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ECOLOGICAL CONSCIOUSNESS IN THE POEM *BLISS FORLORN*

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Abstract

Dr. Pitta Satyanarayana who attempted to write poems on various themes in English and Telugu. His poetry is published by International Library of Poetry i.e. www.poetry.com entitled "Collected Whispers." The author is endowed with 'Editor's Choice Award' from America as the best English poet of the year 2008.¹ *Bliss Forlorn* is a poem written out of Ecological Consciousness. "Bliss Forlorn" is a responsive poem to the devastative floods in the Himalayas. The motive behind writing the poem is 'Environmental Consciousness'. India is a nation of diverse religions, castes, creeds etc. The poet makes daring comments on how a 'common man' is deceived in the name of spirituality or religion. The poet expresses his analytic observations which surrounded the 'common man' prone to disasters. He complains that a few of the geographical spaces are overtly praised and emphasized for spirituality, i.e. divinely, holy etc. Elements, Flora and Fauna are not an exemption, a few herbs, plants, animals and birds are given undue importance. As a result they are over growing in number and creating imbalance in the environment. Inducing guilt in the mind, the 'common man' is deceitfully prepared for pilgrimage to get rid of the guilt. Whereas all religions proclaim omnipotence of God that God is everywhere.

Keywords: Eco- criticism, eco- narratives, exploitation, natural resources, civilization, modernity, religion, victimization, disasters, environmental consciousness.

Eco- criticism (narratives) is a post colonial concept in which literary texts are based on

environmental issues. Perspectives of the literature are to study 'Nature' it's destruction due to globalization and

global warming. The literature finds the root causes and possible solutions. The subject has become an emerging trend in literature and curriculum.

The research paper attempts to introduce a poet in oblivion Dr. Pitta Satyanarayana who attempted to write poems on various themes in English and Telugu. His poetry is published by International Library of Poetry i.e. www.poetry.com entitled "Collected Whispers." The author is endowed with 'Editor's Choice Award' from America as the best English poet of the year 2008.¹ Bliss Forlorn is a poem written out of Ecological Consciousness.

In spite of the alerts made by the scientists about melting "Himalayan glaciers at low altitude melting at faster rate"² and the fact that "India is the most vulnerable country to climate change was no use"³. Ultimately the alerts become true, there was a disaster at Kedarnath on 16 June 2013 washing away everything in its path.

Exploitation, exploitation everywhere exploitation. The Nature and natural resources are overtly exploited in the name of civilization, modernity and religion. A critic opines that 'Religion is an intoxicant.' Some find it irrational. Regarding the Nature in one of his letters to her daughter Indira (Indu) Jawaharlal Nehru the first Prime Minister of India opines that 'Nature' is both

beautiful and horror.⁴ Ignorance of modern human beings in the name of modernity, their tendencies are root causes of victimization and disasters. Floods at the foot of Himalayas i.e. Kedarnath, Badarinath, Manasa Gangotri is an eye witness.

"Bliss Forlorn" is a responsive poem to the devastating floods in the Himalayas. The motive behind writing the poem is 'Environmental Consciousness'. India is a nation of diverse religions, castes, creeds etc. The poet makes daring comments on how a 'common man' is deceived in the name of spirituality or religion. The poet expresses his analytic observations which surrounded the 'common man' prone to disasters. He complains that a few of the geographical spaces are overtly praised and emphasized for spirituality, i.e. divinely, holy etc. Elements, Flora and Fauna are not an exemption, a few herbs, plants, animals and birds are given undue importance. As a result they are overgrowing in number and creating imbalance in the environment. Inducing guilt in the mind, the 'common man' is deceitfully prepared for pilgrimage to get rid of the guilt. Whereas all religions proclaim omnipotence of God that God is everywhere. The poet says

India is spiritual

But Uttarakhand is divine

The quartet of its holiness---

*Gangrotri, Yamunotri, Kedar and
Bhadri---*

*Scriptures, prophets, saints and
seers*

Enthralled the common man

Bent upon feigning finance

*To visit the heights of snow clad
mountains⁵*

(Bliss Florlorn lines. 1-8)

The 'Common people' make their pilgrimage in spite of adverse conditions. They carry life saving gas to sustain at higher altitudes. Trecks the mountainous regions subsidizing their rationale, making efforts to reach so called abodes of God. They put their life at risk and even mesmerized to lose their lives in the name of spirituality. They convince themselves that 'death' at these abodes is union with God, entering into eternity. Common people are not daring enough to speak against the spirituality. The poet expresses his anguish for exploiting the innocent common people. The lines says

Every year they track the way

On the poor ponies

*Ascending in spirit but with scanty
strength*

Heaving for breath

Sparingly using oxygen-aids

*For they are told death is like
marriage ---*

Union with God

*The Himalayan valleys are deadly
devotional*

*How dare you speak against the
pilgrimage?!*

(BF.lines 9-17)

The poet condemns commercialization of pilgrimage. He says that pilgrimage to the mountainous regions is fanatic as profits in trading intoxicants, to him both are deadly. The natural disasters at the mountaineous regions may be in the form of floods, landslides and rain of boulders which can create havoc. The poet says

*When liquor is lucrative business
So is the faith of stretching to
heights!*

*Customers die and coffers are
full.*

Floods and landslides

The rain of boulders all alike

Heaped havoc untold!

(BF.lines 18-23)

'The Government', 'Non-Governmental organizations', 'The Defence' etc all have their own responsibilities, plans and motives selfish or selfless. The governments did not give either ear to nor paid attention to the reports of glaciologists, paleo-climatologists, scientists, researchers.

There was irrecoverable loss of lives of human beings and materialistic assets. It left trauma on the psyche of people, citizens, family members etc. The poet is sympathetic towards the soldiers who guard the country protect the nation and sovereignty. They have nothing to do with the affairs but involved in the rescue operations at the sites of debris. He says

*The Governments came to succor
For future revenues
NGOs had challenging chances
Of their rescue operations,
Yet unselfish army-man
Is tapped as an unknown soldier.
(BF.lines 24-29)*

Even after devastating situation the fanatics or the system continues saying the same old myth that everything is fine. Illustrating that this and that are miracles of Gods. The poet says nothing has changed everything remained the same. Things are continuing on and on and on, may continue for a long time, the lines says

*All is OK,
We boast that
Even after the devastative
occurrence,
The fall of heavens
The temples withstood floods,
The deity remained spruce!
(BF.lines 30-35)*

The poet questions that why the nation seek change when the conditions of the past never change. Individuals, systems, organizations, parties etc have their own agendas. Unless the agencies turn to constructive, 'the change' is mere a reverie. Understanding the 'Nature' is true knowledge and wisdom. William Wordsworth says that 'Let Nature be your teacher.'⁶ Agencies with some recognition are cheating the common people at the cost of their lives. The poet questions

*Poets sang it in welled-up
recollection
Is it ecstasy? Yes, I think it is!
Knowing no objective except
The vain pedantry and texture of
false ideas
Why should they buy anger?
Why should the Governments
lose vote banks?
Why should the NGOs remain
unqualified?
Why should India desire a
change in thoughts dead?
(BF.lines 36-43)*

All the evil doers who pronounce charming words in the name of spirituality the must be discouraged in order to protect the 'Nature' which effects when it is affected. Philanthropists like the poet are traumatized knowing causes and effects of evil. For him ignorance is bliss or bliss far away. He says

*She is against the cause and
effect,
The 'Shaitan' or 'Rakshasa' the
devil
To be killed by them, the heirs to
deities
Ignorance is bliss!
Or bliss forlorn!
(BF.lines 44-48)*

The poem analyses that human beings are greedy for power or ruthless use of resources, misappropriations etc are the root cause of all natural disasters. The disasters must be prevented after careful understanding of the Nature.

Sustainability of the eco- system is possible only with “ecological consciousness.” Writers who take up ecological or environmental issues in their writings are the need of the hour.

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POETRY ON CANVAS: THE AESTHETICS OF ABSTRACTION IN THE POEM “*THE RED WHEELBARROW*” BY WILLIAM CARLOS WILLIAMS

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Abstract

The main peculiarity of the poet William Carlos Williams is that he uses words as a painter uses brush and color. To attain complete abstraction, poets usually avoid the use of nouns in their poems. But William's poems are abstract noun poems which employs pictorial style for objective representation of ideas. As the poem “The Red Wheelbarrow” is open to multiple interpretations, it appeared on canvas in different styles notably in abstract forms. Of all types of paintings based on the poem only the abstract paintings portrayed a wheelbarrow that was not William Carlos Williams's. This research intends to substantiate the beauty of independence in the abstract representation of this poem. The poem is analyzed both as an abstract literary work and as an abstract art work. Both forms of representations are compared to appreciate the levels of thought process used to portray the idea. An artist named Ghidul K.M was interviewed and observed to analyze the process of abstraction. His impressionist and abstract paintings are included. These paintings were exhibited to collect public opinion.

Keywords: Abstract Art, Types of Painting, Abstract Poetry, William Carlos Williams, Modernism, Imagism.

The Evolution of Abstract Art

The origin of abstract art can be traced back to the prehistoric period in which pictographic symbols were carved on rocks and cave walls. These pictographic symbols were

actually abstract representation of ideas. Gradually drawing became an art form rather than a medium of communication. Abstraction as an art form was first established in Muslim countries where

representation of human figures is restricted. Monarchy system popularised realistic painting through the portraits of kings and lords. With the advent of camera the duty of artist as a recorder of things and events declined. The artist got more freedom to unleash their imagination and they began to express their emotions and attitudes through paintings. Abstraction is a recent movement in the history of painting. It can be considered as the extreme form of artistic freedom.

Expressionism and **Impressionism** were the two important artistic movements of 19th century that influenced the growth of abstract art. Expressionists used misrepresentation and exaggeration as means to present their emotional experience in contemporary issues. Through giving emphasis to psychological conditions of human mind, expressionism creates an emotional impact in the onlookers. Expressionism stressed on visual sensation rather than mere depiction of objects. Wassily Kandinsky employed expressionist technics in abstract painting. Impressionism utilized almost every aspect of light and colour in paintings. In an impressionist painting an object of any given colour forms a shadow tinged with its matching colour. The absence of fixed outline incorporated with the brightness of colour and the paint applied in small dabs really

impressed the viewers. But while impressionism was characterized by the absence of intellectual rigour, abstract art gave importance to intellectual capacity of the artist. Paul Cezanne who was an impressionist focused on rational manufacture of reality and this became the basis of cubism- the mother of all abstract forms. The real objective of impressionism was to attain greater naturalism but post impressionism was an anti-naturalistic movement. It grew up as counter movement to impressionism and neo impressionism.

Post Impressionism focused on the importance of subject and on more formal understanding of art. The objects were usually presented in distorted manner. We can see the elements of abstract art in the works of post impressionists like Vincent Van Gogh, Georges Suerat and Paul Cezanne.

Fauvism the 20th century artistic movement of Paris, promoted free and imaginative drawing through expressive use of colour. The raw language of colour in fauvist paintings creates a wild image in the mind of onlookers. This aspect of fauvism had a profound impact on abstract painter like Wassily Kandinsky. The fauvist painting 'Yellow Curtain' by Henri Matisse looks exactly like an abstract painting. By 1908 most of the

fauvists withdrew from fauvism and joined Cubism.

Cubism initiated the growth of pure abstraction. Based on Paul Cezanne's concept of depicting nature with only three solids (cube, sphere and cone), Picasso did his own cubist inventions which ultimately led to geometrical abstraction. Georges Braque and Pablo Picasso jointly invented Analytical Cubism- the first explicit form of cubism. It was followed by Synthetic Cubism which introduced various textures, collage elements and combined form of subject matter. Cubism depicts the idea of an object not its image. Through the intellectual conception of the interrelationship between structure and meaning, a cubist painting amalgamates different views of an object or idea. Orphic cubism¹ is considered as the purest form of abstraction.

Constructivism which grew out of collage was abstract in concept. As it was an art movement in the field of architecture, it used materials like wire, glass and sheet metal to represent ideas. Nikolaus Pevsner and his brother Gabo were known as abstract constructivists due to the influence of cubism in their works. Their contribution to abstract sculpture such as the employment of

non-traditional materials had a considerable influence on interior designing.

Abstract Expressionism and **Minimal Art** were two the important movements which contributed to the growth of abstract art in 21st century. Abstract expressionism, as the name indicates is the mixture of abstract art and expressionism. In abstract expressionism the artists allowed their subconscious to express itself through involuntary shapes and dribbles of paint. Minimal art refers to sculpting ideas on small things by reducing a wide concept into a small visible form. The abstract depicting only the idea is used here also. The minimalist sculptures by Donald Judd can be taken as examples. They consider art as object. Objects are important components of abstract noun poems.

Lyrical Abstraction and **Geographical Abstraction** is usually totally abstract. Geometric abstraction uses geometric forms to depict an idea. It gives importance to the two dimensionality of painting. Max Bill a famous geometric sculptor says that it is possible to develop an art largely on the basis of mathematical thinking. Wassily Kandinsky is one of the pioneers of lyrical and geometrical abstraction. Lyrical abstraction is actually the combination of narration, form and colour. It uses colours too sumptuously to create an elegant

¹ The art of drawing structures which are not borrowed from nature but totally created by the artist.

look. It uses blotches and stains to depict an idea. Lyrical abstraction is a feast to the eyes and tease to the brain.

Before the advent of abstract art it was widely believed that the value of a picture was a matter of colours and shapes alone.

Abstract Art is based on the assumption that the form and colour used to represent an idea should be entirely different from the subject that is being portrayed. A complex thought process is needed to create and to enjoy abstract art. In the earlier period, paintings were meant only for the eyes. The brain began to take part in the artistic process after the arrival of abstract art. The modern philosopher Bertrand Russell considers abstraction as one of the highest human achievements. Abstract art is also known as non-figurative art because it does not depict any recognizable objects in order to detach art from reality. Abstract paintings are usually drawn on large canvases and it covers almost all corners of the canvas. It is also exhibited in unusual ways to get the desired outcome. Abstract art can be divided into six types:

1. Curvilinear Abstraction
2. Colour Related or Light Related Abstraction
3. Geometric Abstraction
4. Emotional or Intuitional Abstraction
5. Gestural Abstraction
6. Minimalist Abstraction

Curvilinear abstraction originated from Celtic art which employed interlaced pattern and spiral designs. This type of abstraction is an important feature of Islamic art. Colour related abstraction uses unusual colour combination to create abstraction. It was their way of detaching art from reality. Turner's *Interior at Petworth* and Claude Monet's *Water Lily* are examples of light\colour related abstraction. Intuitional abstraction shares features of organic abstraction and surrealism. It also has a tendency to be naturalistic, but in the level of representation it is less used by the artists. Gestural abstraction is similar to abstract expressionism in the use of colours. One of its famous exponents is Jackson Pollock.

“The Red Wheelbarrow” By William Carlos Williams

“So much depends
Upon
A red wheel
Barrow
Glazed with Rain
Water
Beside the white
Chickens.”

“The Red Wheelbarrow” by the American modernist poet William Carlos Williams (1883-1963) is perhaps one of the shortest serious poems ever published in America. It is also one of the most confusing works in Williams's oeuvre. It is taken

from the anthology of poems titled 'Spring and All' which was published in the year 1923. Three images are involved in this poem: the wheelbarrow which is simply described as red, the qualifying adjectival phrase "glazed with rain water," and the contrasting white chickens of the final stanza. Williams's pictorial way of writing was actually the outcome of his friendship with Charles Sheeler- an American photographer and painter. Williams's mother had trained as a painter in Paris and passed on her enthusiasm to her son who also painted in his early years. His concept "no idea but in things" originated during this period. Although his poems are lexically and semantically challenging, they carry clear painterly images which are praised for its photographic precision. According to Williams his writings should "fuse poetry and painting, to make it the same thing." Williams was very attracted to the movement imagism. Imagism was a famous literary movement of the 1920s. Imagist poetic practice was popularized by an influential group of American and British poets like Ezra Pound, Hilda Doolittle, Amy Lowell etc. Influenced by haiku², the imagists wrote short lyric poems centred on single images. They rejected the 19th century poetic style and avoided traditional

regular rhythms. Their poems appeared in the American magazine *Poetry* and in the London journal *The Egoist*.

The 'Red Wheelbarrow', although it shares features of imagism, is an abstract poem which offers readers a new kind of poetic liberty that could be exploited according to our intellectual capability and experiences. To attain complete abstraction poets usually avoid the use of nouns in their poems. But Williams's poems are specifically abstract noun poems which employ pictorial style for objective representation of ideas. The term abstract poem was introduced by the British poet Edith Sitwell to refer to a poem in which the words are taken for its aural effect rather than the meaning. Abstract poetry can be defined as poetry which uses rhythm and sounds to communicate ideas and emotions. Abstract poetry evolved by discarding all former conventions regarding poetry. Obscurity is the characteristic feature of abstract poems. As there is no fixed meaning for an abstract poem, the readers are free to make use of his freedom of choice to interpret it according to his wish. Unlike other prose poems, abstract poems don't use punctuation marks. When there are no splits between lines, the poem appears as a lengthy sentence which is incomplete. Thus its structure is very close to its

² Japanese poetic style

meaning. The critic John Hollander (1975) explains this technique as the poets attempt to slow down the reader in the reading process to create a meditative effect on them. This literary technique is known as enjambment.

In "The Red Wheelbarrow," Williams discovers an aesthetic pattern and sensory pleasure in the ordinary image of countryside. But as Celia Carlson rightly opined "Williams's objects are far from being innocent". Williams once said that the inspiration for the poem came from a man named Thaddeus Lloyd Marshall, a black fisherman who lived in Rutherford, New Jersey. Thaddeus went fishing in cold freezing water. The weather harmed his body but not his perseverance. Williams saw a red wheel barrow at the backyard of Thaddeus's house which reflected as a poem in his mind. But the moment of perception the poem reports evokes no specific cultural traditions or literary associations. Although the absence of these is strongly noticed, the first line in this poem which is open in its invitation and the second line with the preposition "upon," prepare the reader for the specifics to follow which ultimately results in the overall enjoyment of the poem.

The poet deliberately mentions two contrasting colours, red and white, not just to form a painterly image but also to give emotions to inanimate things.

Williams wrote about a red wheelbarrow. Red suggests things like life, blood, courage and zeal that are a part of something that support and sustains our life. The term 'glazed' means the shining of life. The poem "The Red Wheelbarrow" is actually a bright coloured picture.

(Shaheen et.al 39)

Each two-line stanza has two stressed syllables in the first line and one in the second. The repetition of 'S' sound in the poem helps to create the ambience of rain. The poem is an immediate aesthetic experience followed by a complex argument. Williams came up with the concept of 'variable foot' (his method of determining line breaks) and claimed that it's the rhythm of America.

The poet has already mentioned that we have to "depend upon" the hints mentioned in the poem to find new meanings and interpretations. As the American environment offered a new challenge and possibility to poetry, Williams believed that anything familiar or even drab would become significant and moving when met with a full response from the part of readers. If the response is dull, the poem becomes a failure. Fortunately William's 'Red Wheelbarrow' was met with a full response. This poem being a typical example of modernist poetry is chiefly imagistic, symbolic, full of allusions,

innovative, challenging and ultimately unconventional.

Williams experimented with *automatic writing*³ which was a characteristic feature of modernist poetry. Like Archibald MacLeish said “a poem should not mean, but be”(qtd, in Ratcliffe 210). Abstract art also falls in tune with this style. Some of the abstract artists have even admitted that they have depended on drugs to free their mind from all external influences. Meaning is always constructed by the conscious mind which is why abstract artist and poets depend on the subconscious, to free poetry and art from external influences.

Types of Paintings Based on “The Red Wheelbarrow”



Figure 1



Figure 2

³ Writing that has been freed from control by the conscious, purposive mind.



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7

Conclusion

Figure 1 is an impressionistic water colour painting by Carol Jessen. In her work, she has chosen chicken as the focal point. The wheelbarrow is visible in the background. The colours are all bright but green rules the canvas. Figure 2 is a realistic painting by Sue Cervanka. It is drawn with acrylic on canvas board. Surprisingly her wheelbarrow is filled with May flowers. It is almost like a photograph. Although all objects are given equal space and importance in her painting, the red wheelbarrow is what strikes us in the first look at the painting. Like Jean Bazaine said, "the disturbing object is the first step to art". Figure 3 is a digital impressionistic painting by Ghidul K.M. He prepared the background first; the chicken and wheelbarrow were later added to it.

According to him, he found the background more difficult to draw as nothing about it is mentioned in the poem. Inspired by the stroke style of impressionists he, unlike other artists chose yellow and blue for the background.

According to him, the chickens became the disturbing object, not the wheelbarrow. Figure 4 is another realistic painting by Sue Cervanka. Figure 5 is an abstract painting by Amy Metier. It is an oil painting on canvas. Her inclination to abstract expressionism and contemporary abstraction is evident in this painting

also. Her brush strokes suggest that she uses the subconscious to engage her works. Although shades of white rule the canvas, the red blotch in the middle of the painting is what strikes us the most. Figure 6 is an abstract painting by Ghidul K.M. Chickens is the only recognizable objects in this painting. Red rules the canvas.

The contrast between white and red is celebrated here. As the distorted images of chicken are included, this painting is only partially abstract. He said he couldn't remove the chicken, no matter how hard he tried. Figure 7 is another abstract painting by Rafael Lopez Ramos. The brush strokes and use of colours suggest a disturbed artistic mind. Red rules the canvas. But the light blue at the top right of the canvas deserves much attention.

These paintings were exhibited in front of non-artist, literature students and they were asked to say what these paintings reminded them. Figure 1-4 was immediately recognized as Williams's poem "the red wheelbarrow".

The abstract paintings were observed for hours and they found new meanings and interpretations. When I said those were abstract representations of the same poem most of them were surprised. Wheelbarrow is just a hint. The poet has already told us that we have to "depend upon" it to find other meanings. Williams knew that if the

poem is converted into some other art form like painting or sculpture the meaning would change. So in order to make this hint stable, he gave red colour to the wheelbarrow. Red is the best colour to stimulate a person which is why it is used in sign boards and signals. Red disturbs the imagination and helps in developing a creative aura round the poem. Due to its high visibility, the first thing we notice in the painting will be the red wheelbarrow. Even when we convert this poem into a photograph the wheelbarrow must be red in colour. Because the poet has specified that its colour is red.

The central object of the poem remains in the same in all other paintings except abstract painting. When we read this poem, we develop an image of a countryside, in which the objects remain similar- a red wheel barrow glazed with rain water and chickens. But the background may vary according to persons. This is what we see in figure 1, 2, 3, and 4. When it comes to abstract painting, it is totally independent of all personal prejudices. The unpredictability of this art is what makes it more enjoyable. The freshness in sensation created by abstract art is actually a result of this independence. No other form of painting shares this extreme of liberty.

An abstract work is just a body. Interpretation is its soul. The artist is

just a guide who flashes some vague signals to our brain. An abstract artist never tries to concretize the meaning and imprison the reader in the narrow world of specific signs and signals. On the other hand, he provokes the reader or viewer with subtle signs, colours and images which can be interpreted in a thousand possible ways. Our duty is to follow the bread crumbs left by the artist. The destination is always at our will. Thus each interpretation can take us into different destinations.

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RE-IMAGINING MASCULINITIES THROUGH SPATIOTEMPORAL CULTURAL FRAMING: A COMPARATIVE STUDY OF THE MOVIES *STRAW DOGS* AND *VARATHAN*

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Abstract

Masculinity is an under-theorised concept. This paper attempts to analyse two movies to study how cultural framing creates different types of masculinities. Straw Dogs and Varathan are two movies with the same plot but differ in the portrayal of masculinity. When the movie was adapted into an Indian language, changes incorporated also reflected the cultural sensibilities of the society.

Keywords: masculinity, movies, straw dogs, varathan.

Masculinity is a notion which is not as theorised as femininity. Being the privileged sex, society seems to have a lesser number of discourses on the pressures of gender on men. Art is both a product and a mirror of civilisation. This paper attempts to study how representations of masculinity in art (cinema) reflect the cultural zeitgeist of the society. *Straw Dogs* by Sam Peckinpah is a 1971 movie which became controversial for its portrayal of violence. The plot of the movie was based on the novel *The Siege of Trencher's Farm* (1969) by

Gordon Williams. The movie was remade in 2011, by Rod Lurie, retaining the same title and most of the plot. Though not officially declared by its makers, the Malayalam movie *Varathan* (*The Outsider*, 2018) has the same plot, adapted to suit the cultural scenario of a different continent.

Masculinity, often treated as a mere antonym of femininity, is plural. There are different masculinities which vary according to the cultural setting. According to Dimen and Goldner, "Freud's idealization of

phallic masculinity not only erased and debased femininity as a category and as a lived, embodied self experience. It also delayed the theorization of masculinity in all its specificity and multiplicity” (99). Harris describes the abovementioned concept as

Concepts of masculinity, which provide beliefs about how men ought to behave, are constructed at many different levels both in society and in the minds of individuals. A masculine ideology generated by news media, artists, teachers, historians, parents, priests, and public figures dominates how men think about themselves. Because men in any country tend to share cultural histories, they may receive similar notions about how to behave. These common understandings of masculinity constitute dominant cultural norms (10).

Cultural framing happens when narratives are adapted to suit the sensibilities of the culture of spectators. Changes made in the adaptation of the movie *Straw Dogs* reflect how culture shapes nuances in narratives. If we read closely, the apparently minor differences add up to present the totally different sensibilities of another continent.

Let us begin with the basic story that runs through the three movies. A couple comes to live in a new place where there are aggressive elements

that destroy their mental peace. The husband, a gentle and non-confrontational guy, tries to give everything a pass, to the ire of the wife. The wife gets eventually raped and certain circumstances arise where the husband has to protect the house, along with some others, from a group invasion. He rises to the occasion and makes use of his observational skills to devise tools that keeps the mob away.

In *Straw Dogs* (1971), the husband is a scientist, while in its remake, his job becomes screenwriting. In *Varathan*, the man has lost his job. In patriarchal societies, man is considered to be responsible for earning the daily bread. Aby Mathew of *Varathan* becomes an anomaly by being the jobless husband of an earning wife.

All these stories happen in the wife's native place, featured as country sides in England, Mississippi and Kerala respectively. While the couple lives in a rented farmhouse in the original movie, the remake and the adaptation goes for the wife's property as their domicile. Staying at the wife's place after marriage is considered to be a taboo and a matter of shame in Indian society. The husband who stays at his wife's place is treated as a joke by the society, even today. It is into such a setting that Aby comes to stay at Priya's property.

The society considers the husband as an outsider in all the three versions of the story. The local gang is seemingly angry at the man for marrying one of their 'own' women. The word 'varathan' is a derogatory term in Malayalam which means 'outsider'. In the English versions, we see aloof husbands and disgruntled wives while in *Varathan*, the couple care for each other and are content. Who the English movies feature as ex-boyfriends of the wives, becomes a stalker in *Varathan*.

The concept of ownership is also to be mentioned here. Aby does not consider his wife to be his 'possession', quite unlike what is followed in a patriarchal society. Priya, on the other hand, expects him to take care of her safety. Women, in conservative societies, are considered to be possessions of the male members of their family- mostly, father, husband or son. Any attack on their modesty is a matter of disgrace to their protectors.

The wife is portrayed as provocative in the English movies while in the Malayalam adaptation, she becomes a scared damsel-in-distress. The violent rape scene does not feature in *Varathan* and unlike the wife in the original movie who enjoys part of the rape by her ex-lover, the wife in the adaptation is shattered and traumatised by the rape. The husband does not know of

his wife's rape in the English versions while in *Varathan*, he does.

The portrayal of the woman is also different in *Straw Dogs* and *Varathan*. Amy is a disgruntled wife and she tries to seduce men. Priya, on the other hand, is a content wife who does not even have a past relationship with the stalker. Reading between the lines, this change can also mean to hint the Indian society's fixation with female virginity. The villagers complain to Aby about her choice of clothing and their public displays of affection, but we do not see Priya doing any of those in public. She is the ideal woman who supports her husband's passion. She boosts his morale and is always there for him.

The young girl Sandra is also portrayed as naïve, who is in love with her classmate Preman. Their relationship is very unlike that of Henry Niles and Janice in *Straw Dogs*. Sexual seduction is considered to be a taboo in Indian society and every ideal relationship between members of the opposite sex should be sanctified by marriage or love.

In the English versions, there is an intellectually challenged boy (who is seduced by a flirt) whom the husband gives refuge to while in *Varathan*, the sub plot is of a young couple in love. The boy is from a lower economic class and is protected from the girl's family by the protagonist.

When the movie was adapted, the changes made reflect the concepts of masculinity, and to an extent femininity, prevalent in the Indian society. 'Being a man' is an achievement which is not equal to being a male. The Freudian concept of femininity as a deficiency also finds similar waves in the Indian society. Gender identity is a blend of biological factors, prevailing cultural norms, subcultural pressures and unique situations.

Dr. David D. Gilmore's concept of masculinity, as described in *Manhood in the Making*, discusses how a male should follow the 3 Ps in order to be a 'man'. The 3 Ps denotes protection, procreation and provision. A male should conform to the three roles of protector, procreator and provider to be considered a man. The traditional masculinity ingrained into the Indian social psyche mirrors this concept.

Aby Mathew, the protagonist of *Varathan*, does not conform to this framework of masculinity. He is gentle, emotional and non-confrontational. The couple does not have children and his wife Priya has had an abortion recently. It is shown how Priya too initiates physical intimacy in their relationship. Aby helps Priya in her domestic chores and is considered with ridicule by the men in the village. Aby has lost his job and thus does not qualify as the breadwinner of the family either. He

comes to stay in a house owned by Priya's father.

When Priya complains of the stalkers, she expects him to confront them. She is portrayed as a scared and helpless woman. Aby follows the tactic of 'tend and befriend', which is considered to be a feminine trait. He talks to the stalkers and even shares a drink with them. When she is raped, Priya involuntarily blames his inaction for the cause of her suffering. She even comments that it would not have happened to her if her father was alive. Rather than blaming the toxic masculinities of those who raped her, her mind looks down on her husband who could not conform to the role of her protector.

The change in Aby in the climax of the movie was lauded by spectators. From the meek gentleman, he attains a heroic aura. He protects and houses a mother and child who seek refuge from the villains. He devises traps for the angry gang and beats them up. His observation skills, survival instincts and practical skills are made use of in resisting the invasion.

Aby becomes territorial, mentally taking over the ownership of his wife and her property, and fights. He avenges his wife's shame by physically assaulting her rapists. Priya is seen to exhibit a sliver of self-defence traits when she fires at one of the assailants who try to injure her husband.

Aby declares to the goons that it is his house and not a public place for them to have their ways. For someone who used to talk about the house as Priya's, the change is very evident. Priya looks content in his taking over the ownership. He places a warning sign to trespassers, thus marking his territory.

Varathan describes how an outsider becomes the owner of land and female. The society, including his wife, moulds him into becoming the traditional masculine figure. While *Straw Dogs* end with a bewildered David unsure about the future, Aby is changed for good in *Varathan*.

Society controls gender psychology. Here, the adaptation of a movie becomes an example of how cultural framing changes masculinities. *Varathan* portrays how a man is changed by the society, which includes even women, to fit into the frameworks of masculinity. Its differences from *Straw Dogs* point

out how cultural framing affects the creation of masculinities and its propagation through media.

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THE VISIBLE OTHER: A STUDY OF CASTE IN TAMIL CINEMA

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Abstract

The proposed paper 'The Visible Other: A study of Caste in Tamil Cinema' is an attempt to analyse the caste issues depicted in Tamil movies. The movie Pariyerum Perumal and Asuran portrays the caste-ridden society where the lower caste people are victimised, humiliated and exploited by the hegemonic people. Both the movies discuss about the caste based violence. Also it creates an awareness of caste politics which is deeply inherent in the present society. Both the movies try to set an optimistic tone which enhances the change in the present casteist society by reiterating the famous words of Dr. B. R. Ambedkar, "Caste is the change of mind."

Keywords: Caste, humiliation, society, awareness.

Introduction

Caste-based violence takes place across the nation. Caste discrimination despite being a common issue across cultures is determined by varying factors that make the society unequal. Low caste people are socially, politically and physically excluded and isolated from the rest of society. There are some good movies in Tamil cinema which discuss the idea of evil caste society.

Theodore Baskaran, a well-known film historian says that "over the seventy-nine years of its existence, Tamil cinema has developed to end

up the most oppressive impact on the social and political life in Tamil Nadu." Cinema plays a major role in the life of Tamilians. Most of the films have assumed an important element in the life, culture, and tradition of Tamil society. Tamil cinema has a lot of fans beyond a generation. Movies are made based on the societal issues which are happening around Tamil Nadu. And few movies centred the social-political issue of caste.

But not all the movies stand against caste. There are few movies that majorly discuss caste pride. The movies like Bharathi Kannamma,

Thevar Magan, Chinna Gounder discusses caste pride and these films are celebrated and praised the dominant caste people. Earlier Tamil film doesn't discuss more in caste but it frequently praises the dominant castes like Thevars and Gounders. The society respects the perception of dominant class people than government and court.

After a long run, Tamil cinema now deals more on caste issues and that creates awareness of caste politics which is inherent in present society. Film directors like Pa Ranjith, Mariselvaraj, and P.Jananathan embraces the identity and stories of lower caste people. These films throw the light on caste ridden society and the problems the people face in the society. These movies inspire people to change their state of mind, only when they can change the society.

The proposed paper analyses the movie *Pariyerum Perumal* and *Asuran* which engages with the idea, change of mind. The characters strive to live peacefully in the society. Meanwhile, they are victimised by the upper caste people and they are tortured. At one point of time, these lower caste people gain some confidences to stand against the upper caste. They tend to create awareness that the people should change their mind and support for equality. Therefore, it implies how caste is inherent in the society to the extent that it disables

people to develop or lead a normal life.

Depiction of Caste Issues in the Movie *Pariyerum Perumal*

A very brave and subtle portrayal of what happens with the people with those high aspirations in a casteist society forms the story line of the film *Pariyerum Perumal*. The film maker Mari Selvaraj takes the audience through the marginalised society and showcases the problems faced by them. No matter how bad the lower caste try to improve in life, dominant caste dominate them in such a way that they could never think about peaceful life.

The film *Pariyerum Perumal* critically depicts the concepts of lower caste community which represents the South Tamil Nadu. *Pariyerum Perumal* which means God who mounts a horse is a very brave film. The film invites the audience to rethink about the discrimination happening around the society.

The film depicts the emotional struggle of a lower caste student whose aim to become a famous leader like Dr. B.R. Ambedkar. But the lower caste people wherever they go, they have to encounter all the tortures.

The idea of honour killing plays a very important role in the film. The upper caste man will kill the lower caste men who fall in love with the upper caste girls. They even kill the

girl from their own community just because she falls in love with the lower caste men. And there is no one who could stand against the custom. The idea of honour killing is practised by many dominant caste people. The movie discusses the concept very briefly. The dominant caste in the film calls it proudly as “kula saamiku seyyara sevai” which means a service to their family deity.

The film begins with the death of the dog Karuppi. The dog is left to death on the railway tracks which basically reminds of a Dalit, Illavarasan who was put to death on the railway tracks just because he married a dominant caste girl.

The movie tries to connect the incident with the death dog Karuppi in *Pariyerum Perumal*. The protagonist of the film, Kathir who is a dalit doesn't know to speak English. He could score good marks in other subjects but fails to pass in English. The movie moves further into the idea of casteist society when a dominant caste woman tries to teach him English.

The protagonist has to undergo different forms of humiliation in the educational institution. The discrimination of caste in institution has been discussed more after the suicide of Hyderabad, Ph. D research scholar, Rohith Vemula. Rohith was a dalit and he was suspended due to his involvement in the Ambedkar Students Association (ASA). His

suicide note reflects the painful discrimination against dalits. His words, “Know that I am happy dead that being alive” represents that struggle he faced in caste discrimination society. He chooses to die instead of living in such marginalized unequal society. The lower caste has to suffer because of discrimination and social disabilities because of caste.

Though someone from lower caste become popular or reaches higher levels, they are spoken bad or treated bad among other caste people. They are criticized badly and they provoke images of scavenge and they parade them naked.

In the film *Pariyerum Perumal*, the protagonist father was treated badly by his college mates. They try to make him naked. They humiliate him in front of all the students. These practices are banned in India but still they are prevalent in the society. Public humiliation happens within the caste context which was done by the caste dominant people to show that they were never equal to them. Shame and humiliation is the major reason why the lower caste fails to think about education or work.

The film narratives focus on (dis)honour killings, impossibility of love with the dominant, inter-caste issues, shame and humiliation, and classroom space as spaces of discrimination. The protagonist is aware of all discrimination but still

he wanted to study well and become a great leader like Dr.B.R. Ambedkar. But he was humiliated by his English lecturer that he has joined in the institution through quota system.

The principal who is from the lower caste community is aware of all caste discrimination. He shares about his past with the protagonist when he is treated badly in his institute. And now he has become the college principal and the upper caste who insulted him shows respect by folding hands before him.

The protagonist, Pariyan gets humiliated outside classroom spaces. The dominant caste can never be friendly with the lower caste. Pariyan was beaten up badly for attending the function conducted by the upper caste. Pariyan was invited by one of his classmate, an upper caste girl. And later he is treated badly by her villagers. And one among them urinates on him. Later her father tells Pariyan that he has problem with him being friendly with her daughter. Because the upper caste people would not only murders him but also his daughter. Even if the educated upper caste tries to accept equality, their community will not be ready to accept it. And they will be blamed for their support.

Pariyan was humiliated and shamed by the dominant caste power in a state of mental and physical violence. The film portrays the emotional struggle he encounters

during the time. The lower castes are humiliated in such a way so that they could stand as superior to them. Though the protagonist could take revenge on them, he didn't do that. Because he wanted them to realise that they didn't shame him instead they brought shame to themselves. The film also portrays the concept impossibility of love due to casteist environment. Although he undergoes much discrimination, he continues to concentrate on his goal. So that he could try to overcome all the humiliations he faced in his life and the future generations will live in peace. The film leaves a thought when Pariyan that lower caste people should think about changing their state of mind.

The film ends with a tea cup scene which metaphorically indicates that no matter what happens in the society, the upper caste will never consider the lower caste as equal to them.

The two tumblers are separated by the jasmine flower which critically symbolises the caste discriminated society in Tamil Nadu. The movie *Pariyerum Perumal* discusses about the mind set of hegemonic society and marginalized society. And the movie develops a message that the society would change only when the state of mind changes.

Depiction of Caste Issues in the Movie *Asuran*

Director Vetrimaran and actor Dhanush dared to take a road less travelled and the combo delivered a thoughtful movie which majorly discusses about caste issues. The story vividly discusses the caste and class of South Tamil Nadu of 1980's. The movie is adapted from the novel *Vekkai* written by Poomani. The author got Sahitya Academy Award for the novel. Though it is a simplest film, it carries most complicated socio-political subject.

The movie *Asuran* invites the audience into the rustic world. The character Sivasamy (Dhanush) kick started the idea of lower caste life through his acting in the beginning of the film. The major theme of the film is revenge. The dominant class wanted to take revenge on the lower caste people. The film discusses the problems developed between the people of Vadakkur (North Settlement) and Thekkur (South Settlement). *Asuran* majorly discusses the conflict of land and the conflict of caste. Here, the conflict of land is interconnected with the conflict of caste.

Sivasamy (Dhanush) played the role of a farmer and an alcoholic. He leads a peaceful life with his wife Pachaiyamma and three children. In the beginning of the film, Sivasamy character is shown as a weak character that never interferes in

other's work. His two sons are hot-headed. They got angry on her father for not raising any questions against the problems created by the dominant caste. The story begins with the conflict of land. The dominate caste wishes to take over Sivasamy's land to construct a cement factory. But the entire family stood against the idea. Sivasamy's eldest son Murugan quarrels with the dominant caste who tries to take water. Things get tangled when the landlord humiliates Sivasamy badly with the influence of police and panchayat. Because the landlord knows that no one will question him for doing such mistakes. Meanwhile Sivasamy's son beats up the landlord for humiliating his father. Murugan tries to prove that all human has emotions and they should be respected for what they are.

But soon Murugan was brutally beheaded by the landlord, Narasimman. When the entire family wanted to take revenge Sivasamy who is aware of all the problems tries to convince everyone. That's when his youngest son Chidambaram kills the landlord. The young boy know that no one can fight against the dominant caste. So, he decides to make his mother happy by killing Narasimman. So, the entire village tries to kill the entire family. When Murugan is beheaded, not even one raises their voices for justice. But when it happens with the landlord,

the entire police department and politicians tries to help them. Even the other lower caste person tries to kill them. The movie also depicts that the dominant people supports the lower caste who listens to all their queries.

Sivasamy protects his youngest son Chidambaram from all the problems. At the same time, he forgives the one who murders his eldest son. Because he knows that the dominant caste assigned the work for him to do. And then the story depicts of the Sivasamy in his young age. Caste plays a vital role at that time. He is praised and celebrated by the dominant class boss for his talent of making good arrack. Sivasamy trusts him so much because he believed that the boss will listen to all his advices. And he will support him in all circumstances. But Sivasamy found it wrong when he supports someone who is from the same caste. The boss wanted a talented person with him. But when it comes to caste, the lower caste people are dominated.

The dominant caste people don't want lower caste people to educate. And these upper caste people find reason to victimise lower caste people. Caste discrimination is addressed briefly in the movie when a lower caste girl is not allowed to wear slippers like an upper caste do. Women are considered as others here. Lower caste women are

considered as twice removed from society. The movie discusses this idea through an incident in a movie where a lower caste woman is tortured to remove her slipper and she has to carry those slippers on her head. The casteist society couldn't see the lower caste to get the respect they have for themselves. The girl was beaten up badly for wearing those slippers. The movie also portrays the mind-set of other lower caste people who doesn't want to help the girl. If they do so, they have to suffer with the girl.

The dominant caste gets the help of lower caste people. No matter how loyal they are, the dominant class never tries to respect them for their hard work. Meanwhile, they humiliate them whenever they get chance. The movie portrays the caste issues in the movie based on violence. Like Bama, a dalit writer who claims that education is the only tool which helps to carve the space for them. The movie also develops an idea that only through education the lower caste can create an identity for them. Only through education they can change the state of their mind. The movie ends with the dialogue about how the powerful snatch away lands and money, but not education.

Conclusion

The movie *Pariyerum Perumal* and *Asuran* discuss about the caste based violence and it also creates awareness of caste political issues

which is deeply rooted in the society. The film clearly reflects on the current marginalized society where the people wanted to create a space for themselves. Meanwhile, they are victimised and marginalized by the dominant caste. Both the movies depict the caste based society in southern Tamil Nadu.

The movie addresses the issue that has not discussed more in mainstream Tamil cinema. Later movies celebrate the power and pride of upper castes. But the recent times movies try to convey some awareness to change the mind-set of the people. These films make the audience realise the pain and agony they encounter being a lower caste. The movies emphasize the value of civility against caste. So that people gives importance to talent and not to caste issues. The movie *Pariyerum Perumal* didn't end up with the idea revenge but it explains the audience that those who follow the caste should feel ashamed and not the lower caste people. And the movie *Asuran* ends up with a social message that nothing helps you other than education. So, both the movies try to give a social message to the society to find equality among the state.

These kinds of movies are considered as a media through which the directors can discuss with the audience about caste discrimination.

It can also be seen as a source which showcases the dreams of dalits and other lower caste community. These movies also encourage lower caste people strive hard to fulfil their needs and goals. Dr. B.R Ambedkar says that caste is a state of mind. The change of mind set would definitely change the society. Both the movies try to set an optimistic tone which enhances the change in present society.

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UNVEILING THE CHAOS WITHIN: AN ANALYSIS OF TRAUMA IN *CAPHARNAUM*

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Abstract

THE JUDGE: Why do you want to sue your parents? ZAIN: Because I was born.

The aggrieved experiences of refugees, who were vulnerable to all abuse and social marginalization eventually, lead to long-term psychological trauma and an existential crisis in their life. The concept "Trauma theory" itself arose, in relation with such studies. The movie *Capharnaum* by the Lebanon-born director Nadine Labaki, recounts the journey of 12-year-old Zain, who decides to sue his parents for having brought him into this world when they can't raise him properly, lest give him love. The paper, thus, on the framework of "Trauma theory", takes an effort to consolidate and aggregate the whys and how's of trauma witnessed by the characters in the movie *Capharnaum*.

Keywords: Refugees, Trauma theory, Existentialism, Social marginalization.

Introduction

This is what they tell me when you talk to them, and I used to ask them are you happy to be alive? And most of them used to tell me no, why am I here? I didn't ask to be here. (Labaki)

Warfare has played a substantial role in bringing us in agreement with the fact that human beings are susceptible to the effects of overwhelming stress. In order to understand the consequences of trauma, it is very important to understand what trauma is. A renowned child psychiatrist, Lenore

Terr was the one who did the first comprehensive study of traumatized children. According to her, "psychic trauma occurs when a sudden, unexpected, overwhelming intense blow or a series of blows assault the person from outside. Traumatic events are external, but they quickly become incorporated into the mind" (Terr 8). Though trauma is an ordinary reaction to a terrifying event, the effects can be so intense and severe that they interfere with an individual's ability to live a normal life. That is, more than how the

trauma itself poses a threat to an individual, the way how the individual's mind and body responds and reacts to the situation, is the main concern.

In addition, children are the ones who become easily traumatized, when subject to even the slightest of threats to their lives or to someone they love. It becomes embedded in their mind and even as they grow older, it remains in their unconscious mind. In this way, any traumatic experience has the potential to impact an entire person and his/her personality in all levels-be it the way they feel about themselves as well as others; talk; their attitudes; in fact even the way they perceive the world around them. Furthermore, when the people whom they are attached to, turns to be the people who violate them, then the situation becomes even more worse. And thus, it can be noted that it is our own powerful memories and mind, that leaves us vulnerable to the effects of trauma which includes flashbacks, behavioral reenactments, body memories, etc.

'Trauma theory' is a comparatively contemporary concept that arose in significance in the health care environment during the 1970, chiefly in relation with studies of Vietnam veterans and other survivor groups including Holocaust survivors, abused women and children, disaster survivors, refugees and victims of

physical and sexual assault. And the worst part is among the victims, it is the children, who encompass the majority and eventually become affected the most. Not only physically, but mentally, emotionally and psychologically, they become dire victims to disease outbreaks; lack of adequate nutritious food and water; proper sanitation and eventually, psychological trauma. Moreover, the circumstance of refugee children, who have no documentation or IDs and are forced to travel alone, is even worse.

At times, when the traumatic experience seems to be devastating, it tends to disrupt our internal system of arousal, which is the internal "volume control" dial that controls human emotions, especially fear. Response is mostly depended on the level of threat but the people who have been victims to trauma lose this capacity to "modulate arousal". They show traits of being irascible and in a state of agitation. Furthermore, in the case of children, there is only an on-or-off switch. The capacity to control the level of arousal in accordance with the stimulus, is developed by the child's brain as they grow and progress towards adulthood; and with the constant and protective care of adults. This proves how adults play an important role in the development of a child, in soothing and consoling children, who are frightened of certain things and are

unable to console themselves on their own without an external help. In fact, those children who do not get support and are subject to constant situations of massive arousal, remain distraught and feel unsafe, hindering the normal development of the brain. As a result, without developing a normal modulation of arousal, there are a few characteristic traits that can be found in them: constantly grumpy, furious, easily annoyed, aggressiveness, hostility, impetuous and disturbed.

Capernaum (original title “Capharnaüm”), the 2018 Cannes Jury prize-winner, is an incessant and impeccable ride through such a peculiar kind of misery and trauma. A Lebanese film (though in terms of production and location only) by Nadine Labaki, it is an indignant cry, a story of all those who are denied elementary rights, education, health, and most importantly, love too. The bizarre, dark world in which the characters move, is indicative of an era, and the fate of every big city in the world.

Just like how the title itself signifies “chaos” in French, the movie depicts the traumatic life of its child protagonist Zain, cast by Syrian refugee Zain Al Rafeea, who battles his way to survive and “exist” in the vicious circles and egotistical streets of Beirut. The movie begins with the 12 year old (even that is unsure, since he doesn’t have a birth

certificate) suing his parents for neglect and for bringing him into the world and in addition, he makes sure that no one else lives the wretched and malicious life he has. The distress and defiance of this wild, undernourished and disfavoured boy, not only criticizes the parents, who do not live up to their responsibility, rather it resonates like the scream of all those who are neglected by our system. The film condemns the way established societies treat migrants and refugees. In addition, it is also exhilarating and uplifting in its portrayal of resilience and resistance. At times, the movie also seems to be humorous with Zain’s personality and performance.

The movie, being shot with non-actors, whose lives are very similar to the characters of the film in several respects, makes it exceptional and realistic. The chief actor Zain, being a Syrian refugee, had been deprived of his right to education and since the age of ten, had worked in a number of temporary jobs, similar to the character in the movie itself. In many instances, even the dialogues seem to be coming from within the young actor himself, as if like certain things that he always wanted to speak out to the world but never got an opportunity, making the whole sequence seem absolutely natural and like a documentary. Right in the opening sequence of the movie itself, young kids, including Zain can be

seen playing with handmade wood guns, fighting with each other and smoking- trying to imitate soldiers during the war, thus portraying the aftermaths of the war and conflict, even in young minds. This also depicts how the circumstance of an individual in his childhood affects his whole behavior and psyche throughout.

Then, in the court scene, during the trial of Zain, when Souad and Salim, cast by Kawthar Al Haddad and Fadi Kamel Youssef respectively, who play the role of parents of the character Zain, are questioned by the judge regarding why they were called to the court, Salim replies "We're floor mats, anyone can sue us!" (*Capernaum*). Though it can be found that the parents can never be considered as ideal ones and indeed have submitted to a level of grotesque indignity and cruelty, there is a justification that is made which is due to their dire poverty and inferiority. Furthermore, it is seen that neither did they get a birth certificate for Zain, nor were they even aware about his time of birth, pointing the irresponsibility as well as helplessness of those parents.

Even when Zain poses an interest in going to school and being educated like other kids, his father immediately disapproves and asks him to continue doing odd jobs and look after and earn for his numerous siblings, the number even Zain was

not sure. The ironic part is throughout the flashback scenes, the father is seen drinking, smoking and lying down in the sofa, while it is young Zain who toils day and night to bring money for his family. All these indirectly affect the mind of the young kid, who is supposed to be playing and enjoying life at his age, yet instead is forced to bear all the burdens of life and being unloved and uncared, resulting in making him frigid, furious and way more mature than his age.

The only person whom Zain is attached to is one of his sisters Sahar, a 11-year-old, cast by Cedra Izzam. One of the most touching scenes of the movie is when Sahar gets periods and is 0% unaware about what it is, and it is Zain, who understands the situation and asks her not to tell their mother about it because he knew that she would get rid of her by marrying her off. He manages the situation maturely and even washes her underpants and teaches her how to use a pad. This could be seen as the exact situation what young girls had to face and were treated as mere sexual objects for satisfying men.

And what infuriates Zain the most is that, the parents were ready to hand over Sahar, as a child bride to their exploitative landlord's son in return for a flock of chickens and for letting them live there for free. It is in this rage, that Zain runs away from

home and meets the considerate Ethiopian refugee Rahil, cast by Yordanos Shiferaw and her baby son Yonas, cast by Boluwatife Treasure Bankole. Though Rahil's situation is equally or even more worse than Zain's parents' since she was an illegal immigrant as well, the way she showed love and took care of her baby Yonas, even by risking by taking him to work and hiding him there, amidst her limited and unfavourable circumstances, poses as a heavy contrast to how Souad and Salim treated their kids. One incredible scene is when Rahil brings the leftovers of a cake from her workplace and the three of them celebrate Yonas' birthday. That is the first time in the movie, when we see Zain smiling, who otherwise has a sad and serious look throughout. The otherwise agitated and furious nature of Zain slowly lightens and he becomes happier as he spends enjoyable time with the baby Yonas and Rahil, but is only temporary.

Eventually, as Rahil becomes caught by the police, the two kids are left to fend for themselves and the way how Zain, barely unable to even carry baby Yonas, roams around the city and streets looking for Rahil and for bare essentials to keep them alive is heartbreaking. He, dragging baby Yonas in a tin-trolley, even attempts to sell old, battered pots and pans that he took from Rahil's home, and then tries to even sell opioid drugs,

that he himself makes by borrowing medicines from pharmacies, to make money for them to survive. But, finally, left with no choice, he is forced to give up baby Yonas to the exploitative businessman and entrepreneur Aspro cast by Alaa Chouchnieh. His character is an example of how refugees like Rahil are offered forged and fake permits but with huge expenses and is thus thoroughly exploited in all means. When Aspro asks Rahil to give Yonas in exchange for the permit, she denies and he replies:

.... You keep him underground like a rat. The boy never sees the sun, he'll never go to school. . I'm telling you your boy is dead before he's even born! He doesn't exist. Even a ketchup bottle has a name. It has a production and expiration date. (*Capernaum*)

This shows how refugees like Rahil and her baby Yonas and even people who are born in Lebanon itself like Zain, are even denied an identity of their own and not considered to 'exist', just because they do not have a paper to prove their existence. Their condition is even worse than any inanimate objects, which at least has a name and identity to prove their existence.

This is the same crisis that Zain faces when he returns back to his home for taking his ID/birth certificate in order to migrate to some other place as Aspro promised him,

only to realize then that he didn't even have one in the first place. Furthermore, he loses all his control when he understands Sahar is dead, due to heavy bleeding following her pregnancy. Furiously, without any thought, he runs to meet Asaad and stabs him. Later, during the court session, when Asaad is questioned by the judge for marrying a 11-year-old in the first place, he responds doubtfully.

Asaad: From what I know... Yes, she is... She blossomed, she reached that time...

Zain (angrily): Really? I didn't know she was a potato or a tomato plant that blossoms! (*Capernaum*)

In addition, only later it is understood that even Sahar was not admitted to the hospital, just because she didn't have any ID. This points out the struggle and hardships what people who are undocumented face and poses the question of the legitimacy of a human being. Since many parents couldn't afford to register themselves or their kids with the state, they do not seem to exist before the law and many end up dead, often from neglect, malnourishment or simply because they have no access to hospital treatment. They die without anyone noticing, since they don't exist and therefore they are not even happy to have been born and what makes it utterly depressing, even young kids

like Zain feel the same. And the reason why he decides to sue his parents is that he wishes that his parents do not bring any more kids to this world because he feels that "That kid in your belly will be just like me." The way he talks through a channel is simply incredible and deeply powerful in the sense that, the young boy rather than being a passive, subservient martyr, he stands out and speaks out violently to the world, drawing the attention of the authorities to the misery faced by such people:

I want grown-ups to hear what I have to say. I'm sick of those who can't take care of their kids. What will I take from all this? All the insults, all the beatings, all the kickings? The chain, the hose, or the belt? The nicest word I hear is: Fuck off, you sonofabitch!" "Piss off, you fucker!"... Life is a bitch! I was expecting to be a good man, respected and loved. But God doesn't want that... He wants us to be floor mats, to be stepped on.

In one of the scenes, the movie explicitly and exceptionally depicts how numerous refugees like Rahil, infact the actor herself was arrested for real during the shoot for not having her papers, are arrested together in jails and share their sorrow together. The movie, creating the court as a framework, helps the viewers to see, hear and understand

different opinions and different points of view. In fact rather than judging any of the characters, the viewers are able to understand each of the characters through multiple levels and ultimately, are unable to blame any of them, which is only later to forgive. Even Zain's parents are forgiven and a feeling of sympathy arouses when Saud speaks out:

I live and work like a dog for you to stand here and judge me? How dare you judge me? Have you ever been in my shoes? Lived my life? You never have, and you never will! Not in your worst nightmare. If you did, you'd hang yourself! Imagine having to feed your kids water and sugar because you have nothing else to give them. (*Capernaum*)

The paper, thus on the framework of the concept of trauma, represents the traumatic condition of the refugees/illegal immigrants as well as mistreated children through the movie *Capernaum*. Yet finally, the movie ends in a pretty optimistic note as Zain succeeds in getting his documents and Rahil is reunited with her son. And an even more special aspect is the happy ending was not confined to the screen alone, even the actors who faced similar situation to their characters, were finally registered as well as resettled. The director, Nadine Labaki, herself says that "*Capernaum* has allowed the

actors an outlet, a space where they are allowed to cry out their suffering and be listened to. Just that is a victory." (Aridi). The last scene of the movie is deeply moving. When the photographer asks Zain to smile, at first he is unable to and looks really sad. When the photographer says that "Smile, Zain. This is for you ID card, not your death certificate", he finally shows a little smile in his face and it is with that happy note, the movie ends, instilling a ray of hope for him and others like him.

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A WOMAN'S METAMORPHOSIS IN MANJU KAPUR'S SELECT NOVEL *THE IMMIGRANT*

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Abstract

Kapur's fourth novel *The Immigrant* in the light of the immigrant-protagonist Nina's search for selfhood, identity, cultural assimilation and sexuality in a foreign land, Canada. The title (given in small letters) is also indicative of the immigrant's experience of alienation, cultural crisis, hybridity and globalization. Besides the theme of immigrant's assimilation, the novel has serious discussion over a female's hold over her body and preferences for sexuality as patriarchal social structures position the power of men over women since the origin of mankind, giving the latter a limited scope and freedom to have control over her body. A woman cannot remain a passive victim and object of patriarchal sexual exploitations. When she gains the subject position, she prefers to use her body as her agential tool to resist marginalization. She may renounce the social mores and defy the routine life of domesticity regarding marriage, reproduction and divorce. Kapur's *The Immigrant* probes deep into some such feminist issues openly and tries to assert that the way to destabilize subjugation is for woman to recognize her body, her physical self and the experiences generated by it. Nina, the protagonist of *The Immigrant* tries to destabilize subjugation from patriarchy by crossing the spatial, cultural and moral boundaries as set for women by patriarchy. Her extramarital relationship is indicative of her individuality and autonomy to prove that her body is her own and her life too. She thereby attempts to re-define her identity and self-hood by employing strategy of resistance. Nina's discovery of her husband's sexual inadequacy forces her to turn to Anton in Canada. She no longer minds about Indian roots and culture. She assimilates herself into a new culture and way of life. She starts a new life of a librarian and finds her own identity. Nina boldly rethinks about these patriarchal norms and prefers to lead an autonomous life of her own fulfilling her desires crossing Indian moralist tradition.

Keywords: Selfhood, identity, cultural assimilation, sexuality hybridity and globalization.

Kapur's *The Immigrant* in the light of the immigrant-protagonist Nina's search for selfhood, identity, cultural assimilation and sexuality in a foreign land, Canada. The novel chronicles the lives of two immigrants, namely Ananda and Nina who belong to the educated Indian middle class. The couple are radically different from each other both in their temperament and sensibilities as well in their reaction to the host country, Canada. They find themselves difficult to acclimatize to an entirely different social ethos and values inherent in a multi-cultural society. The novel is narrated by a third person omniscient narrator, moves back and forth, initially, two countries India-Canada, and as the narrative progresses, to Canada, mostly. The novel concentrates more on Nina's immigrant experiences than on Ananda, her male counterpart. Christopher Rollason, a reviewer on *The Immigrant*, considers that Kapur applies the word 'immigrant' to both. However, Rollason holds a different view: "I think the title is more pertinent to Nina than to Ananda. Ananda emulates his uncle who is now settled in Canada as an established dentist and integrates himself to his adopted country by marrying a Canada girl". (qtd. in Talakdar 62). Rollason further observes that "The double processes of adaptations, to her husband and

to Canada, is long and painful" (Seva Bharati Journal of English Studies 106).

At the outset of part I of the novel, *The Immigrant*, Kapur narrates Nina's thirtieth birthday celebration and her feelings of ageing besides the marriage proposal received by her widowed mother. Though Nina is thirty, her spirit "Felt sixty as she walked from the bus stop to the single room where she lived with her mother" (*The Immigrant* 1). Kapur narrates Nina's feelings in the following terms:

Had she been married, thirty would have been heralded as a time of youthful maturity, her birthday celebrated in the midst of doting husband and children. A body could feel young in these circumstances, look forward to the gift the surprises, the love. (*The Immigrant* 1)

She consults many astrologers and makes enquiries about the suitable bridegrooms for her daughter as soon as possible. For her, marriage is more important than education for a girl child. For it gives her identity and security. In contrast, Nina considers "education as a gift" "the life of mind for any humdrum marriage" (*The Immigrant* 4).

In the meantime, Nina has a short-lived love affair with her English teacher Ragul, who is fifteen years older than her. She boldly maintains a secret physical

relationship with him. Ragul, being a “serial Lover” (6), has always made it clear that “he wanted to have his cake and eat it too, like all cakes this one was chewed, mashed into pulp and swallowed” (6). Nina forces to lead a life of solitude and compromise with her fate. She grieves silently consoling herself that “only men in her life long dead authors” (6). Thus Nina, seeks in her close friend, Zenobia, who is abounded by marriage after six years, frequently urges her to apply for Ph.D. To Zenobia, Indian men are “mother-obsessed infantile, chauvinist bastards” (8). Nina suffers from a sense of loneliness and fear due to the social climate ie. Emergency period of Indira Gandhi and her present condition of being fatherless. She broods: “Were he alive their life would have been completely different” (10). The circumstance on her birthday demands her to think such thoughts. Her mother, like all Indian mothers, gets growingly worried to marry her off to a respectable boy and feels elated to get an NRI dentist Ananda as her son-in-law. The astrologer’s prophecy will soon become true.

Kapur now moves on to narrate Ananda’s past and the present. Anand now practices as a dentist in Halifax, Nova Scotia, Canada and elder sister Alkha studied B.A. in Miranda House. Born in a Brahmin family and his father showed high

care for Ananda education, Ananda was trained to become a doctor. As he did not score high enough, dentistry became the alternate option. After passing the interview, he got admission in Lucknow and had to shuttle between Dehradun and Lucknow. In the hostel, Ananda’s habits became polluted. Kapur describes Ananda’s change in character:

From cigarettes he graduated to alcohol, As he moved from first to second to third year at King George’s he found parents allowed their sons a certain autonomy if they were doing well. So, freedom went in hand with success. He absorbed this lesson. (14)

His parents need loan from the S.B.I. to help him set up a Dental Clinic and even was hit by a truck. His relatives consoled him that it was due to his parents’ karma and his own karma. His brother-in-law had left him the Gita to read and forget the incident: “Do your duty, never think of the consequences; life is full of suffering—that he liked. Every time he read life is full of suffering her felt a mournful resonance deep within him” (16). In the meantime, Ananda’s sister came from Agra to see him off. She said: “Remember if you don’t like it you can always come back” (17). “Why do you think that there is such a brain drain in India?’ he demanded. India does not value its minds—unlike here. Otherwise you think we are not

patriots. But there even the simple tasks of daily life can bleed you dry” (18).

In his uncle's home he misses the intimacies of Indian life, the communal meals, rich spices and vegetarian diet he is used to. But soon his feelings of rejection fade away and he assimilates the Western culture. Though he becomes a reputed dentist and tries hard to establish the fact that he is more a Canadian than an Indian by nature, his sense of alienation remains. He becomes Andy and starts taking “non-veg” food soon after moving to Canada. Three months after Ananda moves into the Galler home where Gary, the close friend, introduces Sue, a nurse who later on becomes his sexual mate passing through unsuccessful intercourse:

She took the initiative, kissing him, unbuttoning his shirt, zipping open his pants, while his hands and tongue followed where they were led. He climaxed before he reached the desired goal, then threw himself face down between her legs, so that hopefully she wouldn't hold it against him. (38)

Next time he takes her to his own room, he can no longer linger over foreplay: he breaths deeply and desperately, tries for entry, but again to no avail. “His experience with Sue had been traumatic, but may be another? In this country nothing was awarded, the faint-hearted” (42).

Ananda's unsuccessful attempt with Sue makes him feel an unsuccessful performer in intercourse. Ananda finds it difficult to overcome this physical and psychological drawback and he becomes doubtful about his future marriage. So he decides to marry an Indian girl who would be able to adjust to the new environment and his own drawbacks.

Ananda finally decides to marry Nina, an Indian girl chosen by his sister, Alka. He believes in his sister's words that marriage is a question of adjustment, as one still needs a canvas to paint on. He is also happy with the photograph of Nina sent by Alka. He is satisfied with the portrait and the name ‘Nina’. He imagines: “Her name had been thoughtfully provided, no need for a Westernized version” (48). Mrs. Batra convinces her daughter Nina about an immigrant groom as her match who demands no dowry or gifts. She insists on her daughter the cultural demands of Indian womanhood. After some thought, Nina eventually marries Ananda. Meanwhile, the enthusiastic couple exchange letters to show their love and care for each other. The first letter enkindles a spark of romance in Nina but still some thinking of failure in supposed relationship is in her mind keeping her fate in account. Meanwhile, the exchange of the letters between the pair doubled. Nina pens a running commentary on her thoughts and shy

feelings, revealing her expectations of happiness. She becomes impatient for marriage and eagerly plans to build a future together. In turn Ananda asks her about her willingness to work in Canada as he would be away all day and she might feel lonely. Nina makes a visit every weekend to Alka's home and feels part of a larger family. She knows from Alka Ananda's likes and dislikes and his favourite dishes. Alka presents her an engagement ring made of Ruby. Both decide with less trouble and less expense. They compromise on spending for a reception at Rose Garden and the Gymkhana. Eventhough the groom decides to meet all expense himself, Nina does not want a charity marriage. She takes a loan from college provident fund to share the expenses. Ananda is firm in objecting to the traditional demands involving gifts and money from the bride's sides. He also decides to bear the price of the immigration process and the air ticket. In Canada Ananda informs his uncle and aunt about his engagement. Looking at Nancy he thinks that his fiancé is a hundred times more beautiful and elegant. If she wore Western clothes she would appear as Italian or Spanish. He also shows Nina's photograph and invites all to his marriage and they accept his invitation. He also shares with his friend Gary about his arranged marriage. The marriage of Ananda

and Nina takes place at the Arya Samaj Mandhir in mount Kailash Colony, on December 26th. The Geller, the Sharmas and the Alkas take part in the marriage ceremony. The marriage is conducted in a traditional manner with a pundit. All guests are seen in Indian cultural dresses. Within an hour the marriage ceremony is over. Family and friends smile, nod and congratulate each other. They offer wedding gifts to the couple. At last the day of celebration comes to a close. The bridal couple nowleave for their honeymoon destination, the Oberoi Hotel. Disappointment awaits Nina as her bridal night is not a satisfactory one. The shy Nina co-operates with Anada who proves to be a poor performer.

Ananda's immediate disappearance into the bathroom shocks Nina as she expected a very different consummation. Involuntarily, she makes comparison with Rahul's sexual performance: "That was what love was all about... Virginal or not, what she had felt with Rahul was alive" (90). Back in bed Ananda says sorry to her as "it was over so fast. It's has been a long time" (90). She feels a faint hospital like smell in him. When she questions about this Ananda distracts her closing her mouth with a kiss and she also gives it back. "This time he did make it inside her. For less than a minute, but the marriage had been consummated.

They both felt the importance of this” (91). This time also Nina feels not consummated. Even on the second night, she is disappointed to see Ananda in deep sleep: “She snuggled next to him, shook him a little: still no result, only the faint sound of his snoring” (94). Eventually, the agitated Nina in night dress falls asleep, sighing into her pillow, wondering at the man whom she cannot wake up. Nina’s immigration to Halifax in Canada the major part of the second part of the novel. Her change in culture, food habits, dressing style and even choosing her own sexual partner are indicative of Canadian experience. Instead of finding happiness, she suffers from loneliness and a sense of alienation. “A Feeling of estrangement and distance fill her mind making her aware of the wide gap between her life at home and abroad” (Talukdar 64). External happiness is nothing for Nina because internally she is emotionally dissatisfied. Her hopes and desires are shattered because of her husband’s lack of physical power to satisfy her sexual needs. In spite of many attempts, she is not becoming pregnant and that is the matter of concern for her. She becomes hopeless and helpless. She begins to brood over her condition. She also feels lonely because her husband Ananda is always out from the house in order to escape himself from trifling situations. Nina even suggests

to Ananda to go in for couple therapy which she had heard from the library books about Masters and Johnson. But Ananda refuses to co-operate. Nina is conscious about eventually, Ananda decides to get his problem cured through sex therapies in San Francisco, America under Dr. Hansen. He hopes if he comes back with his manhood improved “perhaps he might really turn into Omar Sheriff” (157). He keeps his trip a secret. He believes that if there is any improvement he would tell Nina, the one who is most affected by his sexual shortcoming. The therapy will take two weeks time as Dr. Hansen has promised and finally he will become a changed man. First they will explore Ananda’s psyche and root out all offending mating matter. Max and Carla, the therapists, inform him the statistics about premature ejaculation, the different age of men who also suffer from this problem and the rate of improvement himself. She is worried about her future life with Ananda. She does not notice any change in the sexual appeal to Ananda. He does not show any improvement at all. On the other hand, Nina considers sex as one of the most powerful tools of communication between the husband and the wife. However, the therapy is successful but instead of strengthening his marital life, it only leads him to have an extra-marital affair with his secretary, Mandy. In

the meantime, there she develops a sexual relationship with her classmate Anton, a White man hailing from New York. She soon recognizes sexuality as an important aspect of her identity. Her long suppressed sexual desires become uncontrolled and she plunges into Anton to get complete sexual satisfaction. To Nina, sex means an unconditional give and take of body.

The relationship between Nina and Anton is not the relationship of two souls but the relationship of two bodies. Both of them enjoy sex but do not want to develop any serious kind of relationship. Nina is very careful in her approach as she does not want to lose her relationship with Ananda. She is aware that both she and Ananda are cheating each other but are forced to sustain their relationship because of their root culture and her security. But the realization of her infidelity dawns in Nina after her visit to India to meet her mother. In India Nina realizes the importance of her relationship with Ananda. She returns to Canada with a determination of mind and resolution not to continue her relationship with Anton. Nina understands the victimization of her body by one after another: "Her first lover had taken her virginity and her hopes, her second lover had been her husband, her third had made her international" (260-261). Meanwhile, the news of her mother's death

upsets her heart and life and Ananda arranges for her a second visit to India to observe the rituals. She realizes at the end that her bond with her own country to which she has links so long is now permanently broken. She finds no change in her husband after her return from India. She gets totally dejected and depressed and she is totally denied of motherhood. For her, Ananda is near a man interested in his own pursuits. Hence, her feeling of isolation and disappointment loom large in her mind.

Conclusion

The end of the novel is an open-ended one. She confirms the infidelity of her husband's when she discovers a wavy blond hair next to her pillow while making of bed in the morning after her return on the preceding night from India. Nina's mind is shocked as she discovers the hair: "The hair explained much—the distance, the silence, the ticket for two months in India, his strange indifference interspersed with tenderness, the shifty look that skittered about her... His body spoke, when his tongue could not" (324). Nina decides to leave Halifax when she gets an interview at the University of Brunswick as she is confident of getting the job. She tells Ananda of her decision "to go away and think". Ananda asks: "Away from me. Why don't you say it? Nina

reiterates “Yes, away from you” (329). The interaction ends on a somewhat ambiguous note with the narrative report of Ananda’s reaction: “He had anticipated the answer, but not the pain” (329) or wonders if the feeling of pain signals a change in the one dimensional, robotic and insensitive Ananda too. She realizes at the end that new world have changed her status and ideology from a tradition-bound woman to an independent woman. This is Nina’s transformation that leads her to realize her self and identity. Though the end of the novel does not give any positive or negative outcome for Nina, it hints at her decision to change her habitus and status in order to be an independent woman free from patriarchal, cultural and traditional chains. That is how Kapur has tried to re-invent a woman’s identity subverting patriarchy that controls a woman through individual, cultural, traditional and public levels. The protagonist finally decides to live a life of her own dismantling patriarchal myths about femininity.

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SUSTAINING PRIDE THROUGH HONOUR KILLING AND FORCED MARRIAGES - THE UNEXPECTED TWIST IN IMAYAM'S 'THE BEGETTER'

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Bhakkiyam, a girl with the name which no one else had in that village, is the protagonist of the novella, 'The Begetter'. She was given that name because of her blessed birth after twenty long years wait of her parents, Pazhani and Samiyammal. Being a blessing, she was named as Bhakkiyam and not Kaththayi, Manjayi, and Mookaayi as others. Such a celebrated child goes to a pathetic condition because of her love with Periyasami, a low caste man. Imayam's 'The Begetter' unravels the caste, pride and honour issues through her highly-opposed love affair of the high caste girl and a low caste boy.

The villagers speak of all the love affairs that had taken place in their village so far. They quote instances thus showing off their caste pride. The love affair of a low caste boy named Ravi and a girl named Geetha that ended in murder and bloodshed in both the sides. As a result the couple was killed by the villagers. The author also depicts the scene wherein they were killed brutally by pouring poison into their ears. The bodies were displayed in their streets and then taken to their respective burial grounds. This incident is narrated to express the cruelty and merciless hearts of the villagers and their attitude towards inter-caste love affairs. After three days, Police

arrested hundred people on both the sides. Suddenly their caste lawyers descended from this problem. This incident shattered the town Vridhachalam. People got united and cleared all the evidence. So the case was dismissed from the court. Pazhani's daughter Bhakkiyam also studied at Vridhachalam College and then she was working as a teacher in town school. People considered her unfit to be a teacher. They also wanted to churn her private parts with a large truncheon.

She was also forced to get married six times and she tried to commit suicide twice. Periyasami was selected for Inspector training and on his visit to the native town, they met each other for which, the couple was brutally beaten by the villagers and Bhakkiyam's hair was chopped off and was given cowdung water for meeting him the other time in temple.

"What does it matter who he is?

If he is a Policeman, does he think he should have a higher-caste girl? His paadai too should be prepared." (6)

Pazhani tried to hang himself but was saved by the villagers. The villagers held both village panchayat and caste panchayat. Pazhani said that she was no more his daughter and they can kill her. That night there was a great conflict between the Dalit colony and the village people. Eight days later, again she was caught by the villagers. About twenty

to thirty young men took off their dhotis and exposed themselves asking her to get carnal pleasure from all of them.

That day village people decided to murder her, Pazhani gave assurance to the villagers that he would murder her himself.

Pazhani was forced to poison and kill her as she was considered to be a symbol of shame and disgrace to the village. He was also made to promise that he would kill her soon. He was unable to abide by the rule and accept to kill his daughter wholeheartedly. His mother pleaded him not to do so and also his wife and younger daughter. Pazhani even bought polidol to give her but his heart weighed heavily. His concern of giving her food to eat, made the family members suspect him if he would have added poison to the food. Pazhani stopped speaking to Bhakkiyam after she was caught by the villagers when she went to a movie with Periyasami. That was the last day he spoke to her. So this concern was suspected by everyone including Bhakkiyam. Yet she ate the food with great enjoyment as it was given by her father after years. After the dinner, Pazhani came out with a bag of some jewelries and sixty thousand rupees. Pazhani said this is the only best thing he can do for her, and said to get away from the house. Bhakkiyam had terrible look that she was seeing a ghost. Pazhani asked

her to get ready, he will leave her in Vridhachalam or Ulundurpettai. After that she should take her own steps to move on.

This is all he can do for begetting her. Bhakkiyam was screaming as if she had swallowed fire. He packed her things and even asked if she knew Periyasami's address. Of all those illtreatments, hardships, attacks and abuse, she never shed her tears, but this incident made her cry, scream and exhaust all her energy. Samiyammal cried over the fate of Bhakkiyam and the astrologer's prediction coming true. Bhakkiyam wept louder and everybody consoled her saying that things would be set right after two or three years.

"The Villagers will spit on our faces. Let them! Nothing new! Have they not been doing so far so many years now? If we worry about our honour and pride, we can't live. Having given birth to this girl child, do we not have to do at last this much?

We prayed for twenty years for her. We asked. God granted. Now twenty-four years will he forgive us if we say we do not want his gift?" (33)

Samiyammal recollected the tragic death of Chithiravalli, a low caste girl who loved Sheker, an upper caste boy, at the time of wedding, molested and killed by twenty young men. She also remembers an incident of Mani

and Mallika who eloped and came after three years with their child to the village, but was accepted by their parents as they belong to the same caste.

Pazhani asked her to go with Periyasami, so that they would go to Madras and live happily. He also advised her not to bother about anything as she could get back anything but not her life.

"I am jumping into the fire because I want you to live. Are you going to be born again to me as my child? Tomorrow if you have a child, keep her safe but tomorrow you should not have to stand with your arms folded in submission, with tears in your eyes in front of thousands of people!" Pazhani's eyes clouded again. 'One oath' - you should not die and we should not either. That is a promise" (49)

He gave all that he had and handed her over to Kanakaraj, Periyasami's father's elder brother's son. Pazhani waited till the bike faded away. Next morning the village was in chaos, not for Bhakkiyam, but to see the dead body of Pazhani.

Conclusion

Imayam's novel *Pethavan* is taken for analysis to highlight this impact within the context of Tamil Dalit literature. It is against this backdrop that *Pethavan* gains significance as it invokes Ambedkar's vision of caste

which remains inseparable from the issue of women oppression. The narrative mode of this story reflects the caste consciousness of the readers and answers the continuous debate on the identity questions in Dalit studies. This story does not talk about the sufferings or experiences of a Dalit but is situated within a non-Dalit context and talks about the operation of caste in civil society. The society has its own practice. This story recorded the existing social reality, besides recording the pain of

Non-Dalit family due to the inter-caste marriage. It also reveals the unethical, inhuman, anti-woman, and unconstitutional activities of caste Hindus.

This story shows Imaiya's ability and interest to represent the complexity of the issue of women and dalits.

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காரைக்கால் அம்மையாரின் சைவ சித்தாந்த கொள்கை

முனைவர். இரா. முத்தமிழ் எம்.ஏ., எம்.ஃபில்., பிஎச்டி

தத்துவவியல் துறை

முன்னுரை

சிவன் எனும் சொல்

சிவன் என்னும் சொல்லிலிருந்து வந்ததே சைவம். சிவன் என்னும் பெயரையும் தொடர்புபடுத்தி சைவ சித்தாந்தத்தின் பெயரிட்டமையை கொண்டு சைவ சித்தாந்தத்தின் வரலாற்றை ஆராய்வதுமுண்டு. சிவன் என்ற சொல் முதன் முதல் எந்த நூலில் எந்த மொழியில் காணப்படுகின்றது என்பது ஆராயத்தக்கது. புறநானூறு போன்ற மிகப் பழைய தமிழ் நூல்களிலே சிவன் என்ற சொல் காணப்படவில்லை. ஆனால் சிவன் என்ற சொல் இல்லாத போதும் சிவபெருமானைக் குறிக்கும் நீலமணி மிடற்றொருவன் கறைமிடற்றண்ணல் போன்ற அனேக சொற்பிரயோகங்களை அங்கே காணலாம்.

கடவுள் என்ற சொல்

கடவுள் என்ற தனித் தமிழ் சொல்லின் பொருளிலேயே சைவ சித்தாந்தக் கருத்து பெரிதும் அடங்கியுள்ளது என காட்டுவதும் உண்டு. கடவுள் என்பது தனித் தமிழ் சொல். அது புறநானூறு தொல்காப்பியம் போன்ற மிகப் பழைய தமிழ் நூல்களிலே காணப்படுகின்றது. கடவுள் என்ற சொல்லுக்கு பொதுவாக மூன்று விதமாகப் பொருள் கூறலாம். கடவுதல் என்றால் இயக்குதல். எனவே, கடவுள் என்பதற்கு உலகை இயக்குபவர் என்பது கருத்து. கடவுள் என்பதற்கு உள்ளத்தைக் கடந்தவர் என பொருள் கூறுவதும் உண்டு. முன்றாவது விதம், கடவுள் உலகை கடந்தவர், அதேசமயம் உலகுள்ளும் உள்ளவர் எனக் கொள்வது. உலகினுள்ளும் உயிர்களுள்ளும் வியாபித்து நிற்கும் நிலையை உள் என்ற

சொல்லும் அவற்றைக் கடந்து நிற்கும் நிலையை கட என்ற சொல்லும் குறிக்கும். உலகை இயக்குபவன் இறைவன். அவன் உலகெங்கும் நிறைந்தவன். அதே சமயம் அவன் சொல்லிலே அடங்கியிருக்கும் இக்கருத்துக்கள் சைவசித்தாந்தக் கருத்துக்கள். மிகப்பெரிய நூல்களாகிய தொல்காப்பியம் புறநானூறு ஆகியவற்றிலே இச்சொல் காணப்படுவது குறிப்பிடத்தக்கது.

கடவுளைப் பற்றிய சைவ சித்தாந்தக் கருத்துக்களை இரு பிரிவுகளாக பிரிக்கலாம். ஒன்று கடவுள் உண்டு என்பதை நிரூபிக்கும் முதற் பிரிவை மேலும் இரு பிரிவுகளாகப் பிரிக்கலாம். அவற்றை சுபக்கம் பரபக்கம் என்ற சொற்களால் குறிப்பர், கடவுள் உண்டு என்பதை காரணம் காட்டி நிரூபிப்பது சுபக்கம். கடவுள் இல்லை என வாதிப்போரது வாதங்கள் பொருந்தா என்பதை மறுப்பது பரபக்கம்.

சுருதி

ஒரு பொருள் உண்டு என்பதை நிரூபிக்க பொதுவாக மூன்று வழிகள் உண்டு. வழிகளை பிரமாணங்கள் எனக் குறிப்பிடுவது வழக்கம். பிரத்யட்சம், அனுமானம், ஆப்த வாக்கியம் விளக்கியுள்ளோம். இவற்றுள் முன்றாவதாகிய ஆப்த வாக்கியம் ஒரு பொருளை அனுபவத்தால் அறிந்த மகான்களின் வாய்மொழி மூலம் அறிதலாகும். அவர்களது வாக்கை கேட்பதன் மூலம் அறிவதால் இதைக் சுருதி பிரமாணம் எனவும் குறிப்பிடுவது உண்டு. ஸ்ரு என்ற வடமொழி சொல்லின் அடியாகப் பிறந்த சொல் சுருதி. சுருதி என்பதற்கு கேட்டல் என்று பொருள். இம்முன்றனுள்ளே கடவுள் உண்டு என்பதற்கு முக்கிய ஆதாரமாக சைவ சித்தாந்திகள்

கைக்கொள்வது சுருதியையே. கடவுள் உண்டு என்பதை ஒப்புக் கொள்ளுவோர் எல்லோரும் சுருதி பிரமாணங்களை கொண்டு கடவுள் உண்டு என்பதை பரிபூரணமாக நிரூபிப்பது கடினம். இக்காரணத்தால் தான் கடவுள் உண்டு என்பதை ஒப்புக்கொள்வோர் அனைவரும் சுருதியையே முக்கிய பிரமாணமாக கொள்கின்றனர். இறையருள் பெற்ற அனுபூதிமாண்கள் உடைய வாக்குகளே இன்று சுருதி என்றும், வேதம் என்றும், ஆகமம் என்றும் குறிப்பிடுகின்றனர். ஆகவே தான் கடவுளுண்மைக்கு இவ்வேதாகம வாக்குகள் முக்கிய ஆதாரமாகின்றன.

வேதத்திலே கூறப்பட்ட உண்மையை அனுமான மூலமும் நிலைநாட்ட சித்தாந்திகள் முயன்றிருக்கின்றனர். இதற்கு இரு காரணங்கள் உண்டு. ஒன்று வேதத்திலே கூறப்பட்டவற்றை மேலும் மேலும் வலியுறுத்த அனுமானப் பிரமாணம் பயன்படும். மற்றது, வேதவாக்கை ஒரு பிரமாணமாக ஒப்புக் கொள்ளாதவர்களுக்கு கடவுள் உண்டு என்பதை நிரூபிக்க அனுமானம் மட்டுமே ஓரளவு பயன்படும். இந்த இரு காரணங்களும் சித்தாந்திகள் கடவுள் உண்மையை அனுமானம் மூலமாக காரணங்கள் காட்டியும் நிரூபிக்கின்றனர்.

அனுமானத்தை கொண்டு கடவுள் உண்டு என்பதை மூன்று விதமாக நிரூபிக்கலாம். இவற்றுள் முதலாவது, உலகியல் உண்மையை கொண்டு அதனை படைத்தவனும் உளன் என நிரூபிப்பது. இரண்டாவது, இப்படைப்பின் நோக்கத்தை ஆராய்வதன் மூலம் படைத்தவனும் உளன் என நிரூபிப்பது. மூன்றாவது, பொருள்களில் உள்ள குறைகளை கொண்டு குறைவில்லாத பரிபூரணமான பொருளும் உண்டென நிரூபிப்பது.

உலகைக் கொண்டு கடவுள் உண்டு என்பதை நிரூபிக்கும் விதம்

சைவ சித்தாந்திகள் கடவுள் உண்டு என்பதை உலகைக் கொண்டு நிரூபிக்கும்

விதத்தை பின்வருமாறு கூறலாம். பானையை கொண்டு அதனை வனைந்த குயவன் ஒருவன் உளன் என்பதை அறிகிறோம். அதைப்போலவே உலகத்தை கொண்டு அதனை படைத்தவன் ஒருவன் இருந்தே ஆக வேண்டும் என்பது உறுதியாகின்றது. பானை தன்னைத் தானே ஆக்கிக் கொண்டது என்று கூறுதல் பொருந்தாது. “அது என்றைக்கோ ஒரு நாள் ஆக்கப்பட்டது அல்ல, அநாதி தொடே ஆக்கப்பட்டபடியே உள்ளது” என்றும் வாதிக்க முடியாது. இதைப்போலவே உலகம் தன்னை தானே படைத்துக் கொண்டது என்றோ அல்லது அது குறிப்பிட்ட ஒரு காலத்தில் படைக்கப்பட்டது அல்ல, என்றுமே இந்த நிலையிலேயே உள்ளது என்றோ வாதாடல் பொருந்தாது. பானை தானாகவே உற்பத்தி ஆனது என்பது ஏன் பொருந்தாது? ஆனால், உலகம் பகுதிகளை உடையது. பகுதிகளை உடைய பொருள் எதிலும் அப்பகுதிகள் தாமாகவே வந்து சேர்ந்து கொள்வதை நாம் ஓரிடத்தும் கண்டதில்லை. அப்பகுதிகளை ஏற்ற மாதிரி யாராவது ஒருவர் ஒன்று சேர்த்தால் தான் அவை ஒன்று சேர்ந்து ஒரு பொருளாகும். உதாரணத்துக்கு ஒரு குடையை எடுத்துக் கொள்வோம். அதில் துணி, இரும்புக்கம்பி, நடுத்தடி ஆகிய பல பகுதிகள் உள. இவை யாவும் தாமாகவே ஒன்று சேர்ந்து ஒரு குடை ஆவதில்லை. அறிவுடைய மனிதனாலேயே இவற்றை ஏற்றவாறு பொருத்தி ஒரு குடையை உற்பத்தி செய்ய முடியும். உலக உற்பத்தியும் இத்தகைய ஒன்றுதான். பானை என்றைக்கோ ஒருநாள் வனையப்பட்டது அல்ல, அது என்றுமே உள்ளது என்பது பொருந்தாது என்பதை ஒப்புக் கொள்வோம். ஆனால் உலகம் தோற்றமும், அழிவும் இல்லாமல் என்றுமே இந்த நிலையிலேயே உள்ளது என ஏன் கொள்ளக்கூடாது என வினவலாம். உலகில் உள்ள ஒவ்வொரு பொருளும் ஒரு காலத்தில் தோன்றி இன்னொரு காலத்தில் அழியக் காண்கின்றோம். இதிலிருந்து உலகம் முழுவதற்கும் இக்கதி உண்டு என்பது

தெளிவாகின்றது என்பதே சைவ சித்தாந்திகளின் கொள்கை.

உலகம் படைக்கப்பட்ட பொருள் எனக் கொண்டு அதனை படைத்தவன் உளன் என சைவ சித்தாந்திகள் நிரூபிக்கும் விதத்தை இதுவரை குறிப்பிட்டோம். கடவுள் உண்மையை இன்னும் ஒரு விதமாகவும் நிரூபிக்கலாம். ஆன்மாக்கள் பிறப்பதற்கும் இன்ப துன்பங்களை அனுபவிப்பதற்கும் அவற்றின் கன்மமே காரணம் என்பதை எல்லா இந்துக்களும் ஒப்புக்கொள்வர். இந்துக்கள் மட்டுமின்றி பௌத்தர், சமணர் கூட இதனை ஒப்புக்கொள்வர். அறிவில்லாத கன்மம் தன்னை செய்தோனைச் சென்று சேரவல்லது அல்ல. தான் முற்பிறப்பிலே செய்த கன்மங்களை தேடி அறிந்து அவற்றின் பலன்களை புசிக்கும் வல்லமை ஆன்மாவுக்கும் கிடையாது. எனவே, ஒவ்வொரு ஆன்மாவுக்கும் அதன் கன்ம பலனைப் புசிக்க செய்யவும் ஓர் இறைவன் வேண்டும் என்பதும், அவன் முற்றுணர்வுடைமிருத்தல் வேண்டும் என்பதும் புலனாகின்றன. இதுவே, இறைவன் உளன் என்பதை நிரூபிக்க சைவ சித்தாந்திகள் கையாளும் இரண்டாவது காரணம்.

படைக்கும் விதம்

இனி இறைவன் உலகைப் படைக்கும் விதத்தை சுருக்கமாக விளக்குவோம். குயவன் பானையை மண்ணிலிருந்து வனைகின்றான். மண், பானைக்கு முதற்காரணம். திரிகை முதலிய கருவிகளை துணை கொண்டு அவன் வனைகின்றான். எனவே, திரிகை முதலிய கருவிகள் பானைக்கு துணைக்காரணம், குயவன் நிமித்த காரணம். உலகுக்கும் இம் மூன்று காரணங்களும் உண்டு. உலகுக்கு இறைவன் நிமித்த காரணம் அவனுடைய சக்தி துணைக் காரணம். இறைவன் சர்வ வல்லமை உள்ளவன். மாயை, சக்தி ஆகியவற்றின் துணை இல்லாமலே அவனால் இந்த உலகை படைத்தல் இயலாதா? என வினவலாம். நன்றியும் மூலப்பொருளாக ஒரே

ஒரு பொருளே உள்ளதாகவும், அதிலிருந்து இவ்வுலகம் தோன்றியதாகவுமே வேதங்கள் கூறுகின்றன. அங்ஙனமாகவும் சைவ சித்தாந்திகள் இறைவன், சக்தி, மாயை என பலவற்றை மூலப்பொருட்களாக கொள்கின்றனரே இது எவ்வாறு பொருந்தும் என்ற ஐயமும் எழலாம்.

மாயையே உலகுக்கு முதற்காரணம்

இறைவன் சித்துப் பொருள், இந்த உலகம் சடப்பொருள். சடப் பொருளாகிய உலகுக்கு மூலம் சடப் பொருளாகுமே ஒழிய சித்துப் பொருள் ஆகாது என்பதை சைவ சித்தாந்திகளது அடிப்படைக் கொள்கைகளுள் ஒன்று. சடத்திலிருந்து சடம் தோன்றுமெய்யொழிய சித்திலிருந்து சடம் தோன்றாது. இக்காரணத்தால்தான் சட உலகுக்கு மூலமும் ஒரு சடப்பொருளாய் இருத்தல் வேண்டும் என சைவ சித்தாந்திகள் கொள்கின்றனர்.

இது வேதாந்திகள் கொள்கைப்படி உலகுக்கு நிமித்த காரணமும் பிரம்மம். இங்ஙனம் கொள்வதிலே சைவ சித்தாந்திகளுக்கு ஏற்படாத இடர்பாடு ஒன்று அவர்களுக்கு ஏற்படுகின்றது. அறிவே சொருபமான பிரம்மத்திலிருந்து அதற்கு நேர்மாறான சட உலகு எங்ஙனம் உற்பத்தியாகின்றது என்ற வினாவுக்கு அவர்கள் விடை பகர வேண்டிய வில்லங்கம் ஏற்படுகின்றது. இந்த வில்லங்கத்தை கருதிப் போலும் வேதாந்திகள் பிரம்மத்திலிருந்து அதற்கு நேர்மாறான உலகம் உண்மையாகவே உற்பத்தியாகவில்லை, உற்பத்தியாவது போலத் தோன்றுகின்றது என்கின்றனர்.

சைவ சித்தாந்திகள் இறைவன் உலகுக்கு முதற் காரணமல்லன் என்பதற்கு இன்னொரு காரணம் உண்டு. மண்ணிலிருந்து பானையை வனையும் போது மண் பலவித மாற்றங்களை அடைகிறது. இறைவனிடத்திலிருந்தே உலகம் உற்பத்தி ஆகின்றது எனில், இறைவனும் பல விகாரங்களை அடைய வேண்டி நேரிடும்,

ஆனால் இறைவன் எக்காலமும் எதுவித விகாரமும் அடையாதவன் என வேதங்கள் கூறுகின்றன. இறைவனின் இருந்தல் மாயையிலிருந்துதான் உலகம் உற்பத்தியாகின்றது என சைவ சித்தாந்திகள் கொள்வதற்கு இதுவும் ஒரு காரணம். பேராற்றல் உள்ள இறைவன் உலகைப் படைப்பதற்கு ஏன் மாயையின் துணையை நாடுகிறான் என்ற வினாவுக்கும் பிரம்மத்திலிருந்தே உலகம் உற்பத்தியானது என ஏன் கொள்ளக்கூடாது என்ற வினாவுக்கும் விடைகள் ஆகின்றன.

இறைவன் விகாரம் அடைவதில்லை

நாம் ஒரு சிறிய தொழிலைச் செய்தால் கூட நம் உள்ளமும் உடலும் அதனால் பாதிக்கப்படுகின்றன. உலகை படைத்தலாகிய மாபெரும் தொழிலைச் செய்யும் இறைவன் அதனால் பாதிக்கப்பட்டு விகாரமடைவதில்லை என்பது எங்ஙனம் பொருந்தும் என வினவலாம். இதற்கு ஒரு அருமையான எடுத்துக்காட்டு மூலம் சைவ சித்தாந்திகள் விடை அளிக்கின்றனர். சூரியனால் தாமரை மலர்கின்றது அதனால் சூரியன் எவ்வித விகாரமும் அடைவதில்லை. இது போன்றதே இறைவனது நிலையும். இறைவன் புரியும் படைத்தற்றொழிலால் அவன் சிறிதும் பாதிக்கப்படுவதில்லை.

சித் சக்தி

சித்துப் பொருளாகிய இறைவன் தனக்கு நேர்மையான சடப் பொருளாகிய மாயையை எங்ஙனம் இயக்குவான் என்பது அடுத்தாற்போல் எழக்கூடிய ஆட்சேபணை, இறைவன் தானே நேரே மாயையை இயக்குகின்றான் என சைவ சித்தாந்திகள் கொள்வதில்லை. இறைவன் தனது சித் சக்தியைக் கொண்டே மாயையை தொழிற்படுத்துவான் என்பதே சைவ சித்தாந்திகள் கொள்கை. இறைவன் வேறு அவனது சக்தி வேறோ என வினவலாம். ஒரு விதத்தில் இறைவனும் அவனது சக்தியும்

ஒன்று. இன்னொரு விதத்தில் அவை இரண்டும் வேறு என அவர்கள் கூறுவர். இறைவனும் அவனது சக்தியும் சூரியனும் அவனது ஒளிக்கதிர்களும் போன்றவை. சூரியனின் ஒளிக்கதிர்கள் இருக்க முடியாது. ஆயினும், கதிர்கள் தான் சூரியன் என நாம் கொள்வதில்லை.

இறைவனது இயல்புகள்

இதுவரை கூறிய படைத்தல் மூலமே இறைவனது இயல்புகள் சில புலனாகின்றன. அவைகளை விரிவாக கூறுவதாயின் எண் குணத்தான் என்ற வள்ளுவர் வாக்குக்குப் பரிமேலழகர் கூறும் தன் வயத்தனாதல், தாயவுடம்பினாதல், இயற்கையுணர்வினனாதல், முற்றுமுணர்தல், இயல்பாகவே பாசங்களினிங்குதல், பேருளுடைமை, முடிவிலாற்றலுடைமை, வரம்பிலின்பமுடைமை ஆகிய எட்டு குணங்களையும் கூறலாம். சுருக்கமாக, மூன்று சொற்களுள் அடக்குவதாயின் சத், சித், ஆனந்தம் என்ற மூன்றுள்ளும் இறைவனின் இயல்புகள் யாவும் அடங்கும். சத் என்றால் உண்மை பொருள் என்பது கருத்து. தான் பிறிதெதிலும் தங்காததும், தன்னில் ஏனைய யாவும் தங்குவதும் எதுமோ எதுவோ அதுவே உண்மை பொருள். உயிர்களின் உண்மை இயல்பை உபநிடதங்கள் சத்து, சித்து, ஆனந்தம் என மூன்றாக கூறும்.

இச்சொற்கள் மூன்றும் சேர்ந்ததே சச்சிதானந்தம் எனப்படும். சத்து என்பதற்கு உண்மை என்பது பொருள். அதாவது உலதாந்தண்மை அதாவது எல்லா பொருட்களிலும் உள்ளனவே அன்றி இல்லாதது என பொருளானது. அதாவது இல்லது வராது உள்ளது போகாது என்பது சற்காரிய வாதம், இது சித்தாந்தத்தின் கருத்தாகும். சத்து என்பதற்கு “நிலைபேறு” அதாவது “ஒரு படித்தாய் இருத்தல்” என பொருள் கூறுகின்றார் மெய்கண்டார். அவர் நோக்கில் சத்து என்பது மெய் எனப் பொருளாகும். அதாவது என்றும் மாற்றமின்றி நிலைத்து நிற்கும் தன்மை உடையது என

பொருள் ஆகும். எனவே அதனை உணர்தலே மெய் உணர்தல் ஆகும்.

அசத்து என்பது சக்திக்கு மாறாக உள்ளது. அதாவது மாறுதலடையும் பொருள்கள் எனப்படும். அதனால் அசத்து என்பதற்கு நிலையாமை என பொருளாயிற்று. அசத்தை சத்து என எண்ணி மயங்கும் மயக்கமே அஞ்ஞானம் எனப்படும்.

சித்து என்பது அறிவு, அதாவது எல்லாவற்றையும் எப்போதும் தானே அறியும் அறிவாம். ஏனெனில் ஒன்றை அறியுங்கால் மற்றொன்றை அறியாது நிற்பினும் ஒரு கால் அறிந்து மற்றொரு கால் அறியாது நிற்பினும், தானே அறியாது பிறர் அறிவித்தபின் அறியும் அறிவு எனப்படாது. இக்குறைபாடுகள் அனைத்தும் உயிர்களுக்கு மட்டும் உண்டு. அறிவு என்பது அறிவிக்காமலேயே அறியும் அறிவாகும். அதுதான் பேரன்பு அல்லது இயற்கையான அறிவு எனப்படும். அத்தகைய அறிவே இறையறிவு எனப்படும். ஆனந்தம் என்பது எல்லையற்ற இன்பம் ஆகும். இன்பத்திற்கு பேரின்பம் என்று நிரதிசயானந்தம் எனவும் அழைக்கப் பெறும்.

இறைவனின் குணங்களை உபநிடதங்கள் மூன்றாக கூறுவதை சைவ ஆகமங்கள் ஆறாகவும், எட்டாகவும் கூறுகின்றன.

1. அவதந்திரத்தை
 - தன் வயம்
 - சத்து
2. சருவஞ்சை
 - முற்றும் உணர்தல்
3. அநாதிபேதம்
 - இயற்கையுணர்வு - சித்து
4. அலுப்ப சக்தி
 - பேரருள்
5. அருந்த சக்தி
 - முடிவில் ஆற்றல்
6. திருப்தி
 - வரம்பில்லா இன்பம்
 - ஆனந்தம்
7. விசுத்த தேகம்

- தூய்மை

8. நிராமயம்

- இயல்பாகவே பாசங்கள் இல்லாமை உமாபதி சிவாச்சாரியார் இயற்றிய சிவப்பிரகாசம் என்னும் நூல் சைவ சித்தாந்தம் இறைவனுக்கு கொடுக்கும் இலக்கணம் அனைத்தையும் ஒரு செய்யுளிலே இங்கு தருகின்றோம்.

“.....பதிபரமே யதுதான்

நிலவுமரு வருவன்றிக் குணங்குறிக
ளின்றி

நின்மலமா யேகமாய் நித்த மாகி

அலகிலுயிர்க் குணர்வாகி அசல மாகி

யகண்டிதமா யானந்த வருவா யன்றிசத்

செலவரிதாய்ச் செல்கதியாய்ச் சிறிதாகிப்

பெரிதாய்த்

திகழ்வதுதற் சிவமென்பர் தெளிந்து

ளோரே”

இறைவனே யாவற்றிலும் மேலான பொருள். அவனுக்கு அருவமும் இல்லை. உருவமும் இல்லை. குணமும் இல்லை. குறியும் இல்லை. அவன் அழுக்கு அற்றவன். அகன் ஏகன். அவன் ஆனவன். சலனம் அற்றவன். எல்லை அற்றவன். ஆனந்தமே உருவானவன், மாறுபட்டவர்களுக்கு அறியவன். வழிபடுபவருக்கு எளியவன், சிறியவற்றுள் அறியவன், வழிபடுபவருக்கு எளியவன், சிறியவற்றுள் சிறியவன், பெரியவற்றுள் பெரியவன், அறிவுடையோர் அவனைச் சிவன் என்பர்.

இறைவனது இயல்புகளை இருவிதமாக வருணிப்பது மரபு. ஒன்று சொரூபம் எனப்படும். இது குணங்குறிகளைக் கடந்த நிலை மற்றது தடத்தம் எனப்படும். இது குணங்குறிகளோடு கூடிய நிலை. மேலேயுள்ள செய்யுளில் இந்த இருவித வருணிப்பும் இடம்பெற்றிருப்பது கவனித்தற்குரியது.

பொதுவியல்பு, உண்மை இயல்புகள்

இறைவனின் இயல்புகளை இரண்டாகப் பிரிக்கலாம். ஒரு பொருளுக்கு பிற பொருட்களின் சார்பினால் உண்டாகும் இயல்பு

பொது இயல்பு, பிற பொருட்களின் சார்பின்றி தன்னிடத்திலே இயல்பாக உள்ள தன்மை உண்மை இயல்பு.

பொது இயல்பு செயர்க்கையானது. எனவே அது ஒரு காலத்தில் பொருளை விட்டு நீங்கும். உண்மை இயல்பு இயற்கையானது.

அது எப்போதும் பொருளை விட்டு நீங்காது. தண்ணீருக்கு குளிர்ச்சி, மணம், சுவை ஒன்றும் இல்லாமல் இருத்தல் அது உண்மை இயல்பு. அதுவே வெப்பம், நிறம், மணம், சுவைகளை உடையதுமாயின் அந்நிலை நெருப்பு முதலிய பிற பொருட்களில் சார்பினால் உண்டானதால் அது பொது இயல்பு எனப்படும். இறைவன் உயிர்களையும், பிற பொருட்களையும் நோக்காது தன் நிலையில் நிற்பது உண்மை இயல்பாகும். அந்நிலையில் இறைவனுக்கு சொருப சிவன் எனப் பெயர்.

இறைவனின் தடத்த நிலைகள்

ஐந்தொழில்கள் செய்யும் போது உயிர்களின் மேல் உள்ள கருணையினால் இச்சா சக்தி என்றும், ஒரே தன்மையாய் இருக்கும் கிரியையும் ஞானமும் அடங்குதல், மிகுதல், குறைதல் எனும் தன்மைகளை உடையதாய் இருக்கும். அதனால் இறைவனே பல நிலைகளை உடையவனாக இருப்பான். அதனை ஐந்தாகவும் முப்பதாகவும் கூறுவர்.

ஐந்தாவன

1. கிரியாசக்தி அடங்கியிருக்க ஞானசக்தி தொழிற்படும் நிலையில் சிவனாகவும்
2. ஞானசக்தி அடங்கியிருக்க கிரியா சக்தி மட்டும் தொழிற்படும் நிலையில் சக்தியாகவும்
3. ஞான சக்தியும், கிரியா சக்தியும் சமமாக தொழில் படும்போது சதாசிவம் எனவும்
4. ஞான சக்தி குறைய கிரியா சக்தி மிகுந்து தொழிற்படும் நிலையில் மகேஸ்வரன் எனவும்
5. கிரியா சக்தி குறைய ஞான சக்தி மிகுந்து தொழிற்படும் நிலையில் வித்தியேசுவரர் எனவும் அழைக்கப்படும்.

ஞானமும் கிரியையும் தனித்தனியாக தொழிற்படும் நிலையில் பொதுவான தொழிற்படுதல், சிறப்பாக செயல்படுதல் என இரண்டாகி நிற்கும். ஞானம் பொதுவாக தொழிற்படும்போது சிவனாகவும், கிரியை பொதுவாக தொழிற்படும்போது சக்தியாகவும், இரண்டும் சிறப்பாக தொழிற்படும்போது நாதம், விந்து என இரண்டு நிலைகள் உண்டாகும். வித்தையிலிருந்து உருத்திரன், மால், அயன் என ஒன்றன் பின் ஒன்றாக விரிந்து நிற்கும். இவற்றை நவந்திருபேதம் என்பார்கள். அவைகளாவன: சிவன், சக்தி, நாதம், விந்து, சதாசிவன், மகேஸ்வரன், உருத்திரன், மால், அயன்.

சக்தி

முதல்வனும் சக்தியும் ஒன்றா அல்லது வேறா என்ற வினாவும் எழும். அதற்கு சித்தாந்திகள் முதல்வனும் சக்தியும் வேறல்ல, ஒன்றே எனக் கூறுகிறார்கள். இரண்டு பொருட்களை எப்படி ஒன்றாக கூறமுடியும் எனில் கதிரவனும் கதிரும் இரண்டு போல காணப்பட்டாலும் இரண்டும் ஒன்றேயாகும். ஒரு பொருள் இவ்வாறு இரண்டாகக் கூறப்பட்டு ஒன்றாக இருத்தலைத்தான் தாதானமிய சம்மந்தம் என்று கூறுகிறார்கள்.

கதிரவன் தொலைவில் இருந்தாலும் அதன் கதிர் எங்கும் பரவி நிற்கிறது. ஆயினும் அக்கதிரின்றி கதிரவன் இல்லை. கதிரவன் இன்றி கதிர் இல்லை. அது போலவே சிவம் எல்லா பொருள்களையும் கடந்து நிற்பினும், அதன் சக்தி எல்லா பொருள்களிலும் நீக்கமற நிறைந்து நிற்கிறது. எனவே சக்தி பெரிதா, சிவன் பெரிதா என்ற பேச்சுக்கே இடமில்லை.

சக்தியும், சிவனும் குண குணித்தனமையில் இரண்டு கூறப்பட்டு இயைந்து நிற்கும். குணம் குணியும் வேறு வேறல்ல. ஏனென்றால் குணங்களைத் தள்ளிப் பார்த்தல் குணி இருக்க வாய்ப்பில்லை. குணியைத் தள்ளிப் பார்த்தால் குணம் இருக்க வாய்ப்பில்லை. மலர் குணி, மணம், குணம் இவை ஒன்றை விட்டு ஒன்று எப்படியிருக்க

முடியும், முடியாது. குணம் வேறு குணி வேறு என்று நையாயிகர் கூறுவர். ஆனால் சித்தாந்திகள் இதனை ஏற்கவில்லை. கதிரவன் தன் நிலையில் நிற்கும் போது கதிரவன் என்றும், உலகில் பரவி நிற்கும்போது கதிரவன் என்றும் உலகின் பரவி நிற்கும் நிலையில் கதிர் என்பதை போல இறைவனும் தன்னிலையில் நிற்கும்போது சிவன் எனவும் உலகத்தோடு தொடர்பு கொள்ளுகின்ற போது சக்தி எனவும் அழைக்கப்படுகின்றது.

அறிவே சக்தியின் சொருபம், அறிதல், விரும்புதல், செய்தல் என்பன ஞான சக்தி, இச்சா சக்தி என அழைக்கப் பெறும். இச்சக்தியினால்தான் இறைவன் ஜந்தொழில்களைச் செய்கிறான்.

குணமும், குணியும் வேறல்ல ஆயினும் செலுத்துவது குணி செலுத்தப்படுவது குணம் எனவே, குணி செலுத்தியபடியே குணம் செல்லும் வேறாக செல்லாது. அதனால் சக்தியை மனைவி என்றும் சிவனை கணவன் என்றும் கூறுகின்றோம். சிவன் தனது திருமேனியின் ஒரு பாதியல் ஆண் உருவமாகவும் மற்றொரு பாதியில் பெண் உருவாகவும் இருக்கிறான் எனக் கூறுகிறோம். எனவே முதல்வன் ஒருவனே என்பதும், சக்தியும் சிவனும் இருதிறப்பட்டு இயைந்து நின்றலையே காண்கிறோம்.

ஜந்தொழில்கள்

இறைவன் படைத்தல், காத்தல், அழித்தல் மூன்று தொழில்களைச் செய்கிறான். மேலும் மறைத்தல், அருளல் என இரண்டையும் சேர்த்து செய்கிறான். மறைத்தலை செய்பவன் மகேஸ்வரன் எனவும் அல்லது மகேஸ்வரி எனவும், அருளை செய்பவன் சதாசிவன் எனவும் மனோன்மணி எனவும் அழைக்கப் பெறும்.

மறைத்தலை இறைவன் தானே நேராக செய்வதில்லை. பாசத்தை தூண்டி செய்கிறான். அதாவது பாசங்களில் முதன்மையானதான ஆணவம், அறியாமையே வடிவமாக உள்ளது. அதனால் ஆன்மாவின்

சக்தியை மறைப்பதுதான் அதன் முதல் வேலையாகும். ஆணவத்தின் சக்தியை இறைவன் தனது சக்தியால் தூண்டி மறைக்கச் செய்கிறான். ஆதலால் மறைத்தல் தொழிலும் இறைவனுடையதே. இவ்வாறு பாசத்தின் வழி நின்று அதனை செயல்படுத்துகின்ற இறைவனது சக்தி திரோதன சக்தி எனவும் திரோதாயி எனவும் அழைக்கப்படும். ஆணவத்தின் சக்தி சட சக்தியாக உள்ளதால் அது செயல்பட, செயல்பட தேய்ந்து மெலிவடையும். ஆணவத்தின் சக்தி மெலிவடைய, மெலிவடைய உயிர்களின் அறிவு, மறைப்பு நீங்கி விளக்கம் பெற்று அறிதற்கு உரியதாகும். ஆகவே அந்த நன்மைக் கருதியே மறைத்தல் இறைவன் செய்கிறான் அது உயிர்களின் நன்மைக்காகவேயாகும்.

ஆணவத்தின் சக்தி மெலிய மெலிய உயிர்கள் இறைவனை நெருங்குகின்றன. இறைவன் உயிர்களைப் பற்றியுள்ள பாசத்தை நீக்கி உறவாகிய தன்னை அடைந்து இன்புறச் செய்கிறான் இதுவே முத்தி எனப்படும்.

முடிவுரை

சிவஞானம் பெற்ற அம்மையார் பாடல்களில் இலக்கிய நயமும் கண்டு இன்புறுதற்குரியது.

“அவளோர் குலமங்கை பாகத்து
அகவான்

இவளோர் சலமகளும் ஈதே-தவளநீறு
என்பணீவீர் என்றும் பிரிந்தநீயீர் ஈங்கு
இவருள்

அன்பு அணியார் சொல்லுமின் இங்குஆர்”

வெள்ளிய திருநீற்றினையும், எலும்பு மாலையையும் அணிந்த இறைவன் ஒப்பற்ற உயர்குடியில் பிறந்த உமாதேவியாரையும் தமது இடப்பாகத்தில் பிரியாது வைத்துள்ளார்.

கங்காதேவியும் அவரது திருமுடியிருந்து நீங்காது உள்ளார். இவ்விருவருள்ளே நும்பால் அன்பினால் அணியாராய் வாழும் உரிமையுடையார் யார் என அம்மையார் இறைவனை வினவுவது நயமுடையத்து. இங்கு

உமாதேவியைக் குலமகளாகவும், இடையில்
வந்து சேர்ந்த கங்காதேவியைச் சலமகளாகவும்
கூறும் நயம் இன்புறுதற்குரியது. சலமகள்
என்பதில் சலம் என்பது நீர் பொருளையும்,
வஞ்சனை என்ற பொருளையும் பயப்பது
படித்து இன்புறுதற்குரியது.

“சிலம்படியாள் ஊடலைத் தான்
தவிர்ப்பான் வேண்டிச்
சிலம்படிமேல் செவ்வரத்தம் சேர்த்தி -
நலம் பெற்று
எதிராய் செக்கரினும் இக்கோலஞ்
செய்தான் முதிரா மதியான் முடி”

முதிராத இளம்பிறையை அணிந்த
சிவபெருமான் மலைமகளான உமாதேவியின்
ஊடலைத் தவிர்க்க அத்தேவியாரது
செம்பஞ்சுக் குழம்பு பூசப்பெற்ற சிலம்பணிந்த
திருவடிமேல் தனது திருமுடியைச் சாய்த்து
வணங்கியதால் அவரது சடை சிவந்த
வானத்தைக் காட்டிலும் மிக்க சிகப்பினைப்
பெற்று அழகுடன் திகழ்ந்தது என்று
அம்மையார் கூறுகின்றார்.

“மனைவி உயர்வும் கிழலோன் பணியும்
நினையும் காலை புலவியுள் உரிய”

என்ற தொல்காப்பியர் கருத்துப்படி
அம்மையார் இறைவனையும் இறைவியையும்
போற்றும் நயம் அறிந்தின்புறுதற்குரியது.
உலக மக்கள் அன்பினால் ஊடியும், கூடியும்
போகம் நுகர்தலாகிய இவ்வாழ்க்கையினை
இனிது நிகழ்த்துதலை இறைவன் இறைவி
செயல் மூலம் அம்மையார் குறிப்பாக
உணர்த்தும் நயம் கண்டு இன்புறத்தக்கது.

“விசம்பில் விதியுடைய விண்ணோர்
பணிந்து
பசும்பொன் மணிமகுடம் தேய்ப்ப-
முசித்தெங்கும்

எந்தாய் தழும்பேறிய பாவம்
பொல்லாவாம்
அந் தாமரை போல் அடி”

இறைவனின் திருவடிகளில் தேவர்கள்
வணங்குகிறார்கள். அப்பொழுது மணிகள்
பதிக்கப் பெற்ற பெர்னனாலாகிய தேவர்களின்
கிரீடங்கள் இறைவனின் திருவடிகளில்
உராய்ந்து அவை தழும்பேறி தாமரை போல்
சிவந்து காணப்படுகின்றன என்று அம்மையார்
கூறுகின்றார். இதனால் இறைவனின்
திருவடிகளின் மென்மையும், தன்னை
அடைந்தாரைத் தாங்கும் வலிமையும்,
பெருமையும் ஒருங்கோ உணர்த்தப்படுவது
இன்புறுதற்குரியது.

“பணிந்தும் படர்சடையான் பாதங்கள்
போதால்
அணிந்தும் அணிந்தவரை ஏத்தத்-
துணிந்து என்றும்
எந்தையார்க்கு ஆட்செய்யப்பெற்ற
இதுகொலோ
சிந்தையார்க்குள்ள செருக்கு”

விரிந்து படர்ந்த சடையினையுடைய
சிவபெருமானின் திருவடிகளைத்
(திரிகரணங்களாலும்) வணங்கியும், மலர்
மாலை கொண்டு புனைந்து போற்றியும்,
அவ்வாறு வழிபட்ட மெய்யடியார்களை
அம்முதலன்வன் எனவே தெளிந்து
வழிபடுதலும், தம் நெஞ்சிற்குப் பெருமித
உணர்வை உண்டாக்கியதாக அம்மையார்
கூறுகின்றார். இறைவனுக்கு ஆட்படுவதென்பது
அவனடியார்க்குத் தொண்டுபடுதலே என்பதும்,
அத்தகைய திருத்தொண்டு சிவபக்தியுடையார்
உள்ளத்திற்குப் பெருமிதத்தை உண்டாக்கும்.

நூற்கோவை

அருள்மிகு சங்கரநாராயணர் அருள்மிகு தண்டாயுதபாணி
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