidelity which leaves some words untranslated in the text has been used in postcolonial novels.

In *The Hungry Tide*, Nirmal while furnishing information about the pre-history of the Sundarban Islands to his nephew Kanai Dutt says that 'in the beginning there were no people, no embankment, no fields, just kada ar bada, mud and mangroves. If explanation for kada ar bada does not follow Kanai will be at a loss to understand the meaning of the term. Kanai, while retracing his earlier visit to Lusibari, recalls how Nirmal showed the relics of Whiteman's occupation of the place and the sophisticated paraphernalia he used in his life. 'This is a 'shahebi chaubachcha', a white man's tank, Nirmal had said pointing to the bath tub. Shahebs use them to bath in (HT, 39). Such glosses foreground the continual reality of cultural distance. The aesthetic pleasure of the reader remains unaffected when the meaning is given next to the glossed word. Retaining indigenous words by glossing them reveals Ghosh's conviction that true meaning of a word can never be expressed through explanations.

In certain contexts, paraphrase is given before the glossed word. For instance, the notebook that Nirmal

leaves for Kanai to read is referred to in the novel as 'a small cardboard covered note book' a khata, of the kind generally used by school children. When there was an outbreak of plague the servants refused to come and work in the Outtran house. There was a stench and dirt everywhere and the only available help was that of the coachman- Sawant. Dolly appealed to Sawant: 'Do something', Mohan bai, 'kutch to karo. The explanation for the Hindi words used is given first. Here we see how Ghosh makes two national languages; Hindi and English co-exist without spoiling the aesthetic charm of the text. Polyglossia which Bakhtin has defined as the simultaneous presence of two or more national languages interacting within a single cultural system becomes conspicuous here.

In *The Hungry Tide* Ghosh uses various names for boats like barges, dinghies, vessels, bhot bhotis (diesel boats) and noukha. In this way Ghosh tries to enlarge English vocabulary to suit to his needs and challenges the canonical literatures of the West. A closer observation of the novels of Ghosh will reveal how he has manipulated and appropriated the language of the oppressor to express the cultural logic of the decolonised countries. The Bengali word gamcha in novel is glossed but the meaning is not given in juxtaposition. The readers are made to infer the word meaning from the contextual comments as 'a rectangular chequered towel'. This gamcha is a cultural symbol of the settlers of the country, a symbol of protection. The fact that Bengalis attribute special significance to gamcha is revealed when Piya says that her father preserved gamcha for years as if it was a part of his body, like his hair or like his nail clippings. He believed that his luck was woven into it and so he couldn't think of parting with it. Fokir was wearing gamcha when he dived into the sea to rescue Piya from drowning. Kusum's father used gamcha to escape from storm by tying himself to the tree with it. Fokir used gamcha to tie himself and Piya to the tree when the storm raged, though it couldn't save his life. Appropriating indigenous terms into the body of the novel enables Ghosh to express the cultural realities explored in the novel in an authentic way.

The religious hybridity of the tide country is underscored by incorporating religious terms peculiar to Hindus and Muslims into the Bon Bibi myth. The mantra of the myth was in Arabic but the rhythm of recitation was that of a puja (HT: 246). The word puja typical of Hindu devotional act is not glossed and no meaning is given. Ghosh takes for granted that the word due to its constant use has become a part of the reader's vocabulary and no explanation or foot note is necessary to infer the meaning. At the same time the word azan is followed by its explanatory machinery as 'the Muslim call to prayer.'

To reflect indigenous socio-cultural practices sometimes Ghosh coins new words and new symbols drawn from the local cultural traditions. Language is the most appropriate tool to give expressions to the culture of a country. How language and culture are interconnected

and indivisible is clear in Ngugi's words: Language carries culture and culture carries particularly through orature and literature the entire body of values by which we come to perceive ourselves and our place in the world (15). Absorption of new indigenous words into the body of the text by glossing the word when it is used first, and leaving them unglossed in the subsequent uses, transliteration, leaving the words from other languages untranslated are some of the strategies that Ghosh uses to bring the marginalized linguistic minorities to the centre. Different narrative techniques are subtly interwoven into the texture and structure of his novels. Apart from the Indian oral narrative method. Ghosh explores the concepts formulated by the Russian philosopher and literary critic Mikhail Bakhtin in his novels.

The oral narration and orature is embedded in Indian literary tradition. Indian epics, the Puranas and Itihasas like the Mahabharata, the Ramayana, the Panchathantra stories, the Jataka tales, the Bhagavad Gita or the Gitopadesh, the Upanishads are all written in the form of transcripts of orally narrated stories. The Indian literary tradition and cultural ethos innate in Ghosh inspired him to give expression to his fictional works in a form best suited for highlighting the Indian culture and hence there is an abundant use of oral narration in his novels and travelogues. In the narrative of *The Hungry Tide*, therefore, Ghosh makes the fusion of the local legend of Hindu and Muslim mythology. The Muslim legend of Bon Bon Bibi and her twin brother Shah Jangali is fused with the Hindu deity Dokkhin Rai, who is a

demon deity manifesting himself as a tiger. There is a recurrent Bangla word used in the

narrative - Mohona - which means a confluence of streams. Like a Mohona, Ghosh's

narrative is also a meeting point of many currents of idea and therefore unexpected con-

nections are forged between cultures, histories, world-views, classes and even mytholo-

gies. For instance, the legend of the Merciful goddess Bon Bon Bibi and the saga of the

merciless state's role in the Marichjhapi massacre are skilfully blended together. It shows

that Ghosh takes keen delight in merging the boundaries of myth and history. Furthermore, the settlers of the Sundarbans believe that anyone without a pure heart who ventures into the watery labyrinth will never return. The arrival of Piyali Roy, who is of Indian parentage but stubbornly American, and of Kanai Dutt, a sophisticated Delhi businessman, however, disturbs the delicate balance of settlement life. Piya comes to this place in search of the Irrawady dolphins which she researches as a cetologist. Kanai has come to meet his aunt who runs an NGO there. Here he helps Piya in translating Bangla while she is searching the dolphins along with the local

guide Fokir. Fokir is an illiterate fisherman, but possessing a thorough knowledge of the sea creatures and tiger. Piya is extremely attracted toward Fokir. Despite their language barrier, the proximity brings them so close that Fokir dies in an attempt to save her during a cyclone. In the midst of fierce tigers, dangerous crocodiles and the violent mood of the sea and climate, Piya and Fokir's destiny is interwoven together. Even after Fokir's death, Piya comes back to live in this region because for her: "... home is where the Orcaella are..." (HT 400). Culture and belief binds the heart of two different persons.

In *The Hungry Tide* Ghosh has articulated a new space in the form of a new territory by combining its history and myth and bringing it to life. On emphasizing the significance of the place in the narrative of any novel, Ghosh comments that "[I]n storytelling, it is the story that gives places their meaning..." (296). He further adds that the novels "... communicate a 'sense of place'; [y]et... it is the very loss of a lived sense of place that makes their fictional representation possible (303). And it is precisely this that he did in the narrative space of *The Hungry Tide*. Ghosh, thus, remains a most prominent voice in Indian writing in English today.

A mythology or belief system often concerns supernatural beings/powers of a culture, provides a rationale for a culture's religion and practices, and reflects how people relate to each other in everyday life. A culture must develop viable ways to balance individuals' self-interests with the community's needs, which can be a formidable challenge because human societies are made up of individuals and groups with different interests.

All cultures create and tell stories, and myth-making is an important human creative activity. myth is a feature of every culture. Culture encompasses all that is human-made, learned and transmitted, especially through language, rather than what is inherited biologically. People are not born with a "culture"; they learn culture. Ghosh clarifies that like the characters, the two principal settings of the novel, Lusibari and Garjontola are fictitious. "However," he continues, "the secondary locations such as Canning, Gosaba, Satjelia, Morichjhapi and Emilybari do indeed exist and were founded or settled in the manner alluded" (401) in the novel through the process of enculturation.

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BIOTA AS THE PRESERVER OF LIFE: A STUDY ON ANTHROPOMORPHISM IN 'GOAT DAYS'.

K.T.Vandana

Assistant Professor of English,
Government College,
Munnar, Idukki

Abstract

Benyamin's much acclaimed novel *Aadu Jeevitham* (2008), translated into English by Joseph Koyipalli as *Goat Days* (2012), is the portrayal of a real life incident of an immigrant in a Gulf country. Author's own experience as an immigrant helped him to depict the physical and psychological trauma undergone by labours in the host countries. Najeeb, the protagonist of the novel, represents the labour diaspora who migrate from India for a better living status and economic prosperity. Many of such people are deceived and face perilous experience in alien country. Merciless treatment and torture of *arbab* shatters all the dreams of Najeeb. He finds consolation in the companionship of goats. To get through his solitary confinement, he treats them as people of his village. He identifies his life in *masara* as that of a goat. Plants in the desert teach him the message of hope. The objective of the present paper is to study about the technique of anthropomorphism employed at the time of turmoil. Biota preserves the life of Najeeb at the time of uncertainties. They give him the green message of a better tomorrow.

Keywords: labour diaspora, anthropomorphism, solitary confinement, biota

Introduction

Benyamin's novel *Aadu Jeevitham* is a much acclaimed novel in Malayalam Literature and won the Kerala Saahitya Academy Award in 2009. The novel is translated into English by Joseph Koyipalli as *Goat days* in 2012. The novel is the portrayal of a real life excerpt of a person from Kerala. The author himself has experienced the life as an immigrant in Bahrain. His life as an expatriate helped him to bring out the harsh realities faced by labour diaspora in the truest sense. Najeeb Muhammed, the protagonist of the novel reached Riyadh with lots of dreams and expectations. He mortgaged his house, pledged his wife's gold ornaments and borrowed money from many to turn his dream to come true. But things turned upside down when he reached the air port. Najeeb and his fellow companion Hakeem are forcefully taken to two *masaras* by an *arbab* (Persian word meaning master or owner). Najeeb doesn't know his *arbab's* language nor doesn't his master understand his language. The only companions that he has in the desert were the animals in the *masara* (Arabic word for goat shed). He endured all his sufferings because of the presence of these animals. Najeeb is the representative of labour diaspora who has to succumb to the brutalities of the *arbabs*. They reach this alien land with the hope of a better tomorrow. But many

of them are deceived and face perilous experience in this alien country.

Anthropomorphism is defined as 'the attribution of human traits, emotions, or intentions to non-human entities. It is considered to be an innate tendency of human psychology' (Wikipedia). The word anthropomorphism derived from two Greek words, *anthropos*, meaning 'man', and *morphe* meaning 'form'. This technique is very common in fairy tales and stories for children. In the novel 'Goat days' anthropomorphism helps Najeeb to overcome his trials and tribulations in the alien desert. Flora and fauna plays an important role in this novel. They symbolize major happenings in this novel. Besides we can see a vivid description of biota in the dessert. Even at the time of turmoil they helped Najeeb to bear his predicament.

Najeeb has to do back breaking work in the *masara* from dawn to late night. His *arbab* is a heartless man who makes him to do his chores one after another. His nostalgia and longing to go back to his native place haunted him like anything. But the gunpoint of his *arbab* persuades him from an attempt to escape from the *masara*. There is nobody to share his feelings. Words choke him from within. Najeeb feels that if there is somebody to share his feelings and emotions, he is ready to tolerate any misery.

An ear to pour out my sorrows, two eyes to look at me and a cheek beside me became essential for my survival. In their absence one turns mad even suicidal. It might be the reason why people condemned to solitary confinement turn insane. (Goat Days, 167)

Najeeb overcomes the situation by talking to the goats in the *masara*. In other words, he is alive because of the presence of goats. Najeeb says that each goat is different from the other. Like human beings they have got their own character traits, gaits and sounds. This method helps him to identify each goat in the *masara*. He named them after the people from his locality as well as some public figures. Aravu Ravuthur, Marymaimuna, Indipokar, Njandu Raghavan, Parippu Vijayan, Chakki, Ammini, Kausu, Raufat, Pinki, Ammu, Razia, Thahira and public figures like Mohanlal, Jagathy, EMS are part of his *masara*. Each goat is assigned the name because of some common characteristic trait or because of some incidents relating to it. According to Najeeb, naming is 'just as how one gets a nickname back home.' (161) There are only very few permanent residents in *masara*. They are the female

goats that reproduced frequently and produced enough milk and some virile male goats. Remaining goats are dispatched to market and are butchered. When one with a particular name goes, the name does not die. When a goat appears with similar qualities, names are repeated. To a common man this way of naming seems to be silly. But for Najeeb these naming are a means of survival. A way to keep himself connected to his homeland, the land he was not sure of returning back.

He started assigning names to goats by the birth of the lamb immediately after his arrival in the *masara*. He named him Nabeel. His wife is expecting a baby when he left his house. Birth of the lamb symbolizes the birth of his son in Kerala.

A baby boy, as I had longed for. In that belief, I named that newborn goat Nabeel. The name I had thought of for my son. (107)

The head goats of his *masara* are named as Lalitha, Ragini and Padmini, the three famous old actresses in Malayalam film industry. He names the male goat that breaks his hand as 'Aravu Ravuthar, a famous goon in his locality who happened to break his father's hand. He names the beautiful goat in the *masara* as Marymaimuna, the prettiest classmate he had in his lower primary classes. She is the heroine of his first love story. He has goats that laughed like Jagathy Sreekumar, walked like Mohanlal and stammered like EMS in his *masara*. Pochakari Ramani was the fodder girl in his locality. It is her breasts he fondled for the first time in his life, by giving twenty-five paise, when he was a boy. Najeeb assigns the name Pochakari Ramani to the goat that he milked first in the *masara*.

I started calling the goat whom I approached first when I was deputed to milk Pochakari Ramani. It was the goat whose udders I touched for the first time. (164-165)

Najeeb could share his sorrows and emotions to these animals only. It seemed to him that goats understand things better than human beings do. Thus Najeeb started to think in terms of anthropomorphism and developed a strong emotional bond with these animals. When Najeeb is locked up in *masara* along with goats as a punishment for making an attempt to escape, he survived by eating the unhusked raw wheat given to the goats. In those days he slept in the *masara* with goats. Najeeb says 'By then I had indeed become a goat. (150)

Lorraine Daston and Gregg Mitman in their book *Thinking with Animals: New Perspectives on Anthropomorphism* observe that

Thinking with animals can take the form of an intense yearning to transcend the confines of self and species, to understand from the inside or even to become an animal...Instead of projection of one's own way of thinking and feeling onto other minds submersion of self in

the genuinely other is fervently attempted –but never achieved. It is a virtuoso but doomed act of complete empathy.(7)

Najeeb feels that his virility is lost when the little lamb Nabeel is castrated. He even stops eating mutton after the incident of a male goat is slaughtered in his attempt to escape from the *masara*. In his sorrows and pain he has the solace of praying to God and expressing his trauma in front of the goats in the *masara*. Najeeb feels that goats are crying along with him when he shares his feelings. There occurs an incident where he shared his body with goats. One day he suddenly feels sexual urge at night. To satiate his emotional surge he shared his body with the goat that he calls Pochakari Ramani.

When I opened my tired eyes in the morning, I was in the *masara*. With Pochakari Ramani lying close to me. (168)

When Najeeb was leaving the *masara* all the animals including the detached camels were sad. He left the *masara* by bidding goodbye to each animal. He even feels that if he spent some more time there he won't be able to leave the *masara* and will miss the gold opportunity he got to escape from the *masara*.

Najeeb considers plants as the green messengers of hope. It is from plants he gathers the strength of enduring everything to preserve his life in the barren desert. Two days after raining in the desert he could see sprouting of different types of plants such as cactuses, creepers, rock fungi, touch-me-nots, bushes etc. And also he witnessed different varieties of birds enjoying the climatic change. Najeeb learns the lesson of hope from the plants. He listens to their whispers.

Najeeb, adopted son of the desert like us, you too must preserve your life and wrestle with this desert. Hot winds and scorching days will pass...Then, only then, should you slowly raise your head from the earth, announce your presence and, then, quickly spring to freedom. Bloom and come to fruit in the marrow. (144-145)

And Najeeb patiently waits for his opportune and when the right moment comes he escapes from the *masara* along with Hakeem and Ibrahim Khadiri. Trials and tribulations continued in their journey of flight also. They have to walk in the blazing sun without food and water for days. Hakeem dies of dehydration and becomes prey of vultures. On their way Najeeb again gets the green message of hope in the form of a tiny oasis. It helps them to safeguard their life. He feels that,

It could have been the world's smallest oasis, it was so tiny. It had a pool, some date palms, some unknown cacti, some small plants. Surrounding this little green patch was an

endless stretch of sand. A tiny oasis. God's own Garden of Eden. I often wondered if God had created the oasis only for us.(228)

Najeeb endures every suffering in the verge of death by holding tight his belief on god. His secret communion with god gave him the strength and courage to face the harsh realities and brutalities patiently in the desert. God's presence is often felt by Najeem during harsh experiences. Though crying within he performed all his duties without fail. The plants and animals in the desert become his companions to share his pain and agony. They preserved his life in the desert. The author successfully portrays the real life incident in Najeeb's life. In author's note Benyamin says,

I didn't sugar coat Najeeb's story or fluff it up to please the reader. Even without that, Najeeb's story deserves to be read. This is not just Najeeb's story, it is real life. A goat's life.(255)

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HINDU-MUSLIM LOVE MADNESS AND UNIQUENESS IN NAYANTARA SAHGAL'S *MISTAKEN IDENTITY*

V. Vasanthakumar,

Research Scholar,
Bharathiar University.
&

Assistant Professor
Nagarathinam Angalamal Arts And
Science College, Madurai

Dr. P. Padmini

Asst. Professor,
Ethiraj College for Women,
Chennai.

In the novel *Mistaken Identity* Bhushan Singh, the only son of the 'raja' of the taluk of Vijayagarh. This novel focuses principally at the depiction of the life Bhushan. In the year 1929, he returns to India after his long stay abroad. He is put behind the bars on plot charges by the British government.

After his long search in abroad, he searches his own identity in his native country. The life of Bhushan seems to have a triangular configuration, the three corner broadly mean his style. Vijayagarh is seemingly a sleepy place, very much like the tortoise-shell for Bhushan. He was going back to Vijayagarh but put into jail on conspiracy charges. The arrest is an unfortunate case of mistaken identity and the reasons for the arrest are enumerated thus:

...he stayed in Bombay for ten days and took part in a play with a doubtful title... the Scarlet Letter. He was reported to leave the hall immediately the national anthem began instead of standing to attention, and a book about revolution was found in his luggage. (26-27)

Bhushan is wrongly identified as a revolutionist for the above reasons. His third corner is his poetry. His poem "The Bridge" was published in a Soviet magazine. Though he has no public life and has no business, whatever, to do with politics, his poem is associated with revolutionary attitude.

Bhushan says categorically, "I'd never been able to resist a woman's beauty or the culture of Islam" (2). In Razia, Bhusha finds both these attractions. He develops sexual relationship with Razia, which satisfies him to the core of his soul. But lovers everywhere have to get away for one reason or another and hence a bridge is needed. His desire to get alike to understand Islam and woman fails. Vijayagarh experiences a Hindu-Muslim riot, "claiming 15 Hindus, 10 Muslims and 2 policemen"(49). After this face-blackening incident, Bhushan's father sends this trouble-maker out of his taluk, and Bhushan comes out of his country, where he "had led the sort of life where things happen to you because someone knows your father" (36).

"All poems are about Razia," (129). Bhushan accepts boldly because through Razia, he tries to identify his own nature and innermost self. For this very reason, he feels the need to understand and experience the Hindu-Muslim unity, the sense of oneness. Unlike Nayantara Sahgal's earlier novels, *Mistaken Identity* speaks of Gandhi and his religious philosophy in a highly ironic

tone. Bhushan feels that Hindu-Muslim marriage will make people to be united without any violence.

Later Bhushan meets Sylla, a Parsee girl, who smokes and wears western cloths. She is a modern girl, full of enthusiasm. "Vitality has been always hard for me to resist. I am its natural follower. And Sylla was a natural leader" (129). Bhushan admits and naturally they develop healthy, satisfying and perfect love relationship. Bhushan is a man with no admission, no occupation. He says to Sylla, "You are my nest from storm, plague, pestilence, not to mention the Hindu-Muslim love-madness that rages in my middle ear" (155) and that's why he needs her.

Finally Bhushan is left with only memories of the Muslim girl. His memories of Razia have to be treated, a task taken up by Sylla. But Sylla needs him for she can come to him whenever she wants and Bhushan comes to the consciousness that "what some want more than success and ambition, seems to be a round-the-clock-lover" (129). Even in Bombay, the Hindu-Muslim love foolishness keeps on raging in Bhushan's mind, and he keeps on visiting the red-light areas in Bombay, in the hope of meeting his Razia to cool his madness. His visit to the body market disgusts Sylla. Bhushan needs her love and company to come out of the Hindu-Muslim love-madness. Bhushan understands that his search for identity fulfills only wherever he meets Sylla and gets her love and care.

On being asked, Bhushan accepts that his religion is Hindu-Muslim and his mother-tongue poetry. He makes his answer more specified by adding that his mother-tongue is Hindi, and his father-tongue is Urdu. His mother is a traditional Hindu woman, for whom every great name is a saint or yogi; she can read only the Hindu script. His father has no knowledge of Hindi, he writes Urdu. In this family-background, Bhushan develops a composite culture-religion which is not accepted by common people, whether British or Indian. Bhushan is neither identified as a Hindu nor as a Muslim.

Sylla tries to rescue Bhushan out of the Hindu-Muslim love-madness; and she suggests him to speak at the meeting on 'a beautiful theme' like Hindu-Muslim harmony. Though Bhushan is not in the habit of making speeches, he begins before the audience, constituting of pandits and ulemas. "In the prayerful stillness of an evening I had prayerfully put Razia on paper" (130).

Bhushan marshals out his ideas. He pleads that fate meant they should love each other, not war or separation, and to roast their dogmas in the same bonfire. Bhushan represents his vision of Shiva temples with

sprouting minarets and in the mosque, Om, flowing calm as a horizon along the muezzin's call to prayers. His interwoven life, the Hindu self mingled with the Muslim self, was presented to the audience, making a clarion call for Hindu-Muslim marriage. "sexual unity was the acid test of unity" (133) Bhushan said. Bhushan wants to be a person who wishes only the harmony of Hindu and Muslim.

Sylla was a scab, she couldn't heal up the wound or cure Bhushan. Bhushan belongs to Sylla, because loving might be a vocation like medicine or the priesthood. Here in this novel, Sylla is the real mistress and Bhushan waited at home for her visits. He loved to perform small services for her comfort and pleasure.

For Bhushan, she is his peace from his furies of Hinduism and Islam, because she is a Parsee, who believed in a God of Light and Good, who pre-dated Islam in Persia. The realization "peace be with you, all religions say" (191) soothes and comforts Bhushan. People attach themselves to Ganges or Mecca, but is there a possibility of a life without these affiliations – this seems the central thought of the novelist.

Bhushan returns to Vijaygarh in a state of awakened reality, with the identity he wishes to preserve, made aware of the rejection received from Sylla. Sylla is the guide, the life force to Bhushan. At Vijaygarh, he meets Yusuf, his cell-mate in the jail and the communist social reformer. Bhushan immediately feels, "he had descended on me like a compass. I knew where north was again" (201). He feels the purpose in his life, with the arrival of Yusuf. Yusuf plans to start Profullo Sen Centres for the Young, all over the province, and one is to be opened in Vijaygarh, and he has purchased the house of the imbecile. With the hopeful labour of Yusuf, the imbecile's house disappears and the monument of Sen rises.

Yusuf proposes to Bhushan to write songs, inspiring revolution in Vijaygarh, but Bhushan, in the Hindu-Muslim harmony line, can write poems only about Razia, not the diesel engine poems. Yusuf stays on with his social purpose; he is helped by Bhushan's mother and father also. His father has recently returned to Vijaygarh after a trip abroad with his third 'ranee'. Once in reply to his mother "where did your beautiful bounteous bosom get you? What guarantees were your eyes, your glorious hair, your faithful womb? Did any of it save you from Damnation, even, the birth of a son?" (204).

Sylla is also a typical Sahgal heroine, who leaps out of the bonds of the institution of marriage, to get her self-identity and one morning, she leaves the family mansion and goes to her communist lover Yusuf, caring little for the public approval. To Bhushan, his mother and Yusuf seem love-mad, unable to notice their notoriety. She, an illiterate ranee, knows nothing about communism but she knows a man when she embraces one.

Before this union of lovers, Bhushan met the young daughter of Yusuf, and married her. Here the Hindu-Muslim unity is finally achieved and this time 'the

real Vijaygarh self' of Bhushan, wounded long time back and to which Sylla was simply a scab, is healed up. The final realization comes to Bhushan, "Great love is a serious, whole-time business" (160). As he sees his dream realized, one thing more is to be noted: this time there was no riot, none was killed either.

In *Mistaken Identity* the story moves forwards and backwards in the stream of consciousness method as Bhushan is in jail, facing the charges of attempts to overthrow the British rule. Though Bhushan has nothing to do with the revolution, his identity is mistaken and he is to undergo the trial and torments.

His stay in the jail brings him into close contact with Yusuf, comrade Sen and Iyer and the Gandhian Bhaili. Yusuf is a machine addict. He loves the perfume of factory smoke and greese-oil. He says, "The future depends on a mechine" (80). Contrary to his views, Bhaji favours the use of a few machines only, such as sewing machines that won't corrupt the economy or the moral fibre. He is for cottage industries, his vision of freedom is "the dawn of anera washed clean of drink and lust"(81).

Between Yusuf and Bhaji, Bhushan maintains the equal-distant stand because he is from a country called Vijaygarh and not India. The comrades and Bhaji form a study circle with Bhushan as their topic. It is through the discussions between Bhushan and his jail-mates that the narrative of this novel progresses. The flow of language is the flow of relationships. Though none is able to understand the puzzle why Bhushan is in jail, they share ideas and ideologies.

Though Yusuf proves later to be the guide and the 'compass' to Bhushan, because Yusuf lets him realize the 'harmony', it is the Gandhian Bhaji whose death leads him to meet his first love Razia. Bhaji used to spin and send the thread to the fallen sisters, the prostitutes. Bhaji once moved to the red-light area and tried to persuade the prostitutes to stop their immoral business. He called them his 'fallen sisters' and though they did not accept his theory, they accepted to spin 'takli' and promised to take part in the national movement.

It is at the time of claiming the dead body of Baiji that Bhushan is assigned to deal with the superior of the fallen sister. This superior of the fallen sister is none other than Razia, his teacher, who taught him the lesson of 'harmony'.

Bhushan, in his Hindu-Muslim madness, feels in the talk of comrades, a soviet style muezzin's cry echoing. The jail is the central situation, and the story grows in Bhushan's interaction with his cell-mates, his fancy and in his observations. At last Bhushan becomes a person who needs only the Hindu-Muslim unity. He works hard for this unity among people. He dreams of a dawn when there will be no dividing characteristics of race, colour, feature, worship left on earth.

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SAGACIOUS SECOND SEX: A SEXUALITY STUDY IN THE SELECT STORIES OF ANGELA CARTER'S *THE BLOODY CHAMBER*

Ms. M. Velvizhi

Assistant Professor of English
School of Liberal Arts and Special Education
Kalasalingam Academy of Research and Education
Krishnankoil, Tamil Nadu

Abstract

The collection of short fiction *The Bloody Chamber* by Angela Carter comprises of the ten retelling stories of world-wide folk tales. The oral narrations have been the replica of the society. The society before 1900s uplifted the role of men, and so women were expected of being the angel in the house as described by Patmore – passive, meek, chaste, self-sacrificing, charming, graceful, sympathetic, and pious. The woman who thinks, speaks, and does actions on her own is condemned in the folk tales. The focus of the paper is Carter's independent-thinking women and their version of overcoming obstacles with reference to the theory feminism.

Keywords: Folk tales, feminism, violence, sexuality.

In the days of yore, the folktales were the source of entertainment for peasants and also for the people in throne; people of today enjoy such tales too. The oral stories or songs in fictitious aspects are folktales; the term folktale is used to any traditional dramatic narration and so it is categorized under the broad term, 'Folk Literature' or 'Folklore' or 'Oral Tradition'. The folk literature comprises of all the popular oral narrations in the forms of myths, legends, epics, fables, and folktales of olden days. The stories and songs of those former times are transmitted by word of mouth because of the lack of writing skills. The growth in written literature was the significant reason for the preservation of all culture oriented tales and songs. To the study of folklore, Britain academics devoted the discipline called 'Folkloristic' i.e. folklore studies or folk life studies.

Apart from entertainment, the folk literature focuses on culture's belief system and human truths. The folktales render the sense of morality for children especially. Mostly, the tales attract children because it is too short, have immediate actions, the characters are likable, and importantly, there are supernatural elements. The tales construct mental and physical pictures of the lands; the real world would be replaced by talking animals, witches, wizards, magic spells, castles, forests, jungles, palaces, cottages and so on. The journey is common in most of the tales to pass on the knowledge of self-discovery journey. The themes of these tales deal with the concept of virtue, compassion, self-sacrifice, generosity, and modesty.

The composers of written literature borrowed tales and motifs from oral narratives. Later, the folk literature was replaced by books, newspapers, radio, and

television. The interested persons take efforts to discover the long forgotten folk tales and songs but the process is very slow. The reexamination of folklore is something to be noted because of its help to renew the slowly dying folklore in the minds of upcoming generation in one way or another. The contribution of the prolific writer Angela Carter is one as such.

The eminent British writer Angela Carter was born on May 7, 1940. Her writing career started with her first novel, *Shadow Dance* in 1966; the very next year, she received John Llewellyn Rhys Prize for her second novel, *The Magic Toyshop*. The novel focuses on Gothic fiction which is the base for retelling or reworking of folktale narration in contemporary society. Her contribution literature came to an end in 1992; she died because of lung cancer at the age of 52.

The Bloody Chamber is a collection of short stories by Angela Carter in 1979 which won the Cheltenham Festival of Literature prize. Carter had taken folktales as her core concepts to write the stories from the perspectives of women. Among the various kinds of tales, she chose animal tales and wonder tales. The animal tales are oldest and well-acknowledged for its part myth, part fable and part fairy tales and the wonder tales are traditional ones with supernatural wonders which deal with the struggle between good and evil.

The morality based folktales of the olden times reflect the societal condition and the minds of that generation people. As mentioned, the obvious themes are of 'virtue rewarded vice punished' concepts. The characterization in those tales was of women who were greedy or selfish or prideful or weak or meek. The vice women would fall down or the virtue meek women would die or be saved by her Prince-charming. These were all the most common criteria of folktales because women in those times were expected to be submissive. The early twentieth century feminist writer Angela Carter searched out her chances in writing to change the predicament women characters of the folktales.

In United Kingdom, feminism had its role in political, social, and economic equality for women as in other countries. *The Vindication of the Rights of Woman* in 1792 by Mary Wollstonecraft was the earliest feminist thought in Britain. The late 19th and early 20th centuries in Britain centers the women's civil rights but in the 1960s and 70s, feminists fought for equality in marriage and the workplace; sex and sexuality; and violence against women. Carter from this milieu reexamined the folktales with this point of views. Her collection of ten short stories

with the root of folktales in *The Blood Chamber* encompasses these themes; marriage, sex, sexuality, and violence.

The first story, "The Bloody Chamber" was derived from "Bluebeard", a French folktale. In actual folktale, the girl was forced by the wealthy man to marry. She was left with bunch of keys and forbidden to open an underground chamber. But the wife opened in his absence and found the man's former dead wives. When he found out, he attempted to kill her too but was saved by her brothers. In the end, she used the wealth to marry off her siblings.

Carter drew the outline story and sketched her feministic views here and there. First notable feministic touch in the story was marriage; the girl from Carter's story married the wealthy man for her own benefits, not by force. The independent thinking of a woman in a tale was revolutionary. When the girl's mother asked of her love for the man, she replied, "I am sure I want to marry him" (Carter 2). The next important narration was about sexual interests of the girl. The girl had her chance to express her sexual desires in the story which was considered as sin and despicable act in the society. In the end of the story, she was saved by her brothers or by her lover but by her mother who shot the bad wealthy man. The fortune was shared among poor people and the castle was changed as a school for blind children; again the radical thinking of a feminist.

Both "The Courtship of Mr Lyon" and "The Tiger's Bride" rooted in the most popular folktale, "Beauty and the Beast". As in the original tale, Carter's stories did not mention of Beauty's protective brothers and envious sisters. "The Courtship of Mr Lyon" had a loving father for the girl and "The Tiger's Bride" pointed out the gambling loser as a father figure. The beasts in the both stories seemed vulnerable and waited for the reciprocation from the ladies. The ladies of the stories were not showered with lavishing gifts to flatter as in "Beauty and the Beast" but the mutual conversation impressed Beauty from "The Courtship of Mr Lyon"; she travelled a long way back in train as any girl in love would do; no magic helped her to reach Beast. In the latter story, Beast could not speak normally and so his valet mentioned of the Beast's desire to see her nakedness. She stated,

You may put me in a windowless room, sir, and I promise you I will pull my skirt up to my waist, ready for you. But there must be a sheet over my face, to hide it; though the sheet must be laid over me so lightly that it will not choke me. So I shall be covered completely from the waist upwards, and no lights. There you can visit me once, sir, and only the once. After that I must be driven directly to the city and deposited in the public square, in front of the church. If you wish to give me money, then I should be pleased to receive it. But I must stress that you should give me only the same amount of money that you would give to any other woman in such

circumstances. However, if you choose not to give me a present, then that is your right. (Carter 38).

The above dialogue of Beauty in "The Tiger's Bride" was a daring attempt of Carter to stress out the rights of woman over her body. In the end, she got freedom but she decided to stay as tigress, a perfect mate for the Beast; again the decision-making power of women was emphasized by Carter.

"The Erl-King" by Carter portrayed the maiden's sexual adventure. The maiden fell in love with the Erl-King and she visited him often in the woods to be with him. She enjoyed his company and his service; she noted, "He is an excellent housewife" (Carter 59), a cynical view of Carter. When the girl realized his motive to change her into a bird to be caged, she chose her freedom over her love for him; "His embraces were his enticements and yet, oh yet! they were the branches of which the trap itself was woven" (Carter 61). She strangled him with his own hair to be free and to free the caged birds who were all young ladies as her. The end of the story exactly cried out the freedom thoughts of women of the 20th century; not only had they fought for themselves but for women community all over the world.

Yet another famous folktale, "Little Red Riding Hood" was adapted by Carter for two of her stories; "The Werewolf" and "The Company of Wolves". The tale, "Little Red Riding Hood" has too many versions; the end of the story was about the wolf eating the girl but in French version, she was saved by the woodcutter. Carter modified the tales as she did with her stories. In "The Werewolf", the girl was armed with a knife and defended herself. Later in the house too, her wit and quick-thinking saved her from the wolf.

"The Company of Wolves" too had rebellious note of Carter to talk about violence, sex, and sexuality. The girl in the story too carried a knife to defend herself but the wolf turned out to be an attractive young man for whom she started having sexual feelings. She reached her grandmother's home and trapped by the same wolf. She showed no fear; the absence of her sick grandmother and the howling of the wolves from outside the house threatened her but she seemed relax and seduced the wolf. Even when the wolf talked about eating her, she acted cool, "All the better to eat you with. The girl burst out laughing; she knew she was nobody's meat" (Carter 80). She rested peacefully till morning. Carter did not stop with that but ends her story with a note, "See! sweet and sound she sleeps in granny's bed, between paws of the tender wolf" (Carter 81). The girl with sexual desire and the nature to seduce men were generally considered as depraved ones; Carter challenged the 'moralistic' societal notion.

The women in Carter's stories are bold, expressive, active, down-to-earth, and straight forward; these are all wanton qualities in women's nature even in

this 21st century. Women are expected to be modest, composed, temperate, compliant, passive, and accommodating even in the worst case scenarios. The change in the minds of people is promising through literature. If the ancient time oral literature had the power to manipulate women's nature through tales, it is certain that there is a prospect for the attainment of women's rights to be human with excellence and also with flaws in real world through the constant voice in literature.

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CULTURE AND COGNITION IN COMMUNICATION OF ISLANDS

Author

V. Vignesh Harsha Vardhan
I M.A English Literature
Karunya University.
Coimbatore: Tamil Nadu – S. India.

Co-Author.

Dr. Kannayya Kanchana
(Retd. English Professor)
67 – Iob Colony.
Bharathiar University (Po),
Coimbatore – 641046, Tamilnadu – S. India.

Culture in a broad sense is defined as an integrated pattern of human knowledge, belief and behaviour that is both a result of the human capacity for learning and transmitting knowledge to succeeding generations and integral to it. Culture encompasses various dimensions. Naming system is part of culture meant for the purpose of identity. Identity is addressed as social identity, national identity, group identity, individual identity, linguistic identity and so on. Thus identity is accompanied by various attributes and is an essential ingredient; the lack or loss of which will lead to crisis. Identity is not only a human attribute. It is a prerequisite for every animate and inanimate entity on the earth for cosmic understanding. The globe comprises of numerous islands. The topic pursues to identify how the islands are given an identity, what the characteristics denoting them and how the assigned identity is manifested through language.

IDENTITY OF ISLANDS BASED ON THE PERSONS WHO SIGHTED THEM:

Bismarck Archipelago lying Northwest of New Guinea forms part of Papua New Guinea. It was annexed by Germany in 1884 and was named for **Otto von Bismarck**, called as the Iron Chancellor. The **Torres Strait** is a passage between the island of New Guinea and Australia's Cape York Peninsula. It connects the Coral Sea and the Arafura Sea. It was discovered by Spanish navigator **Luis Wez de Torres**. **Jamaica Islands** the third largest in the Caribbean Sea is an island country, West Indies and located South of Cuba. This island was sighted by **Christopher Columbus** in 1494. **Cayman Islands**, a British Colony in the Caribbean Sea, located Northwest of Jamaica was also discovered by him in 1503. **Bahamas**, Commonwealth of the Bahamas, archipelago and nation consisting of about 700 islands Northwestern edge of West Indies lays Southeast of Florida and North of Cuba. The islands are stated to have been inhabited by Ucaiyans when **Christopher Columbus** sighted them on October 12, 1492. He is thought to have landed on San Salvador – **Wailing Islands** which became the haunt of pirates and buccaneers.

Captain James Cook, British sailor and explorer (1728-1779), found and charted all of New Zealand. He sailed to many islands and created an indelible mark on those islands he had visited by giving them different names which have an emotive and sensuous touch in their names. **Tonga** officially known as Kingdom

of Tonga, an island country, South Pacific Ocean, comprises an archipelago of about 169 islands. In 1773 when Captain James Cook arrived on the island he named the archipelago The **Friendly Islands** which made contacts with the islands effective from then. The **Hawaii Islands** also visited by Captain James Cook in 1778 was named by him as the **Sandwich Islands**.

IDENTITY OF ISLANDS BASED ON THE PERSON WHO IS HONOURED:

Queen Elizabeth Islands- an island group in Northern Canada part of the Canadian Arctic archipelago comprises all the group of islands probably first visited by the Vikings in AD 1000 they were partially explored (1615-16) by English navigators William Buffin and Robert Bylot. The islands which are stated as administratively split between the territories in the northwest were named in honour of Queen Elizabeth.

IDENTITY OF ISLANDS BASED ON THE PROCESS OF ISLAND FORMATION:

The formation of every entity has its own history. Similarly behind every island formation there may be a history. Some are natural islands, some man-made. The **Sardinia Island** formation bears its own unique characteristics. The dominant features of the island of Sardinia are said to be the thousands of structures made of basalt rocks. It is fascinating knowledge that those truncated conic structures of blocks, taken from extinct volcanoes, were built in prehistoric times without any mortar. Basalt enriches the biodiversity because it is low in silica content and comparatively rich in iron and magnesium. The texture of basalt is glassy and many are fine-grained and compact. Basaltic is spongy or pumice like. Olivine and augite are mentioned as the most common minerals in basalts. Plagioclase is also present. Among the lava of mountain belts the active volcanoes of Manua Loa and Kilauea in Hawaii erupt cal alkali lava. Alkali basalts predominate among the lava of the ocean basins and are also common in mountain belts.

IDENTIFICATION OF ISLANDS WITH SYNONYMOUS FORMS OF REFERENCES:

One of the features of language is its arbitrariness which accounts for synonymous expressions. These forms serve the purpose of breaking down the monotony in linguistic expressions as well as increasing the stylistic effect of language. As in the present context

some of the islands have been observed to be called in other names and the synonymous usages are mainly intended to ensure the knowledge of locating the islands correctly. It needs to be mentioned that these changes in the names have social, political, and other implications.

Lakshadweep Islands formerly known as the Laccadive, Mimicoy and Amindivi Islands, means a hundred thousand islands in Malayalam and Sanskrit. **Elephanta Island** in ancient times was known as **Gharapuri**. It is recorded that the 17th century Portuguese explorers after seeing a monolithic basalt sculpture of an elephant found near the entrance gave the present name elephant. **Tahiti Islands** French Polynesia located in the South Pacific Ocean is called as the **Society Islands**.

HERITAGE ISLANDS: UNESCO WORLD HERITAGE SITE:

The adoption of common behaviour by a section of people forms a society. The social practices over a longer period results in culture. The acknowledgement and acceptance of these cultural practices down the generations creates tradition and the universal acclamation and efforts for the preservation of these traditional and cultural values in all forms is heritage. Heritage is mentioned to denote three meanings: something inherited at birth, something that has been carried over from the past or handed down by tradition, the evidence of the past such as historical sites considered as the inheritance of the present day society. One island which has gained such status as Heritage Island for its diverse values is the Elephanta Island recognized as an UNESCO World Heritage site.

Baikal Lake also called as Lake Baykal estimated as the deepest continental body of water on earth containing one-fifth of the fresh water of the earth's surface is in Southern Siberia Prussian Asia. The island of Olklon is in the centre. Plant and animal life are rich and various. More than 1200 species are unique to the lake. Growing industrialization along its shores has produced threatening pollution. In 1996 the Lake Baikal Coastal Protection Zone was designated a UNESCO World Heritage Site.

CULTURE AND MEANING-NEGOTIATION:

Language is not only considered to be complex in nature but it can also be stated as a phenomenal process because of its growth and change in meaning. Along with the growth of culture and civilization, diction also grows. In a multilingual, multicultural context, the growth in vocabulary is not only a sign of the linguistic repertoire, but it also signifies the social development which further intensifies the complexity of meaning perception. This feature of the complexity of meaning perception can be visualized with a linguistic expression used in the Japanese language with relation to rain. The concept of Rain seems to function differently in the Japanese people. Rain is a natural phenomenon denoting the weather conditions and the occurrence of rain happens globally. In order to indicate how the perception of rain differs, a

comparative illustration between the planes of association drawn by the Tamils and Japanese is attempted. Among the Tamil society, the general pattern of associating rain is done by specifying the nature of rain, the duration, the manner how it rained and its seasonal significance with linguistic expressions as: *gana malai* denoting heavy rain, torrential rain, *kotra mali* – pouring rain, *mala atuccu ootiruucu* – slahing rain, *ata malai* – voluminous rain, *mala ooyala* – incessant rain, *mala kottokotunukottutu* – raining cats and dogs, *aalankatti mala* – ice rain. *aipaci ata mala* – seasonal rain, *aadi pattan theedi vetha* – rainy season to initiate sowing harvest season. In the Japanese language also the seasonal reference is maintained as categorizing the rain as summer rains which is called as *BAIU* meaning *PLUM RAIN*. What is made obvious in their associative pattern is that episodic thinking is displayed in their thought process. It is made evident that the Japanese call the summer rain as *plum rain* because they are indicated to begin at the time when the plums ripen. Hence for these people the summer rain signifies the status of the plum fruit. Likewise each society may conform to its own pattern of association with relevance to their cultural and other factors.

Similarly in language, many different kinds of relations are possible between words and their meanings. Understanding the semantic relations play an important role in processes of language comprehension because the meaning of some expressions are very far from the literal sense of the word. Word collocations are one such category. The expressions *sea lion, sea fan, sea cow, sea cucumber, sea horse, sea scorpion, sea parrot, sea eagle*, belong to different classes of water species. Likewise Idiomatic phrases are figurative uses of language; the phrase *Bermuda triangle* signifies anything that is mysterious and beyond human comprehension.

ISLAND MYTHS AND LEGENDS:

Legend is referred as a traditional story or group of story told about a particular person or place. Formerly the term referred to a talk about a saint. They are handed down from the past and are popularly regarded as historical though they are not entirely verifiable. These features are available in the belief system of the oceanic religions. Traditional Melanesian religions hold that ancestral ghosts and other spirits are participants in daily life. Their presence and effects are said to be manifested in dreams and in divination and in human successes and failures. Magic is widely practised and sorcery is assumed as the cause for illness and death. The traditional religions of Micronesia which are noted to have largely died out have recognized high gods and many other spirits including the spirits of the ancestors and the dead. Magic played an important role in Polynesia. The Titicaca Lake second largest in South America has 41 islands, some densely populated. The remains of one of the oldest known American civilizations have been found in the area. Temple ruins in Titicaca islands mark the spot where according to legend, the founders of the INCA were sent down to earth by the sun.

Legend is stated to resemble folktale in content and may include supernatural beings, elements of mythology or explanations of natural phenomena. *THE NOOSING OF THE SUN-GOD* is a poem that is based on an old Maori legend. JESSIE MACKAY (1864 – 1938) was a New Zealand poet of Scottish origin. She started her career as a teacher and taught at small rural schools. She then moved on to journalism and later, editing. It is she who has written this poem. Maui, a demi-god who is credited with creating the Hawaiian Islands, is the hero of the poem. The poem describes the story of how Maui noosed the Sun-God. In the Polynesian islands, there was lack of development and even death among the people, as there was very less sunlight. Maui takes it upon himself to save his people. He sets forth to noose the Sun-God 'Te Ra', in order to make the days longer and thereby provide more sunlight to the people. Maui tries to noose the Sun-God twice, but is unsuccessful as the rope breaks due to the sun's heat and flames. The third time, Maui uses his sister Ina, the Maiden of Light's hair and with that is successful in noosing the Sun-God, thereby making the days longer. The poem is a novel work as it has a colonizer, a settler writing about the mythological stories of the colonial natives. The poem incorporates multiple myths as one, creating discrepancies that would not occur if a native were to write it. However, the poem as a whole delights the reader and is a symbol of cultural integration. The poem has fifteen stanzas of varying length. The lines are both long and short and follow no specific meter. The poem is in both the first person and third person narrative. The poem uses a lot of exclamations with multiple interjections. There are a lot of native Maori terms, words and expressions from mythology. To an outsider with no knowledge of Maori mythology, comprehension would require study. The imagery of the poem is mixed with phrases such as 'red lizards', 'fire knives chip', 'moaning headlands', 'shark's tooth in the heavens', adding the aesthetic structure and form of the poem. The poem transcends culture and geography, symbolizing a world united by art. Thus the reader is transported back to the island to relive the past.

Conclusion: Language is the base for cultural identity. Therefore it is indispensable that the knowledge of the cognitive category system of the native islanders is understood by people at large. The communication modes are to be included in this understanding because language is symbolic and every community adheres to its own representations of symbolic references. This proposition can help one to examine what the meanings are assigned to symbols by the islands what is their schemata. This will assist and promote in cross cultural understanding and reduce cultural conflict. As conclusion, it is timely to insert the contentions made by certain people on the gravity of the current issues with relevance to islands. Bernie et al. in their research publication on "The Importance of Islands for the Protection of Biological and Linguistic Diversity" caution: *we are in the middle of an*

extinction crisis brought about by land conversion, over plantation, pollution and invasive species (Pimm et al 2006). This loss of species has negative economic, ethical and aesthetic impacts...within our own species, there is a concurrent loss of linguistic diversity (Maffi 200%) with nearly 3% of known languages lost in the last three generations (Lewis et al 2013). This loss of linguistic diversity has cultural, ethical and scientific impacts and is also permanent over time scales relevant to humans (Austin and Salabank 2011). Several authors have demonstrated the synergy between biological and linguistic diversity (Maffi 2007). Others have advocated for the inclusion of linguistic diversity with biodiversity hotspots. In this regard it is noteworthy to record the views of the Ngu gi on language and culture: We all need a base from which to relate to the world. The language of one's own culture, the language spoken by the community around you, one's own mother tongue is one's base. If you know all the languages of the world and you don't know your mother tongue that is enslavement. But if you know your mother tongue and add all the languages of the world to it that is empowerment. This is what the people are striving to attain – a universal growth, a universal understanding, by transgressing the barriers of cross-cultural communication for which linguistic diversity is the basic element.

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THE PSYCHOLOGICAL PRESSERS AND EMOTIONAL TRAUMA OF MEENA KANDASAMY'S POEMS FOR WOMEN'S SOCIAL EQUALITY

P.Vijay

Assistant Professor of English
Senthamarai College Of Arts and Science
Tamilnadu.

Abstract

The aim of this paper in dalit literature forged the human discrimination among the worldwide. It is to eradicate from the global issues which can bring the inequality between genders and the castes identity from the Hindu social order in India. Dalit writers began writing for their freedom in the 1950s. They wrote short stories, drama, novels and poems. The dalit writers express the social reality of appalling caste oppression, untouchability and poverty through their writings. The dalit writers focus the unattainable equality and liberty of stint which ever favour to the exclusive upper-caste social hindrances to have all the treasure and power which against the long silence and treated them a pestilent out-castes exclusively the subjugation of the dalit women treated as willing to enslave for the rich and wealthy family and also in the working places. It should be given up from making as sub-human in imbroglio in Indian society and they have to get the dignified status to have kudos by the liberating poetic lines. They use the language of the out-castes and under-privileged in Indian society, with their sharp expression to highlight the real picture of the dalit and embolden from the buried equality. They stimulate and stick out the unthinking flopped fighting through their poems, novels, short stories and autobiographies. If the women of stingy born go for the work, they are to lead a still born but it is only for their family. But unfortunately such women have been to committed suicide by the inevitable exploitations.

Keynotes: *Caste and Gender discrimination, women empowerment, Dalit community's fight for freedom, Marginalization of class, race, sex or culture.*

Meena kandasamy is a 26 years old to fight back through her social activism and her inflammatory writing a sensitive women writer against slavery of the dalit people by the unavoidable Indian cultured. She struggles against the gender and caste discrimination in Indian social order where she insights and vulgarly swing in her lifelong because she has been stocking in her house treated her as a useless and the longing for the every needs in her life. In fact, apart from this, the writers bring the systemized and one sided partiality which clearly portrayed in their poetic lines about inequality concepts have been stressed from the beginning of their writings but it does not moralized and nullified only even in their works.

The most of the writers want to provide the priority to their gender discrimination but Meena Kandasamy in her young age writes about the universal

ideas making the readers open-mouthed which are really experienced in her life. It teaches her life and induces her do to research in this topic. The first collection of dalit poems by dalits entitled "akar" was published in 1967. The most notable among dalit poets are Narayan Surve, J.V. Parvar, Nimbalkar, Arun Kamble, Prakash Jadhav etc., among men and Mina Gajbhije, Hira Bhanshode, Jyoti Lanjewar, Mallika Amar Sheikh, Anuradha Gurav, Meena Kandasamy etc., Among women, A dalit poem is unique in the sense that it builds its structural pattern out of dalit sensibility. It is thus the poetry of protest, voicing its opposition to all that is orthodox, traditional and conventional. Persecution, love for India, subversion of history and myth are the recurrent themes of dalit poetry. Dalit poetry may be said to center around man. These irrevocable concepts are imploded in her poems for the hotheaded and the patriarchal society. She addresses multi- faceted problems in her community and being champions for the women rights through her multi layered poems and essays. She feels that poetry helps her to console her from the wounds in her like studying Mulik Raj Anad's "Untouchability" and "Coolie".

Meena kandasamy speaks about the contemporary issues of her native India. She indites the social assumption that assign specific roles of people based on caste or gender from past to present. She is not lassitude but a lament like P.Sivakamy, Bhama, Abirami Poomani, Sukitharani, Prathiba, Jayachandran, Chanakya, Dharman, Yazhan Adhi being modern dalit writers fighting for their freedom. Among them, At present, the young, energetic and rebellious young women is Meena Kandasamy, a poet, activist and translator. She focuses on caste oppression and women's issues in her many works.

The paper constrains to light the psychological pressers and emotional trauma in kandasamy's poems and she betakes for the women empowerment with a new identity in our society. For that, she satisfies with her written poems. Ms. Militancy – "back street girls", dead woman walking," Fire walkers", "Moon- Gazers". "Ms. Militancy", "One- Eyed" and Princess- in – exile and etc.,

Meena wants to give preference for her whims and fancies and revived it in her collection of her poems like 'Touch', and 'Ms. Militancy', and a number of essays on social and political issues. In her poems, 'Mascara' and 'My Lover Speaks of Rape' have won first prize in all india poetry competition and appeared in a number of national and international journals. Moreover, she completed her first novel 'The Gypsy Goddess'. These

works lines speak in the heart of the independent women like enjoying lives as in Back- Street Girls by breaking all the restrictions and chains surrounded them anymore. They can live for their own. Because many women are imprisoned themselves and sunk the iron bars of culture and tradition but they wish to take over some roles to play as 'sluts, gluttons, bitches, witches and shrews'

You can do a lot of things

With your left hand

Besides, fascist Dronacharyas warrant

Your left- handed treatment

Also

You don't need our right thump

To pull a trigger or hurl a bomb (Kandasamy, 2006)

They are independent enough to choose men as their husbands and in "Strip Random Men". The poem liberates women from their subjugation and highlights them as we (women) are not the ones you can sentence for life.

Meena Kandasamy tackles the inequitable emotional stress of the downtrodden, abandoned women. They are always seen in silent suffers lacking the power to resist, to resist to live by choice. Meena, however, portrays as a lover: when you called me to light up your life I could never refuse... love I can't be a candle for I know it's an ancient lie. The candle is for the solemn... for these who yearn a slow and tenderness/ not for us...(Kandasamy, 2006) She has brought some exemplifying mythological characters like Karaikkal Ammayar, Kannaki, sita from the Hindu orthodox.

In "Dead woman walking" Karaikal Ammayar was isolated by her merchant-husband to marry "a fresh and formless wife" inspite of her beauty and "the magic of my (her) multiplying love"(17). Her love for Lord Shiva posed her to be a mystic in the eyes of her husband. Meena expresses the pain of deserted women through the mouth of Karaikkal Ammayar as i wept in vain, i wailed, i walked on my head, i went to god(17). The society viewed her as a mad woman living with faltered step, felted flying hair, hollowed cheeks and bulging eyes with the prayer song story to go to God. She is sparkling as a modern spiritual Andal loves God. As a woman reconcile herself from the unexpected and unavoidable problem. She turned all her attention to her God Shiva for consolation without the others predictions. So she is able to recover from her loss. But she is criticized by the society through the woman is called mother. Many consider her as a mad woman with forced her into the land of the living dead. They were forced to carry the scarlet letter of shame exploiters escape with clean hands.

In "Fire-walkers" she epitomizes the plight of poor women exploited by upper class people. The poet

lashes at the conventional belief of the people in making offerings to the Goddess Maari. She portrays Maari as the exploiter who extracts pleasure from the pains of her devotees, who are depicted as the dream chasers, the firewalkers. They burn and whip their bodies to satisfy her. Maari represents the inhuman oppressors of the dalits who is appeased by the violent sacrifices of innocent people exclusively the women scarifies their pain for the health and wealth of the family.

"Ms. Militancy", the title poem of the volume, is based on the heroine of the Tamil Classic Silapathikaram, Kannaki. Kannaki has been dedicated and loyal to her betrayal-imagined husband Kovalan even after his return from his dancer-mistress Madhavi. Though this displays the patriarchal dominance, the rage she shows at the death of her husband asserts her as a bold revolutionist. In this, she sees the silent woman breaking the rules and relieving herself from the inhuman oppressors. Ms.militancy rebels Hindu and Tamil myths from a feminist and anti- caste perspective.

Meena has brought another woman as an opponent to her husband. It has been made in her poem. Especially, In 'Princess-in-Exile' is about Sita who "walked out" of her place from her husband Rama, when her chastity was questioned. Commenting on her poems Meena Kandasamy says that: I work to not only get back at you. I actually fight to get back to myself. I do not write patriarchy. My maariamma bays for blood. My Kali kills. My Draupati strips. My Sita climbs onto a strangers lap. All women militate. They brave bombs, they belittle kings.(Kandasamy 2010).She indirectly avenges her husband for his suspicion on her. Likewise, Meena wants women not to be the followers of the rules laid by the patriarchal society. But she manumits herself and her genders.

scorned, she sought refuge in spirituality, and was carried away by a new-age guru with saffron clothes and caramel words years later, her husband won her back but by then, she was adept at walkouts, she had perfected the vanishing act. (Kandasamy, 2006)

In "Moon- Gazers", she depicts the mopish superiority of non- dalits over the dalits. The poet portrays the classroom situation in which the teacher talks about a bird that watches the moon throughout the night. When a girl questions what the bird does on new moon days, she is seen as impudent and mocked at. She is just staring at the limitless eyes of the teacher. This is the fate of dalit remaining mutes and spell-bound to the atrocities inflicted on them.

In 'One Eyed', the short poem highlights various atrocities stratify and commit against the dalit women. Meena emphasizes the humanitarian attitude of inanimate things which human beings lack. The pot, the glass and the water quench the thirst of a person while the teacher, the doctor, the school and the press are indifferent

to the needs of the people. The dalit woman Dhanam was “torn in half” when she tries to get a pot of water at the cost of her left eye.

.....the teacher sees a girl breaking the rule the doctor sees a medical emergency the school sees a potential embarrassment the press sees a headline and a photofeature dhanam sees a world torn in half her left eye, lid open but light slapped away, the price for a taste of that touchable water. (Kandasamy, 2006)

Meena has themes and diction that are taboos in the cultural context of India. As Ranjit Heskote overviews Ms. Militancy has rightly puts it “there is considerable current of surprise and elusiveness that does battle with the strain of predictability in Kandasamy’s poetry; even when she rehearses a well established choreography of feminist self-assertion, she does so with a sharp eye for detail, a grasp of worldly insight and an appetite for phrasal shape-shifting”. Needless to say, Meena’s poetry stands a testimony to her stance in Dalit literature and in Indian English literature at large.

Meena kandasamy replenishes the rules of the society against woman and breaks all shackles and grants independence to women. Her works articulate the voice of the dalits, the people at the lowest rank of India’s caste system for dalit women, oppression often means sexual subjugation too. Kandasamy’s women like female figures in a lot of feminist literature, makes unbridled sexuality the main weapon of her social issues. Her writings have been a boon to bone and make dwelling for the frustrated and suppressed women and ignoble people.

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IMPACT OF CLIMATE CHANGE ON COASTAL ORGANISMS – AN OVER VIEW

Dr.R.Vijaya

Assistant Professor
UGC-Human Resource Development Centre
Madurai Kamaraj University

Abstract

All the world countries are experiencing the effects of global warming and climate change. The temperature is increasing and the glaciers are melting. The sea level will rise to nearly 1 metre from the current level in 2100 and the coastal portion of Chennai will be plunged into the sea. All over the world, the ice accumulated on River and lakes will be broken down earlier due to heat. The predictions of the past about climate change such as sea level rise, intensive heat waves are occurring now. These will continue in the future also. Anthropological man-made activities are the major causes for global warming and climate change which in turn will produce heavy impacts on natural resources. The Intergovernmental Panel on Climate Change (IPCC) which has more than 1300 scientists all over the world as its members, predicted that the global temperature will rise from 2.5 to 10 degree Fahrenheit within the next century. This paper tries to bring out the impact of climate change on the coastal organisms.

Keywords: Climate Change, Intergovernmental Panel on Climate Change (IPCC), Coastal Organisms, United Nations Framework Convention on Climate Change (UNFCCC), Layers of the Ocean, El Niño.

Introduction

The website of Intergovernmental Panel on Climate Change (IPCC) (www.ipcc.ch, 2018) defines climate change as, "Climate change refers to a change in the state of the climate that can be identified (e.g., by using statistical tests) by changes in the mean and/or the variability of its properties and that persists for an extended period, typically decades or longer. Climate change may be due to natural internal processes or external forcing such as modulations of the solar cycles, volcanic eruptions and persistent anthropogenic changes in the composition of the atmosphere or in land use".

On 9th May 1992, the international environmental treaty called United Nations Framework Convention on Climate Change (UNFCCC) was established. In the Earth Summit in Rio de Janeiro (3 to 14th June), it was released for signature. Many countries have supported the treaty and it was activated on 21st March 1994. The main aim of the UNFCCC is to "stabilize greenhouse gas concentrations in the atmosphere at a level that would prevent dangerous anthropogenic interference with the climate system".

The main reason for climate change is global warming which "refers to the gradual increase, observed

or projected, in global surface temperature, as one of the consequences of radioactive forcing caused by anthropogenic emissions" (www.ipcc.ch, 2018).

The IPCC predicted that the impact of climate change on individual regions will vary with time and space according to the societal and environmental backgrounds and the capacity of the people to mitigate or adapt to the changes occur due to climate change.

The main cause for climate change is the anthropological – man made developmental activities. Industrial development all over the world leads to air pollution, land pollution and water pollution. The atmosphere is being heated by Carbon-di-oxide and other gases. These gases form a cover over the earth like a blanket and do not allow the heated air to escape. This heat causes the rise in temperature and global warming. Global warming is the major inducer for climate change which affects the animals, especially coastal organisms. This paper tries to spot out the impact of climate change on coastal animals.

Coastal Environment

The coastal environment is a dynamic one which is ever changing. The shape of the coastal area may be altered by weather conditions, sea level changes, erosion by wind, flooding and movement of tides according to the oceanic rhythms. Sand is deposited along the coastal line due to the actions of waves, tides and currents. The formation of coasts depends upon the nature of rocks. The harder rocks will not erode quickly but the less hard rocks will erode quickly. Thus, differently shaped coastlines with different shapes are formed all over the world.

Layers of the Ocean

The ocean has 5 different and distinct layers such as:

1. *Epipelagic Zone* (Sunlight Zone) – it is the surface layer ranging from the surface to 656 feet. Light and heat will be more but they diminish as the depth increases. Water pressure is minimum in this layer but it increases with the increase in depth. Human activities like fishing, sea transport, leisure occur in this epipelagic zone. Coral reefs are found in this layer. Because of the availability of light, photosynthesis occurs in this layer.

2. *Mesopelagic Zone* (Twilight Zone) – it lies between 656 feet and 3281 feet. Some strange sea animals like swordfish, wolf eel are living in this layer. Sunlight is not penetrating to the bottom and the layer is not so bright.

3. *Bathypelagic Zone* (Midnight Zone) – it lies between 3,281 feet and 12,124 feet. This layer is dark and is otherwise called mid-night zone. Pressure in this zone is 5858 for every square inch. A large number of sea animals are found in this layer. These animals are black or red in colour because of the poor penetration of sun light. Some animals like the sperm whale swims in this layer for want of food.

4. *Abyssopelagic Zone* (Abyss) – it lies between 13,124 feet and 19,686 feet. The name 'Abyss' means 'no bottom'. Temperature in this layer is very low and water freezing occurs here. There is no natural light penetration in this layer. Invertebrate animals like sea stars and squids live in this layer.

5. *Hadalpelagic Zone* (The Trenches) – it lies between 19,686 feet to 36,100 feet. The depth depends on the valleys and trenches in this layer. For example, the Marina Trench of Japan is the deepest part (35,797 feet) of the Ocean which is not much explored by man. Special kits are needed to explore this layer. There is no natural light penetration. Different invertebrates including star fish are found in this region.

General Impacts of Climate Change

The adverse impacts of climate change are being experienced by the people and all the other living beings of the earth. Some of them are detailed below:

Increasing Temperatures

Temperatures of both land and water has increased and continually increasing. This temperature rise has induced heat stress in human beings, animals and plants which affect the living conditions and styles, reproductive capacity, survival, growth and evolution of the living beings. Temperature is exceeding the tolerable temperature range of animals and plants and the distribution of species will be affected by the rise in temperature. This distribution changes were recorded already in marine and terrestrial flora and fauna.

Due to sea level rise, the marine water will intrude into the coastal lands and the salinity range of estuaries and coastal freshwaters will be affected through larger tidal intrusion. There will be coastal erosion and a landward migration of coastal habitats which will make redistribution of shallow marine and intertidal habitats possible. Due to melting of the glaciers, depth of the oceans will increase which will affect the penetration of light which needed for algal growth.

Changing rainfall patterns

The rainfall pattern is drastically changing. We, in Tamil Nadu, are experiencing drought and are struggling for getting Kauvery River water from Karnataka. The decline in winter and spring rainfall in India will continue in future also and this will have an adverse impact on the marine and terrestrial environments. The catchment areas will not get proper drainage of rain

water and the river flows will be affected. This will ultimately affect the estuaries which are the breeding places of most of the fish species. Reduction in fish population will affect the migration and breeding of the migratory birds.

Extreme weather conditions

Acute climate change and its associated effects have brought an increase in the weather conditions of India and Tamil Nadu. This will have a physical impact on coastal line. Erosion will occur more frequently. As the monsoons are failing often, we are getting rainfall induced by heat motion and if the intensity of this type of rainfall increases, it will make sedimentation and will affect the quantity and quality of terrestrial runoff. Intense weather conditions which occurred due to climate change will spoil the fundamental structures and functions of the coastal ecosystems. For example, the mangrove fish nurseries and wave mitigation will be affected. Climate change will also prevent the speedy recovery of the affected ecosystems.

Increase in the concentration of the Atmospheric carbon dioxide

When the concentration of the atmospheric Carbon-di-oxide increases, it will be absorbed by the marine water during evaporation process and will induce acidification of the marine waters. The acidic contents in the marine waters may affect the growth of organisms, including corals and shellfish.

Coral reefs

The coral reefs can be divided into four types according to their nature. They are called as the Fringing Reefs, Atolls, Patch Reefs and Barrier Reefs. Fringing and barrier reefs grow near the coastlines of continents and islands. They are generally separated from land by a lagoon or shallow sea. The Atoll type of reefs is formed when the coral reefs form a circle around the lagoon or they can form around the mouth of an underwater volcano. The patch reefs are more isolated type of reefs and they seldom arrive at the surface of the marine waters. The growth of reefs is very slow. The atoll type reefs take 30 million years to form. In Indian marine environment, most of the coral reefs are fringing type. In Lakshwadeep, we can see coral atolls.

Coral reefs form the densest and diverse habitats in the marine waters. Coral reefs generally live on tropical waters and some coral reefs can survive in cold waters also. Corals and calcium depositing animals build the reefs. Reefs are generally built on the top of the rocks which are situated on the ocean floor. Coral reefs are the habitats of lot of animals and support them including their symbiotic animals called zooxanthellae, tropical fish and many other organisms. Climate change, El Niño and La Niña are the major factors for the depletion of coral reefs. Claar et al., (2018) cited that the 'Impacts of global climate change on coral reefs are being amplified by pulse heat stress events, including El Niño, the warm phase of the El

Niño Southern Oscillation (ENSO). Extensive coral bleaching and up to 97% coral mortality is induced by El Niño events'. Mass beaching of coral reefs all over the world occurred in 1998 because of the rise in sea surface temperatures which rose above the normal sea temperature levels. Some of the coral reefs are slowly recovering. But about 50-70 percent of them are endangered.

India

In India, we have sufficient evidence for the impact of climate change on marine environments. The sea surface temperature (SST) is constantly increasing. The SST is increased by 0.2° C for the period of 45 years from 1961 to 2005. Climate change due to global warming affects the coastal ecosystems of India, especially, estuaries and coral reefs. Other causes for the stress posed on coral reefs are population over growth and developments occurring in the coastal areas. The distribution patterns of predator-prey are affected and the productivity of fish population is also in danger. Anyhow, marine environment is more resilient to climate change than the terrestrial ecosystem. The biological set up of the marine animals and plants are closely linked with the physiological features of the marine environment and they are quickly adapted to the changing environment.

The major places of existence of coral reefs in India constitute the Gulf of Mannar, the Gulf of Kutch, Lakshwadeep and Andaman and Nicobar Islands. The Zoological Survey of India had reported the findings of three pristine coral reefs in the marine waters of Sindhudurg in Maharashtra. The Mahatma Gandhi National Marine Park, the Gulf of Mannar and the Gulf of Kutch are the protected areas of coral reef ecosystems.

Coral Reefs in Andaman and Nicobar Islands

The impacts of climate change and extreme weather condition are also experienced in Andaman and Nicobar Islands. Invasion of sea water into the fresh water bodies, increase in the monsoon period depression, drought in the post monsoon period, increase in the number of coastal low lands, sedimentation of agricultural lands and coastal erosion are some of the examples of the impacts of climate change. All these changes affect the growth of coral reefs. Apart from these, many manmade non-climate change pressures and troubles also impact coral reefs. This is a serious threat not only to the marine animals but also to the tribal people who are the natives of the Islands. This climate changes will also induce other adverse ecological problems.

Andaman and Nicobar Islands is the abode to many amazing and beautiful species of marine life in the world. The marine waters of the Islands have as many as 560 diverse species of corals. These coral reefs are decorated with splendid colours and shapes. The variety of the coral reefs fascinates tourists from all over the world. Snorkelling (it is the practice of swimming on or through a body of water while equipped with a diving

mask, a shaped breathing tube called a snorkel, and usually swim fins. In cooler waters, a wetsuit may also be worn

(<https://en.wikipedia.org/wiki/Snorkeling>, 2018) and scuba diving are the attractive items of the Andaman visit. Andaman Island made the visit of coral reefs as one of the underwater tourist attraction activity. A typical reef is the abode of many sea animals and plants. The reefs are the dwelling places for corals, sponges, crabs, sea cucumbers, shrimps, sharks, eels, lobsters, sea anemones, starfish, snails, clams, shrimps, lobsters and other animals. Algae are the major plants in the sea. Sea grass is also seen in the marine waters. Figure 1 shows the examples of corals seen in Andaman and Nicobar Islands.

Figure 1

Coral types in Andaman and Nicobar Islands



Source: <https://andamanholidays.com/blog/corals-in-andaman-islands/>, 2018.

Tamil Nadu

Impact of climate change on some plants is worse than on other plants. In Tamil Nadu, the mangrove forests are affected by climate change. Along the east coast of India, mangrove forests form a vital part of the forest ecosystem. There are many research studies about the impact of climate change on mangrove forests which depends on the sea level rise, the sedimentary materials deposited by the rivers, storm surges, flow rate of rivers and anthropogenic activities. In future, the mangroves will submerge and the salinity of the wetland will increase due to the rise in sea level.

Impact of climate change on Gulf of Mannar

In 1989, the Government of India announced that the 10,500 sq km area between Rameswaram and Kanyakumari as the Gulf of Mannar Biosphere Reserve. This Biosphere has more than 4000 species of plants and animals and rich in biodiversity of fauna and flora. The Gulf of Mannar has coral reefs for about 110 sq km. Over the past 50 years, 32 sq km area was already degraded

mainly due to human induced anthropogenic impact and due to natural hazards. Climate change due to global warming is the major reason for the hike in SST in this region from 31° C to 33° C in summer period. The depth of the coral reef area is from 0.5 – 3 m in this area. Due to the rise in the SST, the coral reefs are bleached. This is noticeable in every summer from 2005. The website of Ministry of Environment and Forests (www.moef.gov.in, 2018) cited about the rise in the SST as, “Studies carried out during 2005-09, indicate that the average percentage of bleached corals during 2005, 2006, 2007, 2008 and 2009 were 14.6, 15.6, 12.9, 10.5 and 8.93 percent respectively. The water temperature during these years started to increase in March and once it reached 31° C in mid April, coral bleaching occurred. Massive corals especially *Porites* species were the first to be affected and the other dominant coral species partially or fully bleached were *Acropora cytherea*, *A. formosa*, *A. intermedia*, *A. nobilis*, *Montipora foliosa*, *M. digitata* and *Pocillopora damicornis*. This pattern was similar every year, apart from slight differences in mean temperatures recorded. The bleaching was not uniform every year, in terms of area and depth, but the pattern was same. Dependent on rainfall and winds, recovery began during June-July and completed in 1-4 months. The branching corals recovered quickly after temperature reduction, but massive corals took longer time. The fastest recovered coral size groups were 40-80 cm and 80-160 cm. There was no coral mortality in 3 years due to elevated SST, but 80 percent of the bleached recruits were dead in 2007.”

The website of the India Water Portal (www.indiawaterportal.org, 2018) cited the opinion of the fishermen who were of the opinion that “major changes in climatic parameters had occurred in the last 10 years, particularly after the tsunami in 2004. Fishermen ranked wind direction/speed as the most important climatic parameter that had changed significantly over the years followed by temperature and current. They pointed out that though climate change was one of the reasons for declining fish catch, the major reason was overfishing by mechanised trawlers using Chinese engines and exploitation of juveniles”. They also said that they were unable to understand the water flow and its direction because it is irregular and unpredictable. They also said that they were unable to predict the fish availability.

Apart from coral reefs, lot of sea animals are in danger of climate change. Some of them are puffins of the Gulf of Maine of USA, which feed on white hake and herring. As the surface temperature is raised, the fish go deeper and the adult puffins eat the younger butter fish but the younger puffins cannot swallow the large fish and are dying of starvation. Another important example is the polar bears which are the symbol of climate change. Since the Arctic ice is melting, the polar bears are losing their habitats. Walruses and other Arctic species are also affected by the melting of ice due to climate change. The

species of sea turtles also face the danger of climate change which affects their nesting sites.

One of the great wonders of the world, the Australian Great Barrier reefs, which is a fragile ecosystem of beautiful animals and rich in biodiversity, is now bleached because of the temperature rise due to climate change.

Conclusion

Corals, sea plants and sea animals are the most dynamic and threatened living beings and the reefs are the endangered ecosystems in India and in other countries. So we have to care for their conservation and protection. We can minimize the global warming and climate change by adopting some measures and changing our life styles. Instead of old tungsten bulbs, we can use fluorescent lights. Car pooling can be done to reduce petrol use and global warming. Stringent use of fuels and electricity will reduce global warming and climate change. Fish population is reducing due to climate change. E can reduce the demand for fish and can use other sea foods. Some products add more adverse effect to the fragile coral reefs and marine populations. We can avoid buying coral jewellery and other ornamental items, hair accessories made from tortoise shells, pearl ornaments, decorative materials made from sea animal products. There are many NGOs, institutes and organizations are struggling to conserve and protect ocean habitats and marine wildlife. We can give financial support to any one of such national institutions. We can also give our hands on work and advocacy. People, who live near the coast, can join the local group and support them. We should be cautious when we go for boating and for other recreations in or on the marine waters. We should not pollute the coast or marine waters with plastics, food items, glass bottles and other debris which will be mistakenly swallowed by sea animals. Prefer for eco friendly marine tour, pre-plan and prepare for it. All the human beings and other living beings are closely connected with the marine environment in one way or other. It is our duty to realize and make the other people aware of the vital importance of the oceans in maintaining the natural cycles and other life activities. We have only one planet, the Mother Earth and we have the responsibility to protect her.

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REFLECTION OF ISLAND CULTURE IN DANIEL DEFOE'S ROBINSON CRUSOE

Vimala V

Research Scholar
Dept. of English
Sri Padmavati Mahila Visvavidyalayam
Tirupati A.P - 517501

Abstract

The paper presents culture on a Caribbean island in the novel, **Robinson Crusoe** by Daniel Defoe. The novel presents the adventurous experiences the protagonist has on the island. His close living with the nature on the island and his encounter with a strange people visiting the island brings forth many interesting things.

Island culture as its name signifies is the beliefs and practices of the indigenous peoples of the ethno geographic group. Culture is prone to changes.

Through the paper, the author tries to put light on the culture of the island, where from the character 'Friday' hails and also his cultural transmission.

Key Words: Robinson Crusoe, Friday, Island, Culture, Savages, Wretches, Barbarians, Cannibals

Daniel Defoe is an English novelist, pamphleteer and journalist of London, England. He was born in 1660 and died in 1731. He is known to be the first novelist in English. His most popular works are **Robinson Crusoe**, **Moll Flanders**, **A Journal of the Plague Year** etc.

Robinson Crusoe is an adventurous and fictional novel by Daniel Defoe that deals with slavery and life on an isolate island. The novel accounts the adventurous experiences the protagonist has on his voyage to far off countries. The writer employs narrative story telling technique to involve the reader's interest right from the beginning to the very end of the novel. The protagonist Robinson Crusoe narrates the story to readers in the first person which is all about his experiences throughout his voyage. As part of his voyage, he happens to live a solitary life on a deserted island after his shipwreck.

The novel's full title is **The Life And Strange Surprising Adventures Of Robinson Crusoe, Of York, Mariner: Who Lived Eight And Twenty Years, All Alone In An Un-Inhabited Island On The Coast Of America, Near The Mouth Of The Great River Of Oronoque; Having Been Caste On Shore By Shipwreck, Wherein All The Men Perished But Himself. With An Account How He Was At Last As Strangely Deliver'd By Pyrates. Written By Himself.**

"The realistic account of the successful struggle of Robinson single-handedly against the hostile nature formed the best part of the novel."

After starting from home on an adventurous voyage without the consent of his parents, Robinson Crusoe has a rough voyage on sea. He has different experiences like shipwreck, slavery, escape etc. He then does business and tries his fortune, becomes successful. As part of his business, Robinson Crusoe goes back to the sea and the ship he travels by meets a dreadful storm. Being shipwrecked Robinson in almost a dead condition comes on shore of an unfortunate island which he then calls, "The island of Despair" while all others in his ship get drowned.

Robinson Crusoe on reaching the uninhabited island in the Caribbean makes arrangements for his safe living by building tent, taming goats, cultivating land for his food etc. and explores the island very well. Robinson Crusoe the protagonist after living an isolated life on the island for more than twenty years, encounters human beings for the first time. He then shares with his readers the experiences he has with them and also their culture, those people actually being barbarians, wretched and cannibals.

Generally, the islands are known for mysterious cultures, lifestyles, rituals, dressing styles and social systems. The island on which Robinson lived for nearly three decades was often visited by barbarians. The savages being most ignorant and uncivilized, through their traditions reflect the culture of their island. They are completely naked people who eat human flesh. They use simple weapons like bow and arrow; swords made of wood and are not aware of guns or hatchets. The barbarians are governed by kings who fight great battles and take the subjects of the defeated kings to feast upon. Their god is called 'Benamuckee' while their religious clergy were only old men. Like any other religion in the world, in order to maintain the secret of religion only the religious clergy went to speak to their god. The young men were never made clergy. They dance and shout furiously during their feasting. The family bonds are found to be strong, filled with great love, care and affection. The barbarians to express their gratitude kneel and kiss the ground. Once they submit themselves, they are very faithful.

One day Robinson Crusoe meets cannibals on the shore of the island. They were found to be pursuing a young man who was good looking, strong, handsome and well made. He was manly with a round face, sparkling sharp eyes, long and black hair etc.

Wanting to feast on that young man, the other barbarians kindled a fire on the shore. They danced with many barbarous gestures and figures round the fire in their own way.

The cannibals usually slaughter their prey by knocking him/her down with a club or wooden sword while few others work immediately, cutting the victim open for cookery. If any victim ready for slaughter tries to escape, he is pursued by the other barbarians with bows and arrows. Their weapons made of wood are so sharp and heavy that heads or arms can be cut off at one blow. Their arms are so powerful that they with their naked hands can make a hole in the sand to bury a whole human body.

“He fell to work; and in an instant he had scraped a hole in the sand

with his hands big enough to bury the first in, and then dragged him

into it, and covered him; and did so by the other also; I believe he

had him buried them both in a quarter of an hour.” (76)

Robinson rescues the young man who is also a cannibal from his pursuers. Robinson Crusoe names him ‘Friday’ after the day, he meets him and saves his life from being eaten by the savages. As a gratitude, Friday submits himself to the authority of Robinson Crusoe and serves him thereafter, calling him ‘Master’. Friday is now taught to dress, abandon eating human flesh, speak English, cultivation, taming of goats, shooting with gun etc. From then on, Friday learns to eat corn, bread, fruits, fowls of the sky, turtles, turtle eggs, roasted and cooked lamb etc. He also feeds on milk and milk products just like his master.

Robinson Crusoe, puts his efforts to cultivate barren land in the wilderness and similarly, he cultivates new habits according to his desire in the life of the earlier savage creature, Friday. He succeeds in both the cases and his labours are rewarded.

“Robinson succeeds in salvaging tools from the shipwreck, and, in the course of several years, he transforms the wilderness into cultivated land.”

Friday is educated by his master even in religion. The Omnipotent God, his love for mankind, the decadence of Jesus Christ onto earth to save the human race, His providence, etc., and also the meddling of Satan into the lives of human beings resulting in the destruction and ruin of mankind are taught to Friday, who in turn embraces Christ as his Lord and personal saviour and becomes a good Christian.

“This savage was now a good Christian, a much better than I; though I have reason to hope, and bless God for it, that we were equally penitent, and comforted, restored penitents.” (82)

There is a great transformation in the culture, tradition, belief system of the character Friday in the novel, **Robinson Crusoe**. The initial one being a very savage, inhuman and barbarous one and the latter, a very polished and most sought after in the world.

The language that is developed through the interaction of Crusoe and Friday is Creole because it is a new one that is devised by Friday for communication and immediate application at the moment. For giving an account of the number of people that came to feast upon the island earlier, Friday picks up twenty stones and makes Robinson to count them and succeeds in communication.

Even after being educated, the deep cultural roots couldn't be plucked out off on the whole from Friday. We find the remains or traces of his former nature or habits like jumping, laughing, leaping and exhibiting various gestures that belonged to his earlier barbarous life. When he saves his own father and another victim from the savages and also on the occasion when he fights a bear on his journey to England these characteristics are clearly observed by the readers.

Thus the novel, **Robinson Crusoe** presents a very clear account of indigenous life and culture on the Caribbean island. The transformation of Friday's life from ignorance to wisdom, inhuman to human, darkness to enlightenment mirrors the cultural transmission of any society when influenced by another one as culture is prone to changes.

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COMPLEXITY OF DIASPORIC THEMES IN THE SELECTED NOVELS OF BHARATHI MUKHERJEE

Dr.G.Vinothkumar

Assistant Professor
Dept. of English & Foreign Languages
Bharathiar University
Coimbatore – 641046.
&

Dr. V. David Arbutharaj

Assistant Professor
Department of English & Foreign Language
Bharathiar University
Coimbatore.

This paper is a topical investigation of a few selected books of Bharati Mukherjee. Diasporic literature, particularly Indian Diasporic writing in English is the result of colonization and decolonization, the period in Indian history in which a large number of Indian people migrated to other nations either through colonization or by their need for work. Diaspora dream figures are found prominently in all the fiction of Bharati Mukherjee covering numerous temperaments of expatriation - nostalgia, frustration, instability and despondency. In her books, she investigates the topic of expatriation, movement and transformation. The hero of the novel *The Tiger's Daughter*, Tara Banerjee Cartwright is a personal introduction of Mukherjee. There's a strange combination of the American and Indian in the mind of Tara. She can take asylum not one or the other neither in her old Indian self nor within the recently found American self. *Leave It to Me* (1997) reveals the protagonist's selfish interaction with the kind adoptive guardians and a wrathful explore for her genuine guardians. It moreover looks at the struggle between Eastern and Western universes and mother - daughter relationships through the political and emotional subjects by the most character in her journey for vindicate. The exile and the immigrant are critical figures in Mukherjee's composing since her employments them to coordinated spatial location and dislocation. *Jasmine* could be a story of an Indian lady, starting with her birth and early life in a small town in India, over the resettlement to the USA and at last to herself and what it implies to gotten to be an American. All through the novel, Jasmine encounters various circumstances that bring savagery with them. She isn't continuously the subject of these circumstances, but they are continuously associated with her. It isn't as it were physical savagery experienced, but too mental viciousness that impacts Jasmies advance way of life and strengths her to be renewed as a diverse person.

The Tiger's Daughters

Mukherjee is to begin with novel *The Tiger's daughters* (1972) is a fine introduction of social conflict. It was conceived in an awfully troublesome stage of her life when she was battling to determine her possess personality within the Indian legacy. Migrancy and separation, either consensual or conflictual, may be a worldwide and trans-cultural need. Mukherjee's heroes are all delicate and are in an unexpected way prepared within the modern ethnic creative ability. They are hurled

in an environment of irresoluteness with respect to their personality, prejudice, sexism and other social oppression. There's a interesting combination of the Americanness and Indianness within the pryche of Tara and they are continuously at a note of showdown with each other. Tara Banerjee Cartwright makes a trip domestic to India after being there for seven a long time. When she visits India, the outsider western culture which has nearly gets to be a moment self to her is always in clash with the culture of the local soil. Tara finds it troublesome to alter with her companions and relatives in India and in some cases with the conventions of her possess family. She feels depression in her claim local land.

Leave It to Me

It is the story of Debby DiMartino, she explores for her roots and bio - guardians. She is frantic to re-locate herself with her root from where she has been disengaged. In spite of the fact that her look as it were comes about in violence and pulverization but the main pith of the chaos hypothesis is demonstrated by it that devastation is creation's necessary prelude. It can be taken as a message for immigrants, who in unused arrive appear to claim nothing but it's up to their potential to exploit each plausibility falling on their way. In spite of the cherish and fondness of her cultivate family, Debby develops up with the mindfulness of being distinctive, the feeling that she is an undesirable deterrent in a word that rushes on towards its puzzling destination. The story advances with jerks and stuns in a picaresque mold, bringing together a assortment of characters which will or may not help the hero in her look for her "bio-mom." The story basically rotates around that young lady but at the same time is concerned with the individual.

Jasmine

Jasmine is a story of banishment in battle from the ancient world of India and ancient social values. Her sense and sensibilities are effectively locked in with the world outside her, clearing out no time to reflect on the issues, whether life is important, or why one ought to think of East, West, North or South when one can be a solitary self as culture and history would shape one. Not as it were *Jasmine* indeed the other characters in *Jasmine* are all ousts, expatriates, drifters and people on the move, casting off ancient lives effortlessly as a wind sheds its skin. They are Third World outcasts escaping destitution and abuse, but they are moreover Americans moving from Coast to

Coast, little towns to cities, trading one accomplice to another, in look of a dream that continuously appears to evade them.

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பயின்று வந்திருக்கின்றன. இவை தம்மளவில் தனித்துப் பொருள் தாரா. ஆயினும் அவை இலக்கியப் படைப்பின் மையக்கருத்தினைச் சிறப்பிப்பதாக அமைகின்றன. பிறிதொரு முழுமையைச் சார்ந்து வெளிப்படும் புனைவுக்கூறுகள் அடிக்கருத்தியலுக்கு அடிப்படையாக உள்ளன. இதனைப் பின்வரும் புறநானூற்றுப் பாடலைச் சான்று காட்டி விளக்கலாம்.

‘ஈண்டுநின் றோர்க்கும் தோன்றும்

சிறுவரை

சென்று நின்றோர்க்கும் தோன்றும் மன்று

களிறுமென்று இட்ட கவளம்போல

நறவுப்பிழிற் திட்ட கோதுடைச் சிதறல்

வார்விசம்பு ஒழுகு முன்றில்

தேர்வீச இருக்கை நெடியோன் குன்றே’

(புறம்.114)

இப்பாடல் பாரியின் மரணம் குறித்துக் கபிலரின் உள்ளத்தில் தோன்றிய அவலச்சுவையை விளக்குகின்றது. இதில் அமைந்துள்ள புனைவுக்கூறுகள் வருமாறு:

1. யானையினால் மென்று துப்பட்ட கவளங்களின் சக்கைகளைப்போல, தேன் பிழிந்து எடுக்கப்பட்ட வெற்றுக்கூடுகள் நிறைந்திருக்கக்கூடிய முன்பக்கத் தோற்றமுடைய பறம்புமலை.
2. அப்பறம்புமலை அருகில் நின்று பார்ப்பவர்க்கும் சற்றுத் தொலைவில் நின்று பார்ப்பவர்க்கும் கண்கூடாகத் தோன்றும்.

இதுவே இப்பாடல் நேரடியான பொருளாகும். ஆயினும் ‘புனைவுகள்’ என்று நோக்கும்போது,

அ) பாசியின் பறம்புமலை அருகில் நின்று, தூரத்தில் நின்று காண்பவர்களுக்கும் புலப்படக்கூடிய வகையில் அமைந்திருப்பது.

ஆ) தேன் பிழிந்து எடுக்கப்பட்ட வெற்றுத் தேனடைகள் மிகுந்து காணப்படுகிறது.

இ) தேர்களை மிக எளிமையாக மற்றவர்களுக்கு வழங்கும் வள்ளல் தன்மை கொண்ட பாரியின் பறம்பு மலை.

என்னும் மூன்றும் வெளிப்படையாகப் பாரியின் பறம்புமலை, அதன் இயற்கை வளம், பாரியின் வள்ளல் தன்மை என்னும் மூன்றையும் வெளிப்படுத்துகின்றன. இவை வெளிப்படையான பொருள் விளக்கங்கள் ஆகும். பாரியை மட்டும் அல்லாமல் புறப்பாடல்களில் போற்றப்படும் பிற மன்னர்கள், வள்ளல்கள் குறித்த பாடல்களிலும் அவர்களுடைய நாட்டுவளமும் மலைவளமும் சிறப்பித்துக் கூறப்படுகின்றன. அடிக்கருத்தியல்

புனைவுக்கூறுகள் (மர்றண்சன்) பல்வேறு சூழ்நிலைகளில் பன்முறை பயின்று வருவதற்கு இத்தகைய பாடாண்திணைப் பாடல்கள் சான்றளிக்கின்றன.

இப்புறநானூற்றுப் பாடல் பொதுவியல் திணையில் கையறுநிலைத் துறையில் அமைந்துள்ளது. இப்பாடலைப் பாடியக் கபிலரின் நோக்கம் பாரியின் பறம்பு மலையையும், அதன் முன்பக்கத்தில் குவிந்துகிடக்கும் தேனடைகளின் குவியலையும் சுட்டுவதன்று. சிறியதாயினும் பெரியதாயினும் மலை கண்களுக்குப் புலப்படக் கூடியதே. ஆதலால் கபிலருக்கு மற்றொரு உள்நோக்கம் இருந்திருக்க வேண்டும். அதுவே இப்பாடல் அடிக்கருத்தாகும். அந்த உள்நோக்கம் வருமாறு:

பாரி, பறம்புமலையின் தலைவனாக இருந்து ஆண்டது வரையில் பாரியின் நற்குணங்கள் மற்றும் புகழால் உயர்ந்து நின்ற பறம்புமலையினை நேரில் காணாதவர்களுக்கும் செவிப்புலனாகத் தன் பெருமைகளைப் பறைசாற்றியது பறம்புமலை.

இப்போது மூவேந்தர்களின் சூழ்ச்சியில் பாரி மறைந்த பின்னர் பறம்பு மலையின் வளமும் சிறப்பும் குன்றியது. காணாதவர்க்கும் செவிப்புலனாகத் தன் பெருமையை உணர்த்திய பறம்புமலை, இப்போது காண்பாரின் பார்வைக்குப் புலப்படும் அளவில் மட்டும் தோன்றுகின்றது. இப்பெருமை இழப்புக்குக் காரணம் பாரியின் மரணமே.

பாரியின் மறைவு என்னும் அவலம், அவனை நம்பி வாழ்ந்த புலவர் மற்றும் இரவலர்களை மட்டும் பாதிக்கவில்லை. அஃறிணைப் பொருளான பறம்புமலைக்கும் பெரும்பாதிப்பை ஏற்படுத்திவிட்டது. இப்பாடல் அடிக்கருத்து இந்த அவலச்சுவையே ஆகும்.

இந்த அவல உணர்ச்சியைக் கபிலர் இப்பாடல் எங்கும் நேரடியாகக் கூறவில்லை. ஆயினும் அடிக்கருத்தாக அமைகின்ற இந்த அவல உணர்வை மையமிட்டே இப்பாடல் புனைவுக்கூறுகள் அமைந்துள்ளன.

புனைவுக்கூறும் அடிக்கருத்தும்

ஒப்பிலக்கியச் சிந்தனையாளர்களுள் குறிப்பிடத்தக்கவரான உலரிச் சுவயஸ்டைன் (மப்பூண்டூர் ரங்ணள்ளர்நங்ணம்) என்பவர் புனைவுக்கூறு மற்றும் அடிக்கருத்து குறித்துத் தெளிவாக விளக்கங்களைத் தந்துள்ளார். அவருடைய ஒப்பிலக்கியமும் இலக்கியக் கொள்கையும் (இரம்ஸ்லுழ்ஹர்ணஸ்ங் கணர்நங்ஹர்ணம் ஹய்க் கணர்நங்ஹர்ணம் பட்நங்ஹர்ணம்) என்னும் நூல் ‘அடிக்கருத்தியல்’ என்ற கோட்பாட்டின் தட்பநுட்பங்களைத் தெளிவுபடுத்திய பின்னர் புனைவுக்கூறு,

அடிக்கருத்து ஆகிய இரண்டினையும் தொடர்புபடுத்தி விளக்க முயன்றுள்ளார். வையஸ்டைனுக்கு முன்னர் ரேமாண்ட் தருசொன், பிரெனசெல் ஆகியோர் அடிக்கருத்தியல் குறித்து விவாதித்துப் பல்வேறு விளக்கங்களைத் தந்துள்ளனர். அவர்களை அடியொற்றியே வையஸ்டைன் என்பவரும் விளக்கம் தர முற்பட்டுள்ளார்.

ஒரு செய்யுள் அல்லது கதைப்படைப்பின் முழுமையான திரண்டு கருத்தையோ, கதை அல்லது கதைப்பின்னலையோ அமைப்பதாக இன்றி, அச்செய்யுள் அல்லது கதைப்படைப்பின் உள்ளடக்கம், சூழல் அல்லது பின்னணி சார்ந்த ஒருகூறாக அது எங்குள்ளதோ, அதுவே புனைவுக்கூறு என்று பிரெனசெல் வரையறுத்துக் கூறியுள்ளார். வையஸ்டைனும் இதனை ஏற்றுக்கொண்டு, 'புனைவுக்கூறு என்பது ஒரு கருத்தினை அல்லது அடிக்கருத்தினைத் தெளிவாகப் புலப்படுத்துவதற்குச் செய்யுளில் பயன்படுத்தப்படும் சூழல் அல்லது பின்னணி' என விளக்கம் தந்துள்ளார். கதைப்படைப்புக்களாயின் குறிப்பிட்ட சூழல் இயங்கும் கதைமாந்தர்களின் செயல்கள் வாயிலாக வெளிப்படுத்தும் மையக்கருத்தே அடிக்கருத்தாகும். அதுவே செய்யுள் படைப்பாயின் அச்செய்யுளின் மையமான திரண்ட கருத்தை வெளிப்படுத்துவதே அச்செய்யுளின் அடிக்கருத்தாகும்.

இந்த வரையறையின் அடிப்படையில் அணுகினால் செய்யுள், சிறுகதை, புதினம் ஆகியனவற்றில் இடம்பெறுகின்ற இடப்பின்னணியும் சூழலும் புனைவுக்கூறு எனத் தெளிய முடிகின்றது. வையஸ்டைனின் புனைவுக்கூறு மற்றும் அடிக்கருத்தியல் கோட்பாட்டினை,

**‘பாணன் சூடிய பசும்பொன் தாமரை
மாணிழை விர மாலையொடு விளங்கக்
கடும்பசி நெடுந்தேர் பூட்டுவிட்டு அசைஇ
ஊரீர் போல் சுரத்திடை இருந்தனீர்
யாரீரோ என விவைல், ஆனாக்
காரென் ஏக்கல் கடும்பசி இரவல்
வேல்வேல் அண்ணல் காணா ஊங்கே
நின்னினும் புல் யேம் மன்னே இனியே
இன்னேம் ஆயினம் மன்னே என்றும்
உடாவு போரா ஆகுதல் அறிந்தும்
படாஅ மஞ்சைக்கு ஈத்த எம்கோ
கடாஅ யானைக் க மான் பேகன்
எத்துணை ஆயினும் ஈதல் நன்றென
மறுமை நோக்கின்றோ அன்றே**

பிறர்வறுமை நோக்கின்று அவன்

கைவண்மையே’ (புறம்.141)

பாணர் என்னும் சங்கப்புலவர் வையாவிக்கோப்பெரும்பேகனின் என்னும் குறுநில மன்னன் மீது பாடியதே இப்புறநானூற்றுப் பாடலாகும். இப்பாடல் பாடாண்திணையில் பாணாற்றுப்படை என்னும் துறையில் அமைந்துள்ளது. பாட்டுடைத் தலைவனாகிய ஆண்மகனின் புகழ், ஈகை, வீரம், கொடை, வ மை, இரக்கம் முதலான பண்புகளைச் சிறப்பித்துப் பாடுவதே பாடாண்திணையாகும். தமிழ்ப்புலவர்களின் தொன்மையான இம்மரபினை,

‘ஒளியும் ஆற்றாலும் ஒம்பா ஈகையும்

அணியும் என்றிவை ஆய்ந்துரைத்தன்று’

(புறம்.114)

எனத் தொல்காப்பியம் வரையறுத்துக் கூறியுள்ளது. ஆயினும் மன்னவனின் இந்த உயரிய குணங்களை அப்படியே பாராட்டிக் கூறிவிட இயலாது. அப்படியே பாராட்டுவதில் கலைநுட்பமும், கவிதைச் சிறப்பும், இலக்கியத்தில் இன்பமும் இல்லை. எக்கருத்தையும் சுவையாகவும் நுட்பமாகவும் கூறுவதே இலக்கியக் கலையாகும். அவ்வாறு வெளிப்படுத்தப்படும் கருத்தும் சிந்தனையுமே படிப்போர் அல்லது கேட்போரின் உள்ளத்தில் சென்று ஆழமாகப் பதியும். அதுவே காலம் கடந்தும் நிலைத்து நிற்கும். இத்தகைய சிறப்பினை நல்குவதனால் இலக்கியம் காலங்கடந்தும் ‘வாழும் இலக்கியம்’ எனப் போற்றப்படுகின்றது.

‘கூத்தரும் பாணரும் பொருநரும் விற யும்

ஆற்றிடைக் காட்சி உறழத் தோன்றும்

பெற்ற பெருவளம் பெறாவுர்க்கு அறிவுறீஇச்

சென்று பயன் எதிரச் சொன்ன பக்கமும்’

என வகுத்துக் கூறியுள்ளார். இவ்வாறு தொல்காப்பியர் ஆற்றுப்படைக்கு வகுத்துள்ள இலக்கணம் ஒரு நடைமுறைச் செயலன்று. அது புலவர்களால் கற்பனையாக வருவித்துக் கொண்டு பாடப்பெறும் ஒரு செய்யுட் சூழலாகும் (டர்ஹ்ரண்ட்ரீ நண்றன்ஹ்ரன்ய்). வையாவிக்கோப்பெரும்பேகனின் கொடைத்திறனை பாணாற்றுப்படை என்னும் உத்திமுறையில் வெளிப்படுத்துவதே இப்பாட ன் அடிக்கருத்தாகும்.

பேகனைப் புகழ்ந்துபாடும் புலவர் (பரணர்) அவனது அவைக்களத்தில் அவனது முன்னே நின்று பாடுகின்றார். அவ்வாறு பாடும்போது ஒரு கற்பனையான சூழலை அவர் மனதிற்குள் படைத்துக் கொள்கின்றார். வறுமையில் வாடிக்கொண்டிருக்கும் ஒரு பாணனும், செல்வச்செழிப்பில் மகிழ்ந்திருக்கும் ஒரு

பாணனும் ஓரிடத்தில் வழியில் எதிர்பட்டு நேருக்குநேர் சந்தித்துக் கொள்கின்றனர். அவர்கள் இருவரது தோற்றமும் செயலும் மாறுபட்டதாக உள்ளது. பரிசு பெற்றுத் திரும்பி வரும் பாணன் பேசத் தொடங்குகின்றான். அவன் பேசுபின் கொடைத்திறனைப் புகழ்ந்து பாராட்டுகின்றான். இவ்வாறு குறிப்பிட்ட ஒரு சூழல் மன்னன் பெருமைகள் எடுத்துரைக்கப் பெறுகின்றன. ஆதலால் இப்பாடல் துறை அல்லது சூழ்நிலை என்ற களத்தினை விரிவாகக் கூறி, அதன் பின்புலத்தில் உட்பொருளாகவும் மையப்பொருளாகவும் (இங்ங்ந்ஹுப் டப்ர்) கவிதையின் அடிக்கருத்து விளக்கப்படுகின்றது. அதாவது புனைவுக்கூறுகளின் (மர்ந்ந்சன்) பின்னணியில் அடிக்கருத்து (பட்ங்ங்ங்) அழுத்தமாக உணர்த்தப்படுகின்றது.

வையாவிக்கோப்பெரும்பேகனைக் குறித்தமைந்த இப்புறநானூற்றுப் பாடல் புனைவுக் கூறுகள் வருமாறு. இப்பாடல் எட்டுக் கருத்தலகுகள் உள்ளன.

1. பரிசு பெற்ற பாணன், விற ஆகியோர் பொன் அணிகள் அணிந்துள்ளனர். தாங்கள் ஊர்ந்து வந்த தேரின் குதிரைகளை அவிழ்த்துவிட்டு இளைப்பாறச் செய்கின்றனர்.
2. காட்டின் வழியிடையில் இருப்பினும் தங்கள் சொந்த ஊரில் இருப்பதைப் போன்று மகிழ்ச்சியுடன் உள்ளனர்.
3. வறுமையில் வாடி வள்ளலை நாடிச் செல்லும் பாணன் தன் எதிரில் இன்பமாகவும், வளமாகவும் இருக்கும் பாணனை, அவன் யார்? என வினவி தெரிந்துகொள்ளும் ஆர்வமும் ஆற்றலும் கூட இன்றி இருக்கின்றான்.
4. பரிசில் பெற்று தற்போது வளத்தின் செழுமையில் உள்ள பாணன், இப்பாடல் பாட்டுடைத் தலைவனாகிய வள்ளலைக் காணுவதற்கு முன்னர் மிகுந்த வறுமையும் பசியும் கொண்டிருந்தான்.
5. பரிசில் பெற்ற பாணனின் வியக்கத்தக்க செல்வவளம்
6. மயிலுக்குப் போர்வையை நல்கியவன் பேசுபின்
7. தம்மிடம் இருப்பதைப் பிறர்க்கு ஈந்து மக்களின் துன்பத்தைத் தீர்க்கும் கொடைக்கொள்கையை உடையவன் பேசுபின்.
8. பேசுபின் வாழ்க்கைக் குறிக்கோள் தம் கொடைத்திறத்தால் மறுமைப்பயனை அடைவது அன்று. இம்மையில் பிறர் வறுமையைக் களைவதே.

‘யாயும் ஞாயும் யார் ஆகியரோ?’

எந்தையும் நுந்தையும் எம்முறைக் கேளிர்?

யானும் நீயும் எவ்வழி அறிதும்?

செம்புலப் பெயலீர் போல

அன்புடை நெஞ்சம் தாம் கலந்தனவே’

இப்பாடல் இயற்கைப் புணர்ச்சி புனைந்த பின்னர் பிரிவர் எனக் கருதி அஞ்சிய தலைமகள் குறிப்பு வேறுபாடு கண்டு தலைமகள் கூறியது.

1. செம்மண் நிலத்தில் பெய்த மழைநீர், அம்மண்ணொடு கலந்து அதன் நிறத்தையும் சுவையையும் பெற்று,
2. தன் தன்மை மாறி ஒன்றுவதுபோல,
3. இருவரின் உள்ளம் தம்முள் கலந்தது
4. வேறுபட்ட இரு உள்ளங்கள் ஒன்றாய்க் கலந்தன.

வறுமையும் கொடைத்தன்மையும்

புனைவுக்கூறுகளாக அமைந்திருக்கின்ற கருத்தலகுகளிலும் ஒரு மன்னனின் கொடைச்சிறப்பு என்ற அடிக்கருத்து மறைமுகமாகவும் இழையோட்டமாகவும் அமைந்திருக்கின்றன.

கருத்தலகு 1 : பரிசு பெற்று மீள்கின்ற பாணனின் செல்வவளம்

கருத்தலகு 2 : பரிசு பெற்ற பாணனின் மகிழ்ச்சியும் இன்பமும்

கருத்தலகு 3 : பரிசு பெறாமல் வறுமையில் வாழ்ந்து கொண்டிருக்கும் பாணன்

கருத்தலகு 4 : பரிசில் பெற்று தற்பொழுது மகிழ்ந்திருக்கும் பாணனின் முந்தைய வறுமை நிலை

கருத்தலகு 5 : பரிசில் பெற்ற பாணனின் வறுமை நீங்கிய வளம்

இந்த ஐந்து கருத்தலகுகளும் வறுமையையும் அதனை நீக்குகின்ற வள்ளல்களின் அக்காலத்தில் கொடைத்தன்மையையும் குறிப்பாக உணர்த்துவன. உலரிச் வைஸ்டைனின் கொள்கைப்படி இடம் குறித்த வருணனைகள், சூழலைத் தோற்றுவிக்கும் காரணிகள் ஆகியவை புனைவுக்கூறுகளாகும். இச்சூழல்களில் செயல்படும் மாந்தர்கள் அவர்களின் செயல்கள் ஆகியன அடிக்கருத்தாகவும் உள்ளன. இக்கொள்கைகளை சங்கப்பாடல்களின் அகப்புறத்திணைகளுக்குப் புகுத்தி ஆய்வு செய்யலாம்.

முடிவுரை

இவ்வாறு அடிக்கருத்தியல் மற்றும் புனைவியல் கூறுகளை சங்க இலக்கியப் பாடல்களுக்கு முழுமையாகப் பொருத்தி ஆய்வுசெய்யும் வாய்ப்பு உள்ளது.

சங்க இலக்கியத்தில் உயிரினப்பன்மயத்தைப் பாதுகாக்கும் வழிமுறைகள்

முனைவர் மா.பத்மபிரியா,

தமிழ்த்துறை உதவிப்பேராசிரியர்,

எஸ்.எ.:ப.ஆர்.மகளிர் கல்லூரி, (தன்னாட்சி)

சிவகாசி

பழந்தமிழகத்தில் தாவரங்கள் மற்றும் விலங்கினங்களைப் பாதுகாப்பது தலையான கடமையாகக் கருதப்பட்டுள்ளது. ஆதிகால வழிபாடுகளில் வேம்பு, அரசமரம் மற்றும் ஆலமரம் போன்றன முக்கியத்துவம் பெற்றுள்ளன. நிலையுயிர்களான (Plants) மரங்களில் தெய்வங்கள் உறைவதாகக் கருதி 'மரவழிபாடு'

நிகழ்த்தியுள்ளனர். இயங்குயிர்களான (Animals) யானை, மயில், பாம்பு, குரங்கு, ஆடு, கோழி உள்ளிட்ட பல்லுயிரினங்களை இறைவனோடு தொடர்புபடுத்தி வழிபட்டுள்ளனர் என்பதும் சங்க இலக்கியப் பதிவுகளாக, இன்றைய அறிவியலாளர் மரங்களில் மருத்துவகுணம் இருப்பதாகக் கூறும் மருத்துவ உண்மை உணர்ந்த ஆன்றோர் திறம் வியத்தற்குரியது. பழங்காலமக்கள் பல்லுயிரினப் பாதுகாப்பிற்கு இத்தகைய காரணத்தால் தான் முக்கியத்துவம் கொடுத்தனரோ? என்பதும் ஆய்விற்குரியது. இக்கட்டுரை சங்க இலக்கியத்தில் சுட்டப்பட்டுள்ள உயிரினப் பன்மயப் பாதுகாப்பு குறித்து விவாதிக்கின்றது.

உயிரினப் பல்வகைமை – விளக்கம்

சூழலியல் வல்லுநர்கள் பல்லுயிரியம் அல்லது உயிரினப் பன்மயம் (Biodiversity) என்பதனை பூமியில் உள்ள நீர் மற்றும் நிலத்தில் வாழக் கூடிய கணக்கிடலங்காத உயிரினங்களின் பதிவுகள் மற்றும் அவற்றின் வேறுபாடுகள் என்றே சுட்டுவர்.

“உயிரியல்பன்மயம்” (Biological diversity) என்ற சொல்லினை முதன்முதலில் “தாமஸ் லவ் ஐய்” (Thomas love joy – 1980) என்பவரும், உயிரினப் பன்மயம்(Biodiversity) என்ற வார்த்தையினை பூச்சியியல் வல்லுனரான (Entomologist) E-o வில்சன் என்பவரும் 1986-ஆம் ஆண்டிலும் உருவாக்கினார்கள். உயிரினப்பன்மயமாவது “பூமியில் உள்ளநிலம் அல்லது நீர்நிலைகளில் வாழ்கின்ற பல்வேறு வகைப்பட்ட தாவரங்கள் விலங்குகள் மற்றும் நுண்ணுயிரிகளைக் குறிப்பதாகும்.” என்பர். உயிரியல் வளங்கள், சமுதாய நன்னெறி, கலாச்சார (Cultural)

மற்றும் பொருளாதார (Economical) பயன் மதிப்புகளைப் பெற்றுள்ளதாக அறியப்படுகிறது. உயிரினப்பன்மயம் மனிதனின் நாகரிகத்தை (Human Civilization) முன்னேற்றமடையச் செய்வதுடன், தேசியவளங்களையும் (National Resources) முன்னேற்றமடையச் செய்கிறது.

இலக்கியத்தில் உயிரினப்பன்மயத்தைப் பாதுகாக்கும் வழிமுறைகள்

உயிரினப் பன்மயத்தின் பயன்பாடுகளை மதிப்பிட்டு அதற்கான பாதுகாப்பினை உறுதிசெய்தல் அவசியம். உயிரினப்பன்மயப் பாதுகாப்பின் முக்கியநோக்கம் (Main objectives) பயன்பாடு (Benefits) என்று சூழலறிஞர்கள் பின்வரும் ஆறு கருத்துரைகளை வரையறுத்துள்ளனர்.

அத்தகைய ஆறு கருத்துரைகளும் சங்கப்பாக்களில் இனங்காட்டப்படுகின்றது. சிற்சில பின்பற்றப்படாமை குறித்தும் எடுத்துரைக்கப்பட்டுள்ளன.

சுற்றுச்சூழலறிஞர் சுட்டிய பாதுகாப்புவழி முறைகளில் சிற்சில பொருத்திக் காட்டப்பட்டுள்ளன.

1. “உயிரினப் பன்மயத்தினை பாதுகாப்பதன் மூலம் சூழ்நிலைகளின் பன்மயத்தினையும் (Ecological diversity) பாதுகாத்து அதில் காணப்படும் உணவுச்சங்கிலித் (Food chain) தொடரையும் பாதுகாக்கலாம்.” – என்பது சூழலறிஞர் கூற்று. இத்தகைய சூழல்மேம்பாட்டுத்திறன் நற்றிணையில் இடம்பெற்றுள்ளது.

சான்று 1: பழந்தமிழர் உணவுச்சங்கிலி அறுந்துவிடாது பாதுகாத்துள்ளனர். “எந்த ஒரு சூழ்நிலையிலும் தன்னூட்ட உயிரிகளும், வேற்றுாட்ட உயிரிகளும் வாழ்கின்றன. தன்னூட்ட உயிரிகள் கிடைக்கப் பெற்ற மூலப் பொருட்களைச் சார்ந்திருக்கின்றன. வேற்றுாட்ட உயிரிகள் தன்னூட்ட உயிரிகளை நேரடியாகவோ, மறைமுகவோ சார்ந்திருக்கின்றன. உணவூட்டக் காரணி (Nutritional Factor) சம்பந்தமான இந்த உறவுகள் ஒரு உணவுத் தொடர்ச்சியை (Food Series) உண்டாக்குகின்றன. இந்த உணவுத்

தொடர்ச்சியே உணவுச் சங்கிலி என்று அழைக்கப் படுகிறது². நற்றிணையில் கானக்கோழி மழைநீரால் வரப்பெற்ற புழுக்களை உண்கிறது. இக்காட்சி உணவுச்சங்கிலி அறுபடாது உயிரினம் மேம்பட்டிருந்தச் சூழலைக் காட்டுகின்றது.

“.....கானவாரணம் பெயல் நீர் போகியவியல் நெடும் புறவில் புலராசர் மணல் மலிரக் கெண்டி நாள் இரைகவரமாட்டிதன் பேடைநோக்கியபெருந்தகுநிலையே!”
(நற்றிணை.21:2-12)

உணவுச்சங்கிலி அறுபட்டால் ஏற்படும் அபாயங்களை அறிவியல் அறிஞர்கள் ஆய்வுசெய்து வருகின்றனர். கோழியின் உணவாக புழு அமைதல் பாடலில் இயல்பான பதிவாக இருந்தாலும் இதனுள் இருக்கும் சூழல் சிந்தனை சிறப்பு வாய்ந்தது.

சான்று 2: புறப்பாடலில்,கொக்குசேற்றிடைடையில் மேய்ந்ததோடு ஆரல்மீன் முட்டை மற்றும் இறால்மீன் முட்டைகளை உண்டுவாழ்கின்ற செய்தி இடம்பெற்றுள்ளது. உணவுச்சங்கிலியின் தொடர்ச்சியால் ஒன்றைச் சார்ந்திருக்கும் சார்புண்ணிகளின் உணவாதாரம் பேணப்பட்டுள்ளமை அறியப்படுகின்றது.

இன்றைய சூழல் மாசுபாட்டால் நன்மைதரும் புழுக்கள் அழிக்கப்பட்டுள்ளன குறிப்பாக மண்புழு அழிந்து வருகின்றது. “மண்ணிற்குள் நண்டு,எலி. தேள்,பூரான் ஆகியவை ஏற்படுத்தும் வளை வழியாகவே தண்ணீர் உள்இறங்கும், நுண்ணுயிர் பெருகும். ஒரு தேக்கரண்டிமண்ணில் 10 லட்சம் நுண்ணுயிர்கள் இருக்கின்றன. நுண்ணுயிர்கள் இருக்கும் மண்ணில் தான் மண்புழு இருக்கும். மண்புழு எப்போதும் மண்ணுக்குள் சுரங்கம் தோண்டிக் கொண்டே இருக்கும்.”³ பழந்தமிழகத்தில் மண்சுரங்கம் சிறப்பாக இருந்துள்ளது. மண்புழுவால் மண்ணின் வளம் மேம்பட்டுள்ளது. உணவுச்சங்கிலியில் உள்ள உயிரினங்களின் உணவாதாரம் சிறந்துள்ளது.

“பைங்காற் கொக்கின் பகுவாய்ப் பிள்ளை

மென் சேற்றுஅடைகரைமேய்ந்துஉண்டதற்பின் ஆரல் ஈன்றஐயவிமுட்டை

கூர்நல் இறவின் பிள்ளையொடுபெறாஉம்”

(புறநானூறு. 342:7-10)

“பயிர்கள் பெரும்பாலும் விலங்கு, தாவரக் கழிவுகளைத் தான் உள்வாங்கிக் கொள்கின்றன. பட்டறைச் சாமான்களை அது கேட்பதில்லை. மேல்மட்டத்தின் கழிவு

கீழ்மட்டத்திற்கு உணவு. மாட்டின் சாணியைக் கோழி கொத்தித் திண்ணும். கோழியின் எச்சத்தை மண்புழு திண்ணுமுன் அதை நுண்ணுயிர் திண்ணும். மண்புழுவின் எச்சத்தைபயிர் திண்ணும், உணவுவளையம் என்று இதைக் கூறுகிறோம். இந்த உணவுச் சங்கிலியில் எந்த ஒருகண்ணியை வெட்டினாலும் தீங்கு நேரும்.”⁴ என்ற சுற்றுச்சூழல் ஆர்வலர் நம்மாழ்வார் கூற்றுசிந்தனைக்குரியது.

2. தாவர மற்றும் விலங்குகளின் மரபணு பன்மயத்தினைப் (Genetic diversity) பாதுகாக்கலாம்.

இச்செயல்பாடு

சங்கப்பாக்களில்

சுட்டிக்காட்டப்படவில்லை. ஆனால்

விதையின் மறு உற்பத்திதான் அறிந்து பாதுகாத்துள்ளனர். உயிரினங்களை பரிசில் பொருளாக தானமளித்தும் பாதுகாத்துள்ளனர்.

3. புவியின் மேல் காணப்படும் உயிர்வாழ் ஆதரவுப் பொருட்களின் (Life Support System) நிலைநிறுத்திய பயன்பாட்டினை (Sustainable Utilization) உறுதிசெய்கிறது.

உயிர்வாழ் ஆதரவுப் பொருட்களின் (Life Support System)நிலை நிறுத்திய பயன்பாட்டினை(Sustainable Utilization) உறுதிசெய்தல் இருந்துள்ளது. குறிப்பாக பழந்தமிழகத்தில் ஆதாரஉயிரினமாக யானை இருந்துள்ளது. ஆதலால் யானையின் வளம் அகஇலக்கியத்திலும் புறஇலக்கியத்திலும் அதிகளவில் பாடப்பட்டுள்ளன.

“பெருங்களிறுவாங்கமுரித்துநிலம் படாஅ

நாருடைஒசியல் அற்றே

கண்டிசின்,தோழி!அவர் உண்டஎன் நலனே”

(குறுந்தொகை.112)

“யானைகைம்மடித்துஉயவும்

கானமும் இனிய ஆம்,நும்மொடுவரினே”

(குறுந்தொகை.388)

குறுந்தொகைப் பாடல்கள் யானையின் செயல்பாடாக ‘மரக்கிளையை ஒடித்தல்’ பற்றி பதிவு செய்துள்ளது. மரக்கிளையை ஒடித்தல் நிகழ்வில் பிற உயிரினங்களின் வாழ்வியல் ஆதாரம் அடங்கியுள்ளது. இந்நிகழ்வு கவனப்படுத்த வேண்டிய செய்தியாகும்.

“இன்றைய ஆய்வாளர்கள் யானையின் நிலைநிறுத்திய பயன்பாட்டினைப் பட்டியலிட்டுள்ளனர். அப்யன்பாடு

அறிந்தவர்களாக நம் முன்னோர் இருந்தமை வியத்தற்குரியன. “காடுகளில் யானைகள் பெரிய படர்ந்த மரங்களின் கைக்கெட்டும் கிளைகளை ஓடித்தும். மூங்கில்களை வளைத்தும் அவற்றை உட்கொள்கின்றன. இப்படிச் செய்யும் போது கீழே விழும் இலை, தழைகளை தாவர உண்ணிகளான மான்கள், காட்டெருது, கரடி, காட்டுப்பன்றி, முயல், முள்ளம்பன்றி ஆகியன உணவாக்கிக் கொள்கின்றன. மரத்தின் படர்கிளைகளை யானைகள் முறித்துப் போடுவதால் கதிரவனின் ஒளி, அடர்ந்த காட்டினுள் புகுந்து தாவர உண்ணிகளுக்கு அதிக தீவனம் கிடைக்கிறது. இவ்வாறு தாவர உண்ணிகள் அதிகரிக்கும் போது அவை ஊனுண்ணிகளுக்கும் போதுமான உணவாகின்றன. ஆக உணவுவலைப் பின்னல் (Food web) அமைப்பின்படி சூழலமைப்பில் யானையினம் இருந்தால் எவ்வாறு பெரும் பங்குவகிக்கிறது என்பதை வரிசையாகக் காண்போம்.

அ) தனது வாழிடத்தை எந்த ஒரு விலங்கு மாற்றியமைக்கிறதோ அந்த விலங்கே ‘ஆதார உயிரினம்’ (Keystone Species) என சூழலியல் கூறுவது யானைக்குமிகப் பொருத்தம். காரணம் யானைகள் தமது வாழிடத்தை மாற்றி அமைப்பவை. அதாவது மரங்களை முறித்துப் போட்டும், புதர்களை மிதித்துப் பிடுங்கியும் சில இடங்களை புல்வெளிகளாக மாற்றுகின்றன. இதனால் அதுபோன்ற இடத்தை விரும்பும் பல உயிரினங்களுக்கு மேலும் ஒரு வாழிடம் கிடைக்கிறது என்பது ஒரு நிலை.

ஆ) இறந்து போன யானைச் சடலங்கள் பிணந்தின்னிக் கழுகு, நரி, கழுதைப்புலி மற்றும் பூச்சிகள், நுண்ணுயிர்களுக்கு உணவாகி மண்வளத்தை அதிகரிக்கச் செய்வதோடு, உயிர்ச் சத்துக்களின் மறுசுழற்சிக்கும் வழியாகிறது.

இ) யானைகளால் புசிக்கப்பட்ட விதைகள் யாவும் உருளைத் துண்டுகளான சாணத்துடன் வெளியேற்றப்படும் போது, அதன் முளைப்புத்திறன் கூடுகிறது. மேலும் யானை சுற்றித்திரியும் எல்லா இடங்களிலும் அவ்விதைகள் மண்ணில் முளைத்துச் செழித்துப் பரவலுக்குவழியாக வாய்ப்பு ஏற்படுகிறது.

ஈ) யானைகளின் சாணத்திலுள்ள விதை, புழு போன்றவற்றை உணவாக உட்கொள்கின்ற பல்வேறு பூச்சிகளும், பறவைகளும், விலங்குகளும் உண்டு. சாணவண்டு, காட்டுக்கோழி, பன்றி, குரங்கு போன்றவை இதற்கு உதாரணங்கள்.

உ) கடும் வறட்சிக் காலத்தில் யானை தோண்டும் நதிக்கரையோர ஊற்றுக்குழிகள் யாவும் மற்ற குளம்படி பாலாட்டிகள், குரங்குகள், பறவைகளுக்கும் பயனளிக்கின்றன.

ஊ) ஆப்பிரிக்காவில் யானைகளால் உவர் மண்ணுக்காக தோண்டி உருவாக்கப்படும் குகைகள், வாழிட அமைப்பு மாறுவதற்கு நல்லதோர் எடுத்துக்காட்டு. இது மற்ற குளம்படி விலங்குகள் (Goofed animals), குரங்கு, வெளவால், பறவைகள், உடும்பு போன்ற ஊர்வனவற்றிற்கு இருப்பிடமாகவும் உவர் மண்ணுணவுக்கான ஆதாரமாகவும் மாறுகிறது. எ) யானைகள் புல்வெளியில் நடக்கும் போது அவற்றின் கால்களால் கலைத்து விரட்டப்படும் சிறு உயிர்களான தவளை, பாம்பு மற்றும் வெட்டுக்கிளி உள்ளிட்ட பல பூச்சிகளை, நாரை, கொக்கு, கழுகு, போன்றவை உண்ண வழியாகிறது.

ஏ) புலி, சிங்கம், சிறுத்தை, செந்நாய், முதலை போன்ற இரைகொல்லிகள் யாவும் மான், பன்றி போன்ற குளம்படி விலங்குகளை வழக்கமாக உட்கொண்டாலும் சிறியயானைக் குட்டிகளையும் அவ்வப்போது வேட்டையாடுகின்றன. இன்னும் நோயுற்று, வலுவிழந்த யானைகளும் ஊனுண்ணிகளுக்கு உணவாகின்றன. இவ்வாறாகமற்ற விலங்குகள், பறவைகள், செடி, கொடிகள் செழித்து இயற்கை வளம் சமநிலை பெற யானைகளின் பங்குமிக ஆதாரமானது.”

• சங்கப்பாக்களில் யானைகள் மிகுதியாகப் பாடப்பட்டுள்ளமை அதன் பயன்பாடு கருதியே எனலாம்.

4. விஞ்ஞானிகளின் சமுதாயத்திற்கு (Scientific community) வலிமையான ஆற்றலை அளிக்கிறது.

5. முக்கியமான தாவரம் மற்றும் விலங்குகளின் மரபணுக்களை (Genes) மரபணுவங்கிகள் (Gene bank) மூலம் பதப்படுத்தி (Preserving) எதிர்காலத் தேவைக்கும் பயன்படுத்தலாம்.

மேற்கண்ட இரண்டும் சங்கப்பாக்களில் சுட்டப் பெறவில்லை எனலாம்.

6. உயிரினப் பன்மயத்தினால் சமுதாயத்திற்கு ஒரு சிறந்த சுற்றுலாத்தளம் (Tourist spot) மற்றும் பொழுதுபோக்கு (Recreation) போன்றபயனைத் தருகின்றன. சங்கப்பாக்களில் உயிரினப் பன்மயத்தின் பொழுதுபோக்குப் பயன் சுட்டப்பட்டுள்ளது.

தொகுப்புரை

வன உயிரினங்களைப் பாதுகாப்பது நமது கடமையாகும். சுற்றுச்சூழல் வளர்ச்சிக்கு வனவிலங்குகளின் பங்கு அவசியமானது. மனிதனுடன் விலங்குகளின் சூழலமைவு தொடர்ந்து நீடித்து வாழ பழந்தமிழர் அன்றே விரும்பி உள்ளனர். அதாவது பல்லுயிரினங்கள் மனிதனைச் சார்ந்துவாழும் இனங்களாக நிலைத்துவிட்டன. மன்னர் தம் அரண்மனை, பாசறை, வாயில் போன்ற இடங்களில் யானை, குதிரை இன்ன பிற உயிரினங்களை பாதுகாப்புடன் வளர்த்துள்ளனர். தற்போது உயிரினப் பாதுகாப்புக் கருதி 'வன உயிரின வாரவிழா' என்று ஒன்று அக்டோபர் மாதம் 10 முதல் 16 வரையில் கொண்டாடி வருகிறோம். இந்நிகழ்வோடு சங்க மாந்தரின் உயிரின நேயத்தை கடைபிடித்தலும் நலம் பயக்கும்

சான்றெண் விளக்கம்.

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இயற்கை(நிலம்)அடிப்படையில் மகளிர் தொழில்கள்

முனைவர்.ச.தனலெட்சுமி,

உதவிப்பேராசிரியை,

தமிழ் உயராய்வு மையம்,

தமிழ்த்துறை,

தி.ஸ்டாண்டர்டு டி.பயர் ஓர்க்ஸ் இராஜரத்தினம் மகளிர் கல்லூரி,
சிவகாசி.

சங்க காலத்தில் மகளிர்க்குச் சங்க இலக்கியங்கள் உயர்ந்த மதிப்பு இருந்தது என்பதனை எடுத்துரைக்கின்றன. சங்க அகப் பாடல்களிலும் இடம்பெறும் குறிப்புக்களால் இயற்கை (நிலம்) அடிப்படையில் மகளிர் நிலை பற்றி அறிய முடிகின்றது. புற வாழ்க்கையிலும், அக வாழ்க்கையிலும் மகளிர்நிலை போற்றத் தகுந்த நிலையில் இருந்ததனை இலக்கியங்கள் எடுத்துரைக்கின்றன. சங்ககால மகளிர் செய்து வந்த தொழில்கள் குறித்து இக்கட்டுரையில் விளக்கப்படுகின்றது.

சங்ககால மகளிர் தொழில்கள்

சங்ககால மகளிர் தம் வாழ்க்கைக்குத் தேவையானதைத் தம்மிடத்துள்ள பொருட்களை அவை தேவைப்படும் பிறர்க்குக் கொடுக்கும் தம்மிடத்திலில்லாத பொருட்களைப் பிறரிடத்திலிருந்து பெற்றும் வாழ்ந்துள்ளனர். குடும்ப மகளிரின் இந்தக் கொள்வினை – கொடுப்பினையில் தொடங்கி நாளடைவில் இந்நிலை பிற்காலத்தே வணிகஇயல் வல்லுநர் பண்டமாற்று என்று சிறப்பிக்கும் முறைக்கும் அடித்தளமாய் அமைந்தது.

சங்ககாலத்தில் மக்கள் திணையடிப்படையில் பகுக்கப்பட்டு அவர்கள் திணை அமைந்துள்ள முறையில் தங்கள் தொழில்களை வகுத்துக் கொண்டனர். இதனால் அவர்கள் செய்தொழிலின் அடிப்படையில் அமைந்திருந்தனர். அதே அடிப்படையில் பெண்டிர் மேற்கொண்ட தொழில்களும் அமைந்திருந்தன.

இயற்கை (நிலம்) அடிப்படையில் மகளிர் தொழில்கள்

சுயமாகத் தொழில்கள் செய்து வருவாய் ஈட்டுவதன் மூலம் தமது தேவைகளைத் தாமே நிறைவேற்றிக் கொள்ள இயலும். தன்னம்பிக்கையும், சுயமதிப்பும் சொந்தமாக அண்டி வாழ வேண்டிய நிலையில் பெண்கள் இன்றும் இருந்து வருகின்றனர். ஆனால் சங்கப் பாடல்களில் பெண்களும்

ஆண்களுக்குச் சமமாகத் தொழில் செய்தனர் என்பதனை இலக்கியங்கள் எடுத்துரைக்கின்றன.

கொடிச்சியர்

குறிஞ்சி நிலத்தைச் சார்ந்த பெண்கள் கொடிச்சியர் எனப்பட்டனர். காவலின் பொருட்டுத் திணைப்புனத்தில் அமைக்கப்பட்ட பரண் மீதிருந்து திணையை உண்ணவரும் பறவைகளைக் கவண்வீசியும், தட்டை தட்டியும் ஓட்டிக் காத்தனர். மகளிர் திணைப்புனம் காக்கும் செய்தி கூறும் சங்க நூற்பகுதிகள் மிகுதியும் உள்ளன. இச்செய்திகளை,

“தழலை வாங்கியும் தட்டையும் ஓம்பியும்

.....

குறமகள் காக்கும் ஏனல்”

(அகம்:118, 11-13)

“படுகிளி கடியும் கொடிச்சி கைக்குளிரே

உண்கிளி கடியும் கொடிச்சி கைக்குளிரே”

(குறள்:291:2)

வரும் பகுதிகளால் உணரலாம். சங்க காலத்தில் பருவம் எய்திய பெண்கள் திணைப்புனம் காவலின் பொருட்டு வெளியே வருவர். திணைப்புனக் காவல் அவர்களது வாழ்வின் தொடக்கமாக அமைவதாகச் சங்க இலக்கியங்கள் கூறுகின்றன.

ஆய்ச்சியர்

முல்லை நிலப் பெண்டிர் ஆய்ச்சியர் என்ற பொதுச் சொல்லால் அழைக்கப்பட்டனர். ஆநிரை, ஆட்டுநிரை போன்றவற்றின் மூலம் கிடைக்கும் பால், மோர், தயிர், வெண்ணெய் போன்றவற்றை விலைக்கு விற்பல் தொழிலையும், பண்டமாற்றுத் தொழிலையும் அவர்கள் செய்து வந்தனர் என்பதை இலக்கியங்களில் முல்லை நிலப் பாடல்கள் எடுத்துரைக்கின்றன.

ஆய்மகள் ஒருத்தி தான் தயிர் கொண்டு வந்த மிடா நிறையும் படி மகளிர்

படி, மருத நிலத்து மகளிர் தந்த வெண்ணெல்லைப் பெற்று மகிழ்ந்து சென்றதைப் புறநானூறு,

“..... ஆய் மகள்

தயிர்கொடு வந்த தசம்பு நிறைய

ஏரின் வாழ்நர் பேரி லரிவையர்

குளக்கீழ் விளைந்த கள்கொள் வெண்ணெல்

முகந்தனர் கொடுப்ப உவந்தனர் பெயரும்”

என்று குறிப்பிடுகிறது. இப்பாடல் அடிகளில் தயிர்க்கும் பண்டமாற்றாக வெண்ணெல்லைப் பெற்ற செய்தி இடம் பெற்றுள்ளதனை அறியலாம்.

உழத்தியர்

மருதநிலத்துப் பெண்டிர் உழத்தியர் என்ற பொதுச் சொல்லால் அழைக்கப்பட்டனர். வேளாண் தொழில் செய்யும் மாந்தர் உழவர் எனப்பட்டமை போல் வேளாண் தொழிலுக்குத் துணைபுரிந்த உழவரின் மனைவியர் உழத்தியர் எனப்பட்டனர். மருதநில மாந்தர்களின் செயற்பாடுகள் சங்க இலக்கியங்களில் பரவலாகச் சொல்லப்பட்டுள்ளன.

உழவர்கள் மாடுகள் பூட்டிய ஏர்களைக் கொண்டு நிலத்தை உழவர். மகளிர் நெல்நாற்றுக்களை நடுமுன் தம் கால்களால் சோற்றை மிதிப்பர். பின் நெல் நாற்றுக்களை நடுமுன் தம் கால்களால் சேற்றை மிதிப்பர். பின் நெல் நாற்றுக்களை நடுவர் களைகளைப் பறிப்பர். அறுவடை செய்து தலையில் சுமந்து வந்து களத்தில் சேர்ப்பர். நெல்லடித்த பின்பு முற்றத்தைக் கொண்டு காற்றிலே, நெல்லைத் தூற்றி எடுப்பர். கொண்டை முடித்துத் தழையுடை அணிந்திருந்த கடைசியர் வயலில் களைகளாக முளைத்த நெய்தல், ஆம்பல் போன்றவற்றைக் களைந்த காட்சியைப் புறநானூறு, (61:1-3)

“கொண்டைக் கூழைத் தண்டழைக் கடைசியர்

சிறுமாண் நெய்தல் ஆம்பலொடு கட்கும்

மலங்குமிளிர் செறு”

என்று குறிப்பிடுகின்றது.

பரதவ மகளிர்

நெய்தல் நிலத்தில் வாழும் ஆடவரைப் பரதவர், நுளையர் என்றும், மகளிரைப் பரத்தையர் நுளைச்சியர் என்றும் குறிப்பிடுவர். ஆடவற், கடலிற் சென்று மீன்பிடிக்கும் தொழிலைச் செய்தனர். அவ்வாறு பிடித்துக் கொணர்ந்த மீன்களை மகளிற் சேரிகளிற் கொண்டு சென்று விற்றல், எஞ்சியவற்றை உலரவைத்தல் போன்ற பணிகளைச் செய்தனர்.

தொழில் அடிப்படையில் மகளிர்

இது மட்டுமல்லாமல் செய்தொழில் அடிப்படையிலும் பெண்கள் அழைக்கப்பட்டனர் என்பது புலனாகின்றது. அரியல் மகளிர் (கள் விற்பவள்) பண்ணியம் முதலிய பல்பொருள் விற்கும் மகளிர், பூவிலை மடந்தையர், (பூவிற்கும் மகளிர்) பருத்திப் பெண்டிர், ஏவல் மகளிர், புலைத்தி, கொண்டிமகளிர் போன்றோரைப் பற்றிய குறிப்புக்களும் காணக்கிடக்கின்றன.

பூவிலை மடந்தையர்

மகளிர் தம் ஒப்பனைப் பொருட்களுள். மலர்கள் என்றும் சிறப்பிடம் பெற்றுத் திகழ்கின்றன. பண்டைக்காலத்தில் அந்தந்தப் பருவத்தில் மலர்ந்த புத்தம்புதுப் பூக்களைக் கொய்து இளமகளிர் வட்டிகளில் ஏந்தித் தெருக்கள் தோறும் திரிந்து விலைகூறி விற்பர். இச்செய்தியை நற்றிணை, அகநானூறு, மதுரைக்காஞ்சி, புறநானூறு போன்ற இலக்கியங்கள் குறிப்பிடுகின்றன.

“பூவிற்கும் மகளிர், காலச்சூழ்நிலையறிந்து இல்லங்களுக்குச் சென்று மலர் விற்பர் என்னும் கருத்தினைப் புறநானூறு,

“குறும்பர்க்கு எறியும் ஏவல் தண்ணுமை

நானுடை மாக்கட்கு இரங்கு மாயின்

எம்மினும் பேரெழில் இழந்து வினையெனப்

பிறர்மனை புகுவார் கொல்லோ

அளியள் தானே பூவிலைப் பெண்டே”

என்று கூறுகின்றது.

பருத்திப் பெண்டிர்

மகளிர், தாவர இனஞ்சார்ந்த பருத்தியினின்றும், விலங்கின் வகையைச் சார்ந்த பட்டுப்பூச்சினின்றும் நூலைப்பெற்று ஆடைகளை நெய்தனர். இதில் குறிப்பாகப் பருத்திநூல் நெசவு சிறப்பு பெற்றிருந்தது. பருத்தியைப் பயிர் செய்து, விளைவித்து, வில்லில் அடித்துக் கொட்டையும் கோதும் நீக்கித் தூய்மை செய்து பயன்படுத்தினர்.

மகளிர் நெசவில் ஆடவர்க்குப் பெரிதும் உதவி செய்தனர். இரவுப்பொழுதில் இவ்வேலையைச் செய்தனர் என்பதைச் “சிறுதீ விளக்கத்து” (புறம்-326:5) என வரும் புறநானூற்றுத் தொடரால் அறியலாம்.

ஏவல் மகளிர்

அரண்மனையில் மகளிருட் சிலர் ஏவற் பெண்டிராக இருந்து பிறர்க்குப் பணிகள்

செய்து வந்தமையினைச் சங்கஇலக்கியங்கள் சுட்டுகின்றன. தொல்காப்பியரும் ஏவற்பணி செய்வோரைப் பற்றிச் சுட்டுகின்றனர். ஏவல் மகளிர் மன்னனுக்குப் பொற்காலத்தில் மதுவை ஊட்டுவர், பாட்டாலும், கூந்தலாலும் மன்னர் அவையை மகிழ்ச்சியுறச் செய்யும் இன்னகை மகளிர் இருந்ததைப் பத்துப்பாட்டும், பதிறுப்பத்தும் கூறுகின்றன.

புலைத்தி

சங்ககாலச் சமுதாயத்தில் ஆடை வெளுப்போள் புலைத்தி என்ற சொல்லால் அழைக்கப்பட்டனர். அவர்களது செயல்களைப்பற்றி,

“களர்ப்படு கூவல் தோண்டி நாளும்

புலைத்தி கழிஇய தூவெள் அறுவை”

என்று புறநானூறு குறிப்பிடுகின்றது.

பொதுத் தொழில்கள்

நிலப்பாகுபாட்டிற்கேற்ப பெண்களின் தொழிலும் பலவாக அமைகின்றன. இவை தவிர பொதுநிலையில் சில தொழில்களும் மகளிர்க்குரியனவாக இருந்தன.

அரியல் மகளிர்

அன்று பெருவழக்காக இருந்த கள்ளருந்தும் பழக்கத்திற்கு தேவையான கள்ளினைக் காய்ச்சித் தயாரிப்பதையும், பல்லிடங்களுக்கு எடுத்தச் சென்று விற்பதையும் பெண் மேற்கொண்டதைச் சங்கப்பாக்கள் தெரிவிக்கின்றன. (அகம் 157:1-4) (பெரும் 339). இவர் அரியற் பெண்டிர் எனவும் கள்ளம் மகளிர் எனவும் அழைக்கப்பட்டனர். இவர்தம் தொழில் திறமைக்காகப் பெண் யானையைப் பரிசிலாகப் பெற்றதும் (குறுந் 298:5) நோக்கிற்பாலாகாது.

ஆடவர் மகிழ்ந்து அருந்த மகளிர் அவர்க்குக் கள் வழங்கும் காட்சி பெருமையாக உணர்த்தப்பட்டிருப்பது. (புறம். 367:6-7, 18) என்பதும். இங்கு குறிப்பிடத்தக்கது. பெண் ஆணின் போகப்பொருளாக சங்ககாலத்திலே விளங்கியமையை இவ்வடிகள் புலப்படுத்துகிறது.

புலைத்தி - துணைத்தொழில்

பிறரின் ஆடைகளைத் தூய்மை செய்யும் புலத்தி துணைத் தொழிலாகப் பணையோலை கொண்டு பெட்டிகளைச் செய்து விற்பதும் காணப்படுகிறது (கலி.117: 6-8). கைத்தொழிலுக்கும், மகளிருக்கும் உள்ள நெருங்கிய தொடர்பினை இது காட்டுகிறது.

அகவல் மகளிர் வெறியாள்

அகவல் மகளிர், வெறியாட்டை நிகழ்த்தும் வெறியாள் (குறுந்.366) எனப்பிறரும்

அறியப்படுகின்றனர். இத்தொழிலாளர் அனைவரும் தம் தொழிலுக்கு ஊதியமாக எவற்றை எப்படிப் பெற்றனர் என்பதற்கான விளக்கங்கள் சங்கப் பாக்களில் தென்படவில்லை.

குற்றவேல் மகளிர்

பெருஞ்செல்வந்தர் இல்லங்களிலும் (நற் 331:2) அரண்மனைகளிலும் (நெடு 151) குற்றவேல் செய்யும் மகளிரும் காணப்படுகின்றனர். பாசறைகளில் குற்றவேல் பணியாளராகப் பெண்டிர் முல்லை பணியாற்றியுள்ளனர்.

புலம் பெயர்தல்

பொதுநிலையில் மகளிரைத் தொழில் நிலையில் அணுகும்பொழுது பொருளாதாரத்தில் பின்தங்கியோர், பொருள் தேடலின் பொருட்டு நிலம் பெயர்தல் தடைசெய்யப்படவில்லை எனத் தெரிகிறது.

ஆயர்மகள்:-

சங்கச் சமூகப் பெண்கள் பொருளுடைமையாளராக எம் கேள்வன் தருமோ (கலி 106: 44-45) என வினவுவதும், “பெண்டிரும் தம் பதம் கொடுக்கும்” (புறம் 151-5) எனும் குறிப்பும் காட்டுகின்றன. காலைப் பொழுதிலே தயிர் கடைந்து அதனை மோராக்கி விற்பது, அதனின்றும் வரும் வருவாயில் சுற்றத்துடன் பகிர்ந்துண்பதும், நெய்யினால் கிடைக்கும் பொருளில் நல்ல கறவைகளை வாங்கித் தன் இல்லத்தினை மேலும் மேலும் வளம் பெறச் செய்யும் ஆய் மகளிரை,

“ஆம்பி வான்முகை அன்ன கூம்பு முகிழ்

உறையமை தீந்தயிர் கலக்கி நுரை தெரிந்து

புகர்வாய்க் குழிசி பூஞ்சுமட்டு இரீஇ

நாள் மோர் மாறும் நன்மா மேனிச்

சிறுகுழைதுயல் வரும் காதில் பணைத்தோள்

குறு நெறிக் கொண்ட கூந்தல் ஆய்மகள்

ஆளைவிலை உணவில் கிளையுடன் அருத்தி

நெய்விலைக் கட்டிப் பசும்பொன் கொள்ளாள்

எருமை நல்லாள் கருநாகு பெறாஉம்”

(பெரும் 157-165)

எனக் காட்டியிருப்பது எண்ணத்தக்கது. இப்பொருளாதாரச் சுதந்திரம் பிறநில மகளிருக்கு இருந்ததா என்ற மேலாய்விற்குரிய வினா இங்கெழுகின்றது. குறிஞ்சி, நெய்தல், முல்லை நிலப் பொருட்களை அந்நிலத்தவர் கொணர், தன் இல்லிலிருந்தே பண்டமாற்றாக அவற்றைப்

பெற்றுக் கொள்ளுகிறாள். (புறம் 33:1-7) (ஐங் 47:1-3) இவற்றை நோக்க நிலத்திற்குத் தக மகளிர்க்கு விதிக்கப்பட்ட கட்டுப்பாடுகளில் நெகிழ்ச்சியும், அழுத்தமும் இருந்தனவோ என்ற எண்ணம் தோன்றுகிறது. மேற்படி நிலத்தை விட மருதநில வாழ்வு பொருளாதாரத்தில் உயர்நிலை உடையதாக அமைந்திருந்ததும் கருதற்பாலது.

பொருளாதார நிலையில் பெண்ணினத்திடையே வேறுபாடு அமைதலும், தொழிலடிப்படையில் உயர்வு தாழ்வு கற்பிப்பதும் (பரத்தை, புலைத்தி-தாழ்வு நிலை) காணப்படுகிறது. சமூகத்தில் பொருளாதார நிலையில் உயர்வு பெற்றிருந்த அரசமகளிர் பொதுநிலையில் பிற பெண்டிர் ஒப்பவே அமைகின்றனர். புறம் 166:13-18, புறம்.144) எனினும் அரசமகளிர் எனும் தகுதி காரணமாகச் சில தனித்த மதிப்பிழத்தல்களையும் இவர் அடைந்துள்ளனர்.

கணவனாகிய அரசன் போரில் தோல்வியடைந்தால் மாற்றானால் துன்புறுத்தப்பட்டனர் (பதி 8-ஆம் பதிகம், ப-4-10) இப்பெண்டிரது கூந்தலைக் கொய்து, அதில் கயிறு திரித்து, அதனால் யானைகளைக் கட்டியிழுத்து (பதி 5-ஆம் பதிப்பகம் 15-17) அவமதிக்கப்பட்டனர்.

கொண்டி மகளிராகச் சிறைபிடிக்கப்பட்டு வெற்றி பெற்றோர் நாட்டுக்கு அழைத்துச் செல்லப்பட்டனர். அங்கு ஊர்ப்பொதுமன்றத்துக் கோயிலில் விளக்கேற்றுதல் (பட் 246-249) முதலான அரச

மகளிரை உடன்கட்டை ஏறத் தூண்டியிருக்கலாம். அரச மகளிராயினும், சமூகத்தின் பொதுவிதிகள் அவருக்கும் ஏற்புடையதே என்பதை உடன்கட்டை ஏறிய பெருங்கோப் பெண்டின் பாடல் (புறம் 246) வலியுறுத்தும்

தொகுப்புரை

மேற்குறித்த செய்திகளால் சங்ககாலத்தில் ஒவ்வொரு நிலப்பகுதியிலும் வாழ்ந்த ஆடவரும், மகளிரும் தத்தம், தொழில் செய்தனர் என்று தெரிகின்றது. ஆடவர்க்குத் துணையாகவும், தொழில் செய்ததையும் அறிய முடிகின்றது. மேலும், அவரவர் வேறுபாடு கருதாது அவரவர் செய்தொழில்களைச் செய்து வந்தனர் என்பதும், பிற சமுதாய நிலைகளிலும் ஆடவரோடு ஒப்ப மதிக்கும் நிலையைப் பெற்றிருந்தனர் என்பதையும் நன்குணர முடிகின்றது.

சங்ககால மகளிர் தம் காலிலே நிற்க வேண்டுமெனும் எண்ணத்தினராய் ஏதேனும் தொழில் செய்து வந்தனர். தொழில்கள் இல்லறத்திலிருந்து பொருளீட்டி இன்பம் துய்ப்பதற்கு ஏதுவாக இருந்தன. சங்க காலத்தில் முல்லை, குறிஞ்சி, மருதம், நெய்தல் என்ற நான்கு நிலங்களில் வாழ்ந்து வந்த காரணத்தினால் அந்நிலத்துக்கேற்றவாறு தொழிலும் அமைந்திருந்தது.

சங்கத் தமிழகத்தில் சமயமும் மெய்யியலும்

திருமதி.மு.கனிச்செல்வி,
முனைவர் பட்ட ஆய்வாளர்,
செந்தமிழ்க் கல்லூரி,
தமிழ் உயராய்வு மையம்,
மதுரை-1.

ஆதியில் மாந்தன் இயற்கையைக் கண்டு திகைத்தான், அஞ்சினான், வியந்தான். பின்னர் இயற்கையைப் பற்றிச் சிந்திக்கத் தொடங்கினான். இன்றைய நிலையில் உள்ளதைப் போன்று, எதனையும் சோதனை செய்து ஆராய்வதற்குரிய கருவிகளோ அறிவியல் முறைகளோ சோதனைக் கூடங்களோ அன்று இல்லை. மனிதனின் சிந்தனைக் கூர்மையோ அவன் ஆராய்ச்சிக் கூடம். தருக்க சாஸ்திரம் அவனுடைய ஆய் கருவி. உண்மையை உணரத் துடிக்கும் அறிவின் வேட்கையை அவனது அறிவியல் நெறி. இவற்றில் எழுந்த இறுதி முடிவுகளின் தொகுப்பே 'மெய்யியல்' என்கிறது தத்துவ ஞானம்.

பண்டைக் காலத்தே வேதியியல் (Chemistry), இயற்பியல் (Physics), வானவியல் (Astronomy), பேரண்டவியல் (Cosmology) போன்ற தனிப் பிரிவுகள் இல்லை. ஆனால் அவையனைத்தும் மெய்யியலுக்குள் அடங்கியிருந்தன. பிற்காலத்தில் மெய்யியலும் பல தனித் தனித் துறைகளாகப் பிரிந்து விட்டது. சோதனைக் கூடத்தில் அறிவியல் ஆய்வின் மூலமாக உறுதியான முடிவுகள் பெறக் கூடிய வேதியியல், இயற்பியல், வானவியல், தட்பவெப்ப இயல் போன்றவை மெய்யியலிலிருந்து பிரிந்து விட்டன; தனி அறிவியல்களாகி விட்டன.

இவ்வகை தனித்துறைகளைத் தன்னிடமிருந்து, அள்ளித் தந்துவிட்ட பின்னர், உயிர், உடம்பு, (இயலுலகில் இயல்பு) உள்ளது (Existence) முந்தைய பிந்தைய வாழ்வு, நம்மைச் சுற்றி இயங்கும் புவி (Universe), இயற்கை போன்றவற்றைப் பகுத்தறிவுடன் ஆராய்வதே இன்றைய நிலையில் 'மெய்யியல்' எனப்படுகிறது.

பொதுவாக மெய்யியல் (தத்துவ ஞானம்) என்றால் அது கடவுளைப் பற்றியது என்ற தவறான ஒரு கருத்து இன்றும் நிலவி

வருகிறது. இதற்குக் காரணம் பிற்காலத்தில் வந்த தன்னலம் கொண்டவர்கள் சிலர், மெய்யியலின் விரிந்த அறிவுப் புலத்தை அடைத்துவிட்டுக் "கருத்து முதலியல்" (Spiritualism) அல்லது "ஆன்மீகவாதம்" என்னும் ஒரு பிரிவை மட்டுமே முதன்மைப்படுத்தி விட்டனர்.

கடவுள் கோட்பாடும் கடவுள் மறுப்புக் கோட்பாடும் சம தகுதியுடனே தமிழகக் சிந்தனையில் பீடுநடை போட்டன. கூர்ந்த பகுத்தறிவைக் கருவியாகக் கொண்ட பொருள் முதலியல், கடவுள் என்ற நம்பிக்கையை முதலாகக் கொண்ட ஆன்மீகவியலினால் திட்டமிட்டு நசுக்கப்பட்டுவிட்டது.

எனவே "மெய்யியல்" (Philosophy) எனப்படுவது வேறு; "சமயம்" (Religion) எனப்படுவது வேறு. முன்னது, பகுத்தறிவையும் சிந்தனைகளையும் தடையின்றிப் பயன்படுத்தி உயிர் மற்றும் இயலுலகின் (உள்பொருளின்) (Existence) இயல்பை ஆராய்ந்து முடிவு காணுவது. பின்னது, வாழ்க்கையின் குறிக்கோள்களை அடையும் நோக்குடன் ஒரு முழு முதற்கடவுளைப் பற்றுக் கோடாகக் கொண்டு அடைவதாகக் கூறும் வழிகளை நல்குவது. எனவே மெய்யியல் ஆய்வின் முடிவு வேறு; சமயத்தின் முறை முடிவு வேறு.

மேல்நாடுகளில் மெய்யியலும் சமயமும் வெவ்வேறு பாதைகளைப் பின்பற்றின. ஒன்று மற்றொன்றை வயப்படுத்திற்று. ஒன்றின் வழி மற்றொன்றைத் தாண்டிச் சென்றது. ஆனால் மெய்யியலும், சமயமும் ஆங்கு ஒன்றாகக் கலந்திடவில்லை. இந்தியத் துணைக் கண்டத்தில் மெய்யியலையும், சமயத்தையும் வெவ்வேறாகப் பிரித்துக் காண முடிவதில்லை. இங்கு மெய்யியல் சிதைவுபடுத்தப் பட்டுச் சமயமாக உருமாற்றம் பெற்றுவிட்டது.

சங்ககால சமய நிலை

குறிஞ்சி, முல்லை, மருதம், நெய்தல் ஆகிய நான்கு நிலங்களுக்குரிய

முதற்பொருள்களாக மாயோன், சேயோன், வேந்தன், வருணன் ஆகியோரைப் பற்றிய செய்தியைத் தொல்காப்பியம் எடுத்துக்கூறுகிறது. தொல்காப்பியர் காலத் தமிழ் மக்களிடையே இயற்கைத் தெய்வ வழிபாடு பரவியிருந்தது. 'கடவுள்' என்ற சொல் தொல்காப்பியத்தில் பயிலப்பட்டுள்ளது. ஆனால் அச்சொல் ஒரு "பரம்பொருளை" அல்லது ஒரு முழு முதற்கடவுளை" குறித்து ஆளப்பட்டுள்ளதா என்பது ஐயமே, அவை தேவர்கள் அல்லது தெய்வங்களைக் குறிக்கவே பயிலப்பட்டுள்ளதாக பல தமிழறிஞர்கள் கருதுகின்றனர்.

மாங்குடி மருதனாரின் மதுரைத் காஞ்சியில் (453-488) தமிழ்நாட்டின் பண்டைக்கால சமயநிலை தெளிவாக்கப்படுகிறது. பரிபாடலின் சில பாடல்கள் திருமாலைத் தத்துவ அளவில் போற்றுகிறது. சிவன் என்னும் பெயர். சங்க இலக்கிய வழக்கில் இல்லாவிடினும், "ஆலமர் கடவுள்", "முக்கட்செல்வன்", "மணிமிடற்றோன்" முதலிய பெயர்களால் அழைக்கப்பட்டான். திருமால் வழிபாடும், சிவ வழிபாடும் சங்க காலத்தில் இருந்தன. ஆனாலும் அவை சமயம் என்ற தனி அமைப்பைப் பெற்றுவிட்டதாகக் கொள்வதற்குச் சங்ககால இலக்கியங்களில் சான்றில்லை.

சங்ககால மெய்யியல்

கடைச் சங்க காலத் தமிழ் இலக்கியத்தில் பொருள் முதல், கருத்து முதல் கூறுகள் பரவலாக உள்ளன.

"தேய்தல் உண்மையும் பெருகல் உண்மையும்

மாய்தல் உண்மையும் பிறத்தல் உண்மையும்"

என்னும் புறநானூற்று (27) வரிகளில் அமைகின்ற பொருள் முதல் கருத்து, புற உலகு உண்மையன்று, என்னும் கருத்து முதல் கூற்றை மறுத்துரைக்கின்றது. உலகமும் அதன் இயக்கமும் உண்மை எனச் சொல்லுகின்றது.

உடலையும் உயிரையும் முற்றாகப் பிரித்து வைத்து அவை தனித்தனியாக இயங்க வல்லவை என்னும் கருத்து - கருத்து

முதலியல் கூற்றை எதிர்த்துக் கிளம்பிய உணர்வுச் செறிவுடைய உலகாய்தக் கருத்தை 'உடம்போடு வாழ இன்னுயிர் பெற்றுள்ள உரிமை' என்னும் பொருளில் வருகின்ற

"...உடம்போடு

இன்னுயிர் விரும்பும் கிழமை"

(புறம். 223)

என்னும் பொத்தியார் என்னும் புலவரின் கூற்றும் புலப்படுத்துகின்றது.

முனைவர் ந.முருகேசபாண்டியனின் விமர்சனத்திறன்

முனைவர் பா.நேருஜி

உதவிப் பேராசிரியர்

செந்தமிழ்க் கல்லூரி

54, தமிழ்ச்சங்கச் சாலை,

மதுரை - 625001

புத்தக வாசிப்பின் மூலம் இலக்கிய உலகில் அறிமுகமான முருகேசபாண்டியன் இன்று, தீவிரமான எழுத்துத்தளத்தில் இயங்கி வருகின்றார். தமிழ் இலக்கிய மரபு தொல்காப்பியர் தொடங்கிக் காத்திரமான விமர்சனப் பாரம்பரியமுடையது. சிலப்பதிகாரத்திற்கு உரையெழுதிய அடியார்க்கு நல்லாரின் பன்முக விமர்சன நோக்கு ஒப்புமை அற்றது. இளம்பூரணர் முதலான உரையாசிரியர்கள் மரபானது பண்டைத் தமிழ் இலக்கிய இலக்கண விமர்சனப் பரப்பினுக்குச் சான்றாக உள்ளது. இலக்கிய படைப்புகளை வாசித்து அவற்றின் நுட்பங்களை அறிய விமர்சனம் அடிப்படையானது. இன்று மேலைநாட்டாரின் தொடர்பினால் ஏற்பட்ட நவீன விமர்சனப் போக்குகள் கல்வித் துறையிலும் சிறுபத்திரிகைகளிலும் தாக்கத்தினை ஏற்படுத்தியுள்ளன. தமிழில் நவீன விமர்சன மரபில் காத்திரமாகத் தொடர்ந்து இயங்கி வரும் விமர்சகர்களில் ந.முருகேசபாண்டியன் தனித்துவமானவர். பழந்தமிழ் இலக்கியம் தொடங்கி நவீன இலக்கியம் வரை நுணுக்கமாக ஆராய்ந்திடும் முருகேசபாண்டியனின் விமர்சனத்திறன் பற்றி இக்கட்டுரையில் காண்போம்.

பிரதிகளின் ஊடே பயணம்

முருகேசபாண்டியன் 1994 முதல் பல்வேறு பத்திரிகைகளில் எழுதிய புத்தக மதிப்புரைகள் தொகுக்கப்பட்டு 'பிரதிகளின் ஊடே பயணம்' என்ற பெயரில் நூல் வடிவம் பெற்றுள்ளது. தினமணி சுடரில் 1994 இல் வெளியான மதிப்புரை முதலாகப் பல்வேறு இதழ்களில் வெளியான மதிப்புரைகள், முருகேசபாண்டியனின் நுண்மான் நுழைபுலத்திற்குச் சான்றாக உள்ளன. வாசகருக்கும் புத்தகங்களுக்கும் இடையில் பாலமாக அமைந்துள்ள முருகேசபாண்டியனின் எழுத்து காலத்தின் தேவையாக உள்ளது. தமிழ் போன்ற பாரம்பரியமான மொழியில் ஒரு காலகட்டத்தில் வெளியான புத்தகங்களைப் பற்றி அறிந்துகொள்ள உதவும் இந்நூல் முதன்மையான குறிப்பு நூலாகும்.

தமிழ் மொழிபெயர்ப்பில் உலக இலக்கியம்

முருகேசபாண்டியன் முனைவர் பட்டத்திற்காக மேற்கொண்ட ஆய்வு செம்மையாக்கப்பட்டு 'தமிழ் மொழிபெயர்ப்பில் உலக இலக்கியம்' என்ற பெயரில் வெளியாகியுள்ளது. தமிழில் மொழி பெயர்க்கப்பட்டுள்ள 1018 புத்தகங்களின் நூல் பட்டியலை மூலமாகக் கொண்டு மொழிபெயர்ப்புப் போக்குகள் ஆராயப்பட்டுள்ளன. தமிழின் இன்றைய செழுமை, பிற மொழிகளையும் ஓரளவு சார்ந்தது என்பதை மறத்தல் தகாது. இந்தக் கலாச்சாரச் செழுமை, பங்களிப்பு மேலும் தொடர வேண்டும் என்ற முருகேசபாண்டியனின் தமிழ் மொழிபெயர்ப்பில் உலக இலக்கியம், உரத்தும், ஆய்வுப் பூர்வமாகவும், நம்முன் வைக்கிறது.

மொழிபெயர்ப்பியல்

மொழிபெயர்ப்பியல் பற்றிய இந்நூலானது மொழிபெயர்ப்புப் பற்றிய பன்முக அம்சங்களைப் பருந்துப் பார்வையில் அறிமுகப்படுத்திடும் நிலையில் எழுதப்பட்டுள்ளது. இதுவரையிலும் மொழிபெயர்ப்புக் குறித்து ஆங்கிலத்திலும் தமிழிலும் பல்வேறு ஆய்வாளர்கள் குறிப்பிட்டுள்ள அரிய தகவல்களையும் கண்டுபிடிப்புகளையும் இந்நூலாக்கத்தில் முருகேசபாண்டியன் பயன்படுத்தியுள்ளார்.

இலக்கிய ஆளுமைகளின் படைப்புத்திறன்

ஒரு மொழியின் வளமானது, அம்மொழியில் வெளியாகியுள்ள இலக்கியப் படைப்புகளின் சிறப்புகளைப் பொறுத்து அமைகின்றது. மொழி என்னும் சட்டகத்தின் வாயிலாகப் புனைவிற்குள் பயணிக்கும் படைப்பாளர் வாழ்வின் மேன்மைகளையும் இழிவுகளையும் தனது படைப்புகளில் பதிவாக்குகின்றார். ஆக மொத்தம் 21 படைப்பாளர்கள் மற்றும் அவர்களது குறிப்பிடத்தக்க படைப்புகள் விமர்சன அடிப்படையில் பதிவு செய்யப்பட்டுள்ளன.

ஒரு படைப்பாளியின் படைப்பைக் காட்டிலும் அவனைப் பற்றி நுட்பமாகச் சொல்லக்கூடியது எதுவுமில்லை. நவீன இலக்கியத்தில் சாதனை படைத்திட்ட படைப்பாளர்களின் பன்முகத் தன்மைகளைப்

படைப்பின் வழியாக கண்டறிய முயன்றுள்ள ந.முருகேசபாண்டியனின் முயற்சி தனித்துவமானது. வாசகர்களின் இலக்கியத் தேடுதலைத் துரிதப்படுத்தும் வகையில் நுட்பமான மதிப்பீடுகள் அடங்கிய விரிவான கட்டுரைகள் இத்தொகுப்பில் இடம்பெற்றுள்ளன.

மறுவாசிப்பில் மரபிலக்கியம்

மொழியின் வழியே சித்திரிக்கப்படும் புனைவுலகு, காலந்தோறும் இலக்கியப் படைப்புகளாகப் பதிவாகின்றன. பாரம்பரியப் பெருமை பேசுவதற்கும் செவ்வியல் தன்மையுடையது எனச் சிலாகிப்பதற்கும் மரபிலக்கியப் படைப்புகளே ஆதாரங்களாக விளங்குகின்றன. கடந்து போன காலம் பற்றிய கற்பிதங்களை உருவாக்கும் இலக்கியம், ஒருநிலையில் சமகாலத்திய படைப்புகள் குறித்த மாற்றுக் குறைவான அபிப்பிராயங்களை உருவாக்குகின்றது. இதனால் ரசனை வயப்பட்ட பண்டிதர்கள் எப்பொழுதும் பண்டைய இலக்கியம் குறித்துச் 'சல்லாபம்' செய்து மகிழ்ச்சி அடைகின்றனர். யாப்பு, சந்தம், ஓசை எனச் சட்டகத்தை இறுக்கமாகப் பற்றிக்கொண்டு, மரபிலக்கியத்தைத் தங்களுடைய பரம்பரைச் சொத்து எனக் கருதுகிறவர்களால், இலக்கிய வளர்ச்சி தேங்குகிறது என்பதுதான் உண்மை.

சங்க இலக்கியத்தில் பயன்படுத்தப்பட்டுள்ள சொற்களும் தொடரமைப்புகளும் முழுக்க அந்நியப்படும் வேளையில், அப்பிரதி ஒருவகையில் தட்டையாகிப் போகின்றது. இன்றைய தமிழர்களால் சங்க இலக்கிய மொழியின் வழியே பயணிக்க இயலாத நிலையில், அப்பிரதிகள் அர்த்தமிழந்து போகின்றன. ஒவ்வொரு காலகட்டத்திலும் இலக்கியப் படைப்பாக்கங்களும், மொழிப் பயன்பாடும் பெரிதும் மாறுபடும் சூழலில் பிரதிகளுக்கும் வாசகர்களுக்கும் இடைவெளி விரிவடைகின்றது. தமிழ் மரபின் எச்சங்கள் பதிவாகியுள்ள பழந்தமிழ் இலக்கியப் படைப்புகளை வாசிக்க வேண்டிய தேவை வலுவடையும் நிலையில், புதிய தடத்தில் பயணிக்க வேண்டியுள்ளது. அப்பொழுதுதான் நவீனப் படைப்பாளிக்குத் தான் செல்ல வேண்டிய திசைவழி புலப்படும்.

சொற்கள் ஒளிரும் உலகம்

இந்நூல் தொகுப்பில் இடம்பெற்றுள்ள விமர்சனக் கட்டுரைகள் புதிய பார்வை, உயிர்மை, குமுதம் தீராநதி, பன்முகம், காலச்சுவடு, கவிதாசரண், யாதுமாகி, புது எழுத்து, காந்தள், சங்கு, தொனி ஆகிய இதழ்களில் வெளியிடப்பட்டுள்ளன. இந்நூல் இலக்கியப் படைப்பாளிகளின் பன்முகத் தன்மைகளையும்

படைப்பின் நுட்பங்களையும் முருகேசபாண்டியன் தம் கூரிய பார்வையால் சித்திரித்து வாசகனின் மனவுலகை விரிவுப்படுத்த முயலும் கட்டுரைகளின் தொகுப்பாக இருக்கின்றது. இந்நூலில் இருபத்தைந்து விமர்சனக் கட்டுரைகள் இடம்பெற்றுள்ளன.

என் இலக்கிய நண்பர்கள்

முருகேசபாண்டியன் தனது இலக்கிய நண்பர்களாகக் கொண்ட பதினைந்து இலக்கியவாதிகளைப் பற்றிய அனுபவங்களைப் பதிவாக்கியுள்ளார். படைப்பாளிகளின் தனிப்பட்ட ஆளுமைகள் குறித்த பதிவுகள் தமிழில் அரிதாகவே எழுதப்பட்டிருக்கின்றன. முருகேசபாண்டியன் அவர்கள் தன் இலக்கிய நண்பர்கள் குறித்த சுவாரஸ்யமான மனப்பதிவுகளை இந்நூலில் முன் வைக்கிறார். இந்நூலில் இடம்பெற்றுள்ள இலக்கிய நண்பர்களாக 1.பிரபஞ்சன் 2.நகுலன் 3.விக்கிரமதித்தயன் 4.பிரேம்-ரமேஷ் 5.மு.ராமசாமி 6.கலாப்ரியா 7.ராஜமார்த்தாண்டன் 8.கோணங்கி 9.வண்ணநிலவன் 10.சுந்தர ராமசாமி 11.மணா 12.அப்பாஸ் 13.யவனிகா ஸ்ரீராம் 14.ப.சிங்காரம் 15.கந்தர்வன் ஆகிய பதினைந்து படைப்பாளிகள் குறித்து எழுதியுள்ளார். இக்கட்டுரைகள் அப்படைப்பாளிகளின் வாழ்வையும் எழுத்தையும் நெருங்கிச் செல்ல பெரிதும் துணைபுரிகின்றன.

என் பார்வையில் படைப்பிலக்கியம்

இலக்கியப் படைப்புகள் மூலம் மனிதன் தன்னையே அடையாளங்காணவும், தனது வாழ்க்கையை மறுவாசிப்புச் செய்திடவும் முயலுகிறான். உலகமயமாக்கலினால் பண்பாட்டு ரீதியல் மாற்றங்கள் ஏற்பட்டபோதிலும், கதை கேட்பதில் யாருக்கும் வெறுப்பு தோன்றாது என்பதுதான் உண்மை. மனித சமுதாயத்தில் சூட்சுமமாகவும் பரந்தும் நடைபெற்றுக் கொண்டிருக்கும் பல்வேறு விஷயங்களை விளக்கிக் கொள்ள உதவிடும் கதைகள் பேரிலக்கியமாக மாறுகின்றன. 21ஆம் நூற்றாண்டில் தமிழில் வீச்சாகப் படைப்பிலக்கியம் வெளிவந்து கொண்டிருக்கிறது. நமக்கு கோணங்கியின் பிதிராவும் வேண்டும், ஜோ டி.குருஸின் ஆழி சூழ் உலகும் வேண்டும். எவை கால வெள்ளத்தில் நிலைத்து நிற்கும் என்பது ஆய்விற்குரிய கேள்வி. நாவல், சிறுகதை, கவிதை வடிவில் வெளியான படைப்புகளை உற்சாகமாக வாசித்துக் கொண்டிருந்த சூழலில், என் அபிப்பிராயங்களை நண்பர்களிடம் வெளிப்படையாகப் பகிர்ந்து கொள்வேன். ஒரு படைப்பு வாசிப்பில் எனக்குள் கிளர்த்தும்

எண்ணங்களை மட்டும் முக்கியமாகக் கருதுவேன் என்கிறார் முருகேசபாண்டியன். இந்நூலின் உள்ளடக்கத்தில் கவிதை(15), சிறுகதை(20), நாவல்(15), மொழிபெயர்ப்புப் படைப்புகள்(6), நாடகம்(2) ஆக மொத்தம் 58 படைப்புகள் இடம் பெற்றுள்ளன.

புத்தகங்களின் உலகில்

புத்தகங்கள் வாழ்க்கைப் பரப்பின் விநோதங்கள், கசடுகள், அதியற்புதங்கள், ரகசியங்கள், நன்னெறிகள் போன்றவற்றைப் பொதிந்து வைத்துக்கொண்டு சலனமற்று உறைந்து கிடக்கின்றன. எல்லாப் புத்தகங்களும் வாசகருக்காகக் காத்திருக்கின்றன. எனவே புத்தகம் என்பது ஒரு வகையில் மாந்திரிகப் பொருள்தான். புத்தக வரிகளுக்கிடையில் சூட்சுமமாக ஒளிந்துள்ள தகவல்கள் வாசிப்பின் வழியாக வாசகரைப் பல்வேறுபட்ட விநோத உலகங்களுக்கு இட்டுச் செல்கின்றன. இதுவரையில் கருத்துரீதியில் பதிவாகியிருந்த பிம்பங்களைத் தகர்த்துப் புதிய வகைப்பட்ட பிம்பங்களை உருவாக்குவதில் புத்தகங்களுக்கு இணை எதுவுமில்லை.

புத்தகங்கள் அருமையான நண்பர்களைப் போல என்ற பெருமிதத்துடன் குறிப்பிட்டுள்ள திருவள்ளுவரின் பார்வையானது தனிமனிதனுக்கும் புத்தகத்திற்குமிடையிலான உயிரோட்டமான உறவினைச் சுட்டுகின்றது. எனவே புத்தகத்தினை நேர்மறையாக அணுகிடும்போது புத்தகவாசிப்பு மனிதற்கு அமைதி தருவதனை அறிய முடியும். இன்றைய உலகில் பல்வேறு நெருக்கடிகளில் சிக்கிக்கொண்டு, இயந்திரமயமான வாழ்க்கையினால் மூச்சுத்திணறி, தனித்தனித் தீவாக அலைந்து கொண்டிருக்கும் மனிதனுடைய உணர்ச்சிகளின் வடிகாலாகப் புத்தக வாசிப்பு உள்ளது. அளப்பரிய ஆற்றலினைப் பொதிந்து வைத்துள்ள புத்தகங்கள், இன்னொரு நிலையில் மனரீதியில் மனிதனை நெறிப்படுத்தும் மேன்மையான பணியினையும் செய்கின்றன. இளம் வாசகரைப் புத்தக உலகினுக்குள் அழைத்துச் செல்ல புத்தகத்தின் மதிப்புரைகள் பயன்படும் என்கிறார் முருகேசபாண்டியன்.

குடுகுடுப்பைக்காரர் வாழ்வியல்

இனவரைவியல் ஆய்வு நோக்கில் எழுதப்பட்டுள்ள குடுகுடுப்பைக்காரர் வாழ்வியல் நூலானது கள ஆய்வின் அடிப்படையிலானது. கிராமத்து மக்களுக்குக் குறி சொல்லும் நாடோடியினரான குடுகுடுப்பைக்காரர் பற்றிய புனைவுகளைச் சிதைத்து உருவாக்கப்பட்டுள்ள ஆய்வு நூல் அறிவியலடிப்படையில் அமைந்துள்ளது. மாய மந்திரங்களின்

அடிப்படையில் அமானுட ரீதியில் சொல்லப்படும் குறி என்ற நம்பிக்கையின் பின்புலம் நுட்பமாக ஆராயப்பட்டுள்ளது. குடுகுடுப்பைக்காரர் பற்றி தமிழில் முதன்முதலாக எழுதப்பட்டுள்ள நூலானது முருகேசபாண்டியனின் கடும் உழைப்பின் வெளிப்பாடாகும்.

திராவிட இயக்க வளர்ச்சியில் கலைஞரின் நாடகங்கள்

அரசியலும் இலக்கியமும் பிணைந்த திராவிட இயக்க அரசியல் பின்புலத்தில் எழுதப்பட்டுள்ள முருகேசபாண்டியனின் திராவிட இயக்க வளர்ச்சியில் கலைஞரின் நாடகங்கள் சமகாலத்தின் விமர்சனமாகும். திராவிட முன்னேற்றக் கழகத்தின் தலைவராக விளங்கும் கலைஞர் என அழைக்கப்படும் மு.கருணாநிதி அரசியல்வாதி மட்டும்ல்ல சிறந்த படைப்பாளருமாவார். கவிதை, சிறுகதை, நாவல், நாடகம் எனப் பல்வேறு இலக்கிய வடிவங்களில் சாதனையாளராக விளங்குகின்ற கலைஞரின் நாடகங்கள் தனித்துவமானவை. கருத்துப் பிரச்சாரத்தினுக்கு நாடகங்களைப் பயன்படுத்தியதில் கலைஞருக்கு நிகர் யாருமில்லை. கலைஞரின் நாடகங்கள் பற்றிய நுணுக்கமான ஆய்வினை முருகேசபாண்டியன் நிகழ்த்தியுள்ளார். அவை கடந்த காலத்தின் அரசியல் விமர்சனமாகப் பதிவாகியுள்ளன.

கிராமத்து தெருக்களின் வழியே

உயிரோசை என்ற இணைய இதழில் முருகேசபாண்டியனால் எழுதப்பட்ட 18 கட்டுரைகளின் தொகுப்பு கிராமத்து தெருக்களின் வழியே என்ற பெயரில் நூல் வடிவம் பெற்றுள்ளது. 1960 முதல் 80 வரையிலான காலகட்டத்தில் மதுரைக்கு அருகிலுள்ள சமயநல்லூர் கிராமத்தில் இப்படியெல்லாம் நடைபெற்றன என முருகேசபாண்டியன் விவரித்துள்ள நினைவுகளின் பதிவுகள் சுவாரசியமானவை. உலகமயமாக்கல் காலகட்டத்தில் எல்லாம் வேகம்வேகமாக மாறிக் கொண்டிருக்கும் சூழலில் தமிழ் அடையாளத்தினை முன் வைத்து முருகேசபாண்டியன் விவரித்துள்ளவை பண்பாட்டுப் பதிவுகளாக விளங்குகின்றன. இன்னொருபுறம் சமகாலத்தின் வரலாறாக விரிந்துள்ள கட்டுரைகள் இதுவரை யாரும் எழுதியிராத புதிய பாதையில் பயணித்துள்ளன.

ஒப்பணையில் ஒளிர்ந்திடும் தமிழகம்

கிராமத்து தெருக்களின் வழியே நூலின் இரண்டாம் பாகமாக ஒப்பணையில் ஒளிர்ந்திடும் தமிழகம் வெளியாகியுள்ளது. மொத்தம் 22 கட்டுரைகள் நூலில் இடம் பெற்றுள்ளன. எதை இழந்தோம் என்பது

குறித்து அறியாமல் எல்லாவற்றையும் இழந்து கொண்டிருக்கும் தமிழர் வாழ்க்கை குறித்த பதிவுகளின் தொகுப்பாகக் கட்டுரைகள் உள்ளன. “முருகேசபாண்டியன் தனது சொந்த அனுபவங்களின் வழியே சமயநல்லூர் என்ற மதுரையை அடுத்த சிறிய ஊரின் சமூக, கலாச்சார சூழல்களையும் அதை உருவாக்கிய காரணிகளையும் இன்றைய மாற்றத்தையும் அடையாளம் காட்டுகின்றார். ஒரு ஊரின் ஜம்பதாண்டு காலச் சாட்சியாகத் தன்னை உணரும் முருகேசபாண்டியன் தனக்கு ஊரோடு உள்ள ஈரமான உறவைச் சித்திரிப்பதில் அழுத்தமாக வெளிப்பட்டிருக்கிறார். வெறுமனே ஊர் நினைவுகளைப் பெருமிதமாக அடையாளம் காட்டாமல் அது பண்பாட்டு ரீதியில் எவ்வாறு அமைந்திருந்தது, தமிழ் வாழ்க்கை எப்படிக்காலத்தோறும் உருமாறி வருகிறது என்று சுட்டிக்காட்டுவது இதன் சிறப்பு” என எழுத்தாளர் எஸ்.ராமகிருஷ்ணன் குறிப்பிடுவது ஏற்புடைய கருத்தாகும்.

இருவேறு உலகம் (சிறுகதைத் தொகுப்பு)

விமர்சனம் மட்டுமின்றி சிறுகதைகள் எழுதுவதிலும் முருகேசபாண்டியன் ஆர்வமுடையவர். அவருடைய கதை சொல்லல் முறை தொடர்ச்சியான நிலையில் அமைந்துள்ளது. மனித மனத்தின் இன்னொரு பக்கத்தினைத் தனது எழுத்தின் வழியே பதிவாக்க முயன்றுள்ளார். கதைகளின் மூலம் தனது இருப்புக் குறித்து விசாரிக்க முயன்றுள்ள முருகேசபாண்டியன் விநோத உலகினுள் பயணிக்கின்றார். பத்து சிறுகதைகளும் ஒரு நாடகமும் அடங்கிய இரு வேறு உலகம் தொகுப்பு புதிய வகைப்பட்ட எழுத்தினுக்கு அடையாளமாக உள்ளது. விளிம்பு நிலையினர் பற்றிய கதையாடலின் வழியே விரியும் முருகேசபாண்டியனின் கதைகள் தனித்துவமானவை.

சங்கப் பெண் கவிஞர்களின் கவிதைகள்

சங்க காலத்தில் நூற்றுக்கணக்கான பெண்கவிஞர்கள் கவிதை எழுதியிருக்க வாய்ப்புண்டு. அவற்றில் தொகுப்பாளரின் மனத்தடை, கட்டுப்பாடு, நோக்கம் காரணமாகப் பல கவிஞர்களின் கவிதைகள் தொகுக்கப்படாமலிருக்க சாத்தியமுண்டு. எனவே சங்க காலத்தில் பெண்கள் எழுத்தறிவு பெற்றிருந்ததுடன் கவிதைகளும் எழுதினர் என்பது, அன்றைய சமூக மதிப்பீட்டில் பெண்ணின் இடத்தினை அறிய உதவுகின்றது. இரண்டாயிரமாண்டு வரலாற்றுப் பழமையான தமிழில், சங்க காலத்தில்தான் பெண்கள் அதிக அளவில் கவிதைகள் எழுதியுள்ளனர். அதற்கடுத்துக் காரைக்கால் அம்மையார், ஆண்டாள் என்ற சமயம் சார்ந்த பெண்கவிஞர்களின் கவிதைகள் மட்டும் தான் பதிவாகியுள்ளன. சங்க காலத்தில் கவித்துவ

வீரியத்துடன் அழுத்தமாகத் தடம் பதித்திருந்த பெண்கவிஞர்களின் தொடர்ச்சி ஏன் அறுபட்டது? பெண்ணின் வெளியை விட்டினுள் முடக்கிடுமாறு சமூக நிலைமையில் மாற்றங்கள் தோன்றியதற்கான காரணங்கள் நுட்பமாக ஆராயப்பட வேண்டியனவாகும்.

சங்கப் பெண்கவிஞர்களின் கவிதைகளைத் தொகுத்துத் தனி நூலாகத் தருவதில் பல நியாயங்களைக் கற்பிக்க முடியும். எனினும் 41 பெண்கள் சங்க காலத்தில் கவிதை எழுதினர் என்பதே பெரிய விஷயம்தான். ஒரு வகையில் கொண்டாடப்பட வேண்டியது. சங்கத் தமிழ் என்பது தமிழரின் புராதனப் பெருமையைப் பறைசாற்றும் இலக்கியப் படைப்புகள் என்ற பழம்பெருமை பேசும் அரசியலைப் புறந்தள்ளிவிட்டுச் சங்கக் கவிதைகளை அணுகிட வேண்டும். அவற்றின் மொழியும் தொடரமைப்பும் தனித்துவமுடையன. கவித்துவச் செறிவுடைய சங்கப் பெண்கவிஞர்களின் கவிதைகளை உரையின் துணையுடன் ஆழ்ந்து வாசிக்க வேண்டும். அப்பொழுதுதான் அவற்றை ரசிக்கவியலும். சங்க காலத்தில் பெண்கள் எழுதிய கவிதைகளைப் பரவலாக எடுத்துச் சென்று அறிமுகப்படுத்துவதுடன் வாசிப்பதற்கு வாய்ப்பு ஏற்படுத்துவதே இத்தொகுப்பு நூலின் நோக்கம். பெண்ணியவாதிகளுக்கும் மரபின் வேர்களைத் தேடுகின்றவர்களுக்கும் மாணவ மாணவியர்களுக்கும் இந்நூலானது பெரிதும் உதவும், பெண் படைப்புகள் பற்றிய வாசிப்பில் விழிப்புணர்வை ஏற்படுத்தும் என்கிறார் முருகேசபாண்டியன்.

பிரபஞ்சன் கட்டுரைகள்

பிரபஞ்சனின் இருபத்தோரு கட்டுரைகள் முருகேசபாண்டியனால் தொகுக்கப்பட்டுள்ளன. தொகுப்பு நூல், இலக்கிய ஆளுமையின் குறுக்குவெட்டுத் தோற்றமாக விளங்குகிறது. படைப்பாளர் ஒருவர் எழுதிக் குவித்த படைப்புகளிலிருந்து, ஏதேனும் ஒரு நோக்கம் கருதித் தொகுக்கப்பட்ட நூல்கள் உருவாக வேண்டிய தேவையுள்ளது. வாசிப்பு மட்டத்தில் பல்வேறு நிலைகளில் வாசித்துக் கொண்டிருக்கும் வாசகர்களின் தேவையைத் தொகுப்பு நூல்களே பூர்த்திசெய்கின்றன. அவை படைப்பாளரையும் சராசரி வாசகரையும் ஒருங்கிணைக்கின்ற நுட்பமான பணியைச் செய்கின்றன. அவ்வகையில் கடந்த நாற்பதாண்டுகளாகத் தொடர்ந்து எழுதிக்கொண்டிருக்கும் பிரபஞ்சன், வெவ்வேறு காலகட்டங்களில் எழுதிய கட்டுரைகளிலிருந்து தேர்ந்தெடுக்கப்பட்ட கட்டுரைகள் நூல் வடிவம் பெற்றுள்ளன. பிரபஞ்சன் கட்டுரைகளைப் பொறுத்தவரையில் இந்நூலே முன்னோடி.

அற்றைத் திங்கள் அவ்வெண்ணிலவில்...சங்கப்
பெண் கவிஞர்கள் முதல் ஆண்டாள்வரை

சங்கப் பெண் கவிஞர்கள் முதல்
ஆண்டாள் வரையிலான கவிஞர்களின்
படைப்புகளும் அவர்கள் பற்றிய குறிப்புகளும்
தொகுக்கப்பட்டுள்ளன. சங்கப் பெண்
கவிஞர்கள் முதல் ஆண்டாள் வரை மொத்தம்
43 பெண்கள் எழுதியுள்ள கவிதைகளின்

தொகுப்பாக விரியும் இந்நூல் இவ்வகையில்
முன்னோடியாகும். சங்கப் பெண் கவிஞர்கள்
நாற்பத்து ஒருவர் என முருகேசபாண்டியனால்
குறிப்பிடப்பட்டுள்ளனர்.

முருகவேலுக்குப் பத்துத் திருமுறை

முனைவர்:க.பரமேஸ்வரன்

தமிழ்த்துறை தலைவர்
தொலைநிலைக் கல்வி இயக்ககம்
மதுரை காமராஜர் பல்கலைக்கழகம்,
மதுரை- 21.

முன்னுரை:

சிவபெருமானுக்கு உரிய திரு முறைகள் முதலிற் பத்து, பின்பு அவை பதினொன்றாகிப் பின்னர் பன்னிரண்டாயின அதுபோல முருகவேலுக்கும் பத்துத் திருமுறை முதலில் அமைதல் தகுதியாம்:

அ) இசைப்பாக்களாய தேவாரம் பிரிக்கலாம். ஆறு படைவீட்டுத் திருப்புகழ்களை ஆறு திருமுறைகள் பிற தலங்களின் திருப்புகளும் பொதுத்திருப்புகளும் ஏழாந்திருமுறை எனலாம்.

ஆ) இயற்றமிழில் எட்டாந்திருமுறை – திருவாசகர் திருக்கோவையார் - இவைக்கிணையாகத் திருவாசகம் அணைய தந்தரலங்காரமும் திருக்கோவையார் ரணைய கந்தரந்தாதியும் எட்டாந் திருமுறையாம் என்க

இ) இசைத் தமிழாய் ஒன்பதாந் திருமுறையாக விளங்கும் திரு விசைப்பாவுக்கு ஒக்க இசைப்பாவாம் திருவகுப்பு ஒன்பதாந் திருமுறையாக விளங்கும்.

ஈ) மந்திர நூலாய்ப் பத்தாந் திருமுறையாக உள்ள திருமந்திர நூலுக்கு இணையாக மந்திர நூலாகிய கந்தரநூபுதி பந்தாந் திருமுறையாகக் கொள்ளலாம்

2) இனித் திருமுருகாற்றுப்படை, பரிபாடலற் செவ்வேளுக்குரிய தோத்திரப் பகுதிகள், குறுந்தொகையில் முருகர் துதி, சிலப்பதிகாரத்தில் குன்றக் குரவைவில் முருகருக்கும் வேலுக்கும் உரிய பகுதிகள், கல்லாடத்தில் முருகர் துதி, சேந்தனாரது திருவிடைக் கழத்திருவிசைப்பா, குமரகுருபர சுவாமிகள் அருளிய கந்தர் கலிவெண்பா கந்தரநூபுதியைப் பொருள்வழி ஆயுமிடத்து அதிலுள்ள பாடல்கள் தவங் கிடந்த நிலையில் பாடப்பட்டன சில, தவகிடந்தும் சாந்தி பெறாது கலக்க முற்ற நிலையிற் பாடப்பட்டன. சில பேறுபெற்று ஞான நிலையிற் பாடப்பட்டன சில: உலகுக்கு உபதேசமிகப் பாடின சில

– எனப் பகுக்கக் கூடியனவாய் உள்ளன.

அவைதாம் - தவங்கிடந்த நிலையிற் பாடினவை பதிமூன்று பாடல்களாகும். அதனை, கந்தரநூபுதி பாடல்கள் 1,2,3,6,15,18,21,36,37,40,47,48,51

முதலிய எண்களைக் கொண்டன ஆகும்

சாந்தி பெறாது கலக்கமுற்ற நிலையிற்

பாடினவை இருபத்து இரண்டு பாடல்களாகும்.

அதனை,கந்தரநூபுதிபாடல்கள்4,5,9,10,16,19,23,24,25,26,27,29,31,32,33,34,35,39,41,45,46,50 முதலிய எண்களைக் கொண்டன ஆகும்.

பேறு பெற்ற ஞான நிலையிற் பாடினவை பதிமூன்று பாடல்களாகும்.

அதனை, கந்தரநூபுதி பாடல்கள் 8,11,12,13,20,22,28,30,38,42,43,44,49 முதலிய எண்களைக் கொண்டன ஆகும்.

உபதேசப்பாடல்கள் - நெஞ்சுக்கும் உலகுக்கும் உபதேசம் கொண்ட பாடல்கள் மூன்று ஆகும்.

அதனை, கந்தரநூபுதி பாடல்கள் 7,14,7 முதலிய எண்களைக் கொண்டன ஆகும்.

மேலும், திருத்துருத்தி என்னும் தலத்தில் இறைவன் தனது அநுபுதியைப் பாடுக் என்ற கட்டளையிட்ட பின் ஆறுபுதிப் பாடல்கள் சில பாடப்பட்டிருக்கலாம். அதனை

“வேசையர் மயல் மேலாய்

வெடுக்கெடுத்து மகாயிணி மேலிட

முடக்கி வெட்கு மகாமதவிண்ண

மினற் பொலிப்பத மோடுற வேயருள்

புரிவாயே”

(திருப்புகழ் 850)

என்னும் பாடலடியால் அறியலாம்.

முத்துக்குமார சுவாமி பிள்ளைத்தமிழ், சிவப்பிரகாச சுவாமிகள் அருளிய செந்தில்

நீரோட்டக் கயமக அந்தாதி: அந்தக்கவி – வீரராகவ முதலியர் இயற்றிய சேயூர் முருகன் பிள்ளைத்தமிழ்: விரிஞ்சை

முருகன்பிள்ளைத்தமிழ்” செந்தூர்ப்பிள்ளைத் தமிழ்: திருமலை முருகன் பிள்ளைத்தமிழ்:

தமிழ் திருப்போரூர்ச்சந்திதி முறை: கச்சியப்ப முறிவர் அருளிய தணிகைப் பதிற்றுப்

பத்தந்தாதிர் சுப்பிரமணிய தம்பிரான் அருளிய தணிகைத் திருவிருத்தம்: தணிகை நந்நிதிமுறை: இந்நூல்களினின்றும் பொறுக்கிய சிலபாடல்கள் - ஆக பதினெட்டாம் நூற்றாண்டோடு நிறுத்திய - முருகன் பதினோராந் திருமுறை என்று நன்று சேர்த்து அச்சிடலாம் அல்லது அவ்வவ்வடியார்கள் மணப்பாண்மையின்படி அவரவர் மனதுக்கு உகந்தனவாய்ப் பின்னர் எழுந்துள்ள பல உண்மை அடியார் பாடல்களினின்றும் பொறுக்கிச் சேர்த்தும் பதினோராம் திருமுறை அமைக்கலாம்.

முருகன் அடியார் சரித்திரர்களைச் சேயத்தொண்ட புராணம் என்ற பெயருடன் தேனூர்ச் சொக்கலிங்கப் பிள்ளை என்னும் ஒரு வரகவி பாடியுள்ளார். மந்திர நூலாகிய கந்தரநுபூதி சிறந்து விளங்குகின்றது. எங்ஙனம் திருமுல் நாயனார் ஆயின் உடலிற் புகுந்த பின்பு திருமந்திரம் பாடினரோ அங்ஙனம் அருணகிரியார் கிளியின் உடலிற் புகுந்த பின்பு கந்தரநுபூதி பாடினார் சுவாமிகள் கிளியான பின்பு அந்தக் கிளி பாடினது கந்தர நுபூதியென்பது பெரியோர் கொள்கை கந்தரநுபூதி சொன்ன கிளி - நீ பிடிக்க எய்துமோ? என்பது இலஞ்சி முருகன் உலா கண்ணி 205) - ஆனா பொருள் வழ ஆயுமிடத்துக் கந்தரலங்காரத்தைப் பற்றிக் கூறியது போல கந்த ஏறுபூதியும் அப்போதையநிலைக்கும் ஞான நிலைக்கும் ஒத்தவாறு தனித்தனிப் பாடிய பாடல்களின தொகுதியாகும் எனது தோன்றுகின்றது. எப்படியும் கந்தரலங்காரத்துக்கு முன் அநுபூதிச் செய்யுள்கள் பல பாடப்பட்டிருக்க வேண்டும். ஏனெனில் கந்தரலங்காரச் செய்யுள்கள் பக்தி பெரிதும் ஊறி முருகன் திருவருள் பெரிதும் நிரம்பித் ததும்பிவழியும் காலத்திற்பாடப்பட்டனவாய்த் தெரிகின்றன. பின்னும் உலகுக்கு உபதேச வகையிற் கந்தரலங்காரத்தில் பததொன்பது பாடல்கள் உள்ளன. ஆனால் கந்தரநுபூதியில் உலகுக் உபதேசப்பாடல மூன்றே அ பதினேழுவாவது பாடல் உளதென்னலாம். மேலும் அநுபூதி 51 பாடங்களில் சாந்தி பெறாது கலக்க முறு நிலையில் பாடப்பட்டவை. 22 பாடல்கள் அலங்காரத்திலோ தன் குறை கூறலட, நெஞ்சோடு கிளத்தில் பிராத்தனை என்னும் தலைப்புக்களில் நூற்றில் முப்பது ஒரு பாடல்கள் தான் உள: ஏனையவை யமண வெருட்டல், பிரமணை வெருட்டல், அற்புதமாலை, ஆனந்த மாலை, கோளாறு பதிகம், கவசப்பதிகம் என்னும் பலவகைய உயர்நிலைப் பாடல்களாய் உள்ளன. கந்தரநுபூதியற் பல பாடல்கள் தங்குறை கூறுவனவும், தாம்பெற்ற பேற்றை நினைந்து மகிழ் வனவுமாய் எல்லாம் தன்மை உள்ளன.

ஆகவே பல குறைகளுக்கும் ஆளாய் உள்ள நம் முருகனைப் போற்றி உய்வதற்கு - நித்திய பாராயண நூலாகக் கொள்வதற்கு - மிகப் பொருத்தமான நூலாகக் கந்தரநுபூதி திகழ்கின்றது. நூலின் பொருட் சிறப்பு மிக மிகப் பெரியதாம். அச்சிறப்பை உணர்ந்த தாயுமான சுவாமிகள்

“கந்தரநு பூதி பெற்றுக் கந்தரநு பூதி சொன்ன எந்தையருள் நாடியிருக்கு நாள் எந்நாளோ” என வியந்து போற்றினார். ஆறுபூதியின் தண்ணிய நடையையும் செவ்விய பொருளையுங் கண்ணோடு பல்லாண்டுகளாகப் பெரியோர் இந்நூலைப் பாராயண நூலாகக் கொண்டு பலனைந்து வருகின்றனர். செய்யுள் ஒன்றல் ஆடும் பரி வரிகள் உண்டு. அதில் முதல் இரண்டு அடிகள் போலும் மயிலும் துணை என்னுந் திருமந்திரம் மறைப்பொருளாயிருக்கின்றது. அது எங்கங்ஙனம் என விளக்குவாம். “ஆடும்பரி வேல் அணி சேவலெனப் பாடும் பணியே பணியாக அருள்வாய்” என்பது முதலிரண்டடி, ஆடும் பரி = மியல்” அணி = அழகிய, சேவல் ஸ்ரீ துணை: சேவல் என்னும் சொல்லுக்குத்துணை, காவல் எனப் பொருள் உண்டு. கந்தரந்தாதியல் உயிரிச் சேவலுக்கே (15) என வரவதையும் காணலாம் மேலும் மயிலும் அழகிய துணையாம் எனப் பாடும் பணி: பாடுமு் பணி என்பது பணி: பாடுதல் = கூறுதல், சொல்லுதல் ஆகவே வேல மயிலுந் துணை” என் கூறும் பணியே எனக்குப் பணியாக அமைய அருள்வாய் என்பது பிராத்தனை மயிலை முன்பு கூறி வேலைப்பின்பு கூறியது - சிவாயநம் - நமசிவாய என்பது யோல “மயிலையும் அவன் திருக்கை அயிலையும் “ எனவரும் கடைகணியல் வகுப்பு ஈற்றடியையும் இங்கு உணரலாம் எனது கல்வியையும் அறிவையும் இறைவன் பெறுமாறே செலவிடுகிறேன். என்றார் அதனை யாமோதிய (கந்தரநுபூதி 17)

என்றும்

எனனை நன்றாக இறவைன் படைத்தனன்,

தன்னை நன்றாகத் தமிழ்ச் செய்யுமாறே”

முடிவுரை

பக்தியின் அடிப்படையில் தோன்றிய இலக்கிங்களும் அடியார்களின் படைப்புகளும் திருமுறைகளுக்கு அதாரமாகக்கொண்டு பத்துத் திருமுறைகளைத் தொகுக்கும்படி சரிநிமித்தப்படலாம். இவ்வாயுக்கட்டுரை எதிர்கால முருகவேலின் அடியார்களுக்கு ஊன்று கோலாய் பயன்விளைவிக்கும்

திருக்குறள் காட்டும் வாழ்வியல் முறைகளில் மெய்யியல்

முன்னுரை

மெய்யியல் என்பது மனித வாழ்க்கையின் உண்மைப் பொருளையும் மறைபொருளையும் குறிப்பது, மெய்யியல் குறித்துப் பல கருத்து விளக்கங்கள் இருக்கின்றன. மெய்யியல் என்ற சொல் மெய்ப்பொருளியியல் என்ற சொல்லின் சுருக்கமாக அமைகிறது. மனிதன் விலங்கு நிலையிலிருந்து பிரிந்து வரலாற்றுச் சூழலுக்குள் வந்து சேர்ந்த போது சமூக வாழ்வின் ஏற்றத்தாழ்வுகள், தனியுடைமை, அரசு முதலிய முரண்பாடுகளுக்கிடையில் தனது வாழ்வு பற்றிய உண்மையை உணர்ந்து வாழக் கற்றுக்கொண்டான். இதுவே மெய்யியலின் அடிப்படைத் தத்துவமாகும்.

மெய்யியல் விளக்கம்

மெய்யியல் ஒரு குறிப்பிட்ட சமுதாயத்தின் செயலிலும் சிந்தனையிலும் வாழ்க்கையை வெளிப்படுத்துதலிலும் அதன் மெய்யியல் பார்வை, தொடர்ந்து வெளிப்பட்டுக் கொண்டிருக்கிறது எனச்சிலர் கருத்து தெரிவிக்கின்றனர். ஆனால் மெய்யியல் அவரவர் வாழ்நிலையைச் சார்ந்தும் சூழலைச் சார்ந்தும் வெளிப்பட்டு நிற்கிறது. எனவே மனித வாழ்க்கையின் உண்மைப் பொருளில் இருந்து பிறப்பது மெய்யியல் எனப்படும். இவை மனித வாழ்வின் பல்வேறு நிலைகளிலிருந்து வெளிப்பட்டு நிற்கிறது.

மெய் என்ற சொல் உண்மை என்ற பொருளில் நின்றாலும் அவை அறிவு என்ற பொருளொடு பொருந்திப் பார்க்க இடம் தருகிறது. அறிவு என்பது உண்மையோடு தொடர்புடையது. உண்மையும் நம்பிக்கையும் சேர்ந்தது தான் அறிவு, தர்க்க அடிப்படையில் நியாயப்படுத்தக்கூடிய உண்மை, நம்பிக்கை அறிவு (மெய்) எனப்படுகிறது.

மனித வாழ்வின் அடிப்படை குறித்த கேள்விகளை மெய்யியல் எழுப்புகிறது. உலக இயற்கை குறித்தும், உண்மை என்பது குறித்தும் வாழ்வின் அடிப்படை செயல்களைப் பற்றியும் மெய்யியல் ஆய்கிறது.

இல்லற நெறி

இல்வாழ்க்கையில் தலைவனும் தலைவியும் மேற்கொள்ளும் அறம்பொருள் இன்பங்களால் இல்வாழ்க்கை சிறப்புறுவதாகும். கணவனும் மனைவியும் கூடி நடத்தும் குடும்ப வாழ்க்கையே இல்வாழ்க்கையாகும். ஒருவன் இல்வாழ்க்கை அன்புத்தன்மையையும்

பெ.சுபாசினி,
முனைவர் பட்ட ஆய்வாளர்,
செந்தமிழ்க் கல்லூரி,
தமிழ் உயராய்வு மையம்,
மதுரை-1.

அறச்செயல்களையும் கொண்டிருக்க வேண்டும். இல்வாழ்க்கையின் பண்பாக அன்பையும் பயனாக அறத்தையும் திருவள்ளுவர் வலியுறுத்திக் கூறுகின்றார்.

“அன்பும் அறனும் உடைத்தாயின் இல்வாழ்க்கை பண்பும் பயனும் அது”

என்பது திருவள்ளுவர் வாக்கு. இல்லறத்தையே நல்லறம் என்றும் மேலான அறம் என்னும் திருவள்ளுவர் வலியுறுத்துகின்றார்.

“அறத்தாற்றின் இல்வாழ்க்கை ஆற்றின் புறத்தாற்றின் போலும் பெறுவ தெவன்”

‘அறம்’ என்ற நூல் வல்லோரால் சொல்லப்பட்டது இல்லறமே ஆகும். அத்தகைய இல்வாழ்க்கையே புகழுக்குரியதாகும். எனினும் பிறர் பழித்துக் கூறுவதற்கு இடமில்லாத இல்வாழ்க்கையே நல்ல புகழுக்குரியதாகும் என்பது வள்ளுவர் கூறும் வாழ்வியல் நெறியாகும்.

“அறனைப் பட்டதே இல்வாழ்க்கை அ.தும்

பிறன்பழிப்ப தில்லாயின் நன்று”

விருந்தோம்பல் முறை

விருந்து இல்லறத்தின் நல்லறமாகும். இல்வாழ்க்கையில் இடம் பெற்றுள்ளதையும் அதன் சிறப்பு விருந்தோம்பலில் புலனாவதையும் அறிய முடிகின்றது. இதனை,

“அறன் எனப்பட்டதே இல்வாழ்க்கை”

என்றும்

“இருந்தோம்பி இல்வாழ்வ தெல்லாம் விருந்தோம்பி

வேளாண்மை செய்தற் பொருட்டு”

என்றும் வள்ளுவர் தெரிவித்துள்ளார்.

“தென்புலத்தார் தெய்வம் விருந்து ஒக்கல் தான் என்று ஆங்கு

ஐம்புலத்தாறு ஓம்பல் தலை”

என வள்ளுவர் குறிப்பிடுகிறது விருந்தோம்பல் இல்லறத்தின் நல்லறமாகத் திகழ்வதைப் புலப்படுத்துகின்றது.

துறவறநெறி

இல்லற வாழ்வைச் சிறப்பாக இன்புற்று வாழ்ந்து அதன்பின் யாக்கை நிலையாமை உணர்ந்து மெய்யுணர்வு பெற்று வீடு பேறடையப் புலன்களையடக்கி மேற்கொள்வதே

தமிழர் துறவு நெறி என்பது முன்னோர் கருத்து. எனவே துறவு வாழ்வும் ஒரு மனிதனின் வாழ்வை முழுமையாகச் செய்கிறது எனலாம்.

துறவறமாவது இல்லறத்தின் வழுவாது ஒழுகி அறிவுடையராய்ப் பிறப்பினை அஞ்சி வீடு பேற்றின் பொருட்டுத் துறந்தார்க்கு உரித்தாய அறம் என்று பரிமேலழகர் கூறுகிறார்.

“உற்றநோய் தோன்றல் உயிர்க்குறுகண்

செய்யாமை

அற்றே தவத்திற் குரு”¹

இல்லறத்தில் சிறப்புற்று விழுங்கி பிறகு துறவு நெறியை மேற்கொண்டாலும் அன்பு தவமும் புலனடக்கமும் மிக முக்கியமான ஒன்றாகும்.

துறவு என்றால் துறத்தால் என்பது பொருள். மனைவி மக்களை சுற்றத்தைப் துறப்பதன்று துறவு, காமம், வெகுளி, பொறாமை, ஆசை முதலிய தீய பண்புகளைத் துறத்தலே துறவாம். இல்லற வாழ்வை முழுமையாக அடைந்த பின்பே துறவை மேற்கொள்ள வேண்டும் என்ற கருத்தை வள்ளுவரின் பாடல்கள் துறவு பற்றிய மெய்யியலை நமக்கு எடுத்துரைக்கிறது.

கல்வி

கல்வி அறிவை வளர்ப்பதோடு வாழ்க்கையை நன் முறையில் அமைத்துக் கொள்வதற்கும் மேற்கொண்ட செயல்களை நன்முறையில் செய்வதற்கும் பெரிதும் உதவுகிறது. கல்வி என்பது வாழ்க்கையின் தத்துவங்களோடு ஒட்டியுள்ளவை எனலாம். வாழ்க்கையின் உண்மைப் பொருள் மாறுபடுகிற பொழுது கல்வியின் நோக்கங்களும் மாறுகின்றன. நன்னெறிக் கண் நின்று பலருக்கும் பயனுடையவர்களாக வாழ்வதே சங்க கால வாழ்க்கைத் தத்துவமாக இருந்துள்ளது எனலாம்.

“எண்ணென்ப

ஏனையெழுத்தென்ப இவ்விரண்டுங்

கண்ணென்ப வாழும் உயிர்க்கு”²

என்ற குறள் கல்வியை அறியாதவர்கள் எண் என்றும் மற்றவர்கள் எழுத்து என்றும் கூறுவார்கள். ஆனால் அதனை அறிந்தவர்கள் சிறப்புடைய உயிர்களுக்குக் கண் என்று கூறுவார்கள் நல்வாழ்வு வாழ்வதற்குக் கல்வி உதவுவதால் அதனை வாழும் உயிர்க்குக் கண் என்று கல்வியின் சிறப்பைத் திருவள்ளுவர் போற்றுகிறார்.

ஈகை

செல்வம் உடையோர் இல்லாதார்க்கு வழங்குவதே ஈகை. அறங்கள் பலவற்றுள்ளும் ஈகையாகிய அறம் சிறந்தது எனலாம். உலகத்தார் போற்றும் அறங்களுள் காலத்தால்

அழியாததும் கருத்தால் மாறாததுமான உன்னதமான அறம் ஈகையே ஆகும்.

ஈகை என்பது பொருளற்றவர்களுக்குப் பொருள் தந்து உதவுவதாகும். இதனை,

“வறியார்க்தொன் றீவதே ஈகை மற்றெல்லாள்

குறியெதிரிப்பை நீர் துடைத்து”³

எனத் திருவள்ளுவர் ஈகைக்கு விளக்கம் தருகிறார்.

முடிவுரை

மக்களின் வாழ்வியல் நெறிகளை உண்மைபட விளக்கி நிற்பது திருக்குறள் ஆகும். தலைவன் தலைவியின் அன்பு மெய்யியலையும், துறவு நெறியில் உள்ள மெய்யியலையும், வாழ்வில் சிறப்புப் பெறும் கல்வியையும், ஈகையையும், விருந்தோம்ப முறையையும் அவற்றில் உள்ள மெய்யியல் தன்மையும், வாழ்வின் உண்மையைப் பேசும் நிலையாமை கருத்து நிறைந்துள்ளது. இவ்வாறு மெய்யியலின் தன்மை வாழ்வியல் நெறியிலும் சிறப்புற்று அமைந்துள்ளது.

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3. மேலது குறள்.49
4. மேலது குறள்.49
5. மேலது குறள்.81
6. மேலது குறள் 430
7. குறள் 9
8. குறள் 392
9. குறள் 221

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