



The Mannar Scroll

A Multi Disciplinary Peer Reviewed International Biannual Research Journal

MANNAR THIRUMALAI NAICKER COLLEGE

(Re- Accredited with 'A' Grade by NAAC)

Pasumalai, Madurai- 625 014

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A Message

It is with great pride that we present to you the second issue of *The Mannar Scroll*- A Multidisciplinary Peer Reviewed International Biannual Research Journal of Mannar Thirumalai Naicker College, Madurai. The Journal is an intellectual enterprise for the advancement of knowledge and application in the fields of humanities, science and technology, commerce and business administration.

The aim of this journal is to publish original research papers which contribute to “fresh glow of thought” in emerging areas of research in multidisciplinary mode. It is a small step towards that giant leap. There was an overwhelming response from scholars and teachers of colleges, universities in India and abroad. The referees had a tough time gleaning the best for the second issue. Finally we selected 45 papers from varied disciplines such as Tamil, English, Commerce, Business Administration, Mathematics, Physics and Physical Education. The editorial team will stretch “its arms towards perfection”. We appeal that the journal be read and reviewed and feedback given for furtherance.

We thank the Chief Editor, our Principal Dr. S. Nehru and the Managing Editor, R.Raja Govindasamy, Director (SF) whose love and persistence have paid well in bringing out this journal. We are also grateful to the College Management for their encouragement and financial support in the release of this second research journal in the annals of Mannar Thirumalai Naicker College.

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“CONSUMMATE ART AS SEEN IN POETIC EXPRESSIONS OF KAMALA DAS: THE MOTHER OF MODERN INDIAN ENGLISH POETRY” - AN IMPACT



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Consummate art as analyzed in the writings of Kamala Das reveals the completeness of details, perfection to the skills of writing and her steadfastness in the accomplishment of the highest degree in her poetic forms. This is the overall personification of the concept in this article to the audience. No doubt, in all her writings, Das consummately works on her poetic credentials and presents to the common man in her profound style of writing which is high Indian with English literary ethics. Consummate art expression came into form during the early 15th century and was practically an adaptive feature by Das to make her writing well renowned in years to come.

The world of art is the world of social emotions...of words and images, which have gathered as a result of the life experience of all emotional associations, common to all and its elaboration of social life. [Christopher Caudwell, *Illusion and Reality*, 1947, p.11]:

These two epigraphs argue the point that an artist must execute his thought through some medium. But in this execution, an artist is not completely free in the sense that he can do whatever he likes to do. Creative process is a rule-bound process. In artistic creation, cognitive element is as much important as the effective element. The poetic spectrum of Das revolves around her creativity in art. Her theory of creativity is a kind of organic theory where all the factors are so interrelated that the meaning of one is not intelligible without reference to the other. These concepts bring out the uniqueness of Das and as initiated by Das reflects a sequence of events of the reality to the audience. As far as her writings are concerned, the expressions in her artistic works are the expression of ideas which forms the content. The content is not a separate entity, which is externalized or expressed. It is in expression. It is in form. It is not a relation of form and content but form-content relation. Similarly, it is not the relation of art and society, or artist and observer but art-society and artist-observer in factual. Form and content are originally related and through them other categories are also intrinsically connected with a work of art. The theory of creativity of Das is profound, comprehensive and perceptive. Her aesthetic view is termed as an integral aesthetics. Creative process does not end only in bringing into existence some object which we call art-object, instead brings in a continued existence. That work is not a work of art, which remains confined within the four walls of the room of the artist. True art revolves not only the artist but also art-observer. An artist is to externalize the ideas and also communicate the ideas in the best of the expressions. Most works of expression of Das were and are ‘euphonic echoes’ of her experiences to the readers. There is ‘consummate art’ in form and order of her thoughts clustered with emotions of angst and agony. The apt point of view of Christopher Caudwell is worth mentioning here, “Art is the product of society as the pearl is the product of oyster” [*Illusion and Reality*, 1947, p.9]

It ought to be stressed that the mind of Das belongs to a level far above the level of the common understanding and as her writings are the writings of a realized soul who has seen and experienced truth in and through the brilliant imagination and exquisite sensibility. It is a living aesthetic of flesh and blood and also of the spirit. The concepts like form, content, expression and communication are of quite different imports. The aesthetics of Das appears to be something like meta-aesthetics. The contention of Das has been that man lives in the universe. But he is not a mere passive spectator here. He has in him his inquisitive spirit that gives a creative impact to the reality of life. Das had a wide thought realization of such a theory of interpretative confessional outlook. She spontaneously took different interpretative roles depicting the experiences she faced in her life.

It can be rightly analyzed that artistic thoughts are not mere fancy, yet they are based on facts of reality. For Das, very evidentially all her poetic thoughts originate from world around her. By truth, Das means the reality of the art-object; the contents of the artistic creation are to be based on fact, that is, the real objects...object as they exist in nature. Truth has to depend on fact. Since expression is the aim of art, it is the business of art to give us the taste of that truth, which rests on fact. Das conceptualized all the thoughts, emotions and realities of life on such a creation. While creating something according to Das and in understanding of her writings, it can be deciphered and remembered:

Two essentialities of realism that our imagination cannot create things more artistic than nature and our aesthetic sense cannot go beyond the condition in which we are born. Novelty is the mark of original creation which is realized in all the works of Das presented to the readers with a great impact. There are many instances in her poems right from the poems “An introduction” to “The Summer in Calcutta”, with relevance to her experiences depicting tell-tale narratives, relay of sequences of her life adapting the feature of coming to the point of view but differently. This adaptive technique was unique of Das. Proportionately, Das means that there must be harmony among the elements of the symbolic structure. She believed that a writer would get the totality or completeness of an idea by bringing in the form and content in unity to the experience and emotion balanced in a fine syntactic rhythm. *Art is never an exhibition but a revelation*. The pride of exhibition lies in its unmeasured extravagance whereas glory of revelation consists in its complete unity.

Further, when it comes to the poetic understanding of the verses of Das, a research interpretation can be presented to the audience. Wassily Kandinsky, a Russian art theorist reads three factors governing the creative art products of Das and they are worth mentioning here [Documents of Modern Art, Vol.IV, 1955, p.51-55]:

- Every artist, as a creator, has something in him, which demands expression.
- Every artist, as the child of his time, is impelled to express the spirit of his age.
- Every artist, as the servant of art, has to help the cause of art, is the quintessence of art, which is constant in all ages among all nationalities.

Das in her poetic expressions had these three parameters and they served as a cloak. She through her verbal mastery, language manipulation, linguistic experimentation, innovative forms and innovative devices gets recognized as a creative artist. Her innovative ways and contextual excellence along with structural finesses has enriched Indian writing in English and by extension, world literature.

Delighting in language, Das has used it as the means of the artist for creating the art world and preserving it against time. John O. Stark's pointed observation is worth quoting here [The Literature of exhaustion, 1987, p.83]:

"In literature this bliss usually takes the form of wonder at the adroit use of man's greatest invention, language and this wonder is most intense when the wonderer is the linguistic master".

The poetic genius of Das lies in the fact that she had a dazzling verbal skill with astounding craftsmanship in her writing. She had great potentials in introducing word-pictures. She was an embodiment of poetic vision and clustered her mundane experiences into poetry. To put it differently, like Walt Whitman, the father figure of American literature, she is a great image-maker. Yet again, she happily marries memory with imagination and creates a sense of a sunlit world, which is the hidden positive in her art products. In fact, the reader is led into a world in which only art and language preserve the reader from the horrifying passage of time. Das leads the readers into a passageway of delight and fascination with not only the possibilities of the imagination and language, but the staggering possibilities of the human dream of art as a vision of immortality. As a result reality assumes for the reader an elusive quality of circular timelessness. She is a form of style, beauty and quality. Unconditionally, a good work of art takes the reader into another area of experience, which is the real world of the imagination.

It ought to be stressed that many of the poems of Das have grace, lightness, freshness and clearness. Just a balanced imagination is able to see in the world something of, time and timelessness, space and non-space existence, motion and motionlessness which dominantly exists in most poems of Das. On reading all the poems of Das, we are sure to understand the fact that Das's commitment to writing as a career is remarkable. Incidentally she is identified as the outstanding Indian intellectual that India has ever witnessed. She gives expressions to her feelings, thoughts and experiences and gives vent to her anger, frustrations and disappointments in life in the confessional mode. She employs all the elements of poetry, autobiography and prose as enunciated by Robert Penn Warren and Cleanth Brooks in their renowned book, *Appreciation of Literature* and as explicated by Robert Dayan in his well-considered critical work entitled, *Literature: Reading Fiction, Poetry and Drama*. Das contends on the fact that all poetry is a fusion of technique and theme. However, she stresses the uniqueness of each poem, which results from the fact that in each work there is or should be a perfect blend between the subject matter and the manner of expression. She implicitly believes in the concept that every poem must have meaning and purpose. As a creative artist, she achieves this objective admirably and adequately through her poems. She maintains that there is no other way to specify poetry than the way in which it has been written. This is her individuality. Further, her poems reflect the truth that she has expressed. The wisdom it contains is eternally true. She emphasizes the natural spontaneous quality of the writing. Das strongly believes that the poet and the audience must share the excitement and surprise, on discovering the truth, which, if it is faithful to life. It should be the discovery and awareness of recognition which is important. Many a times, when I as a youngster had come across vehement criticism on the writings of Das, but, consciously on understanding her poems and other writings of her, I did feel there was a jam-packed expression of reality as experienced by any women in this macrocosm. No doubt, are able to feel the timelessness of her writings with scope to future to realize and overcome the challenges as it exists in this present era. Moreover, the poems of Das are replete with passages of cadences, tonal variations, rhetorical flourishes, descriptive beauties, narrative excellence, complexities, ambiguities,

technical finesse, in which the thought felt experiences surface to life. She is universally acknowledged as the most imaginative and resourceful poet. In fact, through her poems she has consolidated her hard won recognition.

On reading the poetic verses on different episodes of Das's life, one is sure to express the fact that the life of the women in general is restricted, constricted, checked and full of puzzles. But they are constantly driven by contrary impulses towards freedom and conformity. The movement in all the poems of Das revolves around the discussion of the growth of consciousness of the women. Her poems recommend to the women to review their lives in acts of discovery and re-discovery. As such, it is a perspective on the present that is developed through an understanding of women's realities in the past and the vision of the future. The focus and concern of humanism has always been on the knowledge of man; in this knowledge man is the measure of humanity and women are a part of it. Evidentially, women are shadowy figures in the background from the ancient past. Feminism does not actually fight for this backwardness; instead it reflects on the light of women in angst and fights for the rights of equanimity and splendor of the creation of womanhood.

The poems of Das bring into sharp focus the male and the female, the one dominating over the other, and the other relegated to the dark background. Regaining consciousness of women's interests are central to feminism and it is a major theme in her poems. The struggle at the heart of her liberation is not a struggle for privilege, but for equality and self-determination. Her poems define the concept that 'Soul' does not have a gender and it needs to be handled with care and concern. As women the embodiment of love and sacrifice need to be acknowledged for the virtues of life as created the mighty God. The main concept of liberation of woman self from torture, the voice of an Indian woman, the world can read and feel, thereby realizing the story of entire women in the world.

The diction of Das is lyrical and natural. Simplicity and lucidity are its hallmarks of her writings. It is wrapped up in philosophical broodings, mystical intricacies, identity for true love engrossed in depths of agony and fangs of disappointment. A few illustration of her lyrical implications fill a reader in awe are referred to bring forth the creative artistry of Das. She candidly lays bare her woman's heart in the poem, "Composition" thus:

What I am able to give
Is only what your wife is qualified?
To give
We are all alike,
We women.....

The tone of womankind as a whole is exposed in the above quoted lines of utter sincerity and fidelity. Moreover, the diction of Das is marked also by a notable sweep and aped in its movement onward. The poem, "The child in the factory", which is quoted argues to the point:

In the parlor
The girl-child, now grown clever,
Takes off her clothes
And turns shyly around,
I am she....."

The device of repetitiveness for added emphasis and implications and for communicating the velocity of the emotions is constantly seen in her writings. Not only certain words and phrases

have been repeated, but a whole set of expression or a whole a clause is frequently resorted to. The significant, relevant and consequential lines from the poem “Substitute” argue to the point:

It will be all right when I learn
 To paint my mouth like a clown’s
 It will be all right if I put up my hair,
 Stand near my husband to make a proud pair
 It will be all right when I

The phrase, “It will be all right” has been used here in this poem over and over again, even in contents which are juxtaposed. But what could be a better poetic tool than this for one who is highly sensitive and extremely emotional and one who has been leading a life of tension and restlessness? The repetitive application of words, phrases and expressions make her poetry truly musical and rhythmical. The poetry of Das accommodates figures of speech in a befitting manner. Her alliteration breathes fire and fury at many instances of her poetic expressions. Das makes use of metaphor in her verses in a noticeable manner. The short piece, “Annette” argues to the point:

Annette.
 At the dresser
 Pale fingers over mirror-fields
 Reaping
 That wheat brown hair
Mirror fields and *wheat brown hair* are touching metaphors.

The abundant use of imagery renders Das’ verses very pictorial and sensuous. It produces auditory, tactile and sensory effects on the reader, and sometimes the reader wonders whether he is in the midst of John Keats’ poetry. The following lines bear witness to the concreteness and sensuousness that mark Das’ poem, “The Doubt”, which is filled with eroticism, a part of human living patterns. In fact, the crudity of the action is revealed in her poem. It would have been an expression of deprivation and frustration over the sensuous essentiality. The verses of the poem “The Doubt” is not an ordinary thought process, instead the vulgarity of life in the most unexpected depiction is the tone of this poem. She views the male body as an agent of corruption and as a symbol of corrosion. These verses would have been her view of the reality that she experienced as a very young woman in marriage. It is a subversive way in which highlights women-centered issues.

Conclusively, it can be accepted that Das cultivated a poetic style, which was conversational, colloquial, fluent and graceful that fitted in the confessional mode of her poetry. Further the pronoun “I” in most poems brought in self-awareness, self-exploration and self-introspection for the reader as experienced by her. She brought in a relation of her private experiences with the incidents of the outer world. A mental state on differential concepts of life and reality is reflected in all the poetic, autobiographical and prose writings of Das. There is relevance to living and divine sustenance in later poems of Das. It was difficult for many a new reader to analyze and decipher the reality and inward meaning of her poems. There were many different frank expressions of human body mingled with agony of true love. We can in relevance to the consummate art of Das can vividly explain and accept the fact that she had open minded writing clustered with resistance, liberation, disappointment and repression. The influence of British imperialism and patriarchal hegemony is experienced by the readers of her poems. Her poems mostly were a reconstructed thought process of her real experiences with contemporary world

life. This uniqueness of Das made her the most sought after poetess of the Indian English literature. One can explicitly accept the fact each of us can fill our lives with experiences than with materialistic things that would clutter our mind and thought. Evidently, Das is not as great an innovator in English as Hopkins or Cummings is. But she has emotions arrested in glowing words and phrases and expressions with the skill to turn out brilliant images and similes. These are enough to qualify her as a genuine poet in English. Thus, it is established that Das is an accomplished poet in Indian-English and her compositions are brilliant pieces of communicative, consummate art.

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A FINE BALANCE: RE-NARRATING SUBALTERN HISTORY



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A Fine Balance (1996), Rohinton Mistry's second novel, is set in India of mid seventies and focusses especially on the period during Emergency and afterwards i.e. post- Emergency. The novel can be analysed in terms of history which will help one to see how it impinges on the nature and scope of his fictional style. "One further discovers that history-fiction interface, practiced by Mistry, is fascinating and culturally significant" (Dodiya 210). History, being the science of the human past, records the sum total of human activities in the past. It becomes the record of the event rather than the events themselves. In the objective sense, as Harry Elmer Barnes puts it, history is "all we know about everything man has ever done or thought or hoped or felt" (3). However, if subjectively contemplated, history may be regarded as "a record of all that has occurred within the realm of human consciousness" (19). However, recent historicists have challenged the traditional concept of history as casual, closed and linear. Theorists like Foucault and Hayden White opines that since history, when made up by the historian, is necessarily a political act, "the empirical and objective narration of historical material should be discarded as 'real' life can never be truthfully represented" (White ix-x). The writer of historical narrative on the other hand brings with him a notion of the 'story' that lies embedded in the "facts" given by the record. There are some infinite numbers of such stories which are different from one another. Mistry being a postcolonial writer, endeavours to postulate his own version of history, of his community and the people of India, and thereby rejects the traditional history. Hence, as Nila Shah observes; "a novelist shares 'emplotting strategies' with a historian who excludes, emphasizes or subordinates details of historical events" (qtd. in Dodiya 97). In her view, a post-colonial writer who has inherited the same emplotting strategies rejects the preceding stories about his people and weaves his own. The change that matters comes in the post-colonial narrator's viewpoint. In *A Fine Balance*, Mistry achieves a fusion between fact and fiction by rejecting many existing narratives about post-independence historical happenings in India. Using history as a material for this novel, he re-narrates and reconstructs post-independent history of India from a marginalized and a subaltern's viewpoint, particularly from his stance as a voice of the oppressed and downtrodden class in India.

Subaltern studies, deriving its force from Marxism and Post Structuralism, has become a part of postcolonial criticism. Subaltern studies in Third World Countries like India has great relevance to the understanding and interpretation of contemporary society. "The term "subaltern" refers to an officer in a subordinate position; the term was used by the Italian Marxist Antonio Gramsci to refer to the working masses that needed to be organized by left-wing intellectuals into a politically self-conscious force" (Habib 165). The term also underlines a subordinate position in terms of class, gender, caste, race and culture. 'Subaltern' means the colonized/ oppressed subject whose voice has been silenced. It was popularized by Gayatri Spivak's essay "Can the

Subaltern Speak?” The term as Spivak uses it also insinuates the “Subaltern Studies Group” in India, a radical group which attempted to articulate and give voice to the struggles of the oppressed peasants of the Indian subcontinent. Spivak points out in her “critique of Postcolonial Reason” that “the Colonized *subject* is irretrievably heterogenous” (Habib 165). Hence she rejects any possibility of an outright opposition between colonizers and colonized, oppressor and victim. Even radical intellectuals, she explains, who would speak on behalf of the oppressed, effectively romanticize and essentialize the other: possibly she says, “the intellectual is complicit in the persistent constitution of the Other as the self’s shadow” (165). Spivak finds the Subaltern Studies Group in India as tainted by an essentialist agenda. Subaltern Studies Group in India was headed by Ranajit Guha who, in collaboration with eight scholars published forty- seven essays in 1990. Subaltern Studies became a hot topic in academic circles in several continents; “a weapon, magnet, target, lightning rod, hitching post, icon, goldmine, and fortress for scholars ranging across disciplines from history to political science, anthropology, sociology, literary criticism, and cultural studies” (Ludden 1-2). Gayatri Spivak speaks about the gendered subaltern and the plight of Hindu widows through her criticism of ‘sati’ in India. She feels that women are doubly oppressed both by Colonialism and Patriarchy. Besides, Subaltern Studies Group tries to re-narrate the history of the masses, the downtrodden by attempting to write ‘history from below’. Rohinton Mistry, in his ‘A Fine Balance’ has succeeded in re-narrating the history of India during Emergency and has realistically portrayed the sufferings of the Dalits through the Duki, Narayanan, Ishvar and Om who undergo a lot of sufferings in the hands of power-owning Caste-Hindus and Politicians. Mistry exposes the subalternity and marginality of these people whose life, identity and existence are determined by social and historical forces. They suffer due to their caste and from the hegemonic forces. Mistry has tried to make their voices heard in this novel.

In India caste is still, more than half a century after political independence, the dominant context of social interaction and an important factor in social hierarchy. The emerging Dalit writings from writers like Bama, make a powerful critique of postcolonial subalternization. Their literature becomes protest literature. Dr. Ambedkar argued that there could be no real ‘independence’ for India if millions of ‘untouchables’ remained victims of the caste system in Hinduism. Dalit writing represents a subaltern viewpoint that has been ignored thus far. Writing by Badri Narayanan and A.R. Misra present a counter point to traditional histories of the country. Further, Dalit writers like Omprakash Valmiki, Bama, Laxman, Gaikwad and Laxman Mane reveal how caste prejudices, economic exploitation, and social injustices continue to oppress millions of so-called ‘independent’ Indians. Though not a Dalit, Rohinton Mistry, being a Parsi, makes a strong critique of caste system and political harassment on characters like Duki, Narayan, Ishvar and Om who resist and lose their family and even their lives because of being subalterns. Mistry in this novel brings to light the darker side of India during Emergency and voices for the subaltern class in India by re-narrating the history of India from the viewpoint of the oppressed masses.

Rohinton Mistry’s *A Fine Balance* is set in Bombay, which is unnamed in the novel for various reasons but it is very much the post-independent Bombay, during the administration of Indira Gandhi and the state of internal emergency. In many ways it is a historical novel that spans Indian history from partition to the horrors of Emergency in 1975 when its Prime Minister Indira Gandhi declared a state of emergency in an autocratic manner that resulted in the unleashing of systematic terror on political opponents and common man to the period after Indira Gandhi’s assassination up to after 1984. Mistry is authentic in his portrayal of India, and Bombay, in

particular, as he has distanced himself emigrating to Canada and produces the effect of insider as well as outsider in every detail that is engraved in his memory. The novel reflects the reality of India, the predatory politics of corruption, tyranny, exploitation, violence, and bloodshed. It also gives an insight into rural India focusing on the injustice, the cruelty, and the horror of deprivation and portrays the trauma of India along communal, religious and linguistic lines.

This is how the history of India forms the basis of his novel in *A Fine Balance*. The Emergency intrudes obtrusively into the lives of the four main characters - Dina, Maneck, Ishvar and Om - leading to their eventual loss and destruction. "The novel brilliantly presents a panoramic picture of the poor struggling for their "survival of the fittest" in the metropolitan city where 'a roof to cover the head' is a dream" (G. Kumar 76). Mistry succeeds in "merging the boundaries between the personal and the political" and in "interweaving national history with the personal lives of the protagonists" (Swathi 147). He unfolds the dark side of Emergency through the intertwined tales of four ordinary lives. The actions of the characters, major and minor are conditioned by the forces of socio-political events. Deconstructing Mistry's *A Fine Balance* unfolds the predicament and the bleak reality of the socially ostracized. Interestingly, Rohinton Mistry has observed in his interview with Oprah Winfrey: "Perhaps my main intention in writing this novel was to look at history from the bottom up, from the point of views of people like Ishvar and Om, the dispossessed" (qtd. in Rebecca 110). As Mahasweta Devi puts it, "A responsible writer standing at a turning point of history has to take a stand in defense of the exploited" (110). In *A Fine Balance*, Mistry proves himself to be a committed writer moving away from his Parsi Baag of his earlier works to give voices to the voiceless and championing the cause of the exploited.

Unlike *Such a Long Journey*, the scope of *A Fine Balance* is broader. *A Fine Balance* transcends the narrow confines of the Parsi community and features Parsis, Hindus, Muslims as well as Sikhs. Here Mistry's treatment of the subaltern status of the Dalits as the Other is made obvious.

In the history of India, a state of Emergency has been proclaimed three times since Independence (1947): the first time in 1962 during Chinese Aggression, the second time in 1971 during the Bangladesh War and the third time from 1975 to 1977 to stem political opposition to Indira Gandhi. It is the last one that figures in *A Fine Balance*. In 1975, the Allahabad High Court declared Indira Gandhi guilty of election malpractices. Jayaprakash Narayan, who had broken away from the congress, announced a national agitation campaign to demand her resignation. On 27 June 1975, Mrs. Gandhi declared a state of Emergency. This Emergency gave the President full powers to handle what was said to be a right-wing conspiracy that supposedly included calls to the military to revolt which aimed at preventing the democratically elected government from functioning. Top leaders were arrested, including Jayaprakash Narayan and a number of his supporters within the Congress Party. Censorship of the press was imposed and public meetings and demonstrations were banned in most places throughout the country - those attempting to organize such meetings in protest against Emergency were arrested. All fundamental rights were strictly limited on the mere proclamation of Emergency under article 352 of the Constitution. It is estimated that during the Emergency more than 1,00,000 persons were jailed without trial. The next phase of destruction came in the guise of City Beautification projects which led to massive demolition in certain cities. Thousands of people were displaced in the process. Another dark chapter of those days was the forceful drive to control India's population by enforced sterilization. It is estimated that more than a million people were forcibly sterilized. The mass sterilization scheme was launched officially to keep a balance between the growth of the

population and the economic growth of the country. While Mrs. Gandhi apparently feared that “the Indian economy was outpaced by a population explosion, it was the poor of North India who suffered from violent sterilization against their will in particular” (Kulke and Rothermund 405). The Emergency meets undivided criticism and, for the first time, the opposition in Parliament speaks with one voice (406). The intellectuals are unanimously of the opinion that the country is “decaying from the top downwards”, (561) as Vasantrya Valmik has it in *A Fine Balance*.

In *A Fine Balance*, Mistry has attempted to articulate the silences of centuries of exploitation, domination and oppression of the poorest of the poor of India. However, this does not imply that Mistry’s characters are in any way able to change the power balance which in the first place made their marginalization and silencing possible. In fact they appear to maintain the titular ‘fine balance’ between the exploiter and the exploited. The two characters who fail to maintain this balance - Maneck Kohlah and his friend Avinash - either commit suicide or else are ‘murdered’. The victory of the rest against the forces who try to destroy them is that they survive, even if in much reduced forms. Gayatri Spivak is of the view that this is an “unrecognized contradiction within a position that valorizes the concrete experience of the oppressed, while being so uncritical about the historical role of the intellectual, is maintained by a verbal slippage” (144). So Mistry’s subaltern characters fail to speak but their silences are represented through the mediation of Mistry’s narrative. Nilufer Bharucha considers this idea of Spivak as dubbing the intellectual’s attempt to constitute the subalterns and marginalized as the ‘Other of the Self’s Shadow’ (Bharucha 144). It also seems that Spivak considers Mistry as a member of certain varieties of Indian elite [who] are “best native informants for first-world intellectuals interested in the voice of the other” (144). However, Mistry, being a representative writer of Indian Diaspora, has the right to voice, represent and articulate the silences of the subalterns and the marginalised of India in 1975. In fact, Mistry gives his own version and re-narrates the history of the subaltern class in India from his own viewpoint as a writer belonging to the minority community.

Rohinton Mistry’s epic novel *A Fine Balance*, set in mid 1970s India, beautifully narrates the story of four unlucky people whose lives come together during a time of political turmoil. Soon after the government declares a “State of Internal Emergency” through days of bleakness and hope, their circumstances - and their fates - become inextricably linked in ways no one could have foreseen. The four characters - Dina Dalal, Om and Ishvar Darji, and Maneck Kohlah - come together to live in the madness of Bombay. The narrative describes their backgrounds with their loads of woes and memories. In addition to presenting the tragic beauty of the city of Bombay, Mistry ventures out into the rural horrors of India’s oppressive caste-system through the lives of Ishvar and Om and their forefathers. Dina Shroff, a Parsi woman who lost her father when she was young, was raised by her strict brother Nusswan. She, rejecting her brother’s alliances, marries Rustom Dalal whom she met in a musical concert. He was working as a pharmaceutical chemist, “a bloody compounder” (*A Fine Balance* 35). On their third anniversary, however, Rustom dies in a bicycle accident leaving Dina alone. Refusing her brother’s wishes to get remarried, Dina learns sewing from Rustom’s aunt and wants to be independent. She pays her rent by being a tailor. However, when her eyesight begins to fail, she looks for two other tailors to continue her job and find another means of income. Her friend, Zenobia finds a boarder named Maneck, a Parsi college student, to rent out one of the rooms in Dina’s flat and also introduces Dina to Mrs. Gupta, a manufacturer and exporter of readymade garments.

Dukhi Mochi, a Chamaar, who lives in a small village, has two sons Narayan and Ishvar who at the age of ten and twelve are sent by their father to Ashraf Chacha, a tailor, to be apprenticed as tailors. Throughout the village Dukhi's daring attempt to change the job of his sons becomes the talk of the town. They say that Dukhi dares to break the timeless chain of caste, which high-caste people like Thakur Dharamsi would not like at all. Dukhi Mochi's decision to turn to his sons into tailors who indeed courageous, considering that the prime of his own life had been spent in obedient compliance with the traditions of the caste system. Both Ashraf and his wife Mumtaz welcome those boys and they start learning tailoring well. Once they had finished their apprenticeship, Narayan returns to his village, marries and starts up a successful tailoring business. His wife gives birth to a son, Omprakash, and when he is of age, he is also sent to Ashraf to learn to be a tailor. When partition between India and Pakistan takes place, there are communal riots among the Hindus and the Muslims. Though the sign board of Ashraf's shop - 'Muzaffar Tailoring Company' is replaced by another signboard - 'Krishna Tailors' to avoid the probable attack by the Hindus. A group of twenty men rushes to Ashraf's shop receiving information from some reliable - sources that it is a Muslim shop. At this stage Ishvar and Narayan save the lives of Ashraf and Mumtaz saying that it is a Hindu shop. With doubt about their identity, the group asks them to drop their pyjamas to confirm that their foreskins are intact. Then they leave the place. Mumtaz touches their feet saying that she will remain grateful to them forever. On the other hand, Dukhi also appreciates the way Ashraf treats them irrespective of community differences. "Dukhi and Ashraf follow different religions and represent different communities but the common element of humanity creates a sort of never-failing emotional-tie between them" (Dodiya, *The Novels of Rohinton Mistry* 16).

At the time of the State Assembly election, Narayan, being of a lower caste, decides to assert his right to vote for a candidate of his choice rather than having the upper caste members vote for him. This attitude of Narayan makes the upper caste leader Thakur Dharamsi furious. Narayan and other two men, who are in his favour are taken to Thakur Dharamsi's farm by his men. At the farm throughout the day, at intervals, they are flogged mercilessly as they are hanged naked by their ankles from the branches of a banyan tree. Thakur's men urinate on the three inverted faces and after the election is over, burning coals are held up to the three men's genitals, then stuffed into their mouths. Their painful screams are heard through the village until their lips and tongues melt away. Then their silent bodies are taken down from the tree. But the moment they begin to stir, Thakur's men think they are still alive. So they transfer the ropes from their ankles to their necks. Finally they are hanged for no fault of their own and their dead bodies are displayed in the village-square so that others may learn a lesson. Thakur Dharamsi is revengeful for Dukhi Mochi whom he accuses of turning cobblers into tailors distorting the society's timeless balance. Dukhi, Roopa, Radha and their daughter are also killed by Thakur and the dead bodies of all are dispersed into the river. Only Ishvar and Om survive because they were with Ashraf. When they go to the police-station with Ashraf to register an F.I.R. the police-inspector refuses to file it.

The conflict between the upper class and the untouchable is a sort of concrete reality in India. He, in fact, has re-narrated the history of India of the Emergency period and the subaltern life of the dalits in particular in this novel from the viewpoint of a Third world postcolonial intellectual imaging the other side of India and Indians to the world. The novel becomes a subaltern discourse about the Dalits rather than an ethnocentric discourse as his first novel is.

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THE BLUES OF TWO BLACK PLAYS BY JAMES BALDWIN



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James Baldwin as an African American writer Born on 2nd Aug, 1924, belongs to 20th century writer, Baldwin whose works are very noted by other critics, writers and readers, mostly portrayed of black suffering and with the theme of racism, love, romance in an apt way. African American literature differs from most post-colonial literature in that it is written by members of a minority community who reside within a nation of vast wealth and economic power.

He attempts the entire genre to express his thoughts to his audience or readers. His plays *The Amen Corner* (1968) and *Blues for Mister Charlie* (1964) explained the blues' sufferings in and around the family and society clearly to his readers. His racial thoughts and its impacts totally exposed through these plays. His characters played their role perfectly and helped the audience to understand the situations exactly about the black and white society. *The Amen Corner*, the first dramatic play by the now much-celebrated African-American novelist, essayist, and playwright James Baldwin, was written during the 1950s, first performed on the professional stage in 1965, and first published in 1968. *The Amen Corner* takes place mostly in a "corner" church in Harlem.

I become so unmanageable when people ask me to confirm their hope that there has been progress - what a word! - in white-black relations. There has certainly not been enough progress to solve Sister Margaret's dilemma: how to treat her husband and her son as men and at the same time to protect them from the bloody consequences of trying to be a man in this society (xvi)

The Amen Corner addresses themes of the role of the church in the African-American family, the complex relationship between religion and earthly love, and the effect of a poverty born of racial prejudice on the African-American community. It begins with a church service, led by Margaret Anderson, the pastor of a "corner" church. The singing of hymns, accompanied by Margaret's eighteen-year-old son, David, on the piano, is an important element of the service. At one point, Mrs. Ida Jackson, a young woman, walks up to the pulpit holding her sick baby; she asks Margaret what she should do to save her baby and Margaret advises her to leave her husband, but Mrs. Jackson asserts that she doesn't want to leave her husband.

Baldwin wrote *The Amen corner* in reaction to the reception of his first novel *Go Tell it on the Mountain* (1962), which is a study of a Negro evangelist and his family. As his intended denunciation of Christianity did not come through rightly in the novel, he made a second attempt, in the form of this play, to make the message more explicit. Both play and novel are laden with black spirituals and biblical allusions. Both works attempt to create the compelling dynamics of black fundamentalist/Pentecostal congregational worship. Both feature black fundamentalist preachers whose zeal for God's house has all but consumed any possibility of natural and healthy relationships in their own homes.

But *The Amen corner* makes a stronger anti-church statement than the novel does: in the play we find no sacrificial and compassionate figures like Deborah and Elizabeth. And rather than

ending, as does *Mountain*, with a young man's conversion to Christianity and incorporation into the ranks of the adult church, *The Amen corner* ends with a young man's abandoning the church and the mother preacher's excommunication. Yet professional criticism is split over what the play has to say about the church. CatltonMolette argues that the play is more of a black church ritual and audience is incorporated into the church that extends beyond its walls. The play is about love, he contends, about a love that finally transcends all the petty bickering, the jealousies, the family fights. In addition to family love, there is an extended family love that surrounds the congregation on the stage and in the auditorium (1981: 184). *The Amen corner* is a bit different. If Margaret's speech still seems at odds with Baldwin's critical message about black identity, both within and outside the play, David's departure appears more important in understanding the author's intent in writing this play, Enlightened and educated by the experience of his parents, David leaves the church, not to flee into music as a refuge but to seek in music a means of expressing his people and their needs. The blue people and their folk experience and thus have their continuum. And the blues music of the late fifties and sixties, according to LeRoi Jones, "placed itself outside any mainstream consideration" and was thus "always radical in the context of formal American culture" (1963: 235).

Baldwin's second play *Blues for Mister Charlie* (1964), a tragedy in three acts. It was first produced and published in 1964. It is dedicated to the memory of Medgar Evers, and his widow and his children, and to the memory of the dead children of Birmingham. The play is loosely based on the Emmett Till murder that occurred in Money, Mississippi, before the Civil Rights Movement began.

The play opens up with Reverend Meridian Henry coaching the Negro students through their lines. They are interrupted by Parnell James who brings them the news that Lyle Britten will be arrested for the murder of Richard Henry. When he leaves to go tell Britten about his future arrest, the students talk amongst themselves about the struggles they face as Black people. The scene shifts to Lyle and his wife Jo Britten in their store. His wife brings up the death of Richard, fearful that her husband may go to jail because of a past transgression he had with another Black man who died as a result of the confrontation. Lyle defends himself by claiming self-defense. When Parnell James arrives, Lyle assures both of them not to worry.

The scene shifts into a flashback with Richard and his grandmother, Mother Henry. He confronts her about the death of his mother whom he believes was pushed down the stairs, though Mother Henry claims she fell down by accident. Richard swears that he will protect himself from the white man at all costs, showing her a gun. Before she leaves, his grandmother pleads with him to get rid of it. Soon after, the Negro students, Pete and Juanita, arrive to take Richard out to Pete D's bar. While they're dancing, Richard confides in Juanita about his time up North and how he became a junkie. Lyle arrives on the scene and bumps into Juanita, interrupting her dance with Richard. The two share words before Lyle leaves. Later Richard goes to talk to his father, the reverend, about taking the nonviolent route, handing over his gun. Here the flashback ends and the scene opens with Parnell returning to the church to reassure Reverend Meridian Henry that Lyle will be taken to court; however, he also makes sure to say that the storeowner will not be convicted. Parnell tells the reverend to just let the matter go. The scene ends as he departs.

The second storyline, told in the present tense, revolves around the event of the impending murder trial, where Lyle is accused of killing Richard. The trial is initiated by Meridian, a black

priest and Richard's father, and Parnell James, the white liberal owner and editor of the local newspaper. Besides being a liberal supporter of black civil rights, Parnell is also a close friend of Lyle's family. In the end of the trial, Lyle is acquitted after his wife Jo has given false testimony, accusing the victim of attempting to rape her, which Parnell, when testifying, cannot refute. The text is positioned at two watersheds of African-American political and cultural history in the 1960s. First, it marks the transition in both black and white racial politics from integration to mutual separation and hostility. Baldwin aptly named the play a "blues", a song sung for "Mister Charlie", the symbolic representation of the "oppressive white boss" (Scott, 2009:165). The whites who have created the circumstances that constrain black life are also ailing, also poisoned. Despite the shifting of space, place, and time, all of the action occurs in "Plaguetown U.S.A.," and Baldwin insists, "the plague is race" (*Blues*, xv). The basics of the black performing arts, and thus also African-American drama, are epitomized in the blues tradition. The first artistic expression of the black experience in America was the work song, which later developed into the blues.

In these two plays Baldwin expressed his thoughts very strongly. His experiences with race and sex that finds expression in his works assisted the positive growth of self understanding in others also. The bitter struggle of his early life, suffering the pain of being black and poor in America, supporting younger brothers and sisters in Harlem, experiencing religious conversion have yielded brilliant fruit in the passion and humanity of his works. He worked prodigiously during the forty years of his career to explore a broad spectrum of topics and themes in his fiction, his plays and essays. His search for better identity continued till the end of his life. As an artist he has constantly expressed the need to see humanity as a whole. Baldwin's play depicts not only the discourse of racial conflict in the USA of the 1960s, but also that of the conflicts inside its opposite spheres, namely between the non-violent approach of the Civil Rights movement and black militant radicalism as well as white racism and liberalism. Baldwin recognized well the problems on both sides of the racial barrier. On the one side, there were both the reluctance and effort of white Americans in the USA of the 1960s to dismantle the racial power structure of laws, norms and etiquette constructed by the institutions of slavery and apartheid segregation.

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EXHIBITING RECOGNITION THROUGH TRANSGRESSION AND REGRESSION WITH SPECIAL REFERENCE TO MAHASWETA DEVI'S DRAUPADI



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Seeking recognition has become universal ailment for the living being on the earth as only the recognition shows who you are and where you are in your life. This can be sought through good deeds, academic achievements, talents etc. To some it comes naturally, some they have to walk extra miles to get it, but have you ever seen someone exhibiting recognition through transgression and regression? Yes, there are a few (Weaker Sex, the Other) in the society where they have to fight to show their recognition. A few voice their unvoiced voices to get recognized. Some get through transgression and regression, they overstep the boundary and show it as defence mechanism in which they flee from reality to get recognized or to show their identity. Tribes in the world are not recognized properly. This is the condition with tribes in India also. Staging their needs, seeking and fighting for their rights is like a war for them. Such war and fight are quiet often found in the works of Mahasweta Devi as she voices for the tribes and downtrodden of northern part of West Bengal. In her short story *Draupadi*, the tribe Dopdi rebels, transgresses, regresses to show her and clan's recognition to the so called recognized and well identified Senanayak in the society whom in reality has to be ashamed to stand in front of Dopdi.

The setting of *Draupadi* is the peasant rebellion in the Naxalbari area of the northern part of West Bengal in 1967. The tragedy of the exploitation of the landless peasants in India, and particularly West Bengal is an ageless one. So is the history of revolt, from the sanyasis and the indigo cultivators to the Naxalbari explosion. The people near Naxalbari in North Bengal are mostly tribals- the Medis, Lepchas, Bhutias, Santhals, Orangs. The zamindars extend the petty bait of paddy seeds, the oxen team, a handful of rice and negligible wages. In return, they reap a lion's share of the harvest, at the cost of the landless labourer's back-breaking toil. In great Bengal famine of 1943, starving people died in front of well stocked food shops. A peasant differs from a landless labourer in terms of ownership position since he cultivated his own land. The migrants like Dopdi or her husband Dulna Majhi are forced to work for wages well below government fixation of minimum wages. They are not fighting for bigger academic issues. They are fighting for bare minimum needs to survive. The target of these movements was the long established oppression of the landless peasantry and itinerant farm workers, sustained through an unofficial government - landlord collusion. The Indian government was able to crack down the rebellion with exceptional brutality on the Naxalites destroying the rebellious sections of the rural population, most significantly the tribal.

Dopdi Mejhan, twenty seven year old, is on the list of wanted. Dulna and Dopdi worked at harvests rotating between Birbhum, Burdwan and Bankura. In 1971, in the famous operation Bakuli, when three villages were cordoned off and gunned down, they too lay on the ground,

faking dead, they went underground for a long time and they are on the list of wanted. They used the technique of guerilla warfare to compete with their enemy.

Guerilla warfare is supposed to be the most despicable and repulsive style of fighting with primitive weapons. Dopdi and Dulna are such fighters, for they too killed with hatchets and scythes, bows and arrows. Mr. Senanayak, who is sent to catch Dulna and Dopdi, is not to be trifled with. After escaping from Bakuli, Dopdi and Dulna have worked at the house of virtually every landowner; they can effectively inform the killers about their targets and announce proudly that they too are soldiers. As the consequence the forest of Jharkhani is surrounded by real soldiers; the army enters and splits the battlefield. In search of both once the army informant Dukhiram Gharai sees a young Santhal man lying on his stomach on a flat stone, dipping his face to drink water. The soldiers shoot him as he lays drinking water. They realized later that it was the redoubtable Dulna Majhi. Dopdi loved Dulna more than her blood. No doubt it is she who is saving the fugitives now. But the search for Dopdi continues. Dopdi knows, has heard by hearing so often and so long, how can one come to terms with torture.

Dopdi's existence in the forest as a militant in the Naxalite movement, among strange men, bereft of the protection of her husband Dulna, is transgressive because earlier she talked about her forefathers and not foremothers "who stood guard over their women's blood in black armour". She is of vital importance to the movement. It is Dopdi who goes in to the village in search of food. And to spy on the activities of the police. She is a strong resilient female character, transgressing the gender and cultural norms of her society; she does not appear to be an agent as yet. She and Dulna initially join the movement because circumstance force them to so. Dopdi is not in a position to exert power and authority. Her actions are governed by the instructions she receives from Arijit. Dopdi remains faithful to codes of conduct of Santhal tribe "crow would eat crow's flesh before a Santhal would betray Santhal". Unfortunately, it is these loyalties that enable Senanayak to predict her behaviour and in the end apprehend her and rape her.

"Draupadi" is not written as a proof of male power. She loves her husband and keeps political faith as an act of faith toward him. She adores her forefathers because they protected their woman's honour. She emerges as the most powerful subject who still using the language of sexual humour can derisively call herself the object of your search whom the author can describe as a terrifying super object—"an unarmed target". In the final scene, she is in a place where she will finally act for herself in not "acting" in challenging the man to encounter her.

The name Draupadi is an obvious reference to the heroine of the Indian epic one of the Kauravas, attempts to strip her. Draupadi however prays to Lord Krishna, who works a miracle: the more the saree is pulled, the more it grows and thus Draupadi is a symbol of women's humiliation, harassment and violence. But in Mahasweta Devi's short story Draupadi, Dopdi is hunted down caught and arrested by the police because of her Naxalite involvement. She is then tortured, gang-raped and stripped in front of the policemen. Mother Nature seems to be close to Draupadi during the terrible moments of violence and rape.

The description of Dopdi in the last scene is very similar to traditional depictions of Kali. Draupadi is actually dismembered. However her black body-ravaged and tortured becomes a weapon Draupadi uses against Senanayak, who questions her after the gang-rape. Draupadi refuses to cover herself and her humiliated and mangled body hits the conscience of Senanayak.

In this way, the beaten Draupadi, a tribal woman, is able to humiliate and terrify Senanayak, a symbol of male force and institutionalised authority:

Draupadi's black body comes even closer. Draupadi wipes the blood on her palm and says in a voice that is as terrifying, sky splitting, and sharp as her ululation, What's the use of clothes? You can strip me, but how can you clothe me again? Are you a man? ...There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, *counter me - come on, counter me-?*" 402

Draupadi has only her body to fight these "fake" men who are capable of using their guns and their brute force, but not their brain and their heart. She is naked, she is not ashamed. She is only a tribal surrounded by the hunters who caught her. Thus through transgression and regression she exhibits her and her clan's recognition.

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THE CONCEPT OF TIME MANAGEMENT IN THIRUVALLUVAR'S THIRUKKURAL AND ALLEN CURNOW'S TIME



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Abstract

Time is precious. Time flows copiously. When an opportunity knocks at one's door, one should make the best use of it. The only thing which cannot be changed by man is time. Nothing can be substituted for time. The ability to schedule time to complete the task is known as time management. Time management is an important aspect for the success of a person. It means managing one's time effectively so that one can accomplish more without stress. We cannot waste our time when we allow ourselves to be ruled by technology, modern smart phones, machines, etc. It is a wonder that Thiruvalluvar, an ancient saint in Tamil Literature has dealt this concept in his Thirukkural 2017 years ago. In this paper it is attempted to present how the concept time management is dealt by Thiruvalluvar, the popular Tamil poet in his Thirukkural and Allen Curnow, a familiar New Zealand poet, in his "Time".

Tamil Literature is one of the foremost and oldest literatures in the world. Tamil has a rich and ancient literary tradition. It belongs even to the early period of evolution. A literature does not origin from bare land. Closely associated with society and for the betterment of society, literature matures itself according to the ages. The language which is originated in such a way has the hallmark of it and has left the mark shining on all the guiding principles of society.

There are three holy works by which the Tamil language has been universalised and immortalized. They are Thirukkural, Thiruvachakam, and Thirumandiram. Thirukkural is the life, Thiruvachakam the heart and Thirumandiram the soul of Tamil Culture. Thiruvalluvar, was a celebrated Tamil poet and philosopher whose contribution to Tamil literature is the Thirukkural, a work on ethics. Thiruvalluvar is thought to have lived sometime between the 2nd century BC and the 8th century AD. He was a sage and a statesman who lived with his chaste wife Vasuki. Thirukkural is the eternal lamp of his life. It is a wonder that Thiruvalluvar lived what he wrote. Thiruvalluvar's Thirukkural is the only book for all times and a world that lives by its teachings shall enjoy eternal peace, harmony, health, wealth, power, grace and bliss. Yogi Shuddhananda Bharathi has translated the works of Thiruvalluvar into English as *Thirukkural With English Couplets*.

New Zealand literature is produced by New Zealand-born writers and migrants. It is seen, at present, as dealing with New Zealand themes or places, but some literature written by New Zealanders is occupied with broadminded themes and places. New Zealand poetry, like all poetry, is influenced by time and place and has been through a number of changes. Their poetry developed a strong local voice from the 1950s, and has now become "polyphony" of traditionally marginalized voices.

Allen Curnow (1911-2001) was one of the defining voices of the 20th Century New Zealand literature. His career spanned six decades and there was a strong local and international following for his writings. His work has been recognized as among the finest produced in New Zealand, and

has received critical acclaim both at home and internationally. He was awarded the New Zealand Book Award for Poetry, the Commonwealth Poetry Prize and the Queen's Gold Medal for Poetry. His poems are marked by a meditative quality.

Time management is an important aspect for the success of a person. It means managing one's time effectively so that one can accomplish more without stress. We cannot waste our time when we allow ourselves to be ruled by technology, modern smart phones, machines, etc. Henry Van Dyke has portrayed Time in *For Katrina's Sun-Dial in Her Garden of Yaddo* as:

Time is Too Slow for those who Wait,
 Too Swift for those who Fear,
 Too Long for those who Grieve,
 Too Short for those who Rejoice;
 But for those who Love,
 Time is not.

It is a wonder that Thiruvalluvar, the ancient saint has dealt about the concept of time in his Thirukkural 2000 years ago. Time is precious. Time flows copiously. When an opportunity knocks at one's door, one should make the best use of it. The only thing which cannot be changed by man is time. Nothing can be substituted for time. The ability to schedule time to complete the task is known as time management. Thiruvalluvar has devoted a chapter on "Knowing Proper Time" in which he insists that when a rare opportunity comes one should accomplish tasks swiftly without hesitation which are otherwise impossible:

When comes the season ripe and rare
 Dare and do hard things then and there. (Kural 489)

In the words of Curnow, time is uncontrollable as the north-west wind swaying pine trees. Time is both fast and slow to the extent of being imperceptible:

I am the nor'west air nosing among the pines
 I am water-race and the rust on railway lines (Time)

Time is full of unpredictable turns and twists. It is associated with the north-west wind, swaying pines. The pines stand for human beings. Though pines are strong and upright, they are swayed and can even be uprooted by heavy blow of wind. Time can and time does often do such damage to human beings. It is not enough if one is clear about what he should do and what he should do it at the proper time. That will bring him prosperity. Thiruvalluvar firmly says that a person can bind himself to prosperity by timely actions. He articulates:

Well-ordered seasoned act is cord
 That fortune binds in bon accord. (Kural 482)

According to Curnow, time is also shown to be regular as well as irregular. This point is conveyed through certain images. The cow milked at fixed intervals and the magpie screeching whimsically as and when it likes - these two stand for the regularity and irregularity of time respectively. He remarks: "I am cows called to milking and the magpie's screech." (Time)

According to Thiruvalluvar, one has to wait like a stork till he is sure about his strength and confident of proper time and then strike like stork's peck when the suitable comes. He pronounces:

In waiting time feign peace like stork
 In fighting time strike like its peck. (Kural 491)

Thiruvalluvar uses another image also. Owl is alert at night. But this owl can be defeated easily by a crow in the day time. In the same way one has to be aware of the suitable time to accomplish the task. Proper place and time are essential for the successful completion of the mission. A King's victory may be easy on land but not at sea:

By day the crow defeats owl

Kings need right time their foes to quell. (Kural 481)

In Curnow's *Time*, some more images towards this end are given in the third stanza. The office opening at 9 a.m. exactly, the office-goer dressing up tip-top and leaving for office, the well lubricated machines in factories working according to schedule - all these images of the regularity of time. The irregularity of human passion is mentioned in the last line of the third stanza. The park remains forever but the lovers who frequented it are not seen any more. The fickleness of love images the irregularity of time.

The manager of a company should be humble to greet his competitive companies when the time is not favourable. When the time turns favourable to him he can defeat the opponent companies. Thiruvalluvar, the prophet discusses the importance of patience for the king to bear with his enemy and attacks him in favourable time:

Bear with hostiles when you meet them

Fell down their head in fateful time. (Kural 488)

In the same way wise man should not let out his anger immediately. He will patiently wait for an appropriate time to burst out. If the manager always irritates his subordinate by showing his anger he cannot achieve the work in time. The manager can fire at the subordinate at the proper time so that the work can be completed as per schedule. Thiruvalluvar simply puts this in the following manner:

The wise jut not their vital fire

They watch their time with hidden ire. (Kural 487)

Time is equated to God. In Hindu mythology, God is represented as a creator, preserver and destroyer. Allen Curnow attributes three-fold functions to time. In his opinion, "time calls down, condenses and shapes" (Time) he calls down in the sense that it helps one to recall what happened in the dim past. The past is not lost but keeps influencing the present. Secondly, time compresses vast epochs, leaving out whatever is inessential and irrelevant to the present moment. Thus, time imposes a shape and order on chaotic happenings. In this respect, time works much more effectively than the intellect which is a conscious carrier. The implication is that the selection and elimination which are done by time are an unconscious process. In the Old Testament of the *Holy Bible*, the period of time is beautifully delineated as the following:

To everything there is a season, and a time to every purpose under the heaven: A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted; A time to kill, and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn, and a time to dance; A time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; A time to get, and a time to lose; a time to keep, and a time to cast away; A time to rend, and a time to sew; a time to keep silence, and a time to speak; A time to love, and a time to hate; a time of war, and a time of peace.

(The Bible, Ecclesiastes 3:1-8)

The supreme importance that Curnow attaches to time is attached by all ancient religions to God, who is believed to have pre-dated the creation and post-dated the destruction of all life. The Upanishad describes God as a person without beginning and end. The images used by Curnow are multifaceted. They are connected not only with agrarian phenomena such as milking of cows and the growths of lupins but also with such industrial features as cars, machines, offices, etc. What is special about Curnow's poem *Time* is that time is represented as speaking about itself.

The duality of time is stressed repeatedly in the course of the poems. Slowness and fastness, regularity and irregularity, construction and destruction, permanence and impermanence, remembering and forgetting, culture and anarchy, the beginning and the end - these are some of the antithetical matters touched upon in these two poems of Thiruvalluvar, a celebrated Tamil poet and philosopher and Curnow, a central figure in the emergence of an authentic New Zealand literature.

Time is sometimes welcome and sometimes unwelcome. Time existed before life was created and will exist even after all life is destroyed. Thiruvalluvar depicts the significance of time and the inevitability of Time Management. Time and timelessness or eternity are philosophical concepts. Instead of examining them abstractly as a philosopher would, Thiruvalluvar and Curnow use images connected with day-to-day life to illustrate philosophical subtleties.

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EDWARD BOND HAS NO HEROINE WHO RECEIVE AUDIENCE SYMPATHY



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Edward Bond, one of the political playwrights in 1960- 70s, is influenced by Bertolt Brecht's *epic theatre*. The intention of *epic theatre* is to awaken spectators' intellectual faculties. A character is developed according to the habits that the readers acclaim as useful and true to life. Similarly Edward Bond's women characters prove their importance in representing the contemporary society. Edward Bond, in his plays, has no heroine who can get sympathy from the audience. Edward Bond, through his characters, doe not aim for small success but for larger achievement. He opines: "Giving way always to that immediate gesture of sympathy is not necessarily what is valuable for society. It is necessary to remove the causes of evil rather than to deal with any particular evil that crops up" (Theatre Papers from Bond, 270). In some of his plays, like *STONE*, *NARROE ROAD TO THE DEEP NORTH*, Bond does not give much importance to the women characters. In contrast, he gives more importance to his women than his men in the plays like *LEAR*, *THE SWING*, etc. He has his heroines from the level of working class to that of princess.

In the play *THE SEA*, Mrs. Rafi, an aged middle class lady is introduced. She is presented as the virtual dictator of the village. She is of highly self- assured. Her niece, Rose opines her, "She's a bully and only the weak ones like being bullied. The town's full of her cripples" (58). Mrs. Rafi gives importance even for the gloves. She believes that the people are judged by their materials. She acts as a spokes woman of a social system where non- realistic conflicts arise from deprivation and frustration. In the same play, there is a young heroine, Rose who has less importance than Louis Rafi. Both the ladies are totally different in their nature. Rafi feels proud on herself and lives her life as she wishes, whereas, Rose is always of melancholy because of the death of her fiancé. She laments as if her whole world as of Colin. "... My life is meaningless and empty. I don't know what shall I do..." (43). At the end, she moves towards Willie as advised by Rafi. There is no real relationship between them except their bond with Colin. Hence, Bond suggests people to get rid of their sensitivity to lead their life.

Another woman character, Greta in the play *THE SWING* represents the life of Americans and their unjust society. Americans think their psychological problems as personal and not social. From the beginning, Greta has some imagination. But her imagery shows that she may be a mad. She has no economic power and this makes her vulnerable. Even it can be comprehended that she has less social activity to disguise her madness. She has little chance of accepting ordinary, normal things. From the beginning, she is vulnerable and insecure and goes to the extreme level of madness when her unjust society produces catastrophe. There is no clear record whether she is raped in the yard or not, even she herself does not realize the fact but one can understand that the honest, good, decent, ordinary White citizens of her town destroyed her mind. From the beginning, she has some grace for her watch and for her breast. In the state of madness too, she

can remember these two things. Through Greta, Bond suggests if people want to destroy such terrible things, they must change their routine lives and their society.

In the play *SAVED*, Bond deals with the working class woman in South London named, Pam. She fails to understand the worth of her life and her surroundings. Her relationship with Len begins with a completely casual pick-up. In the first scene, she brings Len to her home and accepts as a lodger and her bed-mate. To her, sex is either being nice or bothering someone, and, it's not a thing which she respects. Moreover, she does not have motherly attitude or kindness towards her child. She is uninterested in taking care of the crying baby. She always describes her child as 'it'. She feels the baby as a nuisance and as an inconvenient object. Her attitude towards the baby is not due to apathy or viciousness. She always concentrates her mind towards her economic situation, her interest with Fred and the way to make Len far off from the house.

Pam has no more affection for her parents too. She lives with her parents who for no clear reason have not spoken to each other for years. Pam does not know or try to know the reason for their present status. She responds casually, "Never art ... never listen" (20). Sometimes she behaves childishly. When Len wonders whether he has made her pregnant, she criticizes him as he has got a 'dirty mind'. But after sometime, she herself moves towards Fred and rejects Len. All this foolishness happens because of her lack of intelligence. At the end of the play, she curses Len: "Why can't e go away! ... 'E's killed me baby. Taken me friends. Broken me 'ome" (112). She comments Len as the sole reason for all her worries. But her action proves her inability to ask the youngsters, who actually her friends, cause the death of her baby and her failure to move towards Fred causes some sort of aggressiveness in her. But she cannot explicit it on anyone than Len. It proves her inability to face realism.

Among such women characters, Bond presents a typical heroine named Rose in the play *RESTORATION*. Bond portrays her character with all the qualities that a society needs like reasoning skill, courage, conscience and sympathy towards others. In contrast, her husband is totally opposite to her. Bob proves his foolishness when he accepts to get the punishment for the crime committed by his Lord. All the other characters except Rose appreciate his foolishness. Though Rose is the only black lady in the play, she is ready to fight against the injustice of the white authority. Even her husband being a white in the white society does not have any courage or positive approach to lead his life. Rose, vainly tries to arouse her husband's conscience in many a times: "Bob the door is open. The window's open. Step through it. If it was shut yer could kick it down. Yer could push the wall down. You're strong. You're a giant..." (78). Her valid arguments become failure. At the end, she hardly gets success in changing the attitude of her husband's foolishness. But, at any cast, she does not get any frustration in her life, even after her husband's hang.

Lear's two daughters, Bodice and Fontanelle and Cordelia, the wife of gravedigger's son in the play *LEAR* have played significant role than the other heroines of Bond. At the beginning of the play, Bodice and Fontanelle prove their escapism as they don't want to involve themselves in the killing of a worker. Even Lear remarks that they are too good for their world. But when they start conspiring against their father, they prove themselves more than a match to their father in their violence and inhumanity. Their revolt casts for their upbringing. They never have love and kindness towards their father. From the beginning, they have grown to fear not to love their father. Their world is filled with violence and selfishness. Their marriage with the Dukes too

proves their cunning plan to attain power. Both of them want to have power at any cost. They are even ready to kill one another to attain power. Their violent nature and selfishness is staged when they torture Warrington. Both of them without the conscious of one another allures him to betray Lear, to assassinate the Dukes and to seize their power. They even suggest him to become a consort to the victorious Princess if he does these things. When Warrington refuses, they have cut his tongue and tortured by the soldiers. They may inherit their inhumanity from their father. Bodice engages herself in knitting and pokes the needles into the ears of Warrington and thus renders him deaf, whereas, Fontanelle acts like a girl in her teenage excitement. She jumps on his hand and screams: “Kill his hands! Kill his feet! Jump on it- all of it! He can’t hit us now. Look at his hands like boiling crabs! Kill it! Kill all of it! Kill him inside! Make him dead! Father! Father! I want to sit on his lungs” (14).

Shakespeare has presented Cordelia as one of Lear’s daughters, but in Bond’s play she is presented as the wife of gravedigger’s son. First, she is introduced by Bond as an innocent and afraid girl. She undergoes the pain of looking at her husband being killed and herself being raped, resulting in miscarriage. Then she changes herself as a rebellion to take revenge upon Lear’s daughters for her husband’s death. She wages a war against the regime of Lear’s daughters whose power starts collapsing. During the fight, she orders to execute a captured soldier while one of her own men lies dying from a stomach wound. She declares to other soldiers, “When we have power these things won’t be necessary” (45). But she does not stop her violence with the killing of the murderer. After that too she wants to have the country on her control. When she assumes power, she uses violence to make her enemies silent. Both Bodice and Fontanelle are executed; Lear is made blinded to render him impotent politically. She orders to rebuild the wall which is started by Lear. Her attempts to change the political system of Lear prove futile. This act of Cordelia represents the works of politicians in the real world.

These women characters prove their violence, inhumanity, selfishness, cruel humour and lust for power as equal to that of men. These women characters attract attention rather than appreciation. Bond fills an almost bare stage with whole society from which and against which his heroines arise.

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RUSKIN BOND'S UNDERSTANDING OF THE CHILD AND GROWING UP'S PSYCHOLOGY WITH REFERENCE TO CHACHI'S FUNERAL



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Ruskin Bond was born on 19 May 1934 and he is an Indian author of British descent. He lives with his family in Landour, in Mussorie. The Indian Council for Child Education has recognized his role in the growth of children's literature in India. He got the Sahitya Academy Award in 1992 for *Our Trees Still Grow in Dehra*, for his published work in English. He was awarded the Padma Shri in 1999 and Padma Bhushan in 2014 for his life time contribution to Indian literature in English. He has been writing for the last fifty years in different genres of literature. Ruskin Bond is a well known Indian Writer in English. He has written more than hundred short-stories, six novels, three collections of verse and over thirty books for children.

Ruskin Bond is considered as a master of short story writing technique. His stories reflect the same world as we live in. He does not romanticize the stories or characters. Rather his scenes are from the day -to- day life. It has taken the better half of fifty years for Ruskin Bond, one of India's most prolific writers in English for adults and children, to receive the critical attention that he deserves. Quietly, Bond has been writing novels, poems, essays, and countless short stories for his mostly Indian fans since the 1950s, yet critics have tended to pay more attention to expatriate Indians rather than the indigenous, especially those known mostly for writing children's literature. This paper aims to analyze a short story of Ruskin Bond reflecting different aspects of the growing ups like innocence, bravery, feeling of love, romance, honesty and many other.

Ruskin Bond likes children because they are more frank, open minded and emotional.

“Many people ask me why I write so much about children which I started doing in my 40s. Before that I was writing more or less about adults. I had a pretty lonely childhood and it helps me to understand a child better,” (SFWL)

According to Ruskin Bond two children can become good friends merely by exchanging a piece of marble, a coin, a doll and bangles. Children do not like the restraints put on them by their elders. Ruskin Bond loves children because they are not deceptive. All children love freedom, jumping in pools, climbing on trees, and are always curios to know about their surroundings so Ruskin Bond is more close to children of the world.

Ruskin Bond's stories highlight the life of the valleys of Utrakand, the Himalayan foothills. They show life as it is without exaggerating it. “Chachi's Funeral” is one of the best specimens which indicate Bond's understanding of the child and growing up's psychology in effective manner.

His child and growing up characters behave in the same way as everywhere. Anger is temporary and love is permanent, is the central idea of this story. It deals with three main characters, Sunil, a boy of ten, his cousin Madhu, a dark slim girl of twelve and their relative Chachi who is chachi for Sunil and 'Mammi' for Madhu. The story begins with the very interesting

declaration that Chachi died at 6 pm on 5th April and came to life again exactly twenty minutes later. The entire story narrates how it happens. This statement invites the readers to go through the story and see how the children react in particular situation. A ten year Sunil is a mischievous boy like most of the boys of his age. His parents do job in office and the boy is left with his Chachi. She is fairly tolerant and easy going person. She manages the house hold responsibilities well including bringing up her own small sons, daughters, nephews, nieces. She is a simple woman and cannot understand the growing boy Sunil. He is an additional burden for her. She has also to cook for him while his parents go to office.

Moreover Sunil troubles her more. He does mischievous things to annoy her. An accident creates strong sense of hatred in Sunil's heart for his Chachi. One day, he feels intensely feels hungry. He fails to anything in the kitchen to satisfy his hunger. He ultimately traces honey on the top of the shelf. He tries his best to reach the honey bottle. But, by chance the bottle falls on the ground with a crash. The angry Chachi deals him with three or four blows across his head and shoulders. She begins to weep after this incident while the boy's proud is hurt. This is a kind of routine incident. But the reaction of the young boy Sunil is shocking. He steps to the roof and goes to his secret place where he hides his treasure in the form of marbles kites, kite-string, tops and the clasp- knife. He collects the knife and whispers fiercely:

'I will kill her! I will kill her! I will kill her!' (Ruskin, "Chachi's Funeral")

As soon as he whispers, his cousin Madhu listens to this remark. Madhu is just two years elder than Sunil but she is very mature enough to tackle. She enquires everything behind his hostile feeling for Chachi. She handles the situation as if she were an adult and experienced human being. The conversation between Sunil and Madhu indicates some unexpected reaction of the young. Sunil has decided to kill his chachi on not a very serious reason. Chachi, as a reaction of crashing the jar of honey in her kitchen, beats the mischievous boy. But the boy's determination to kill her with his clasp knife is unpredictable. Moreover, Madhu's knowledge about law at the age of twelve is also surprising. She informs the boy that he will not be hanged but sent to boarding school because he is a young boy. Bond astonishes the readers here by such knowledge about law of a mere twelve year girl. Bond also satirizes here on the institute of the

Boarding-school when the boy is ready to be hanged but fears to go to the boarding-school for killing his Chachi. The last part of their conversation shows this ill-feeling of the boy: 'I don't want to go to a boarding-school.'

Madhu is a wise girl who finds out an excellent idea to calm the boy's fury. She makes a rough drawing of Chachi with the help of pencil and paper. She sketches a big heart in region of Chachi's stomach on the paper. Then, she asks the boy to stab the Chachi to death. The boy's eyes shines with excitement. He finds a great new game. He plunges his knife three times into Chachi's chest. Madhu declares that he has killed her. The next action shows how younger imitate the adult's world minutely. They decide to cremate her dead body. They set fire to the paper. In a few minutes all that remains of Chachi are a few ashes. The girl here lets out the rage from the boy's heart using her intelligence. She says that poor Chachi is dead now. The story doesn't end here. They talk to put her sacred ashes in the river, but decide to put it in the drain. Madhu collects the ashes and throws the ashes downward from the balcony. Some the ashes settle on the tree and a few reach the drain and are carried away by a sudden rush of the kitchen-water.

For most of the reader the story is over here. But, Bond produces a moving scene at the climax of the story. When the ashes are thrown, Madhu turns to Sunil. What she finds is like the

anti-climax of the story. She sees big tears on the boy's cheeks. Bond narrates very touching picture in world:

“What are you crying for, Chachi?

I didn't hate her so much. Then why did you want to kill her?

Oh, that was different. Come on, let's go down. I have to do my home work.” (Ruskin, “Chachi's Funeral”)

As they come down the steps from the roof, Chachi emerges from the Kitchen. Sunil rushes to her and tries to get her arms around her waist. He tells her that he loves her so much and requests her not to leave them. She observes a genuine affection in his eyes. She kindly takes him back to kitchen.

The story presents the innocent world of the Children. Bond indicates how temporary the young boy's anger may be. Sunil stabs his Chachi but soon repents for his act. This sense of guilt is the strength of the adolescents. Sunil is too sensitive here while Madhu's presence of mind wins readers' admiration. She tackles the situation like a wise person and controls it. Their decision to cremate to the dead body after murder of Chachi and to put the sacred ashes in to river demonstrates how the children observe the world, traditions, customs, rituals and many more things and their wish to behave like the elders. This story highlights how the twelve year boy, Sunil feels so sorry and sad after his temporary anger for his aunt subsided.

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THRESHOLD OF GLOBALIZATION AND MODERNIZATION IN AMIT CHAUDHURI'S "A FREEDOM SONG"



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Amit Chaudhuri once again focuses on the middle-class Bengali community of 1990s in his novel, *Freedom Song*. He captures the mood of pessimism in this novel while dealing with human problems in a metropolis. India by and large, at the turn of the twentieth century, is still religious and fatalistic with only a small portion of the urban elite being scientific and rational. This idea forms the basic theme of *Freedom Song*. Besides, the adjective 'freedom' is ironically used by the writer throughout the novel because the characters in this novel are caught into situations from which they could not and at the same time do not want to escape from it. They are perhaps, the prisoners to circumstances and could not escape from the traditional middle-class life style. Their state can be compared to a state of 'Trishanku' which means neither here nor there and neither tradition nor modern.

The title *Freedom Song* is as difficult to explain as the title of Amit Chaudhuri's *A Strange and Sublime Address*. The title, *Freedom Song* gives an impression to the readers that the novel may either celebrates freedom of Indian from the British rule or freedom of some other kind. However, the progression of the novel tells the readers that the theme of the novel is essentially the absence of social, economical and individual freedom. The title is both suggestive and ironical. In fact, irony is one of the important strands of postmodern fictions that weaves the narrative. Thus, social freedom is subtly, powerfully, and indirectly negated by the rising communalism in an apparently secular culture of India. Economic freedom too appears to be declining with the ever-increasing intervention of multinational companies, and the forces of privatization and globalization. Individual freedom appears to be at stake because of the conflict between the tradition and modernity in the minds of individuals.

The title, *Freedom Song* hence sings not the freedom of the country but ironically sings the search of the lost freedom in the mire of modernization. *Freedom Song*, however, is not the song of India or the narration of freedom struggle of Indian patriots but tells the life of a part of India namely Bengal or to be precise part of Bengal, namely Kolkata which is at the threshold of globalization and modernization. It is a song with no hangover of colonization or Rushdian magic realism. Amit Chaudhuri is a realist who views the happenings of day-to-day affairs from a traditionalist point of view. Defining his Indian realism he observes in *The Picador Book of Modern Indian Literature*:

Realism - the relationship that modes of representation have to the seasons human life and the universe - has been a fundamental and unquestioned component of Indian art, from classical dance to the epics of Valmiki and Vyas, the court poetry of Kalidas, and the modern lyrics of Tagore (xxx)

Like all the other novels of Amit Chaudhuri his *Freedom Song* is also rooted in telling the Bengali way of life and Kolkata comes alive to the readers who do not have their roots in Kolkata. The descriptions of lanes, streets, roads, and landmarks of many important malls and shops certainly give a topographical sketch of Kolkata. He often switches back to Kolkata even when he is writing about Oxford or Mumbai. Like Jane Austen and Faulkner he seldom steps out of the range of his creative imagination and saves himself from straying in uncharted spaces of dream lands or imaginary cross-over. The novelist celebrates the tradition of Bengali culture and Kolkata in this novel, and thereby establishes himself in the line of postmodernists who try to preserve the tradition faithfully in their works. Bruce King who praises the realism found in Amit Chaudhuri's *Freedom Song*, states:

Amit Chaudhuri's third novel, *Freedom Song* is a finely wrought, sympathetic, at times ironic portrait of two carefully written novel in which little happens slowly, a bit like watching a tree grows, a delicate and even deliquescent realism, the opposite of the magic realism which, in the wake of Rushdie's success, for a time dominated Indian writing. A better comparison might be with Vikram Seth's novel, *A Suitable Boy* for both works use a family's quest to find a spouse for an arranged marriage as a way to examine a society and its history. In both, the domestic becomes representative of the culture, and both concern the culture of northern India, especially Calcutta, although in the case of Chaudhuri it is specifically the Bengali Middle Class.... (391)

The novel is a chronicle of two families Shib and Khuku and Bhola and Abha. The two families are related to each other. The narrative of *Freedom Song* is a mere story as it recollects what happened in the lives of these families and what happens to them in the present and therefore no beginning or middle or end in this novel. The novel, at the same time has no climax or anticlimax. True to the postmodern narrative the novel tells the readers how the children are brought up in large families and how they are looked after when the father or head of the family died. It also tells how their schooling is done without any sense of seriousness.

It depicts the causal life led by the characters. Khuku had "a strange, an impossible childhood" (128), looked after by her mother when the father died and then by her brother when the mother died and then by another brother and sister when death went on striking them one after another. A very insecure and yet a childish childhood has been made alive in just two paragraphs and the expression, "three tyrants - and Borda" (128). As the writer describes the childhood of Mini never fails to give a description of Khuku's childhood succinctly. Elsewhere, too the writer suggests what the girls can be at that age:

She was a judge's daughter in Sylhet, Khuku whose father had died early, and who was the second youngest of seven undisciplined children, used to spend afternoon sucking pickles, and chattering on the porch of Mini's house: they were both given to bouts of frivolous laughter. (41)

Khuku's friend Mini too lost her father when she was sixteen and was brought up by her elder brother. The elder brother, "Dadamoni had looked after them as if they were his children" (142). It is possible only in India that an elder brother assumes the role of a father in taking care of his younger brothers and sisters when the father dies. Besides this, there is no reference about the adolescent life of Khuku and Mini in this novel. Yet both the friends, Khuku and Mini share a common fate in their lives. However, both of them opted for different vocation when they become adults. Khuku who once hated boys married a man and became a typical housewife. Mini who once hated the life of working-woman became a teacher, "Khuku hated boys; Mini went

sewing class without needle. And Khuku - Khuku had gone to become a mother, and Mini had become a school teacher..." (41).

Married-life has a great influence in the middle-class people of India. The writer analyzes a few typical aspects and details of married-life in this novel which can be considered for the understanding Indian middle-class life. The portrayal of married-life Khuku and Shib and Bhola and Abha are quite interesting, perceptive, suggestive, and representation is without any mediation by gender or feminist issues. Shib is the best friend of Khuku's brother, Pulu. Shib proposes Khuku in an indirect and roundabout way and ironically enough Khuku in the same vigour rejects him by saying that he is very much like her brother. She imagines a hero-like man in her mind as her husband. However, her hesitation for Shib finally faded away and she agrees to marry him. The condition of their mind is vividly portrayed by Amit Chaudhuri in just a few sentences:

Their marriage thus a marriage of childhood acquaintances, of two people who had known each other when they had hardly mattered to one another and who had grown one day into their shared life without hardly being aware of it; only slightly embarrassed when that awareness came. (194)

There are few other suggestive insights into their married life, when Amit Chaudhuri writes about the way of life they lead. The very middle-class Indian housewife is evoked by Chaudhuri when he depicts the character of Khuku. Once, it is too cold. So Khuku asks her husband to wear a pullover and like a typical Indian husband he asks, "where is it?" and she responds him by saying "can't you find anything?" and at the same vein she relates the same to Mini by saying, "he really can't do anything for himself, and God forbid if I die before he does... (23). This remark perhaps, is a typical Indian housewife's remark. There is another and a more revealing vision into how married couples behave in their sixties. Khuku feels lonely after Bablu, her son had gone abroad and her husband who spends most of his time in the office. She wishes that she must be alone with her husband, Shib. This dream of hers comes true when there is a curfew. However, her dream goes into a lost vision when she and her husband live like strangers in the same house during the days of curfew.

Lack of communication between husband and wife is one of the greatest problems what the postmodern couple face. In fact, spending the days of curfew "less like a couple than a pair of lodgers" (110) made Khuku worried about her husband's lack of communication to her. During the day of curfew Shib does not move out of the house but after the curfew he goes to market and buys oranges like any other Indian husbands who are at the age of sixties. At the same time, Khuku's reaction on seeing the oranges is also typically of Indian housewives who are at their sixties. On seeing the oranges Khuku remarks that they are 'kinoos' and not oranges. Hearing this, Shib angrily shouts 'what'. Khuku answers him, "but I told him I wanted oranges?" In fact kinoos could not be changed hearing the quarrel of Khuku and Shib.

Another couple or a 'pair of lodgers' depicted in this novel is Bhola and his wife Abha. Typical Indianness is seen when Abha is addressed as Bhasker's mother and not as Abha. In India a lady is given a special kind of respect when she becomes a mother of a child and she is not addressed by her name but by the name of her 'first child and 'mother' as suffix. The specifics of their married existence may vary but they bear a family likeness to Khuku and Shib. Bhola and Abha's marriage is an arranged one like many marriages of Indian sub-continent. Though Abha comes from a rich family, she lacks a pedigree and so their "family were secretly disappointed" (140).

Moreover, Bhola was twenty nine and Abha was nineteen when they got married. The age difference between them fails to bring temperamental compatibility between the two. However, in the case of Shib and Khuku no consideration is given to temperamental compatibility. Bhola, an impractical man, is full of opinions, about what is and what is not, about politics, about acting, and about music. Abha, on the other hand has an innate business sense. She is practical and spiritual. She is also a fan of Uttam Kumar whom Bhola does not like. She thinks music is just music and nothing else. During the first two years of their marriage, they often quarreled because of their misunderstanding for each other. However, Abha finds that ‘a secret affection grow for him that was inseparable from the exasperation she felt’ (78). Life turns into another episode when their children grew up. Abha like many other Indian housewives allows Bhola to do whatever, “he wanted of their life” (79). It takes many years for them to understand each other and by the time as has been narrated, “one part of life was finished” (79).

Amit Chaudhuri underlines the blend of “hard-headed sensibilities” (76) with “shades of spiritualism of irreducible faiths” (76) in Abha and adds that no one could plumb the spiritual side of hers and it is here, “where also lay, not in a rational way, her hopes and fears for Bhaskar, Manik, Piyu, Bhola and herself in that order” (76). The very image of a married Indian woman is imaginatively evoked by the writer, when he writes about the character of Abha. As a typical Indian housewife, Abha is first worried about her children and then about her husband and ‘herself’ come to her concern only in the last order.

India is a country which is addressed as a country of unity in diversity. Though the people speak different languages, worship various gods, wear different kinds of dresses, some of the rituals are common in India. One such ritual or formality is searching or finding bride or groom for their daughters or sons by the parents or by the family members. In this novel, *Freedom Song* the author picturesquely describes how Sandhya, the bride is found for Bhaskar, the groom. Though marriage is considered as ‘samskar’, Bhaskar’s mother, Abha considers it differently. She wants to fill up the silence in her life with the bustle of her grandchildren. This quest for bride is also interestingly depicted by the author by portraying Bhaskar, a man who actively involves himself in Communist Party. Bhola, Abha and many of the family members think that Bhaskar may not get any bride as he involves himself in Communist Party. They think that “which father give away his daughter to a boy who has Party connections” (22). And yet the search begins earnestly but “surreptitiously almost, neither advertising in newspapers nor telling relatives” (104).

Like other arranged-married couples, the newly wedded couple, Bhaskar and Sandhya are also caught in the mire of sweet and confused environment when they are forced to keep themselves in the nuptial chamber. In India where arranged marriages are preferred, the married couples though slowly adjust themselves with each other, they get the security and support of parents and relatives to face any adverse situation if comes in their lives. When marriage is arranged marriage then it is termed as traditional marriage. Like many Indians, Amit Chaudhuri celebrates traditional way of marriage in this novel and ultimately hits the cord of security which is caught in arranged marriages in order to establish the fact that he is a traditionalist. The feeling of newly married couple in arranged marriage is beautifully brought by Chaudhuri in this novel, thus:

They were at a loss as to what to do now; they had the puzzled air of people who’d just knocked on a door and were on the verge of turning round without having heard a reply from within. (172)

Amit Chaudhuri is keen in depicting the minute details of the very life of Indian, especially the Bengalis. He touches the intricate features of the life of Bhaskar's home which are not known to the west and perhaps to the people of Asian countries. The tradition of India is unique. Chaudhuri who is particular in portraying the tradition of India, depicts the traditional way of making marriage alliance through the episode of Bhaskar's marriage alliance from a postmodernist point of view. These include hunting for brides with great pomp, Abha's converting of old jewelry into new one, writing names of friends and relatives on the wedding envelope with a ritual, symbolically depicting the nuptial relationship between Bhaskar and Sandhya, leaving the bed early in the morning by Sandhya before her husband gets up, asking her mother-in-law where to keep the gold chain gifted to her on the wedding, and hanging the photographs of family members on the walls. Sundeep Sen rightly comments Chaudhuri's story telling talent thus:

The story involves a fairly homogenous cast of characters. Middle-class discussion about contemporary politics contrast with the beliefs of the young paunchy protagonist Bhaskar, whose Communist leanings and interest in street theater does not find stage-space. Arranged marriage, arcs of ageing, friendship, couched love, Calcutta - all occupy the novel's primary narratives. But the book is equally about patterning of words - its spun pink white winter smoke, the internal architecture of language itself. In this novel, the narrative is more open-ended with its strands united to allow the reader to fill the unresolved spaces. (32)

The elaborate rituals of a Bengali marriage is described with its quaint charm and numerous rituals and customs of painting the bride's face with a clove dipped in white clay. The narrator comments that "The first days of their marriage was a time of trust in the unproven and of unspoken longing" (187). This old fashioned belief in the growth of love of the passion after marriage is very Indian and an integral part of the custom of arranged marriages. Bhaskar also behaves so to say a blueprint for the Bengali man who wishes to stay on in India and do his own thing. The other cousins and nephews go abroad to study and earn for their living. Khuku's son is in California doing a Ph.D. in Economics, Mohit goes abroad and Manik too goes to Germany. As he himself, Bhaskar confesses, "Once he understood what a wonderful thing it was to be a Bengali, and that he was a Bengali himself, he went around the house chanting, 'We are Bengalis! We are Bengalis! And this echo predictably, was taken up by Manik, who had no inkling of what it meant'" (6). The irony of slogans and their impact may be heard and not felt or understood, as is the case of Manik who has not much attachment and so goes off to Germany to study and work. Amit Chaudhuri observes that it is difficult to relate a happy story and it is the sad strains that hold the tale together. The plot traces the friendship of Khuku and Mini. Khuku is childish, naughty, second youngest of seven undisciplined children while Mini, a few months younger, the daughter of a judge in Sylhet, is calmer and more matured Amit Chaudhuri rightly analyses the effect of globalization from a postmodernist view in this novel. He portrays the adverse effect of globalization namely opening the gate of India to other countries ultimately that has resulted in closing of many Swadeshi (native) companies. The selfish politicians are also ascending high in their position without bothering the welfare either the nation or the people. Hence Chaudhuri brings out the episode of how Shib tries his best to run the confectionary company back on its wheel. The author painfully tells the readers how the local gets affected in the globalized context. However, he is positive telling that like Shib if efforts are taken the Indian companies can compete in the global market.

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CROSS CULTURAL CONFLICTS AND IDENTITY CONSTRUCTION IN CHITRA BANERJEE DIVAKARUNI'S QUEEN OF DREAMS



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Abstract

Diaspora has emerged as the most interesting and fertile area of study. Diasporic writing occupies a significant position between cultures and countries. Most discourse of the transcultural writers reveal the need to establish one's roots Chitra Banerjee Divakaruni's Queen of Dreams exhales the aura and feel of dream connecting the wakefulness and subconscious. The novel investigates the theme of cross cultural conflicts and identity crisis experienced by Indian immigrants. The Diaspora community in America suffers the effects of the new political crisis. There is a profound hatred and fear mixed with a sense of insecurity due to the racial riots in the aftermath of 9/11. Divakaruni brings in the theme of survival and coming together in her novel as repercussions of the racial violence experienced by Rakhi's family. Thus, the cross cultural crisis and racial riots bring Rakhi's broken family together. It also sparks in the Indian immigrants a new faith in their Indian values and inspired them to search for their past and for their roots. The negative forces of cross-cultural conflict in an adopted country thus contribute to Rakhi's growth and evolution as a more mature and confident individual and she emerged as a stronger and happier person at the end of the novel.

Diaspora has emerged as the most interesting and fertile area of study. It registered a remarkable growth in recent years. Diasporic writing occupies a significant position between cultures and countries. There is a need to realize the significance of the cultural encounter which takes place in diasporic writing, the bi-cultural pulls on the creation of a new culture which finally emerges. Most discourses of the transcultural writers reveal the need to establish one's roots. The immigrant writers Who straddle between physical and Psychological borders of two different cultures fall a victim to the tensions of binary polarities such as, "dislocation vs relocation, domicile vs diasporic consciousness, dispossession vs integration, heritage vs hybridity and exile vs involvement" (Vijayashree 221).The lived experiences of these immigrant writers reflect the existential realities of geographical displacement, since "For modern or traditional, it is the external quest of man to seek, to put down roots somewhere, to possess some point of space to which he can relate emotionally or psychologically"(kirpal 45)

Chitrabanerjee's *Queen of Dreams* exhales the aura and feel of dream connecting the wakefulness and subconscious. The author has spun an enchanting story of a second generation immigrant trying to divine her identity, with her dream interpreting mother contributing to the mystery and magic. The picture of ancient India and contemporary America is simultaneously projected through the mother, who migrated from India with her husband, and daughter Rakhi, a young artist and divorced mother living in Berkley, California, trying to find her footing in a World which is alarmingly in the process of transition, torn by violence and horror.

Queen Of Dreams is Divakaruni's sixth novel which deals with the cross cultural crisis, racial trauma and violence precipitated by the events of 9/11.In this novel Divakaruni chronicles the lives of an Indian immigrant family whose members struggle to find their identity in mainstream

America without losing connection with their Indian roots. Divakaruni's *Queen of Dreams* which investigates the theme of cross cultural conflicts and identity crisis experienced by Indian immigrants. Like so many living abroad, Rakhi, the protagonist of divakaruni's novel re-examines the meaning of being a divorcee. Rakhi, born in America, is the daughter of the Indian immigrant Mrs. Gupta. As a California-based painter, owner of a small business, and having the status of a single mother, Rakhi has already experienced both the advantages.

The daughter of a dream-teller, and an artist and the owner of a tea shop in her own right, Rakhi realize for the first time in life, the difficulties of living alone, and tries to come to terms with the emotional lacuna in her life. In the aftermath of the 9/11 attack, She gets a jolt about her roots and questions her belonging. According to Edward Saidan exile is tender in the beginning, becomes stronger in the process and then becomes perfect. He says "The person who finds his homeland sweet is still tender beginner he to whom every soil is as his native one is already strong but he is perfect to whom the entire world is foreign place" (Edward said 407)

Mrs.Gupta remains tender, accepting most of the changes revolutionizing America and adapting to it, not so much affected by it. She creates an identity for herself which revolves around her dream world which none dares enter, not even her husband or daughter. Her unfathomable past and her clandestine working of the present are brought to light through her dream journals posthumously. Her dream journals are only her nostalgic reminiscence of her past life in the caves with the elders which actually establishes her cultural identity

Socially and culturally positioning herself as an immigrant Indian Mrs. Gupta neither acculturates nor assimilates but just adapts or adjust with life around her, without changing or transforming herself. Her adaptation and her will take an authentic Indian surfaces when Rakhi's chai shop was at the point of crumbling and Mrs.Gupta's valuable suggestions were called for. The novel explores not only the question of identity of the diaspora but also racial issues. Rakhi, Mrs. Gupta's daughter frequently encounters the crisis of identity, which is tied to her inability to reconcile her parent's Indian identity with her American identity. She is born with a hyphenated existence-Asian American. During this time, Rakhi undergoes another crisis. She is the owner of the Kurma House, which sells Indian food adapted to American taste. Rakhi gets fond of her Kurma House with the increasing number of Indian visitors there due to its Indian ambience.

The Diaspora community in America suffers the effects of the new political crisis. There is an aura of hatred and fear mixed with a sense of insecurity due to the racial riots in the aftermath of 9/11.Although it is not open violence to non-Americans, but to a large extent a concealed distrust for the diaspora, and Rakhi observes how she has suddenly become an outsider in a land that she was born and brought up in. After this harrowing experience Rakhi feels that all the people who lose their loved ones in such racial struggle lose their sense of belonging in a foreign country.

Divakaruni brings in the theme of survival and coming together in her novel as the repercussions of the racial violence experienced by Rakhi family. It proves way to a cultural awakening in another sense. Mrs.Gupta, Rakhi's mother is an interpreter of dreams, who struggles all her life along with Rakhi in order to find their identity in a new world which is torn by violence and horror. The picture of ancient Indian and contemporary America is simultaneously projected in Rakhi's mind through the dream-interpreting talent of her Indian mother and her present home America. The diaspora are affected by memory, Rakhi too is affected by her mother's narration of Indians method of worship, festival, customs and rituals.

Mrs. Gupta, the '*queen of dreams*' never lets off her Indianness. She possesses a huge store of memories that she carries with her from her native land, India. The power she had acquired in India, the power of interpreting dreams, She prefers to retain even at the cost of her nuptial life, which otherwise would desert her. As a consequence, she leads the life of a wife without being a wife. To her "a dream is a telegraph from the hidden world" that she would always cherish (34).

Mrs. Gupta also abandons Rakhi to look deep into her life and explore her dream-telling powers. Gradually Rakhi considers herself as an abandoned child when she cannot follow her mother to the realm of dreams. She is haunted by the feeling that her mother's priorities lie outside rather than with her own family. This distance from her husband and daughter creates a gap in the family of Mrs. Gupta in which the daughter vainly strives for her mother's attention and the father confines himself to drinking. Rakhi thus is undergoing an emotional conflict before the 9/11 attacks.

Rakhi's relationship with her father is also superficial. She does not converse much with him throughout her childhood. In the same way she is not allowed to read the dream journals of her mother. Mrs. Gupta weaves her unfathomable past and unique gift of interpreting other's dreams into her dream journals secretly. These dream journals bear the reminiscences of her past life in the caves with the elder who taught her the skills of interpreting dreams.

It is when Mrs. Gupta dies in the mysterious car accident and Rakhi throws her mother's ashes in the valleys that she realizes that her mother had wished her family to understand her through the journal after her death by telling them the truth about her in the journals. Her mother would want her remains to become a part of the land where she grew up. Fortunately, Rakhi's father comes forward to translate the Bengali journals into English for Rakhi, and she explores inch by inch her mother's journals through his help, this brings her closer to him as she sees his hidden talents unfurl and dismisses her doubts about him for being responsible for her mother's death.

Thus, the cross-cultural crisis and racial riots bring Rakhi's broken family together. The family moves towards success and stability in life, through Rakhi's character Divakaruni tries to portray the struggle she had to meet with during her stay in the country where it was not very easy for the settlers to live as freely as they were doing before the 9/11 event. Rakhi starts questioning her belonging to India or the place where she has been born and brought up. Divakaruni brings out this dilemma in Rakhi's subconscious mind exquisitely well.

Thus, while the terrorist attack for all Americans is a revelation of the destructive power of hatred, it also sparks in the Indian immigrants a new faith in their Indian values and inspires them to search for their past and, for their roots. As Rakhi goes through her mother's dream journals after the latter has died in a road accident, she discovers her mother's long-kept secrets and sacrifices, and her past in India. This enables Rakhi to confront her fears and to develop a new bond with her ex-husband sonny and her father with the help of her daughter Jonaki. The negative forces of cross-cultural conflict in an adopted country thus contribute to Rakhi's growth and evolution as a more mature and confident individual who constructs her identity in an alien land and she emerges as a stronger and happier person at the end of the novel.

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IMPORTANCE OF GRAMMAR GAMES IN AN ENGLISH CLASSROOM



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Abstract

The philosophy of teaching is to make students understand and learn. But when teaching English grammar, it's a difficult task or challenging to make students understand and thus sometimes the teacher fails or could not satisfy the philosophy or theory of teaching. So it's a crucial time in this advanced world to teach English grammar through technology or activities or games. Hence the main objective or intention of this paper is to bring out the importance of grammar games in an English classroom.

Keywords: *English Grammar, Games, importance, rule*

We are teaching a new generation of students, which requires unconventional teaching strategies be put into practice in the classroom. And when schools use the game, the students benefits speak for themselves a greater desire to learn and higher test scores.

(Riedel, 2008)

It's a complex phenomenon to teach or learn English grammar, as most individual feel difficult to master it or even to learn the basic level of grammar. Any range of students, be it school or college, feel difficult both in spoken and written. Pupils though are little familiar with rules, yet confused of usage, so they make more grammatical errors. As "Chalk and talk" of traditional method made the students dull and interest, this methodology was not much helpful to the students. Hence teachers take more effort and challenge and thus focus to teach grammar, in order to make students understood.

Today the technology development has stepped in the field of education and made the teaching and learning process in an easy way. At the same time the technology has created a huge space in the classroom as cost of the technology tools are high. So today, teachers felt that teaching innovative grammar games will be very interesting and useful for all group of students, which will help them, to develop or master their grammatical competence. Though few linguistics critics comment that grammar games are only meant for fun, whereas more critics talks in favour and say that learning language through grammar games can be learnt with enjoyment. However the ultimate goal and important of grammar games of a teacher is not only to make students understand, but also to take him away from rote memorization and make him more practical, active and intellect.

There are many kinds of games for different sets or level of students on variety of topics. So games can be selected to the right age and be used appropriately, to get benefit. As each game provides a skill in particular, hence teacher must carefully select the game according to the lesson and the learners. Teachers can also use games as a diagnostic tool to remove the difficulties of learning grammar and take a necessary remedial action, for the students.

Games, though it is a fun activity, it also has certain norms that have to be adhered while teaching. When students are in prior informed about the rule, they stick to it, as it's a fun activity. When the teacher say a rule, even demonstration can be done, which help students to

pick or grasp more quickly. To this context Haldfield states as, “A game is an activity with rules, a goal and element of fun...games should be regarded as an integral part of the language syllabus, not as an amusing activity for Friday afternoon or for the end of the term”.

Teacher plays an important role in conducting a game in the class. Teacher should not take the game as time fillers, so have to prepare carefully and be a strong organizer. Planning, time management, tools, students circle, purpose of the game and proper game etc must be utilized perfectly. If needed any materials or objects can be taken to the class. As repeated game and lengthy game will make the learners bore, the teacher should handle the game in a simple process. The teacher also should demonstrate in a simple way and get adapted to the game. Even if the teacher is involved, students would get more enthusiastic, proud and honoured. Thus the teacher should take entire responsible to create a smooth or conducive environment in the classroom.

Benefits of Grammar Games

There are various benefits of teaching and learning grammar games in a classroom and few are thus follows;

1. All the students of dull and bright equally get involved, so each and every individual get equal chance to participate and learn.
2. As students play either as pair work or in a team, team spirit is developed.
3. Students are motivated and stimulated hence they participate with eager and enthusiasm.
4. Healthy competitions make the students more involve and fun.
5. As liveliness is created, a practical classroom is maintained.
6. Simple games make the students to grasp quickly and so they being not aware of the rule, naturally rules get instilled and stores in their memory.
7. More number of skills or Multi-skills is developed at a time through grammar game. For an example, if any confusions or doubts, it is cleared out by raising questions. Thus here, questioning skill gets developed. As students play in a team, skill of disagreeing politely, asking for help, healthy discussions, interactions, communication skill, etc is developed.
8. The grammar game also makes students to think innovatively and thus new ideas, new games etc is formed or explored.
9. Various psychological barriers of students are also removed. For an example, reduces fear, shy, stress, forget worries or anxiety etc and thus students self-confidence is improved.
10. Healthy relationship between student to students, teacher and student like friendship, respect etc is formed.

In short, to windup, boring grammar class is converted or changed into a challenging class through grammar games that has created an exercise, to both mental and physical strength. “Learn while you play” is the main motive of the grammar games, in a classroom. Thus it’s the most important aspect that helps to develop both the student’s knowledge and the educational standards.

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HUGH JOHN BLAGDON HOOD'S GREAT REALIZATIONS - A STUDY OF SPIRITUAL REVELATION



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Canadian literature is a mass body of written works produced by Canadians, reflecting the Country's dual origin and its official bilingualism. The literature of Canada can be split into two major divisions namely English and French. As a result, Canadian literature has come to acquire the advantage of 'plurality of voices' clamouring to be free from the moribund conventions. Precisely in its holistic grandiosity and "Paradoxical centrality of marginality" (Scott 3), Canadian literature attempts to project the total cultural renewal, standing in perfect unison with Frye's 'theory of cultural revolution' and advances steadily toward transcultural, global pre-occupations.

The Canadian literature- its cultural and literary ambience and the quality of its major literary works unfold how both Canada not its literature developed as independent entities with their consistent inner reserves and their dispassionate entities with their predicaments. It reveals the curious fact that Canada, owing to its complex inheritance, enters from the Victorian era straight into post-modern age. The meeting of time and space here is a unique as is the inter-relatedness between the landscape and its people. Any attempt to understand the process of the making of Canada, therefore, invariably leads to the genuine appreciation of its literature.

The twentieth century has seen Canada's plenty in fiction writing. Sinclair Ross, Ethel Wilson, Margaret Laurence, Margaret Atwood, Margaret Clarke, Hugh MacLenan, Mordecai Richler, Alice Munro, M.G.Vassanji, Marian Engel, Gabriella Roy, Anne Herbert, Adle Wiseman, Aritha Van Herk, Sheila Watson, Jeanette Armstrong, John Blagdon Hugh Hood and Rudy Wiebe are the major fiction writers who in their works portray the multi-culturalism and multi-ethnicity of Canada. Pluralism, mosaic culture, heterogeneity, minority culture and attempts to look for regional identities as an alternative to the goal of seeking a homogeneous national identity are some of the salient features of the Canadian literature produced in the twentieth century.

One can witness the flourishing of Canadian drama and theatre even after the Second World War. In the centennial year of confederation 1967, three significant plays were produced. They are John Herbert's *Torture and Men's Eyes*, James Reaney's *Colours in the Dark* and George Ryga's *The Ecstasy of Rita Joe* and are considered as the best plays of all times in Canada. In the seventies more than two hundred new plays were written and staged. In 1982 Playwrights Canada published a directory listing about 500 plays by its 150 members. Some of the outstanding playwrights in the present period in Canada are Robertson Davies, Gwen Pharis Ringwood, James Reaney, Gratien Gélénais, John Herbert, Michael Cook, Carol Bolt, David French, David Freeman, George Ryga, Michael Tremblay, George Walker and Tomson.

Hugh John Blagdon Hood was a famous novelist during twentieth century. His novels portray Christian faith. He was born of mixed ethnic ancestry in Toronto on 30 April 1928. He has strong historical connections to Quebec, eastern Ontario, Nova Scotia, and more remotely to Britain.

Hugh Hood received all his formal education in English, attending Catholic parish and in his high schools at where he received his grounding in Catholic doctrine and liturgy and in Scripture. His doctoral thesis on “Theories of Imagination in English thinkers 1650-1790” got him Ph.D degree from the University of Toronto in 1955. After teaching in Hartford, Connecticut, for six years, in 1961, he settled in Montreal and taught English literature ever since in the French milieu of the university of Montreal. He is fluently bilingual, and several of his books create a bicultural ambiance that bears witness to his perception of Canada as a dual nation in which minority French culture still possesses a strong sense of itself.

Hugh Hood is proud of Canadian biculturalism. In a letter to Naim Kattan in *Le Devoir* in 1964, following the publication of his first novel he articulated his aim to unite the whole of Canadian bilingual culture in his work. He was not material for sensationalism. He lived with his wife, Noreen Mallory who is an artist and their two sons and two daughters in Notre Dame de Grace, a quiet aging section of Montreal.

Even though Hugh Hood tried his pen at novels in the beginning of his career, he found himself unsuccessful in it. Later he started writing numerous short fictions which earn popularity to him. Then he started producing novels also. His collection of short fiction, *Flying a Red Kite*, published in 1962 brought him an award of two hundred dollars from the *Toronto Women’s Canada Club* in 1963. His short fiction continued to appear in numerous journals such as *Esquire*, *The Tamarack Review*, *The Canadian Forum*, *Prism*, *The Fiddlehead*, *Queen’s Quarterly*, *The Montrealer* and *Saturday Night*, while he was exercising his scope and style in the 1960s with novels such as *White Figure*, *White Ground* (1964), *The Camera Always Lies* (1965), and an urban pastoral, *Around the Mountain: Scenes from Montreal Life* (1967).

Great Realizations seems a science fiction there is an undercurrent religious faith that permeates throughout the novel. In order to establish this realism, the author brings together the two incidents namely Mars travel and preserving the major work of art- the last Titian. Mars travel is fictions and it takes many years to venture into it. Preserving the beauty of art leads one to achieve a Spiritual revelation. The allegorical form in this novel illuminates the facts through images that glint from a single, showy rotating crystal ball. Hood is by inheritance, choice and intellectual conviction a Roman Catholic Christian writer. To understand his works, it is necessary to understand his Catholicism.

As the scientists of the world tried to explore the other planets of the solar family, Hood imaginatively has brought out the picture space travel in his *Great Realizations*. At one level the book tells the fictional story of how the astronauts make a space travel to the red planet, Mars and at another level how Matthew Goderich, Hood’s protagonist takes effort to preserve the everlasting art. In between these two events, the author has strongly established his Gothic Christian faith and announced the world that the two events were possible only because of God’s wishes and blessings.

In another hand *Great Realizations* is a science fiction in which the author has used his metaphysical perception while telling an imaginative story of a great venture made in the history of man, when the scientists united and works for the sake of human welfare. Hood’s scientific knowledge and his metaphysical imagination soar beyond ordinary human perception. The basic theme of *Great Realizations* is built on the trinity view of Hugh Hood. There are creations of three great things that take place in this novel. The first is man’s greatest venture into the neighbouring planet called Mars. The second is bringing the everlasting value of art back to its

glorious condition. The third is the birth of a baby that makes John Goderich, the son of Matthew Goderich the first space father. In fact, these new ventures of man can be considered as the miracle that God had done at the time of creation.

Hood mentions then there about the family of Goderich and their contribution to the country to do good. Though he discusses about the science and family, he has a strong belief on God. This is revealed by him through his characters in his *Great Realizations*, especially through Goderich. As the Mars walk finds out the secret of Mars which was created by God in it to hold a myth to mankind. The eternal secret of God's presence is felt in the great Titian painting. Both the scientific venture of man and his artistic creation share a common view that there is something hidden beyond every creation of God.

Great Realizations must be regarded as Hood's book of Revelation. Such a mode would be appropriate to a subject matter that also depends, as the text insists on imagination and vision. This when the future prophecies do not materialize in the form imagined, they will nonetheless remain as vision of what have been and what could be, intriguing images of possibility *Great Realizations* still waiting to be realized. Man's possibility is the replica of God's or nature's action and man has achieved only a one thousandth part of what God has done. Hood wonders at the creation of God and glorifies that God had not only created the universe and living beings on the earth but also created order in the universe and found satisfied with His work: "And God saw everything that he had made, and behold, it was very good. And there was evening and there was morning, the sixth day" (Genesis 1:31). The nuances in God's creation have many more wonders and man could find only a small fraction out of the whole.

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A PORTRAIT OF THE EMPOWERMENT OF WOMAN: WITH REFERENCE TO MAHASWETA DEVI'S SHORT STORY "DRAUPADI"



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Abstract

Mahasweta Devi's stories deal with the lower stratum of life in Bengal the most prominent being tribal and dalitwomen. Her stories bear the mark of her acute sensibility to history because she feels that a historical sense is essential for Literature. Literature, according to her, should not be judged on the basis of its linguistic and formal qualities but by contextualizing it within the ambit of history which gives it solidarity. Her famous story "Draupadi" manifests the oppression on the tribal Santali community through the persona of Dopdi Mejhen, who resembles the Draupadi of Mahabharata bearing the brunt of oppression of men around her. This story portraits about how the female character Dopdi was sexually abuse and torture by policemen and land owners. Draupadi emerges as empowered, one who can challenge her assailants even when unarmed in the final section of the story.

Keywords: *Empowerment, Dalitwoman, Naxalite,*

Mahasweta Devi is one of the greatest contemporary Indian female writers. With many short stories, novels to her credit, she has emerged as a major force to reckon with in the realms of social-political activism and literature. There are very few writers in India who write with more authenticity and commitment. There are few writers in the world who want to be sure of their information and art. To be more authentic in her information she personally visits places, and gathers information. The content, coherence and narrative style perfectly coalesce in her writings. Mahasweta Devi has a spirited and abled personality. There are six million Adivasis. She has done extensive field work and research in tribal areas of Bengal, Bihar and Orissa and then transformed her field work into novels, stories and journalistic writings. Her writings and her activism, have particular appeal to activists intellectuals, writers, and people with sensitivity and commitment. Every time she writes, her voice and the voice of the tribals become inseparable. One does not know whether a tribal of India is writing a big novel or Mahasweta Devi is writing a novel or a story about the tribals. Mahasweta Devi says,

"I see my countrymen without food, water and land, and reeling under debts and bonded labour. An anger, luminous and burning like the sun, directed against a system that cannot free my people from these inhuman constraints is the only source of inspiration for all my writing".

Mahasweta Devi's well researched and expounded facts are considered dangerously authentic and real, as the documented inhuman miseries make the readers awestruck. In her short story "Draupadi", the story is set in a realistically delineated forest background somewhere at a sylvan setting in Southern Bengal. Dopdi Mejhen, age twenty seven, who is a tribal guerilla fighting for the rights of the Santali people in the forest area. Along with her husband Dulna Majhi, Dopdi led

an angry tribal mob against the oppression of an exploitative landlord who makes them almost poorly-paid slaves. They are fighting for their rights on land and forest, and not driven by some pointless vendetta. The landlords are, however, always successful in gaining the confidence of State-power in their scheme of exploiting the tribals. Dopdi, along with her husband and other people of their community, killed the oppressive landlord Surjya Sau - who denied to give the poor people even a drop of water during draught - and fell on the wrath of the State's police force which are famous for "knauter", that is, fake encounter.

Dopdi and Dulna have escaped from her dwelling and takes the course of the forest. As she walks, she thinks of her fate if she is caught, the betrayal of two Santalis who were the cause of attack on the rebellious Santalis and the killing of Dopdi's husband. Dopdi is traced within the forest, and she is bought to the nearby police station "apprehended" where almost all the constables gang-rape her throughout the night. Yet Dopdi is not a woman to surrender to the satanic torture but stands to the cause of rebellion of the Santals for their land and minimum human rights. When she is called by the "Senānāyak" (Army Officer) in the morning, Dopdi refuses to wear a sari by howling: "You asked them to make me up, won't you see how they made me?". She shouts at him to "knauter" her because the police are not man enough - they can only torture and kill the tribals in fake encounter. This audacity of Dopdi perplexes the Senānāyak whose sense of pride is challenged by the simple but brave tribal woman. He is frightened out of the unexpected behavior of Dopdi who shows him the numerous signs of oppression all over her body. The gang-raped, mutilated body of the tribal lady is the mirror in which the Senānāyak sees the reflection of his own filthy nature, and as Dopdi comes close to him, the sight becomes too horrible for him to tolerate.

Ironically, Senanayak and his subjects appear to have surpassed their counterparts in the epic, Draupadi symbolizes *Jagruthi* (awareness) in *Nara's* (man's) journey of self conquest. Besides, she represents the nucleus of energy. In the epic, the enemy's attempt to strip Draupadi is rendered useless by the miracles of incarnate Krishna. In the life of contemporary Draupadi no intervention of any such gracious and divine comrade is awaited. And it is situation where the comparison between the characters in both the epic and the present story ceases to be relevant. Sending radio messages to his superiors about the successful trap of Dopdi, Senanayak orders her to be brought in for further interrogation. But, suddenly there is trouble. She behaves as if she has gone crazy. She pours the water meant for her washing down on the ground. She tears her piece of cloth "with an indomitable laughter." Seeing such strange behaviour, the guard runs for further orders. Senanayak walks out surprised and sees her "naked walking towards him in the bright sunlight with her head high."

The spontaneity with which Draupadi reacts is in fact one of the essential elements of the revolutionary project that Mahasweta Devi conceives. What a woman considers sacred and important in her life is plundered. So there is nothing more that she is sacred about. Decided to be naked at her own insistence, Dopdi says: "There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on Kounter me - Come on Kounter me?"

In defiance of the violent torture inflicted on her, Draupadi pushes Senanayak with her two mangled breasts and the "fully officer is for the first time terribly afraid to stand before an unarmed target" Draupadi makes her mangled body a powerful weapon of resistance. Her defiant attitude overwhelms and frightens Senanayak. Senanayak, an expert in tracking down insurgents

and capturing them, is confronted with an adversary he can neither comprehend nor destroy. Mahasweta Devi names her protagonist after the classical character but makes this illiterate, tribal woman, poor more powerful than her counterpart from the epic. In the final part of the story, Draupadi emerges as empowered, one who can challenge her assailants even when unarmed.

Mahasweta Devi's Draupadi woman is merely representative of millions of other women who are fighting for their rights against heavy odds across the globe. In her interview with Gabrielle Collu, Mahasweta Devi said, "Draupadi was an extremely courageous Naxalite woman fighter. Tribal women have terrible resilience, terrible courage."

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ECO FEMINISTIC READING ON ALICE WALKER'S THE COLOR PURPLE AND THIRD LIFE OF GRANGE COPELAND



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Abstract

In the present universe, the entire mankind is related to the nature. Mankind depend on the nature for its abundant resources. Women are always equated to the nature by its resources. But pathetically they are exploited by the cruel dominant patriarchal society. Their exploitation and oppression are compared to the destruction of natural forces like water, air, soil, etc. In the present paper, an Ecofeminist reading of Alice Walker's two novels The Color Purple and Third Life of Grange Copeland is done.

Keywords: Male domination, Ecological consciousness, Natural exploitation, Women Empowerment, Female mistreatment and Degradation of earth.

The earth- body and the womb- body run on the cosmological sphere. The entire universe is enriched with plenty of natural resources and its wealth should be appreciated by mankind. Eco criticism is the study of the relationship between literature and the physical environment as stated by Cheryll Glotfelty. She is the co-editor with Harold Fromm of *The Ecocriticism Reader: Landmarks in Literary Ecology* (University of Georgia press, 1996). EcoFeminism is coined in 1974 by French feminist Francoise d' Eaubonne. Ecofeminism or Ecological feminism is a recent movement that asserts that the environment is a feminist issue and that feminism is an environmental issue.

Eco Feminism is the study of the relation between nature and its environment with the women in the earth. Women are equated to all the living organisms in the earth in order to explore their real values for everyone in the society. Even though women are empowered in many fields nowadays, they are still oppressed and suppressed by the authoritative male patriarchal society. Women are cruelly and vehemently exploited by men for their personal benefit and they are not allowed to expose their views publicly. As mankind exploits nature and its resources for their personal use, women are being exploited by the men folk for several years. Their exploitation is seen in many places like their own house or even in work places. Their subjugation is equated with the degeneration of nature. Modern Ecofeminism focuses more on intersectional questions such as how the nature- culture split enables the oppression of female and nonhuman bodies. It is also an activist and academic movement that see the critical connections between the exploitation of nature and the domination over women since both are caused by men. Ecofeminism describes movements and philosophies that link feminism with ecology. This movement seeks to eradicate all forms of social injustice not just the injustice against women and the environment. From arguments that there are particular and significant connections between women and nature, Ecofeminism relates the oppression and domination on all subordinate groups (women, people of color, children, the poor) to the oppression and domination on nature (animals, land, water, air, etc). All of these subordinate groups have been subject to oppression, domination, exploitation and colonization from the western patriarchal society that emphasizes

and values men. Several feminists make the distinction that it is not because women are women or feminine that they relate to nature, but because of the similar states of oppression by the same male- dominant force.

Alice Walker is born on February 9, 1944 in the small farming community of Eatonton, GA to Willie Lee and Minnie Grant who later turned as the most prolific, controversial and respected African American novelists of the later half of the twentieth century. She is one of the most famous and renowned writers of contemporary era and this is largely due to her novel *The Color Purple*. She is the daughter of sharecroppers. She is especially affected by the brutality of her father. Walker is fascinated by female writers like Flannery O' Connor but eventually feels frustrated by the lack of black women writers in the curriculum of colleges. Also she discovers the works of Zora Neale Hurston, a writer in the mid twentieth century whose political work is shunned in the favour of authors like Wright. Hurston becomes the greatest influence in the literary career and life of Alice Walker. Walker has been fiercely political; she has been a prominent lesbian and feminist, and her political views have been made the focus of her novels. Her early novels, *The Third Life of Grange Copeland* and *Meridian* deal with the violence towards black women by black men. *The Color Purple* also shares many of these themes. *Possessing the Secret of Joy* is a novel by her which deals with female circumcision which is practiced in some African rituals. Critics of Walker have stated that she has portrayed black men as cruel and violent in her works, which has sustained stereotypes of black male violence. Alice Walker is committed to write the 'authentic' lives of real black women, therefore she states in her collection of essays, *In Search of Our Mother's Gardens*:

I am pre occupied with the spiritual survival, the whole of my people... I am committed to exploring the oppressions, the insanities the loyalties, the triumphs of the black women...for me black women are the most fascinating creations (Walker 10).

This paper is about the Ecofeministic reading on Alice Walker's *The Color Purple* and *Third Life of Grange Copeland*. Walker's writings include novels, stories, essays and poems. They mainly focus on the struggles of African Americans, particularly women, and their struggles in the racist, sexist and violent society. Her writings focus on the role of women of colour in culture and history. She is openly bisexual, and sympathetic of people of all sexualities, ethnicities and races. The distinctive voice in Walker's works is the voice of a woman deeply immersed in her blackness and her southernness. As a writer, activist and womanist, Walker directs her energies to expose both the richness and the desolation in the black community, particularly in relation to its women. She highlights the pain and severe agonies of the black people. She also explores the African part of her cultural heritage, particularly in rural southern black life. *The Color Purple*, Walker's third novel, written in 1982, received Pulitzer Prize for literature and an American Book Award. Alice Walker is active in the social events of her time, speaking out boldly against the injustice against women during the civil rights demonstrations in 1960s. Her feminism and activism in women's issues reflect the novels of Zora Neale Hurston, a writer in 1930s. Walker sets *The Color Purple* during the same period as Hurston's novel, *Their Eyes Were Watching God*. It is impossible to understand the ideas and plots of Alice Walker without reading the works of Hurston, particularly *Their Eyes were Watching God* and her autobiography, *Dust Tracks on a Road*. Walker touches upon the issues related to social and religious theme like presence of God within nature. This theme is effectively used in *The Color Purple*. Walker perhaps focuses more

upon the relationships between men and women, rather than white and black which has caused her to be the target for the critics of her day.

Her novels *The Color Purple* and *Third Life of Grange Copeland* are taken for EcoFeministic reading here. These two novels are concerned about the emancipation of women and their struggle for attaining the 'Self' within their black community. *The Color Purple* novel is about a young black girl Celie who is abused sexually by her own stepfather and ill treated within her family surroundings. She is deprived of education and also she is given hard labour in the family. She is not even called by her name in the family. Instead she is called as 'ugly' by black men folk. She is very much attached towards her sister Nettie who is entirely different from Celie by being an independent thinker. Nettie rebels to get her education and decides to live independently without the support of her family. At one stage she escapes from her cruel and abusive father and goes to live with Celie and her husband Mr. ---, but there also she cannot tolerate the sexual advances of Celie's husband and finally she escapes from there too and joins with African missionaries Samuel and Corraine. The sufferings and torments that Celie undergoes in this novel can be equated to the exploitation of the nature. Celie's body is physically destroyed gradually by both her stepfather and her abusive husband. Her stepfather instead of being an ideal father, he rapes her vehemently without any sympathy and uses her body for deriving sexual pleasure. He just considers her as a machine to evolve sexual pleasure whenever he needs it. Thus Celie's body initially can be compared to the non - polluted, fertile land which appears to be very clean and healthy. When her step father imposes his authority by controlling her body sexually, her body degenerates and she becomes weak finally. Likewise the fertile soil is exploited by the pollutants and fertilizers by the man, the state of the soil collapses completely and gradually becomes destroyed. Generally women are compared to nature. So their exploitation is commonly compared to the destruction of nature. Men are seen as dominating women and they always try to impose their authority on women in order to show that they are men. Men want to control women physically and mentally in order to retard their growth like the growth of the fertile land is retarded by the persistent use of chemical fertilizers.

In the same novel the theme of domestic violence is also seen. Celie is married to a widower with five children. She has to take care of his uncouth children and also she is used to derive sexual pleasure whenever he wants to have it. For Celie the sexual act with her husband is just a mechanical one, since there is no love in it. She never feels the sexual pleasure out of him. Mr--- considers her only as a sexual slave and simply treats her as his obedient servant who has to obey his orders without any opposition. From the beginning of the novel itself Celie is projected as a loyal woman who accepts her ill treatment from her stepfather as her fate and for her it is the only choice for her survival. This immature attitude of Celie leads her to follow the orders of Mr--- without any refusal. Like a caged bird or an animal in the zoo which are used only for its labour and proper humanistic treatment is denied for them. Celie is ill-treated even within her family and her hard labour is utilized by everyone in Mr's family and her step father Alphonso also seduces her physically and has not shown any sympathy for her. Thus Celie is here treated like animal by the men folk.

The role of Shug Avery is very much important in the novel as well as in Celie's life, because she is totally responsible for the drastic change that occurs in Celie's personality. Shug is financially independent and she is not under the control of any man like Celie. She educates Celie in all the matters including sex, philosophy, religion and God. Shug enumerates about the

grandeur of God and she emphasizes Celie to love herself first and then to appreciate the beauty of nature. With the help and moral support provided by Shug, Celie gradually emerges into a new woman who learns to live by herself at last. Celie's sexual abuse is depicted from her vagina which is described as purple in colour. Because it is misused heavily by her father and husband. And the cruel sexual encounter with them is compared with the destructive process of extracting methane gas from the deep underground soil. Like the metallic rod is propagated deep into the soil, the phallus of the men is inserted to the innocent vulva of the pure women which destroys them completely. When the methane gas is extracted from the soil, the state of the underground soil collapses and the water content gets reduced totally which leads to the infertility of the soil.

When the road is constructed in the Olinka village by the British Empire, huge number of fertile lands are destroyed and the poor Olinkan people have to migrate to the nearby villages for their sake. When the heavy storm attacks Olinka village, people of Olinka have to search for the root leafs for their huts. Thus the colonization and the natural disaster both have the worst consequences in the Olinka village. The novel, *The Color Purple* by Alice walker not only explores the themes of lesbian- feminism, racial and cultural issues but also Ecofeministic aspects are studied with due importance.

The next novel *Third Life of Grange Copeland* deals with the issues and injustices that surround women. Walker tries to implement the voices of the poor and innocent third world women in all her works. These third world women are equated with the nature in order to explore their issues publicly. In this novel *Third Life of Grange Copeland*, the female characters are tortured to the extreme level by their own community men. Margaret and Mem are suppressed and oppressed by the male authoritative society. Their husbands' ill treatment towards them is to impose their control on them. Because of the white man's control over them, black men always show their anger towards their wives in order to explore their authority. So they become very aggressive and cruel and their violence is seen in beating their wives mercilessly. Like a slave and an animal, they are ill treated and harshly beaten by their husbands in order to keep them in their control. Grange Copeland, the abusive man always mistreats his wife Margaret and not even considers her as a human being and for him, she is just a sexual slave. When domestic animal is badly treated, there are some organizations to question the concerned person but here, there is no one to question about domestic violence given to Margaret. Like a parasite, men are sucking the blood of women for their personal satisfaction and do not seem to worry about their emotions and feelings. This paves the way to the destruction of women's personality. Even within their family, women are not allowed to expose their feelings. So their feelings and desires are always hidden behind them. For men, women should not be the decision makers in the family as they should not take any profound decisions regarding the welfare of their children. For them, women should not be the initiators in every matters of life. This attitude of men is revealed in the novel through the character Brownfield who rejects his wife Mem's opinions and ideas for the sake of the family. When Mem tries to provide a healthy environment to her children by moving to the apartment, Brownfield opposes her idea and tries to dominate her. After moving to that apartment, Brownfield's cruel mind starts to work very cleverly. He indirectly oppresses Mem by exploiting her physically by violently imposing two unwanted pregnancies on her and displays her as a weak woman to everyone. Thus the womb of Mem is compared to the fertile land. The fertility of the soil is exploited by the chemical explosives and fertilizers. Man- made products are integrated along with the soil and the production is nullified by it. Likewise, Mem's fertility is

targeted here and her body is completely destroyed, when Brownfield sexually assaults her. Thus the emancipation of Mem is purposely destroyed by brutal instincts of her husband Brownfield. The growth of Mem is retarded by him and eventually she dies as a victim in his hands. Instead of worshipping the nature, mankind misuses it. The same is happening for women that the treatment given to them is very inhuman. In the patriarchal construct, women are considered as objects and they are not even considered as human beings because they are exploited to that extreme. So proper initiatives should be taken by the government and many organizations should be developed in order to eradicate the power of men over women in the society.

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WOMAN AS A COMMODITY: A STUDY OF MAHASHWETA DEVI'S "THE GLORY OF SRI SRI GANESH"



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Abstract

Dalits are low caste people, who are suppressed by the upper caste people. They are put in the lowest rungs of the society and they always treated as doormats by the upper caste. Mahasweta Devi is one of India's foremost literary personalities, a prolific author in Bengali of pathbreaking short fiction and novels. She is a deeply committed social activist and political who works among with and for the downtrodden. Poverty, hunger, corruption and oppression in the society move her to action and writing. This paper is mainly focuses on marginalized woman's birth, adulthood and how they are treated as a Commodity in Mahasweta Devi's "The Glory Of Sri Sri Ganesh".

Keywords: *Mahasweta Devi, Marginalized woman, The Glory Of Sri Sri Ganesh, Dalits.*

Mahashweta Devi (1956- 2016) a celebrated Indian writer and tireless activist, a new wave of activism started in the post-colonial India. Born in Dhaka, British India; she took up the cause of the subaltern tribal women and brought to the forefront a new woman who was fiery, revolting and struggled to find new tools of survival in a harsh social system. The literary works of Mahasweta Devi have given Indian literature a novel life and has worked relentlessly to bring consciousness and responsiveness in Indian women. Mahasweta Devi in her novel "*The Glory Of Sri Sri Ganesh*" unveils the neocolonial problems and adversity of the lower caste women in the hands of the high caste virile Rajputs.

Women are supposed to be confined to the four wall of the house and are with out any freedom in the society. They are marginalized in terms of gender at first in the society. They often treated as commodity or show pieces with no identify. Dalit woman are doubly marginalized at first in terms of gender and second with caste. Women of India are the worst victims of male virulence. They are set aside for to inferior place as far as culture and religion are concerned. A woman is seen in terms of the male counterpart. She is gentle, submissive, passive and dependent. The birth of girl child is considered to be an economic burden and she has an inferior status. Hence infanticide arose as a suitable way of getting rid of the burden.

"If she survives, the girl cannot assume she'll get a fair share of the family's education budget. But she can be reasonably sure she will be molested- by the teacher, by a trusted relative, by a stranger."

Mahasweta Devi (1926-2016), the committed Indian English Writer does not belong to marginalized community; yet she speaks up for the underdogs. This novel also reflects child marriages and tortures of mother-in-law. Chhotki, the third wife of Medininaryanan singh, delivered a baby boy and his two wives, Bhadki and Majli sat like vultures outside the birthing room. Bhadki and Majli have daughters and they feel that, the youngest wife who has given birth to a son, is evil for them. Immediately, after the dlivery the mother asks midwife anxiously, "Boy or girl". So the male child considered as the boon and heir of the family. A woman, who gives

birth to female child is ill-treated. Medininaryanan married twice, and both the wives gave birth to only daughters.

Chhotki, the youngest wife has been chosen by him for the son-line on her palm. She has two daughters, which caused Medininaryanan a whole lot of heart burn. She performed many pujas and she has drunk the waters of the three holy tirthas to get a boy child. Thus a strong woman, Chhotki, after giving birth to three children, is wiped out. Medininaryanan Singh hates the wives who gave birth to only girl children and he is attracted to Lachhima, his keep. Feeling that he has every right to neglect his wives, he harassed them without any reason. He tells to his wives, "What do you have to offer? All that food and care, does it show? Look at Lachhima? Now that's a real woman". The five daughters send Medininaryanan into anger, and so they keep out of sight of the father. The two wives, Bhadki and Majli cast a spell on Ganesh, the son of Chhotki, the third wife of Medininaryanan.

Barkandaj Singh, a Rajput says, "My paternal aunt sliced her co-wife's son in two on a festival day". Thus women are psychologically affected, as they do not bear male children and are forced to kill their co-wives' children. In India, the birth of a baby girl is considered as, "a harbinger of curse"(Paul 99). The curse follows her till the end of life and the hardships that she faces are numerous. To Aruna Gnanadason, women in modern India face...

"Dowry deaths, rape.... (particularly as a political weapon teach a lesson to a rebellious peasant, worker or tribal) domestic violence, enforced sterilization; the test amniocentesis to discern the sex of an unborn foetus - so as to abort female children; sexual exploitation of helpless working women - are some of the forms of violence women face".

In *The Glory Of Sri Sri Ganesh*, Mahasweta Devi shows that a woman is unsafe and insecure in the city like Mumbai or in a village similar to Barha. She is always controlled and by man. The social workers are treated like whores and for Ganesh, "women were only commodities for their use"(89). Pallavi Shah, a twenty-three year old pampered daughter of Tejlal Shah, a rich businessman of Mumbai, visits Barha. Even she is upper caste, she is cheated by men. In Mumbai, a flagerant humanist fleeced Pallavi and has filled her with impossible dreams and made off with a large sum of money. So she is forced to run away from Mumbai and came to Barha in Gandhi mission to serve the Bhangis. While in Barha, Ganesh is attracted by the aggressively nubile Pallavi Shah. Ganesh and his ilk are ignorant of the Harijan Sangh and Gandhi Mission.

They believed that only fallen women would do the kind of work. At the time of independence, a unit from the Mission came to Barha village to do drought relief work. Gajomoti, a Rajput from Barha, abducted one of the girls, raped and let her go and none recorded the complaint of the girl. For Ganesh, the very thought of having a low caste mistress, made him feel sick. He burned with insatiable desire for Pallavi Shah, the Gandhi Mission worker and wanted her to stay in his house. "You will come to my place this eveningor else we'll come and carry you off"(90). The Bhangis are terrified and scared and Mangalal, a Bhangis warns Pallavi, "If you don't go they'll carry you off. They are animals. They molest low caste women " The Rajputs, treated Pallavi, the Gandhi Mission worker as a whore. Due to his lust for Pallavi, Ganesh burnt the Bhangis *toil*, (settlement). Then Pallavi escaped to Mumbai, her father and elder brother chided her for bemoaning the humiliation she has caused by "consorting with the flotsam and scum of society"(95). She was removed to a nursing home for psychiatric treatment, as she suffered from nervous breakdown.

Thus women are psychologically, emotionally and physically tormented and tortured by men. Mahasweta Devi portrays the sufferings of the Indian doubly marginalized women or Dalit women and thereby stirs the minds of the readers that the oppressed are in no way inferior and should be treated equally regardless of class, caste or gender discrimination.

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FAMILY AS VULNERABLE FACTOR OF AKHILA AND MARIKOLANTHU'S CATASTROPHE IN ANITA NAIR'S LADIES COUPE



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Abstract

This paper has been necessitated to analyse exclusively about the mothers of Akhila and Marikolanthu as vulnerable factor that does have significant role in defining the personal destiny of daughters having letting them to be self-sacrificing creature, thereby, the phenomenon of catastrophe executed in the crystal clear stream of their lives.

Keywords: *Identity, Emergence, Education, Marriage, Conventions, Tradition, Modernity, Independence*

The cultural narratives of traditional India portray woman as daughter, wife and mother who is expected to be very submissive, unconditionally self-sacrificing and nurturance, but never with self-identity as an individual. Whichever may be the period, whether pre-independent era or post-independent era, or even the twenty first century, the plight has been predefined for woman that she has to face the contemporary limitations imposed by tradition bound patriarchal culture.

Today, women take part in almost all internal and external activities; and perform, perhaps, in all the male-dominated arenas. Yet, an incompatible pervasiveness we could perceive within her which since because of the binding with Family, marriage and other ineffective social norms.

Even amidst such conflicting contexts, the women of Anita Nair do attest their self-identity; ascertain their self-survival; and accomplish by being self-empowered. Anita Nair has probed deep into the female psyche, thereby, have created an awareness of different sorts and structures of female experience. Anita Nair is such a writer who is more passionate and serious about women's emancipation and portrays authentic female characters in her works corresponding well with the contemporary scenario of women's effort to seek their independence and self-identity that has been the current amendment over the globe.

Anita Nair's second novel *Ladies Coupe* as the title has very well signified, is a profound discourse of womanism, furthermore, a story of women's search for liberty and strength who have been experiencing the domestic oppression by having been caught up in the clutching hands of respective family members and try to discover their internal dynamism and innovative abundance. The chief factors such as predestined life, family members and the ambience have been taken into consideration for having performed considerable roles as impediments for these six female to achieve their selfness.

Among the six, one of the most vulnerable victims is the prime protagonist Akila @ Akilandeswari since she is unexpectedly subjected to an absolute impact of her mother and other family members' selfishness as significant factor in defining the catastrophe of her life.

According to Akhila's mother, marriage is considered as a traditional role of woman in Indian society; furthermore, the mother's formula of a successful marriage is in subordination of woman. In view of that, she brings up Akhila in a very conventional manner yet Akhila is not compatible

with this notion. Akhila's pre-university degree is considered as the highest qualification that should be an end of girl's education. When Akhila suggests her mother to take music classes, she considers woman's self-earning as an unchastened activity. But, all such perceptions of mother, all of a sudden become topsy-turvy with the unexpected death of her husband; promptly she turns out to be so selfish; very consciously violates all the conventional norms, lets Akhila who is merely still in her teenage to bear entire family burdens and responsibilities and 'Akhila became man of her family.'

Consequently, Akhila's marriage has now become an insignificant stuff to her mother; the scenario of woman's self-empowering has become not at all unethical if circumstances do necessitate; a woman can become the head of the family; and above all, yet Akhila enacts the role of family head by fulfilling everybody's needs and demands, she shouldn't take decisions on her own since has two male brothers even though younger.

"....her siblings grow up, graduate, marry. Akhila felt the iron bands around her chest begin to loosen: dare I breathe again? Dare I dream again? Now that the boys are men, can I start feeling like a woman again?" (LC 83)

Akhila though has been a satiated woman in respect to the aspect of self-empowerment, analyzing about her self-identity is still a catechizing constituent. Whereas being has been born as male her younger brothers never have a tinch of hesitation to utter and execute their desires and decisions. In fact, Akhila's brothers have never been the devoted men to their family who have neither dedicated themselves nor have been committed with any responsibility by Akhila. This pure altruistic outlook of Akhila is taken as an advantage by the family members, and very much to their conscious trademark her to be the woman who has been born to sacrifice her life, feelings, emotions and all her outlets for the sake of family. The much agonizing plight of Akhila is, yet an earning woman, she is expected to take permission from men of the family for her each move. Thus, the family itself has been a major obstacle for Akhila does let her neither to get married nor to emancipate to prove her self-identity.

'She painfully remembers how her mother so easily loaded her with the burdens of the family.'

"Amma has Akhila to replace her husband as the head or the household. Amma had her - Akhila. Akhilandeswari. Mistress of all worlds. Master of none." (LC 84)

The ambience of Indian social context has also been a major deterrent for Akhila's desires to be manifested. Hence with the fear of poking words from the society, she gets rid of her one and only interest of living with Hari since he is younger than her. If probed deeply, it is well comprehended that the stance of the family members towards Akhila is also because of their anxiety of preserving their family prestige amidst the polemics of monitoring society where they do survive.

Altogether, because of such weird responses from her family let her to choose an atypical choice of staying with a stranger which she believes her self-emancipation. With an utter determination of not informing to any of her family members where she is going, Akhila leaves from home to Kanyakumari with an intention of establishing her self-identity. At the same time, having a slight wavering of leading the remaining life all alone surviving on her own without depending on her family members, she travels in the ladies coupe. But, this respective dilemma also resolved on conversing with other female who travel in the ladies coupe those happened to be her instantaneous friends during overnight train journey.

“Here her familial responsibilities are clearly articulated as deeply confining, and her decision to board a train, to “leave...run away...pull out” (1) is the catalyst that allows her to break from the constrictive iron bands of her social identity, just as her experience in the coupé leads her to question social scripts and ultimately reject the role patriarchy has assigned her.”(4)

During her stay at Kanyakumari, she feels a thorough emancipation after having spent a night with stranger, perhaps seems to be immoral according to the patriarchal designed female norms of Indian context. Regardless of, the incident could be considered as her daring attempt of pursuing towards self-survival where she firmly decides absolutely not to depend on her family members at any cost. It is comprehended from this incident that Akhila who has lived her life entirely and genuinely for the sole sake of her mother and siblings, now realizes nobody of them is ready to accept the fact she too is a woman of subjective instincts; she satisfies herself with the self-sacrifice done to the family members and determines to begin a life to live for her own; she does completely prepare herself to confront the polemics of family and society fearlessly; thus, at the end of story, she tries a telephone call to Hari comfortably without any hesitation.

Nevertheless an avenue of her own is chosen by Akhila, there is still an inquisition of her remaining life amidst this male-dominated Indian social context - with the notion of doing whatever that she does like, whether she could lead the life by tackling the conflicts that erect against on her path. In fact, such unsustainable decision by Akhila is because of her family yet focusing on independent life.

In ladies coupe, the very much pathetic character who travels is Marikolandhu who is a pitiable victim of social oppression on the weaker section of society. Furthermore, by being a woman that let her indeed smacked with the cruelty of not only the male crew but also with women of hegemonic class. On par with the destiny of Akhila, Marikolandhu's too is diverged towards the pessimistic facet because of her selfless sacrificing for her family.

On in-depth probing, it is apprehended that the stories of Akhila and Marikolandhu are exactly the same, but the only dissimilarity is they are the victims of two different territories of Indian social class which can be justified by juxtaposing the similarities between these female plot lines - Akhila loses her father in her teenage, likewise, Marikolandhu's father departs from the mundane life in her childhood itself; similar to Akhila, Marikolandhu too is sent to earn for the family consists of two younger brothers; after certain stage, both Akhila and Marikolandhu do realise that their respective family members are not considerate over them; at the end of concern stories, like Akhila, Marikolandhu does also attempts to empower herself, thereby, determines for self-survival.

Alike Akhila, to Marikolandhu also unsupportive attitude of her family is the significant factor of her catastrophe.

The unfortunate damn-in-need of earning plight of Marikolandhu's family is ably subjugated by the Chettiar Kottai people, by that means, the tasting buds of imperial crew have been enjoying the culinary skills of Marikolandhu's mother. Not only that, Marikolandhu too has been engaged as a hand-maid of Sujatha, the deluxe daughter-in-law of Chettiar family, to take care of her new born baby-boy while Marikolandhu's brothers have been engaged in their studies. Marikolandhu is easily convinced with the glittering exterior of those Kottai people and the ambience.

Since the earning of Marikolandhu is much significant to their family, it has been absolutely sure to the Chettiar family that she and her mother are highly dependent on them. Such

helplessness situation of them has easily enabled the men and even the women of Chettiar family to exploit Marikolanthu without any discomfort or culpability.

“‘As you wish, Amma. It’s my duty to do everything for you and my brothers,’ I said, parroting the film heroines and enjoying the sensation of being able to mouth a film dialogue.” (LC 215)

Because of natural evolution being a woman, the first circumstance encountered by Marikolanthu is the preying eyes of Sujatha’s husband; to avoid Sridhar’s temptation towards Marikolanthu, Sujatha sends her to Missies where she becomes aware of the lesbian relationship between the Missies. Again for the sake of her mother, she comes back to Chettiar Kottai, falls into the marauding hands of Murugesan and gets molested. Thus Marikolanthu has been swayed to and fro between Pondicherry and Palur for selfish indulgence of her family members; all such self-centered attitudes of others are embraced as instruments by Marikolanthu’s destiny which derives an unexpected irreversible life path to her, of course, she becomes an unmarried mother of a boy. Consequently, along with the existing vulnerable factors such as weaker section of society, needy on others for earning, this factor too to be an add-on as to strengthen the destiny’s strategy. While the society already marginalizing her for the former factors, now for her family the latter factor has been much enough to keep Marikolanthu remotely from them.

“Her mother is least bothered about her feeling but worries that no one will marry her....For her mother and Sujatha, a woman’s life and protection lies in her husband, as Sujatha says, ‘But if she has a job, that will replace a husband’s protection.’ But Marikolanthu is able to raise the question within her about the so called ‘Husband’s Protection.’”(3)

Still the worst scenario of Marikolanthu is, she is caught hold of the rigid hands of Sujatha who has been in extreme mental depression and she abuses Marikolanthu as an outlet of her despair. Sujatha, a sort of woman who doesn’t have any guilt of her relationship with Marikolanthu turns out to be anxious when she does perceive about the bed-sharing of Marikolanthu and her husband, she too throws away Marikolanthu.

Even after this, Marikolanthu’s destiny and social circumstances do not let her to progress the life easily; with the sense of taking revenge on Murugesan she mortgages her son at Murugesan’s firm itself for money; later realizes that she has been losing her individuality gradually by having entrapped into the web of destiny designed by her family; and accepts her son wholeheartedly. Thus inevitably, she determines herself to be a woman characterized by self-survival, thus resolves to attest her self-identity.

While the storylines of Akhila and Marikolanthu do seem to be similar, on some aspects we could interpret the dissimilarities, like, the mothers of them; the education; the social status; and other advantageous and disadvantageous features at the end of respective stories.

First and foremost characters to be discussed about are the mothers of Akhila and Marikolanthu, who, the key factors of their lives to be diverged from normal routine. Being a mother Marikolanthu’s mother is a better trait rather than Akhila’s - Marikolanthu’s mother, in fact, she takes merely extra support from her daughter along with her own earning. Moreover, she never expects her daughter to entirely sacrifice her life for the welfare of other family members. The only mistake committed by mother in the life of Marikolanthu is, by bringing her back from Pondicherry to Chettiar Kottai when she has fracture and not in a health condition of performing her culinary duties at Chettair Kottai; but harmlessly does this, with the fear if Chettiar Kottai kitchen is occupied by someone else, their family survival will be affected, thereby, either herself or her daughter has to ever engage the designation of being a cook at Chettiar Kottai. However, destiny takes its chance let Marikolanthu to pursue her remaining life in utterly a weird path. So, Marikolanthu’s mother can be forgiven with certain extent of justification.

Akhila mother's slant on Akhila is wholly based on selfish intention. The mother does never think of Akhila's marriage even after the sons' marriage; doesn't anxious about her remaining lonely life, but very cautious to keep Akhila with her to lead the remaining life in a lavish manner. Hence, Akhila mother has a predominant role rather than the fate in destining the deviated life-track of Akhila. While benchmarking Akhila's mother with Marikolanthu's, she couldn't be forgiven on the basis of any aspect, and she has been the sole spoiler of Akhila's shaping years of youth life.

While they both become self-emerged women at the end with the notion of proving their self-identity with independent life, they have to prepare themselves mentally, physically, spiritually and morally to face the social denunciations till they accomplish their strategized task. However, this sort of intricate survival that ensued to them because of respective family members' self-centered nature valuing neither Akhila's nor Marikolanthu's devotion to others.

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4. <http://ir.uiowa.edu/ijcs/vol15/iss1/5/> *Iowa Journal of Cultural Studies* Issue 15 (Spring 2014) Pages 56-79 "'Into a Horizon I Will Not Recognize": Female Identity and Transitional Space Aboard Nair's *Ladies Coupé*' by Cassandra Bausman

LOVE & RACE IN BALDWIN'S *IF BEALE STREET COULD TALK*



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Baldwin as a multitalented writer, he touched all the genres effectively and gives his ideas to his readers with full emotion. In common, the emotions played an important role in and around the world. As we know the emotions can be classified into many categories like love, hatred, anger, joy, sorrow, revenge, etc., So Baldwin takes the most important emotion as his mainstream to his novel *If Beale Street Could Talk*. There is a quote by Jennifer Beals: "Love is the greatest light, the brightest torch, and will always be the greatest instrument of change". Here Baldwin shows this in his novel in an apt manner through his characters of black and white men and women.

Tish and Fonny are the main characters in the novel. It is totally a love story mainly concern with this two characters. But love played in all the angles towards Tish and Fonny. Love and care from all the family members to Tish, a nineteen year old girl. *If Beale Street Could Talk* manages to be many things at the same time. It is poetically constructed, and may certainly be read as a kind of allegory, which refuses conventional outbursts of violence, preferring to stress the provisional, tentative nature of our lives. A 22-year old black man, a sculptor, is arrested and booked for a crime, rape of a Puerto Rican woman, which he did not commit. The only black man in a police line-up, he is "identified" by the distraught, confused woman, whose testimony is partly shaped by a white policeman. Fonny, the sculptor, is innocent, yet it is up to the accused and his family to prove "and to pay for proving" this simple fact.

The novel constructed in two parts, one was 'Troubled about my soul' and second was 'Zion'. The novel's story set in Harlem, an area in New York which mostly inhabited by poor Negroes. Tish and Fonny had been childhood friends. Fonny family was not very good. His mother was overly religious, and his sisters are also not very good. Fonny's father Frank was a very good man, but he becomes an alcoholic person.

Race played a main role in this novel through Mr. Bell, a police man, towards a black man, Fonny. Mr. Bell was a racist and a liar. Once a Puerto Rican woman, Mrs. Rogers was raped. Mr. Bell asked her to recognize the person out the line of people. In that line, Fonny was the only black man. The woman demonstrated Fonny was the rapist. She was mistaken and without any mistake Fonny stayed in prison. Tish was very upset.

Eventually, she finds out that she was pregnant. She met him in prison and told about the pregnancy. Fonny becomes very happy and wants to be out of prison for the baby's birth. Both are loved each other a lot and tried to overcome out of this difficulty. Tish, her parents, and Fonny's father, are tried to release Fonny. They worked very hard, did extra jobs and trying to earn extra money to pay the lawyer. Their love struggled against the racism. Tish's mother meets Mrs. Rogers for rethinking on this incident but she was not ready to do this.

After so many struggles Fonny released on bail. The money collected after a lot of efforts. At the same day, Fonny's father found dead in his car. He has committed suicide after losing his job because he stole some money. He killed himself in shame and despair over his failure to free his son. At the end of the story, Tish's baby was about to be born but they did not win the trial.

It described a strong family love through how they stuck together until the end of everything. Their paternal love struggled against racism for their children's love. They worked extra for collecting money to pay the lawyer. Tish's mother crossed the border of the city to meet the Mr. Rogers and tried to release her son in law. Tish's mother, Sharon insisted to the woman that Fonny indeed was her attacker. The parental love explored through the parents of Tish. Her mother, Sharon Rivers, had shown an abiding concern for her daughter and her unborn grandchild. Tish's father was very strong and supportive of his daughter.

In the opening scene, Tish visits Fonny in prison and informs him that they will have child soon. In jail, they are facing each other through a glass wall. Tish thinks, "I hope that nobody has ever had to look at anybody they love through the glass" (*BST* 4). Symbolically it means that they are divided by the racial injustice inherent in American life. Her promise of a new generation serves as a sole source of hope in a country where racism destroys black families and keeps the two lovers apart.

Baldwin suggested that love kept them functioning and co-operating. Love was also shown to be the necessary force that needed to build a world, and that will help the children to grow up safe and secure. Throughout the whole story family's struggle shown through their troubles, they went through. Tish was a black Negro girl. Fonny was the black person too. They loved each other and get married. But the racism was a biggest villain in their love story. Because of the racist policeman Mr. Bell Fonny was in jail for something he did not do. Tish wanted him out of jail because she loves him, and she was having his baby. Tish and her family struggled a lot to get Fonny out of jail. They wanted that before a baby will come, Fonny will release.

Baldwin certainly risked a great deal by putting his complex narrative, which involves a number of important characters, into the mouth of a young girl. Yet Tish's voice comes to seem absolutely natural and we learn to know her from the inside out. Even her flights of poetic fancy-involving rather subtle speculations upon the nature of male-female relationships, or black-white relationships, as well as her articulation of what it feels like to be pregnant-are convincing. Also convincing is Baldwin's insistence upon the primacy of emotions like love, hate, or terror: it is not sentimentality, but basic psychology, to acknowledge the fact that one person will die, and another survives simply because one has not the guarantee of a fundamental human bond, like love, while the other has. Fonny is saved from the psychic destruction experienced by other imprisoned blacks, because of Tish, his unborn baby and the desperate, heroic struggle of his family and Tish's to get him free.

Baldwin constantly understates the horror of his characters' situation in order to present them as human beings whom disaster has struck, rather than as blacks who have, typically, been victimized by whites and are therefore likely subjects for a novel. The work contains many sympathetic portraits of white people, especially Fonny's harassed white lawyer, whose position is hardly better than the blacks he defends. While Tish is able to give birth to her baby, despite the misery of her situation, the assaulted woman suffers a miscarriage and is taken away, evidently insane. Nearly everyone has been manipulated. The white policeman, Bell, seems a little crazy, driven by his own racism rather than reason.

Baldwin's characters grope hopelessly for the realization of love and identity, *If Beale Street Could Talk* he represents a consummation, an achievement, for her love is fulfilled. The network of relationships that binds the characters of the novel together enables them to face racism and patent injustice. Human relationships which are shown to be more effective than the State and the law to protect the rights of black Americans help Fonny, an artist and intellectual, to become aware of the primacy of love and achieve his identity.

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ECOCATASTROPHE AND CLIMATE DERANGEMENT WITH THE DENIAL OF FARMER AS AN ENTREPRENEUR IN INDIA



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Abstract

This paper is an attempt to perceive that Ecocatastrophe and Climate derangement are the results of fading verdure scenario of Agriculture, which is pathetically in its depreciated condition, since because the Farmers have not been acknowledged as Entrepreneurs till today. Based on certain analysis, propositions suggested as Farming has to be integrated with other professions, besides to be recognized in students' education with the influence of environmental awareness in literary studies.

Keywords: *Ecocatastrophe, Farmer, Entrepreneur, Climate Derangement, Ecocriticism, Cultural Ecology, Agriculture, Environment, etc.*

An ever-wondering thought occurs to any entrepreneur who has been from an Agricultural background family - I'm an entrepreneur since because I'm mending money out of my own business. However, why isn't my father an entrepreneur even though he is earning out of his own Farming profession? This dilemmatic inquiry is always an unanswered and unresolved one. If so, are there any defined criteria to be an Entrepreneur that not applicable for Agriculturists? Yes, perhaps Farming is the only profession that is mandatorily enabled to pay money for all inputs in retail price and vend the final product at wholesale prices whereas the other industries where all the inputs at wholesale prices and the final product at retail prices

In India, agriculture is the key source of income of about 60% of our population. 'Sadly the per capita income of the agricultural community of 71.5 crores is just about Rs.28000 per annum. No wonder then India as a country continues to struggle to become a developed economy despite the huge potential available in terms of manpower...'.(Kisan World, 5)

The concept of cultural ecology is 'a scientific approach reflecting the relationship between human society and natural environment,' and it's the absolute time for us to resolve present issues without escaping into past or future. The respective relationship would be healthy and productive only when the Farmers, who are the nuclear part of human society, are acknowledged in right manner.

Agriculture is the very backbone of the so called Food Security of the nation. Yet still, the government or any private sector has not treated Farming as a business enterprise; the farmers are not considered on the same level of any entrepreneur in 'Industrial or Services sector'; and are not offered with the similar privileges in terms of funding and incentives. In our country, presently, the scenario of Agriculture is with all the propaganda of fostering and heartening the agri-entrepreneurship and implementation of technological advancements, where a car loan is cheaper than a tractor loan. Food prices are controlled by the government as being politically sensitive whereas the industrial manufactured products have no such problems. The above discussed are only the snippets of factors that afflict Agriculture as a Business!

Miserably, the social barriers, economic barriers, regulations, access to finance and information, and own managerial capacity to cope with risks, obstacles in seizing opportunities, till much more to be faced by a farmer letting the nation towards non-feasibility of Farming. The major drawback of any farmer is who has never been a good manager of funds or markets.

The so called bigwigs of Indian Industrial and Service sectors and the common public the so called end-users of the toil of the farmers have to go hand in hand with the farmers. The mentioned folk should see the farms as business enterprises, as a means of earning profits and the farmers as Farmer-entrepreneurs. The farmers have to be passionate about their farm business and every one of us has to give shoulder to them to take calculated risks to make their farms profitable and their businesses grow. Farming is a compilation of farmers, suppliers, traders, transporters, processors etc, but except farmers all the other elements come under Entrepreneurship genre and finally in the holds of great business enterprises of the country. That's why it is an expectation from the latter group to afford their optimistic vital role in Indian agriculture. They also need to respect each other and work together to make the whole system work better and be more profitable.

Devoid of such affinity between the Entrepreneurs and Farmers lets the nation into sheer pessimistic avenues - Creating bed and breakfast, according to the current generation, is of a different venture outside agriculture resulting in colossal food-wastages; generation by generation the human-folk is becoming anthropocentric; uncontrollable agri-wastages particularly perishables; our soils have been devastated by petrochemicals tagged as 'fertilizers,' slaughters the life of soil; increasing logistics, a death toll to the human lives on roads and the health of environment; and capitalism has become the child of imperialism and colonialism.

The business magnates in respective Services sector can have a direct accord with the farmers by being them as shareholders and stakeholders. While Indian business community gets involved into Agriculture, obviously, the farmers will also be equipped with entrepreneurial, organizational, and technical competency. The entrepreneurs could influence them with innovative and plan ahead to steer their farm businesses through the stages of business enterprise development. The farmers too have to change their attitude of focusing on doing things better rather than doing new things. Waning of agriculture not only creates demand for food but also an unthinkable climate crisis. However, this climate change has also been marketed as business opportunities. The award winning writer Amitav Ghosh as a literary person has penned much about this climate derangement in his sixth novel *The Hungry Tide* set in the Sundarbans and in his latest non-fiction book, *The Great Derangement: Climate Change and the Unthinkable*. In the latter work, he has talked much about the vulnerability of the Asian region, its under-preparedness to deal with climate change. He says that Piracy defined as invention continues today, including patents on climate-resilient crops bred and evolved by the collective intelligence of our farmers. The Earth has become vulnerable to climate change, the areas that were producing rice, vegetables were completely inundated; the agricultural lands were invaded by salt water. But whether knowingly or unknowingly about all such crisis, people are trying to sell climate change as a business opportunity.

When the farmers are not benefitted out of their agricultural profession, subsequently the impact is not only on local ecological crises but an environmental destruction of global phenomena is allowed to continue, and will be resulted in 'eco catastrophe', defined as "a major destructive upset in the balance of nature especially when caused by the action of humans."(4).

There is a constant reciprocity between nature and culture of any nation. In India, Agriculture is considered as the prime factor of our cultural activity and farmer is a significant positive ecological factor, yet man in general, considered to be the negative ecological factor. Hence, all the cultural activities of human society interfere with the ecological balance of the local environment, but only Agriculture and other agri-tilted cultural activities are the key supporters to maintain the ecological balance naturally on its own way. Consequently, the human society is in the firmness of retaining the existing farmers with agriculture as their profession safeguarding them from the deviation of non-agricultural professions, thus, stepping towards the boulevard of protecting the earth from 'eco catastrophe'. Considering this scenario, upliftment of farmers from their state of losers to next stage as agri-entrepreneurs is imperative to a great extent in present circumstance of Indian ecology, particularly. Hence, we're in a crucial point of time to find out how an entrepreneurial behavior can be created and sustained within Indian farmers; how to provide insight into the state of art of agricultural entrepreneurship; and how to deal with the radical changes in agriculture that the farmers are facing. Answering to these questions will pave way for the stimulation of agricultural entrepreneurship which will accelerate the greenery development of nation, and subsequently, a sort of stability will take place in climate derangement.

Public concern about agriculture is increasing, they are becoming more aware of the fact that the agricultural lands are shrinking and since with a huge demand for food will lead to a complex global economy in future. A wake-up call has been given by the nature to us for having seen agriculture as a low-tech industry and for having humiliated the farmers. At the same time, the healthy scenario regarding this is, we could perceive a respective shift in Indian literature as well in education. Of course, with a move towards 'Ecocriticism' in Indian English literature, it therefore makes sense for the human society of our nation to probe deeply into this most important, cross-disciplinary territory of study. Thereby, it nurtures the students in order to apprehend their literature classes as a means of responding to real-world problems; and Ecocriticism enables the Indian students to envision the possibility of our nation overwhelming with greenery.

Furthermore, there is a need for integration within the agricultural chain. The Industrialists and other businesses have to unite with the Farmers under agricultural and horticultural lobbies to enable their rightful place in the economy, present their problems to the government and ensure policy making which is relevant to the promotion of their products and above all ensure a fair and free pricing make it viable for their survival. Thus, focusing on Farmers' upgrading to Farmer-Entrepreneurs will be resulting in conserving and replenishing the environment thereby helping to address the challenges of eco catastrophe. No burden on farmer is a net contribution to the enrichment of Agriculture as well the Environment.

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DUAL ROLE OF UMA, AS VICTIM AND VICTIMIZER IN MAHESH DATTANI'S SEVEN STEPS AROUND THE FIRE



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Abstract

This paper is an attempt of analyzing how Mahesh Dattani has dealt with the marginalized section of society. His attitude towards transgenders and their tragic plight meted out to the Indian society. He has represented the traumatic life of eunuchs along with the plight of Uma the protagonist of the play. Moreover, he shows that how the hijras are denied ever the basic rights which are granted to other human beings, they are perceived as lowest of low that yearn for family and love.

Keywords: *transgender, hijra, murder, investigation, marginalized, feminist, educated woman, etc.*

Introduction

Seven Steps Around the Fire is one of the Radio plays of Mahesh Dattani. It was first broadcast as *Seven Crickets Around the Fire* by BBC Radio on 9th January 1999. The play was first performed on stage at the Museum Theatre, Chennai by MTC production and The Madras Players on Aug 1999. The play deals about several themes like “Problems of Hijras”, “Power of Politics”, “Weakness of women”, “Truth never dies”, and so on.

The play presents the real plight of eunuchs in the society. If anyone of them is in the way of a reputed family, for Indian society man is not ready to accept his own weakness. The play uncovers the truth behind the murder of kamala, a eunuch through Uma roa; who is the daughter of the Vice-chancellor of Bangalore University, and wife of the Chief Superintendent Suresh Rao, Uma teaches sociology in Bangalore University. She uncovers the reality behind the murder of kamala during working on her research paper to the class and gender related violence.

Mahesh Dattani has been heralded as a beacon of hope for modern Indian theatre in English. In view of the solid body of work he has produced over the years, and the successful performances of his plays all over the world, its honour is well-deserved. Dattani shares with them a concern for the marginalized groups of society, be they women, children or homosexuals.

The heroine of his play, Uma, finds her fate embroiled with the hijra community while investigating a murder. And while on the surface, it may appear that they have very little in common, given that Uma belongs to the upper echelons of society, the play shows how hijras and women are not treated so very differently. Uma stumbles upon while working on her thesis on caste gender-related violence. Her position as the wife of the superintendent and the daughter-in-law of the Deputy Commissioner gives her easy access to the prison where Anarkali, a hijra, has been imprisoned for the murder of her sister Kamala, a fellow hijra. Uma's quest for the truth is ostensibly the focal point of the plot but Dattani appears to be particularly concerned with sensitizing viewers to the plight of hijras, an objective realized through Uma's noise over which punctuates the narrative at regular intervals.

Uma allows herself to be objectified in her own home makes for an interesting though tragic irony. She submits to Suresh's whims, lets herself be treated as a sex object, and does little to

resist his attempts to control energy aspect of her life, including deciding what lingerie she should wear to please him. But we must not be fooled by Uma's quiet acquiescence to Suresh's blatant attempts at appropriating her personhood, for she has learnt the rules of the game and ways to use them to her advantage. She learnt when to give in to get what she wants. For instance, she secures Suresh's approval in pursuing her career by making him believe that she is at his mercy. She does not resist his attempts to dominate her but looks for the little gaps through which she can sneak in and fulfill her needs. Using her position as Suresh's wife, to get access to Anarkali, she plays the hapless constable well enough to get the information she needs.

When we see Uma, then, is an interesting combination of docility and assertiveness as she plays the dual roles of victim and victimizer, of a woman who knows she is powerless but who uses every trick in the book to appropriate power when she can. A street-smart survivor, she pragmatically accepts the townside of being married to a man like Suresh in exchange for the social advantages of being wife, advantages she never hesitates to use. The Uma we see in the confined space of her bed room is not the Uma we see outside it at the prison at Champa's house, at Mr. Sharma's home or at Subbu's wedding ceremony. And yet for all her privileged background, her scholarly pursuits, or even her attempt at playing detective, Uma is a powerless individual, particularly disadvantaged as a 'barren' woman. We are given to understand that it is her husband who is most likely the cause of their childlessness but she is unable to convince him to get a sperm count done, or prevent herself from being dragged to the doctor by her mother-in-law.

Conclusion

The play presents the real plight of eunuchs in the society. If anyone of them is in the way of a reputed family, in Indian society, man is not ready to accept his own weakness. Uma, the wife of Suresh Rao has no children. He makes her to get child, he always blaming her, even though she will be shown her strong view to him.

But Dattani's plays are not only concerned with the traditional values of Indian culture. In fact, he is more conscious to the changing Socio-cultural, Socio-economical, Socio-political changes and development which have very worse impact on our society. According to Dattani, gender identity ultimately makes way for national identity. We see then that Uma by virtue of being a childless woman, and Anarkali by virtue of her confused gender, share similar fate. While we admire Uma's spunk and drive, ever her status as an educated woman from a privileged Socio-economic class cannot prevent from her being treated much the same as a hijra.

In the end, there seems no hope for either of the two women given that Uma is not ready to turn her back to her marriage to free herself let alone liberate the Anarkali of the world. she remains firmly ensconced within her luxurious world where she is at least "allowed" to work and study, no matter if she must behave like a puppet to satisfy her husband's status and ego. The duality in her attitude makes it impossible for her to achieve a feminist utopia.

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தமிழ் இலக்கியத்தில் சுற்றுச்சூழல்



முனைவர் கோ. தேவிபூமா

உதவிப்பேராசிரியர், தமிழ்த்துறை, மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

தொன்மையான நம் தமிழ்மொழியில் காப்பிய இலக்கியம், பக்தி இலக்கியம், திருமறை, சிற்றிலக்கியம் எனப் பல்வேறு வகை இலக்கியங்கள் இருக்கின்றன. இவை அறம், பொருள், இன்பம், வாழ வேண்டியமுறை, கலைப்பண்பாடு, நாகரீகம், எனப் பலவாறு பாங்கினை வெளிப்படுத்துகின்றன. கி.பி 19ம் நூற்றாண்டிற்குப் பிறகு இயற்றப்பட்ட சூழல் மண்டலம், பல்உயிரி, சுற்றுச்சூழல் கோட்பாடுகள் வருவதற்கு வெகுகாலம் முன்னரே நம் பைந்தமிழ் இலக்கியங்களில் பல்வாறு கூறப்பட்டிருக்கின்றன. இந்த எடுத்துக்காட்டுகளில் 'தமிழில் இல்லாதது இல்லை' என்னும் சான்றோரின் வாக்கினை மெய்யாக்குகிறது. தமிழ் அமுதக் கடலின் சிலதுளிகளில் சுற்றுச்சூழல் குறித்து விளக்கப்பட்டுள்ளது.

உயிரற்றதும் உயிருள்ளதும்

சூழல் என்பது உயிரற்றமணம், கல், காற்று, மழைநீர், சூரிய ஒளியிலிருந்து உயிர்கள் உருவாகின்றன. தாவரங்கள் காற்று, தண்ணீர், சூரிய ஒளியைக் கொண்டு உணவைத் தயாரிக்கின்றன. உயிரற்ற, உயிருள்ள பொருள்களுக்கு இடையில் உள்ள தொடர்பே சுற்றுச்சூழல் எனப்படுகிறது. 1950 க்கு மேல்தான் சுற்றுச்சூழல் குறித்த சிந்தனையும் அது சார்ந்த கல்வியும் கொண்டு வரப்பட்டது. உயிரற்ற பொருட்கள் இன்றி உயிரினங்கள் வாழ முடியாது இந்த இரண்டு தொடர்பும் ஒன்றுக்கொன்று விடுபடாமல் இயங்க வேண்டும்.

உயிரினங்கள் இறந்தபின் மண்ணில் புதைபுண்டு சிதைவடையும். அவை மீண்டும் சுற்றுச்சூழலோடு கலந்துவிடும். அதிலிருந்து மீண்டும் உயிர்கள் புதிதாகத் தோன்றும். மாணிக்கவாசகர் எழுதிய,

“வானாகி மண்ணாகி வளியாகி ஒளியாகி

ஊனாகி உயிராகி உண்மையுமாய் இன்மையுமாய்

கோனாகி நான் எனது என்றவரை கூத்தாட்டு

வானாகி நின்றாயே என்சொல்லி வாழ்த்துவேனே”

இவ்வுலகம் தோன்றி அதன் உயிரற்ற பொருட்களில் படிமாற்றங்கள் ஏற்பட்டு அதிலிருந்து பிறந்த உயிர்களும் அவற்றின் இடையேயான நுண்ணிய பிணைப்புகளையும் ஞானநிலைகளையும் அறிய முடிகிறது. சூழழியல் மண்டல காரணிகளையும் அதன் செயல்பாடுகளையும் நவீன அறிவியல் கருத்துக்கள் எடுத்துக்காட்டுகின்றன.

நீர் சேகரிப்பு

“நீர் இன்று அமையாது உலகெனின் யார்யார்க்கும்

வான்இன்று அமையாது உலகு”

குறள் - 20

என்ற குறட்பாவில் உலகத்தின் இருப்பு தண்ணீரைச் சார்ந்தே அமைகின்றது என்பதைத் திட்டவாட்டமாகத் திருவள்ளுவர் கூறுகிறார். இந்நிலையே அன்றே மக்கள் அறிந்து தொலை நோக்கோடு செயல்பட்டிருப்பதையும் அறியமுடிகிறது. மக்களின் அடிப்படைத்தேவை உணவு. நீர்ப்பெருக்கம் இருந்தால் தான் உழவுத்தொழில் செய்யமுடியும். பழந்தமிழ் மன்னரும் மக்களும் உழவுத்தொழிலுக்கு குளங்கள் தொட்டும் கால்வாய்கள் வெட்டியும் நீரைத்தேக்கினர். ஆறுகள் இருக்கின்ற இடத்தில் அணைகள் கட்டியும் நீரைத் தேக்கியிருக்கிறார்கள்.

‘பாறைப் பரப்பிற் பரந்த நிறைநின்று’

(பரிபாடல் : 48 - 83)

என்ற அடிகள் மூலம் நீரின் தேவைக்காக மக்கள் அதனைத் தேக்கி வைத்துப் பயன்படுத்திய நிலையை அறியமுடிகிறது. நீர் ஆதாரங்களின் பயன்பாட்டினைப் பண்டைத்தமிழர் நன்கு அறிந்திருந்தனர் என்பதை

மணிமேகலையில் உணரமுடிகிறது. வஞ்சிநகருக்குள் மணிமேகலை செல்லும்போது அங்கே மக்கள் தண்ணீரைப் பல்வேறு செயல்களுக்குப் பயன்படுத்தியதை அறியமுடிகிறது.

“கருங்கைத் தாம்பின் மனைவளம் தோகையர்
கருங்குழல் கழீஇய கலவை நீரும்
எந்திரவாவியில் இளைஞரும் மகளிரும்
தந்தமில் ஆடிய சாந்து கழிநீரும்
புவிசாவலன் தன் புண்ணிய நன்னாட்
சிவறியும் கொம்பும் சிதறுவிரை நீரும்
மேலை மாதவர் பாதம் விளங்கும்
சில உபாசகர் செங்கை நறுநீரும்
அறஞ்செய்மாக்கள் அகில் முதல் புதைத்து
நிறைந்த பந்தற் தசம்புவார் நீரும்
உறுப்பு முரண் உறாமல் கந்த உந்தியான்
செறித்து அரைப் போர் தம் செழுமுனைநீரும்
என்றிந் நீரே எங்கும் பாய்தலின்”

(கச்சிமா நகர் 5-17)

வஞ்சிநகரத்துப் பெண்கள் தங்கள் கூந்தலைக் கழுவுகின்ற மையினால் வெளிவரும் தண்ணீர் ஒரு சிறிய துளை வழியாக வெளியேறுகிறது. கழிவுநீரை எவ்வாறு வெளியேற்றுவது என்பதை மக்கள் அறிந்திருந்ததை இது சுட்டுகிறது.

வீடுகளுக்குள் உள்ள எந்திரவாவியல் ஆடவரும் பெண்டிரும் நீராடியபின் வெளியேறும் சந்தனம் தோய்த்த நீர் விட்டுக்கு வெளியே செல்கிறது. இதில் தேவைப்படும் போது நீரை நிரப்பிக் கொள்ளவும் தேவையில்லாதபோது வெளியேற்றவும் கூடிய இந்திரங்கள் இதில் இருந்தன என்பது புலனாகிறது. இன்றைய நீச்சல் குளங்கள் போன்ற அமைப்பை மணிமேகலையில் இருந்ததை அறியமுடிகிறது. இத்தகைய பலவகையான நறுமணப் பொருட்கள் கலந்த தண்ணீர் ஆறுபோல் ஓடி, வஞ்சி மாநகரில் சூழ்ந்திருந்த அகழியில் கலக்குகிறது. நறுமணம் பொருந்தியதாக அகழியில் உள்ள தண்ணீர் திகழ்கிறது. அகழித்தண்ணீர் நறுமணத்துடன் திகழ்வதால் அத்தண்ணீரில் உள்ளமீன்கள் முதலைகள் போல்வன தமக்கு இயல்பான புலால்நாற்றமின்றி நறுமணம் உடையனவாக இருக்கின்றன. பண்டைத்தமிழர்கள் கழிவுநீரை சுத்தகரிக்கின்ற தன்மையையும் நீர்ப்பயன்பாட்டையும் நன்கு அறிந்திருந்தனர் என்பதை அறியமுடிகிறது.

மேகம்

மலை முகடுகளில் தங்கியும் சூழ்ந்தும் அழகுபடுத்துபவை மேகங்கள்

“நெடுங்கடலும் தன்நீர்மை குன்றும் தடிந்து எழிலி

தான் நல்காதாகி விடின்”

குறள் - 17

குறளில் கடல்நீரின் சிறப்பு மழையால் எவ்வாறு மேன்மை அடைகிறது. கடல்நீரே மேகமாகி மழையை பொழிவிக்கின்றது என்பதையும் விளக்குகிறது. மேகம் திரண்டதால் விண்ணகம் இருண்டது. விண்ணின்கண் இமைப்பதுபோல் மின்னியது. நீரின் இயக்க மேட்டை நோக்கி ஏறுவதாயின் எழக்கூடிய ஒலிபோல ஒலித்துப்பரந்தது. நிலமகளின் நெஞ்சு துணுக்குமாறு இடித்தது. இத்துணை ஆராவத்தோடு நிலவியது. காரகாலத்தின் இறுதிக்காலம். அப்பருவத்து வெண்மேகம் விண்ணளாவிய மலையிலே தவழ்ந்து விளையாடுகின்றது.

“துஞ்சுவது போல இருளி, விண்பக

இமைப்பது போல மின்னி, உறைக்கொண்டு

ஏறுவது போலப் பாடுசிறந்தது உரைஇ

நிலம்நெஞ்சு உட்க ஓவாது சிலைத்து ஆங்கு

ஆர்தளி பொழிந்த வார்பெயல் கடைநாள்

ஈன்று நாள் உலந்த வாலா வெண்மழை

வான்தோய் உயர்வரை ஆடும்”

அகம் : 139

மலைச்சிகரத்தில் இப்போது விளையாடுகின்ற இந்த மேகம், தன் பருவமும் செல்வாக்கும் அழிந்து ஒழிந்துபின் முன்னமே இருண்டு மின்னி ஒலித்து நிலமக்களின் நெஞ்சு துணுக்குற இடைவிடாது இடிமுழக்கம் செய்து ஒரே ஆரவாரம் பண்ணிக் கொண்டிருந்தது.

வானவில்

எவருடைய கண்ணையும் கவர்ந்து கருத்தையும் பிணிக்கவல்லது வானவில். திருமாலின் மாப்பில் அணிசெய்யும் பன்னிற மாலை போன்றது வானவில்

“நேர்எதிர் நிரைத்த நேமிஅம் செல்வன்

போர் அடங்கு அகலம் பொருந்திய தார்போல்

திருவில்”

அகம் : 175

பல நிறஅணிகள் அணிந்த கோலத்திற்கு வானவில்லின் காட்சி உவமையாக வந்துள்ளது.

“ஓங்குயர் வானின் வாங்குவில் புரையும் பூண்அணி”

பரிபாடல் - 2

மண்ணில் பிணிசெய்யும் வில்லைப் போலன்றி விண்ணுக்கு அணிசெய்யும் தன்மை ஆகிய பண்புகளை காணலாம்.

சோதிடம்

நட்சத்திரம், ராசிபார்க்கும் நிலை எட்டுத்தொகை நூலான புறநானூற்றில் இருந்ததை எறியமுடிகிறது.

“பங்குனி உயர் அழுவத்துத்

தலைநாள் மீன் துறைபடிய”

புறம் : 229

மாந்தரஞ்சேரல் இரும்பொறையின் இறப்பை முன்னே உணர்த்திய புலவர் கூடலூர் கிழார். பங்குனி மாதத்தின் பாதி இரவில் ஒரு விண்மீன் விழும் என்றும் அவ்விண்மீன் விழுந்த ஏழாம்நாளில் சேரன் இறந்துவிடுவான் என்றும் இறப்பைப் பற்றி முன்னரே உணர்த்திய புலமை பெற்றவர்கள் புறநானூற்றுப் புலவர்கள் என்பதை அறிய முடிகிறது.

கொடி, செடி, மரம் வளர்வதற்கு சூரியஒளி அவசியம் என்பதை

“உருகெழு ஞாயிற்று ஓண்கதிர் மிசைந்த

முளி புற்கானம் குழைப்ப”

புறம் : 160

என்ற பாடல் வரியால் அறியலாம்.

வெள்ளி

தமிழிலக்கியத்தில் வெள்ளி எனப்பெயர் பெற்று எனப்பெயர் பெற்று இருக்கும் இதனை இன்று சுக்கிரன் என்று அழைப்பர். கிரகங்களிடையே மிகவும் ஒளியுடையது சுக்கிரன் ஆகும். வெள்ளைநிறமுடைய கோளாதலால் வெள்ளி எனக் காரணப்பெயர் பெற்று விளங்குகிறது. வானில் இது மாலையிலோ அல்லது காலையிலோ தான் கண்ணுக்குத் தென்படும். அவ்வாறு அதிகாலையில் காட்சிக்குத் தோன்றும் வெள்ளியைத்தான் விடிவெள்ளி எனக்கூறுகின்றனர். வெள்ளி கிழக்கே உதிக்குமானால் இரவு விடியும் என்று நம்புகின்றனர். வெள்ளிக்கோளின் இயக்கத்தைத் தமிழர்கள் கூர்ந்து கவனித்து வந்துள்ளனர் என்பதை அறியமுடிகிறது.

“வெள்ளி தென்புலத்து உறைய, விளைவயல்

பள்ளம் வாடிய பயன்இல் காலை”

புறம் : 388

வெள்ளிக்கோள் தென்திசையில் எழுதல் தீய நிமித்தமாகும். மழை பெய்யாமைக்கும் நாட்டில் வறட்சிதோன்றும் என்பதைப் புறநானூற்றுப் பாடல்கள் சுட்டுகின்றன.

“அழல் சென்ற மருங்கின் வெள்ளியோடாது

மழைவேண்டு புலத்துமாரிநிற்ப”

பதிற்றுப்பத்து : 13 (25-24)

அது வடக்கில் அதாவது தன்நிலையில் நின்று மழை பெய்வித்தனைப் பதிற்றுப்பத்து சுட்டுகிறது.

உயிர் மண்டலத்தொகுப்பு

ராமயணக் காவியத்தில் கம்பர் ராம, இக்குவர், சுகீர்வனுடன் கானகத்துள் செல்லும் வழியின் இயல்பினை பாடலில் விளக்கியுள்ளார்.

“நீநாசுமும் மேகம் ஓட நீரும் ஓடநேர்ஓடவே”

இப்பாடலின் பொருளான மேகத்தை முட்டும் கானகத்தின் சுரபுன்னை மரங்கள், படமெடுத்து ஆடும் பாம்புகள், யானைசிங்கங்கள் ஓடையில் வாளைமீன்கள், நீர்ப்பாம்புகள், வேங்கை, கருங்குரங்குகள் என வன உயிரி மண்டலத்தொகுப்பு அறியப்படுகிறது. வனத்தில் பலவகை உண்டு. வளமான வனம் என்பதால் மேகத்தை முட்டும் வனம் என்று கூறப்படுகிறது. எந்தக்காட்டில் எந்த உயிரினம் தாவர இனம் உள்ளதென இராமாயணத்தில் துல்லியமாக கூறப்பட்டுள்ளது.

சோலைவனக் குறிப்புகள்

சிற்றிலக்கியங்களில் ஒன்றான குற்றாலக்குறிவஞ்சி, திரிகூடராஜப்ப கவிராயரால் இயற்றப்பட்டது. அந்நூலில் குற்றாலத்திரிகூட மலைவளம், சோலைவனவளம், தாவரவிலங்கின் வகைகள், அவற்றிற்கிடையேயான தொடர்பு, மலைவாழ் மக்களின் உணவு சேகரிப்பு முறை, இமயமலை, கைலாயமலை, கனகமலை கொல்லி மருத்துவமும் குறிப்பிடப்பட்டிருக்கிறது.

“அம்புயைக் கவளமென்று தும்பி வழி மறிக்கும்”

எனும் வரியில் தும்பியின் இரவுநேர செயல்பாடு கூட நுணுக்கமாக பாடலாசிரியரால் குறிப்பிடப்பட்டுள்ளது.

“வரப்புயர நீர் உயரும்

நீர் உயர நெல் உயரும்

நெல் உயர குடி உயரும்

குடி உயர கோள் உயரும்

கோல் உயர (செங்) கோல் உயரும்”

எனும் அவ்வை பிராட்டியின் மூதுரை வரிகள் விவசாயத்தின் சிறப்பு வலியுறுத்தப்படுகிறது. இப்படி சுற்றுச்சூழலை விளக்க தமிழ் இலக்கியங்களில் கொட்டிக்கிடக்கும் சான்றுகள் பல.

மலயத்துவசன் பெற்ற பெருவாழ்வே! வருக... வருகவே...!



முனைவர் தி. மல்லிகா

தமிழ்த்துறைத் தலைவர், மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

தமிழில் பக்தி இலக்கியங்கள் தோன்றியிராவிட்டால், தமிழ் இலக்கியங்களுக்கு எந்தவிதம் பெருமையும் கிடையாது. பக்தி இலக்கியங்களே மற்ற தமிழ் இலக்கியங்களை வளரச் செய்து இன்றளவும் நின்று நிலைத்திருக்க உதவின என்பது யாராலும் மறுக்கவியலாத உண்மை.

20ஆம் நூற்றாண்டில் பக்தி இலக்கியம் தழைத்தோங்கச் செய்தவர்களுள் ஈடு இணையற்ற பாவலராகத் திகழ்ந்தவர் குமரகுருபர சுவாமிகள். தமிழும் சைவமும் தரணியில் ஒரு சேரத் தழைத்தோங்க, தனிப்பெருந் தொண்டாற்றிய தவநெறிச் செல்வர்.

ஐந்து வயது வரை ஊமைக் குழந்தையாகவே இருந்த குமரகுருபரரை அவரது பெற்றோர், திருச்செந்தூருக்கு அழைத்துச் சென்றனர். அங்கு கோயில் கொண்டிருக்கும் செந்திலாண்டவரின் அருளால் இவர் பேசும் ஆற்றல் பெற்றார். ஆற்றல் பெற்ற அந்நொடிப்பொழுதிலேயே தமது செவ்விதழைத் திறந்து 'கந்தர் கலிவெண்பா' பாடி முருகனை வாழ்த்தினார். இவைதான் குமரகுருபரரின் இளம் வயதில் முருகன் நிகழ்த்திய அற்புதத் திருவிளையாடல்.

செந்தில் ஆண்டவன் அருளால் பாடத் தொடங்கிய குமரகுருபரர், இளம் வயதிலேயே ஞானம் வரப்பெற்று, மதுரை, சிதம்பரம் போன்ற பல திருத்தலங்களுக்குச் சென்று அங்கு குடிக்கொண்டிருக்கும் கடவுள்களைப் பாடிப் பரவினார். அப்போது அரசாண்டு வந்த தில்லி பேரரசின் அன்பையும் ஆதரவையும் பெற்றார். அவர்தம் துணையோடு காசியில் குமாரசாமி மடம் ஒன்று நிறுவினார்.

காசியில் குமரகுருபரரின் கருத்துச் செறிவான சொற்பொழிவுகளை, வடமொழிக் கவிஞர் துளசிதாசர் மிகவும் விருப்பமோடு கேட்டார் என்று கூறுவர் சான்றோர். பக்தி இலக்கியத்திற்கு இவர் நல்கிய பங்கு அளவிடற்கரியது. கந்தர் கலிவெண்பா, மீனாட்சி பிள்ளைத்தமிழ், முத்துக்குமார சுவாமி பிள்ளைத்தமிழ், மதுரைக் கலம்பகம், காசிக் கலம்பகம், நீதிநெறி விளக்கம், திருவாரூர் நான்மணி மாலை, சிதம்பர மும்மணிக்கோவை, சகலகலாவல்லி மாலை முதலிய அரிய பல பாமாலைகளை இயற்றி பூமாலையாக்கிச் சாற்றியுள்ளார்.

இவர் பைந்தமிழில் தமிழ் மொழியை 'கலைத் தமிழ்த் திம்பாலமுதம்', 'மும்மைத் தமிழ்', 'சொற்குவை பழுத்த தொகைத் தமிழ்', 'தீஞ்சுவைக் கனியும் தண்தேன் நறையும் வடிவெடுத்த சாரங்கனிந்து ஊற்றியிருந்த பழந்தமிழ்' என்று பலவாறு புகழ்ந்துள்ளது. தமிழ் மொழியின் சிறப்பையும், சீர்மையையும் எடுத்தியம்புகிறது.

கற்பனைச் சொற்கோலங்களுக்கு இவரது கவிதைகள் களம் அமைத்துக் கொடுத்திருப்பதை இவரது படைப்புகளில் ஆங்காங்கே படித்து அகமகிழ்ந்து இன்புறலாம்.

பிள்ளைத்தமிழ் இலக்கியங்களுள் எல்லாம் முதன்மைப் பெற்றுத் திகழ்வது இவர் இயற்றிய 'மீனாட்சியம்மை பிள்ளைத்தமிழ்' முதன்மை பெற்றுத் திகழ்வது மட்டுமல்லாது பிள்ளைத்தமிழ் இலக்கியங்களுக்கே பெருமை சேர்க்கிறது இப்பிள்ளைத்தமிழ். அதற்கு காரணம் என்ன? அதில் மட்டும் அப்படி என்ன அற்புதம் நிகழ்ந்தது? இந்த கேள்விகளுக்கு சொக்கநாதனின் மனங்கவர் மணையாட்டியான அம்மை மீனாட்சியே, குமரகுருபரரின் செந்தமிழ்ப் பாக்களைக் கேட்க சிறுநடையிட்டு வந்தாள் என்பதுதான் இதன் தனிச்சிறப்பு.

96 வகை சிற்றிலக்கியங்களுள் அந்தாதிக்கு அடுத்து புகழ் பெற்றுத் திகழ்வது பிள்ளைத் தமிழ் இலக்கியம். தமக்குப் பிடித்த தெய்வங்கள், பாட்டுடைத் தலைவன் அல்லது பாட்டுடைத் தலைவியை, குழந்தையாய்ப் பாவித்து இயற்றப்படும் சிற்றிலக்கியமே பிள்ளைத் தமிழ். இதைப் 'பிள்ளைப் பாட்டு' எனவும் கூறுவர்.

பிள்ளைத் தமிழ் ஆண்பால் பிள்ளைத் தமிழ், பெண்பால் பிள்ளைத்தமிழ் என இருவகைப்படும். ஆண்பாற் பிள்ளைத்தமிழ் காப்பு, செங்கீரை, தால், சப்பாணி, முத்தம், வருகை, அம்புலி, சிற்றில், சிதைத்தல், சிறுபறை முழங்கல், சிறுதேர் உருட்டல் ஆகிய பத்து பருவங்கள் இடம்பெறும். பெண்பாற் பிள்ளைத்தமிழில் ஆண்பாற் பிள்ளைத் தமிழுக்குரிய முதல் ஏழு பருவங்கள் இருக்க அம்மாணை, நீராடல், ஊசல் ஆகிய பெண்களுக்குரிய பருவங்கள் காணப்படும். இதுவே பிள்ளைத் தமிழின் இலக்கணமாகும்.

‘குழவி மருங்கினும் கிழவதாகும்’ என்ற தொல்காப்பியர் வரி பிள்ளைத்தமிழ் இலக்கியத்திற்கு அடிப்படை எனலாம். பிள்ளைத்தமிழ் வளர வழி வகுத்தவர் பெரியாழ்வார் ஆவார். அவர்தம் பாசரங்களில் கண்ணனைத் தாலாட்டி, செங்கீரை யாட்டி, சப்பாணி கொட்டி, தளர் நடை இடுதலை எழிலுறப் பாடியுள்ளார். ‘மன்னுபுகழ் கோசலை’ எனத் தொடங்கும் பாடலில் இராகவணைத் தாலாட்டி மகிழ்கிறார் பெரியாழ்வார்.

காலத்தால் முற்பட்டது ஒட்டக்கூத்தரால் இயற்றப்பட்ட ‘குலோத்துங்கன் பிள்ளைத்தமிழ்’ இதுவரை நூற்றுக்கும் மேற்பட்ட பிள்ளைத்தமிழ் நூல்கள் எழுதப்பட்டுள்ளன என்றாலும் மீனாட்சி பிள்ளைத் தமிழுக்கு ஒரு தனிச் சிறப்பு உண்டு. அப்படி என்ன சிறப்பு? காண்போம்.

இந்நூல் திருமலை நாயக்கர் முன்னிலையில் அவரது வேண்டுகோளுக்கிணங்க குமரகுருபரரால் அரங்கேற்றப்பட்டது. அரங்கேறிக் கொண்டிருந்த வேளையில், ஆறாவது பருவமான ‘வருகைப் பருவத்தின் 9-வது பாடலான ‘தொடுக்கும் கடவுள்’ என்ற பாடலை குமரகுருபரர் பாடிய போது அதிலிருந்த சொற்களை, பொருட்களைக் கேட்டு மயங்கிய மீனாட்சியம்மை சிறுமிபோல் வடிவெடுத்து, தளர் நடையிட்டு வந்தாள்...குமரகுருபரரின் தேன் தமிழில் தன்னை மறந்தாள்... அவரது மடிமீது ஏறி அமர்ந்து பிறபாடல்களையும் கேட்டு இன்புற்றாள் என்பது வழிவழியாக வழங்கிவரும் செய்தி! ஆம்! இதைவிட இப்பிள்ளைத்தமிழின் சிறப்பையும் மேன்மையையும் சொல்லவும் வேண்டுமோ?

அகிலாண்ட கோடி பிரமாண்ட நாயகி என்று வேதங்களால் போற்றப்படும் அன்னை மீனாட்சியைத் தளர் நடையிட்டு வரச்செய்த அப்பாடல் இதுதான். படிக்கப் படிக்கத் திகட்டாத தேன்தமிழ் பாமாலை.

“தொடுக்கும் கடவுள் பழம் பாடல்
தொடையின் பயனே நறைபழுத்த
துறைத்தீந் தமிழின் ஒழுக நறுஞ்
சுவையே அகந்தைக் கிழங்கை அகழ்ந்து
எடுக்கும் தொழும்பர் உளக் கோயிற்ரு
ஏற்றும் விளக்கே வளர்சிமய
இமயப் பொருப்பில் விளையாடும்
இளமென் பிடியே எறிதரங்கம்
உடுக்கும் புவனம் கடந்து நின்ற
ஒருவன் திருவுள்ளத்தில் அழகு
ஒழுக எழுதிப் பார்த்திருக்கும்
உயிரோவியமே... மதுகரம் வாய்
மடுக்கும் குழல்காடேந்தம் இள
வஞ்சிக் கொடியே வருகவே!
மலயத்துவன் பெற்ற பெரு
வாழ்வே! வருக... வருகவே!

குமரகுருபரரின் புலமைக்குக் கட்டியம் கூறும் நூல் மீனாட்சி பிள்ளைத்தமிழ் மட்டுமல்ல. அந்தாதி என்னும் கலம்பக உறுப்பில் பாடப்பட்ட ‘மதுரைக் கலம்பகம்’ என் நூலும்தான். அதில் ‘இறைவன் வென்றால்’ என்கிறாள் ஒருத்தி. மற்றொருத்தி ‘வெற்றி பெற இறைவனின் உடல் இரண்டு கூறுகளாகி விட்டனவே ஏன்? எனக் கேட்கிறாள். அதற்கு மூன்றாமவள்

“இருவருக்கும் காண்பரிய ஈசர்மது சேரனார்
விருதுகட்டி அங்கம் வெட்டி வென்றான்காண் அம்மாணை
விருதுகட்டி அங்கம் வெட்டி வென்றனரே யாமாகில்
ஆனாலும் காயமில்லை ஐயரவர்க் கம்மாணை”

என்கிறாள். ‘உடல் இரு கூறானாலும் அதில் காயம் (தழும்பு) இல்லை’ எனக் கூறுகிறாள். இத்தகைய தெய்வீகக் கற்பனைகளைத் திறம்படப் பாடும் தன்மை ஒப்பாரும் மிக்காரும் இன்றித் திகழ்கிறார் குமரகுருபர சுவாமிகள். ஒவ்வொரு தமிழரும் படித்து சுவைத்து இன்புற வேண்டிய பிள்ளைத் தமிழ் ‘மீனாட்சி பிள்ளைத் தமிழ்’ அவ்வாறு படித்து சுவைக்காதவர்கள் பிறவிப் பயனை அடைதல் அரிதினும் அரிதாம்! இப்பாடலை எல்லா நாளும் படித்து மகிழ்வோமானால் வாழ்வில் அனைத்து செல்வங்களை அடையும் பயனைப் பெறலாம்.

வைணவ சமய அவதாரப் போக்கு



முனைவர் ந.செ.கி. சங்கீர்தாதா

உதவிப் பேராசிரியர், தமிழ்த்துறை (சுயநிதி)இ மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

முன்னுரை

இந்து மதத்தில் இறைவனின் அவதாரங்கள் பற்றிய பல செய்திகள் இருப்பினும், ‘அவதாரம்’ என்பது வைணவத்தில் இறைவன் தொடர்பானதாகக் கருதப்படுகிறது. ஆழ்வார்கள் திருமாலின் அவதாரப் பெருமைகளைத் தத்தம் பாசரங்களில் போற்றிப் பாடுகின்றனர். அடியவர்களின் துயர் நீக்கவே அவதாரம் நிகழ்வதாகக் கூறப்படுகிறது அவதாரம் என்பது வைணவ சமயத்தில் தலையானதான ஒன்றாகும். முழுமுதற் கடவுளான திருமாலின் பல்வேறு அவதாரங்களின் வழிபாட்டினைச் சுற்றியே வைணவ சமயம் கழல்கின்றது. அடிப்படையில் காணும்போது இதிகாசங்களும் புராணங்களும் திருமாலின் அவதாரத்தைப் போற்றியே எழுந்துள்ளன. திருமாலின் அவதாரங்கள் ‘பத்து’ என்றும், அவை ‘தசாவதாரம்’ என்றும் அழைக்கப்படுகிறது. திருமாலின் அவதாரம் பற்றிப் பல்வேறு கருத்துக்கள், வைணவ சமயத்தில் அவதாரம், பதினெண் புராணங்கள், பாகவதக் கதைகள். திருமாலின் அவதாரங்கள், அவதாரத்தின் நோக்கம், அவதாரத் தத்துவம், அவதார எண்ணிக்கை, இலக்கியங்களில் அவதாரச் செய்திகள் போன்றவற்றை ஆராய்வதாக இவ் ஆய்வுக் கட்டுரை அமைகின்றது.

அவதாரம்

அவதாரம் என்ற சொல் தமிழ்ச் சொல் அன்று, வடமொழிச் சொல்லாகும். ‘அவதாரம்’ என்ற சொல் குறித்துப் பல்வேறு அறிஞர்கள் பலவிதமாக விளக்கம் கூறுகின்றனர். “இறங்குதல் அதாவது இறங்கி வருதல்” என்ற பொருளின் அடிப்படையில் அவதாரம் என்ற வடமொழிச் சொல் விளங்குகிறது என்றும், ஏறுதல், எழும்புதல், மேலே செல்லுதல் என்பன அவதாரம் என்பதன் எதிர்மறைச் சொற்களாகும் என்றும், அவதாரம் என்ற சொல்லை அவ - தார் எனப் பிரித்து அவ - கீழ், தார் - இறங்கிவரும் முறை¹ எனப் பிரித்துப் பொருள் காணலாம் என்றும் பாசுவரதாசு குறிப்பிடுகிறார். “இந்துப் புராணத்தின்படித் தெய்வம் ஊனுடம்பு எடுத்து நிலவுலகிற்கு இறங்கி வருதலே அவதாரமாகும்”² என்று ஆக்ஸ்போர்டு அகரமுதலி விளக்குகிறது. ‘அவதாரம்’ என்பதனைத் ‘தோற்றவுக் கதை’ எனப் பாவாணர் தமிழ்ப்படுத்துகிறார். எனவே ‘அவதாரம்’ என்ற சொல்லின் விளக்கமாக இறைவன் மேலிருந்து மனிதனின் வேண்டுகோளுக்கு இணங்கி இறங்கிவரும் நிலை எனக் கூறப்படுகின்றது.

அவதாரம் - சொற்பொருள்:

‘அவதார்’ என்ற வேர்ச் சொல்லிருந்து அவதாரம் என்ற சொல் பெறப்படுகிறது. “அவதார் என்பதற்கு ‘இழிதருதல்’ எனப் பொருள்படும்.”³ அவதாரம் என்னும் கருத்தையும் கடவுள் வேறு உருவமடைந்தார் அல்லது மனித உடலில் புகுந்தார் என்பதனை இயம்ப ஜன்மம் (பிறப்பு), சம்பவம் (தோன்றல், உயிர்ப் பொருளாய் வருதல்), ஸ்ரஜ்ஜனா (படைப்பு), பிராதூர்பாவா (தோற்றம்) போன்ற சொற்களைப் பகவத்கீதையும், நாராயணியமும் பதிவு செய்கின்றன. ‘ஹரிவம்சம்’ என்ற நூல் விஷ்ணுவின் அவதாரங்களைப் பிராதூர்பாவங்கள் என விவரிக்கிறது.

அவதாரம் - வரையறைகள்

“கருணையே காரணமாகப் பரமரகசியமாய்த் தன்னை மறைத்துக் கொண்டு மக்களில் ஒருவனாய் ஒளிந்து செயல் புரிவதுதான் அவதாரம்”⁴ எனப்படும்.

“தீவினை ஒருபோதும் வாழமுடியாது. அது வளர்ந்துகொண்டே போனாலும் நிலை நிற்காது விரிந்து விரிந்து தன்னைத்தானே அழித்துக்கொள்ளும். இதற்கு உதவுவதுதான் அவதாரம்”⁵ எனப்படும்.

‘அவதாரம்’ என்பது இறங்குதல். அதாவது உயர்நிலையில் இருந்து தாழ்வு நிலைக்கு வருதல் என்றும் பொருள்படும். இந்து சமயத்தில் காத்தற் கடவுளான வினு உயிர்கள் உய்வதற்காகக் கடைப்பிடிக்க வேண்டிய அறநெறியில் நடந்துகாட்டும் பொருட்டுப் பல உயிர்களாகப் பிறப்பதே அவதாரம்” என்றும், “கடவுள் நிலையிலிருந்து மாந்த உலகை அல்லது மாந்த நிலையைப் பிரிவு படுத்தும் கோட்டிலிருந்து கீழே இறங்கி வருதல் அவதாரமாகும்”⁶ என்றும் கலைக்களஞ்சியம் குறிப்பிடுகின்றது.

“கிணற்றில் விழுந்த குழந்தையைக் காக்கத் தாய் அதில் குதிப்பதைப் போலே சம்சாரத்தில் துன்புறும் ஆன்மாக்களைக் கடைத்தேற்ற இறைவன் இறங்கி வருவது விபவம் அல்லது அவதாரம்”⁷ எனப்படும்.

“அவதாரம் என்னும் சொல் குறிப்பிட்டதொரு உருவத்தில் அவதரிப்பதற்கு இயைந்து இறங்கிவரும் இறைவனின் இயல்பான உயர்வைச் சுட்டுகிறது.”⁸

அவதாரம் சொல்லாட்சி

‘அவதாரம்’ என்ற சொல்லாட்சியைப் பற்றிக் காணும்போது கி.மு. இரண்டாம் நூற்றாண்டளவில் எழுந்த பகவத்கீதையே அவதாரத்தைப் பற்றி முதலில் குறிப்பிடுகின்றது. கீதையின் நான்காவது அத்யாயம் ‘அவதாரத்யாயம்’ பற்றிப் பேசுகின்றது.

“நான் பல அவதாரங்கள் செய்திருக்கிறேன். அர்ஜுனா நீ எத்தனை பிறவிகள் பிறந்திருப்பாயென்று உனக்குத் தெரியாது. நான் பிறந்த பிறவிகளை நன்கு அறிகிறேன் என்கிறான் கீதாசாரியன்”

“எனக்குப் பிறப்பும் இல்லை அழிவும் இல்லை அனைத்து உயிர்களுக்கும் நானே ஈசுவரன். என் தனி இயல்புக்கு நான் தலைவன். எனினும் என் சொந்த மாயையால் நான் பிறப்பெய்துகிறேன்.

பாரத! அறம் தேய்ந்து அதர்மம் தலை தூக்கும்போது எல்லாம் நான் உடலோடு தோன்றுகிறேன். நல்லோரைக் காக்கவும் தீயோரை அழிக்கவும் அறத்தை நிலைநிறுத்தவும் நான் யுகந்தோறும் பிறக்கின்றேன்”⁹ எனக் கண்ணன் கீதையில் மொழிவான். மேற்கண்ட வாக்கியங்களில் காணப்படும் ‘பிறப்பெய்துகின்றேன்’, ‘தோன்றுகின்றேன்’, ‘பிறக்கின்றேன்’ என்ற சொற்கள் அவதாரத்தைக் குறிப்பனவாகும்.

‘அவதாரம்’ பற்றிய சொல்லாட்சியை இலக்கியங்களில் காண முற்படுகையில் சங்க இலக்கியத்தில் அவதாரம் பற்றிய சொல்லாட்சி இல்லை. பக்தி இலக்கியமான ‘பெரியபுராணம்’ அவதாரம் பற்றிக் குறிப்பிடுகின்றது.

“தவம் பெருக்கும் தண்சபையிலே

தாவில் சராசரங்கள் எலாம்

சிவம் பெருக்கும் பிள்ளையார்

திரு அவதாரம் செய்தார்”

(பெ.பு.25)

சிவபிரான் திருவருளில் தோய்ந்து நலம் பெருகச் செய்யும் ஆளுடையபிள்ளையாரான திருஞானசம்பந்தர் திருஅவதாரம் செய்தார் எனச் சேக்கிழார் குறிப்பிடுகிறார்.

இதே போல் கம்பராமாயணம் பாயிரப் பகுதியில் கம்பர், ‘அவதாரம்’ பற்றிப் பதிவு செய்கிறார்.

“நடையின் நின்(று)உயர் நாயகன் தோற்றத்தில்

இடை நிகழ்ந்த இராமாவ தாரப்பேர்த்

தொடை நிரம்பிய தொல்லைநன் மாக்கதை

சடையன் வெண்ணெய் நல்லூர்வயின் தந்ததே”

(கம்ப.பால.4)

திருமாலின் பத்து அவதாரங்களினுள்ளும் பரசுராமன், இராமன், பலராமன் என்று இராமன் என வரும் மூன்று அவதாரங்களில், இடையில் தோன்றியதுமாகிய இராமன் அவதாரம் இராமவதாரம் என்னும் பெயரோடு, சடையப்பரின் திருவெண்ணெய் நல்லூரில் பாடியதாகும் என்ற செய்தி இங்கு பதிவு செய்யப்பட்டுள்ளது. இங்கு ‘அவதாரம்’ என்ற சொல்லாட்சி குறிப்பிடப்படுகின்றது. ‘வாலிவதைப் படலம்’ அவதாரம் பற்றிப் பேசுகின்றது.

“மேல்ஒரு பொருளும் இல்லா மெய்ப்பொருள் வில்லும் தாங்கிக்

கால்தரை தோய நின்று கட்புலக் குற்ற தம்மா”

(கம்ப.கிட்கிந்தா.134)

தனக்கு மேல் ஒரு பொருளும் இல்லாது அருவமாய் நின்ற பரம்பொருள் கையில் வில்லேந்திக் கால் தரையில் தோயும்படியாக உருவம் கொண்டு வந்தது என இராமவதாரத்தை வாலி தன் மைந்தனுக்குக் கூறுவதாகக் கம்பர் பதிவு செய்கிறார்.

சிறுநிலக்கியங்களில் ஒன்றான பரணி இலக்கியத்தின் ஒரு பகுதி ‘அவதாரம்’ என்பதாகும். கலிங்கத்துப்பரணி திருமாலின் ‘அவதாரம்’ பற்றிப் பேசுகின்றது.

“மூவுலகும் தொழ நெடுமால் முன்னொருநாள்

அவதாரம் செய்த பின்னே”

(கலி.பர.10:2)

எனக் கலிங்கத்துப்பரணியில் ‘அவதாரம்’ என்ற சொல்லாட்சியை ஜெயங்கொண்டார் பதிவு செய்கிறார். உலகம் உய்யவே திருஅவதாரம் நிகழ்கிறது என்பதனைக் கந்தபுராணமும் கூறுகிறது.

“அருவமும் உருவுமாகி அநாதியாய் பலவாய் ஒன்றாய்ப்

பிரமமாய் நின்ற சோதிப் பிழம்பதோர் மேனியாகக்

கருணைகூர் முகங்களாரும் கரங்கள் பன்னிரண்டும் கொண்டே

ஒருதிரு முருகன் வந்தாங் குதித்தன உலகம்உய்ய”

(கந்தபுரா.7)

கருணையின் திருவுருவே திருஅவதாரம் என்பதாகக் கந்தபுராணம் குறிப்பிடுகின்றது.

மூவகை அவதாரங்கள்

“துன்பக்கடலில் சிக்கித் தவிக்கும் மனிதர்களைக் காப்பாற்ற வேண்டி இறைவன் எடுத்த அவதாரங்களை வைணவத்தில் மூவகையாகப் பிரிப்பர். அவை (1) அம்சவதாரம், (2) ஆவேசவதாரம், (3) பூரணவதாரம்” என்பனவாகும். ‘அம்சவதாரம்’ என்பது இறைவனின் ஓர் அம்சமாகப் பூமியில் தோன்றுவது ஆகும். அம்சவதாரத்திற்கு எடுத்துக்காட்டு இராமன். ‘ஆவேசவதாரம்’ என்பது இறைவனின் சக்தி ஆவேசமாகப் பூமியில் ஒருவர் மீது இயங்கினால் அது ஆவேசவதாரம் என்பர். ஆவேச அவதாரத்திற்கு எடுத்துக்காட்டு பரசுராமர். இறைவன் தன் பூரணகலைகளுடன் பூமியில் தோன்றி லீலைகள் புரிவது பூரணவதாரம் ஆகும். பூரணவதாரத்திற்கு எடுத்துக்காட்டு கிருணன்.

வைணவத்தில் அவதாரம்

வைணவத்தில் இறைவனின் ஐவகை நிலைகளான பரத்துவம், விபூகம், விபவம், அந்தர்யாமி, அர்ச்சை என்பதில் மூன்றாவதாகிய விபவநிலை என்பது “வினைகளிலிருந்து ஆன்மாக்களைக் காப்பாற்றக் கருணையோடு இறைவன் இறங்கிவரும் அவதார நிலையாகும்”¹⁰ ‘அவதாரம்’ என்பது வைணவ சமயத்தில் தலையானதாகும். சமூக நீதிகளைக் காக்கவும், அநீதிகளைத் தடுக்கவும், பாவினை மீட்கவும், தன்னை நேரில் காண ஏங்கும் ஆன்மாக்களின் ஆவலைத் தீர்க்கவும் அவதாரம் நிகழுகிறது. எனவே, உயர் நிலையிலிருந்து உலகைக் காக்க இறைவன் இறங்கிவந்து அருள் புரிதலே ‘அவதாரம்’ எனப்படும். வைணவசமயத்தில் திருமாலின் அவதாரம் பத்து என்றும் அவை ‘தசாவதாரம்’ என்றும் போற்றப்படுகின்றது. (மச்ச அவதாரம், கூர்ம அவதாரம், வராக அவதாரம், நரசிம்ம அவதாரம், வாமன அவதாரம், பரசுராம அவதாரம், இராம அவதாரம், பலஇராம அவதாரம், கிருண அவதாரம், கல்கி அவதாரம்)

பரிணாம வளர்ச்சியில் அவதாரங்கள்

திருமால் எடுத்த தசாவதாரம் நவீன விஞ்ஞானத்தால் நிரூபிக்கப்பட்ட டார்வினின் ‘பரிணாம வளர்ச்சி’யைக் காட்டுவதாக கூறப்படுகிறது. உயிர்கள் முதன் முதலில் நீரில் தோன்றியதாகக் கருதப்படுகிறது. முதலில் செல்கள் தோன்றியதாகவும், பிறகு தோன்றிய உயிரினங்கள் சுண்ணாம்பால் அமையப்பெற்ற கடினமான ஓட்டுப் பகுதிகளுடனும் உட்புறம் மென்மையான உடலுடனும் அமையப் பெற்றனவாகத் தெரிகிறது. கடலின் ஆழத்திலிருந்து மேலே இடம்பெயர்ந்த உயிரினங்கள் வளர்சிதை மாற்றத்தினால் மேல் ஓடு அமைப்பு குறையத் தொடங்கி சதைப்பகுதி பருத்து வளர ஆரம்பித்தன. பிறகு சுண்ணாம்பால் அமைந்த எலும்புகள் உட்புறக் கூடாகவும், தசை, சதைப்பகுதிகள் மேல் புறத்திலும் தோன்றி மாற்றம் பெற்றன. பிறகு நீரிலும் நிலத்திலும் வாழும் உயிரினங்கள் தோன்றத் தொடங்கின. அதன் பிறகு தரையில் மட்டும் வசிக்கும் உயிரினங்கள் தோன்றின. அது இடம் விட்டு இடம் பெயர் செதில்கள் மறைந்து கால்கள் வளரத் தொடங்கின. அதிலிருந்து பறக்கும் பறவை இனமும் நான்கு கால்களால் நடக்கும் விலங்கு இனங்களும் தோன்றின. பிறகு

விலங்கினங்களில் முன்னேற்றம் ஏற்பட்டு நிமிர்ந்து இரண்டு கால்களினால் நடக்கும் குரங்கினங்களும், அதிலிருந்து ஆதிமனிதனும் தோன்றினான்.

மேற்குறித்த பரிணாம வளர்ச்சியின் அடிப்படையிலேயே திருமாலும் பத்து அவதாரங்களை எடுத்திருப்பதை அறிய முடிகின்றது. இறைவனின் அவதாரங்களில் முதலாவதாகக் குறிப்பிடப்படுவது ‘மச்ச அவதாரம்’ அவதாவது நீரில் வாழும் மீன். இரண்டாவது அவதாரம் நீரிலும் நிலத்திலும் வாழும் ‘சூம் அவதாரமாகிய’ ஆமை. மூன்றாவது நிலத்தில் இடம்பெயரும் கால்களுடன் குட்டி போட்டுப் பால் கொடுக்கும் விலங்கினமாகிய ‘வராக அவதாரம்’ (பன்றி) ஆகும். நான்காவது பாதி விலங்கு பாதி மனிதனைக் குறிக்கும் ‘நரசிம்ம அவதாரமாகும்’. ஐந்தாவது குள்ள மனிதனாகக் கருதப்படும் ‘வாமன அவதாரமாகும்’. இது விலங்குகளிடமிருந்து மாறுபட்டு இரண்டு கால்களால் நிமிர்ந்து நேராக நிற்கும் மனிதனைக் காட்டுகிறது. ஆறாவது ‘பரசுராமர்’ அவதாரம். சிந்திக்கத் தெரிந்த மனிதன் உலோகங்களின் பயனைக் கண்டு அதை ஆபுதமாகப் பயன்படுத்தக் கற்றுக்கொண்டதைக் காட்டுகிறது. ஏழாவது அவதாரம் ‘இராம அவதாரம்’. இது தேர்ந்த அரசியல், நேர்மையான அரசன், அரசு, சமூக அமைப்பினைக் காட்டுகிறது. எட்டாவது அவதாரம் ‘பலராமர்’ அவதாரம். ஆயர் குலத்தில் தோன்றிய கண்ணனின் சகோதரனைக் குறிப்பதாகும். இது வேளாண்மையின் வளர்ச்சியைக் காட்டுகின்றது. ஒன்பதாவது ‘கிருஷ்ணன்’ அவதாரமாகும். அதர்மத்தின் அழிவு, கருணை, இனக்குழுத் தன்மை போன்றவற்றைக் காட்டுகின்றது. பத்தாவது அவதாரம் எப்பொழுதெல்லாம் தர்மம் குலகிறதோ, அதர்மம் தலையெடுக்கிறதோ அப்பொழுது கண்டறிய முடியாத ஆற்றலும், சக்தியும் வாய்ந்த ‘உயர் மனிதனாக’ இறைவன் எடுக்கும் ‘கல்கி’ அவதாரமாகும்

சங்க இலக்கியங்களில் திருமால் அவதாரங்கள்

திருமால் பற்றிய குறிப்புகளைப் பதிவு செய்யும் சங்க இலக்கியம், திருமாலின் அவதாரங்களையும் பதிவு செய்துள்ளதா எனக் காண்கையில்,

“ஞாலம் மூன்று அடித்தாய் முதல்வற்கு
முதுமறைப் பால் அன்ன மேனியான்” (கலி.21)

என்பதில் திருமால் திரிவிக்ரமனாக உலகம் அளந்த ‘வாமன அவதாரம்’ இங்கே குறிப்பிடப்படுகின்றது.

“பிறவாப் பிறப்பிலை பிறப்பித் தோரிலையே” (பரி.3:65-70)

என்ற பரிபாடல் வரி திருமாலின் அவதாரத் தன்மையைக் கூறுகின்றது.

“புரவத்துக் கருவல் கந்தரத்தால்
தாங்கியிவ் வலகந் தந்தடிப் படுத்ததை நடுவண்
ஓங்கிய பலர்புகழ் குன்றினோ டொக்கும்” (பரி.4:22-24)

என்பதில் திருமால் பன்றி உருக் கொண்டு (வராக அவதாரம்) கோட்டினால் உலகினை ஊழி வெள்ளத்தில் இருந்து காத்த செயல், மேருவின் தொழிலை ஒத்திருப்பதாகச் சுட்டப்படுகின்றது.

“இன்னல் இன்னரொடு இடிமுரசு இயம்ப
வெடிபடா ஓடிதூண் தடியொடு
தடிதடி பலபட வகிர்வாய்த்த உகிரினை” (பரி.4:15-20)

என்ற பரிபாடல் வரிகள் நரசிம்ம அவதாரத்தைக் குறிப்பிடுகின்றன.

“ஊழி ஆழிக்கண் இருநிலம் உருகெழு
கேழலாய் மருப்பின் உருதோய்” (பரி.3:20-25)

என்ற பரிபாடல் வரிகள் வராக அவதாரத்தைக் குறிக்கின்றன.

“மன்மருங்கு அறுத்த மழுவாள் நெடியோன்” (அகம்.220)

என்ற அகநானூற்றுப் பாடலடி பரசுராம அவதாரத்தைக் குறிப்பிடுகின்றது.

“கூந்தல் என்னும் பெயரொடு கூந்தல்
எரிசினம் கொன்றோய்” (பரி.3:31-32)

என்பதில் குதிரை வடிவில் வந்த கேசி என்ற அரக்கனைக் கொன்ற கண்ணன் அவதாரம் குறிப்பிடப்படுகின்றது.

“திகழொளி முந்நீர் கடைந்தக்கால் வெற்புத்
திகழ்பெழ வாங்கித்தன் சீர்ச்சிரத் தேற்றி” (பரி.திரி.1:60-65)

என்பதில் திருமால் ஆமை உருக்கொண்டு தம் கழுத்தால் மேருமலையைத் தாங்கிய கூர்ம அவதாரச் செய்தி குறிப்பிடப்படுகின்றது.

“வெல்போர் இராமன் அருமறைக் கவித்த
புல்வீழ் ஆலம் போல்”

(அகம்.70)

என்ற அகநானூற்றுப் பாடல் வரிகள் இராம அவதாரத்தைக் குறிப்பிடுகின்றன. தனுஷ்கோடித் துறையில் இராமன் சீதையை மீட்பதற்காக ஓர் ஆலமரத்தின் கீழ்த் தங்கி வானர சேனைகளோடு ஆலோசனை செய்தபோது அதற்கு இடையூறாகப் பறவைகள் ஒலி எழுப்ப, இராமன் கைகளை அசைத்துப் பறவைகள் ஒலி எழுப்பாதவாறு கட்டளையிட்டான் என்று கூறப்படுகின்றது.

“மன்மருங் கறுத்த மடுவாள் நெடியோன்
முன்முயன் றரிதினின் முடிந்த வேள்விக்
கயிறறை யாத்த காண்டகு வனப்பின்
அருங்கடி நெடுந்தூண் போல்”

(அகம்.220)

என்ற இப்பாடல்களில் பரசுராமன் இருபத்து நான்கு தலைமுறை அரச குலத்தைக் கொன்று யாகம் செய்தபோது அந்த யாகத்தில் ‘நடப்பட்ட தூண்’ இங்கு உவமையாகக் கூறப்பட்டுள்ளது.

“கடுந்தே ரிராமனுடன் புனர் சீதையை
ஆணித்தகை யரக்கன் வெளவிய ஒன்றை
நிலந்தேர் மதாணி கண்ட குரங்கள்
செய்முகம் பெருங்கிணை யிழைப் பொலிந்தாஅங்கு
அறாஅ ஒருதகை யினிது பெற்றியாமே”

(புறம்.378)

என்ற இப்பாடலில் இராவணனால் கடத்திச் செல்லப்பட்ட சீதை அடையாளத்திற்காகத் தன் நகைகளைக் கழற்றிப் பூமியில் எறிந்தாள். அது சகீவன் வாழ்ந்த நிலப்பகுதியில் விழுந்தது. அதை எடுத்து அணியத் தெரியாமல் அணிந்து அழகு பார்த்த குரங்குகளின் செயல் நகைப்பை உண்டாக்கியது என்று விளக்கப்படுகின்றது.

“மால்வரை மறஞ்சாய்த்த மால் போலக்
கல்லுயர் நனஞ்சாரல் கலந்தியலும்”

(கலி.46)

என்பதில் மல்லர்களை அழித்த கண்ணன் அவதாரம் குறிப்பிடப்படுகின்றது.

“ஆண்டர் மகளிர் தண்டழை உடையர்
மரஞ்செல மிதித்த மாஅல் போல்”

(அகம்.59)

என்ற அகநானூற்று வரிகள் கண்ணன் கோபியர்களின் ஆடையைக் கவர்ந்த நிகழ்வினைக் குறிக்கின்றன.

“புதையருள் உடுக்கைப் பொலம்பனைக் கொடியோற்கு
மதியை என்போர்க்கு முதுமை தோன்றலும்”

(பரி.2:20-23)

என்ற பரிபாடல் வரிகள் ‘பலராமன்’ அவதாரத்தைக் குறிக்கின்றன.

“ஒரு குழை ஒருவன் போல்
இணர் சேர்ந்த மராஅடும்”

(கலி.26)

என்ற கலிப்பாடலில் ‘பலராமன் அவதாரம்’ வெண்கடம்பு மரத்திற்கு ஒப்பிட்டுக் காட்டப்பட்டுள்ளது.

“கணங்கொள் அவணர்க் கடந்த பொலந்தார்
மாயோன் மேய ஓண நன்னாள்”

(மது.காஞ்.590)

என்ற மதுரைக்காஞ்சிப் பாடல்களில் கிருஷ்ண அவதாரத்தின் போது அசுரர்களை அழித்த செய்தி குறிப்பிடப்படுகின்றது.

“மல்லரை மறஞ் சாய்த்த மலர்த்தண்தார்”

(கலி.36)

என்ற நெய்தற்கலிப் பாடலில் மல்லரை அழித்த கிருஷ்ண அவதாரம் குறிப்பிடப்படுகின்றது.

சங்க இலக்கியங்களில் திருமாலின் அவதாரச் செய்திகளை நோக்கும்பொழுது திருமாலின் பத்து அவதாரங்களுள் மச்ச, கூர்ம, கல்கி அவதாரங்களைத் தவிர்த்து வராக, வாமன, நரசிம்ம, பரசுராம, இராம, பலராம, கண்ணன் அவதாரங்கள் பேசப்படுகின்றன. பரிபாடல், கலித்தொகையில் அவதாரச் செய்திகள் அதிகம்

காணப்படுகின்றன. குறிப்பாக, பரிபாடலில் வராக அவதாரம் அதிகம் பேசப்படுகின்றது. அகம், புறம் இலக்கியங்களைப் பொறுத்தமட்டில், இராமாயண மகாபாரதக் கதை நிகழ்வுகளையே அதிகம் கொண்டுள்ளன.

நிறைவுரை

அவதாரக் கோட்பாடு என்பது வைணவ சமயத்தில் முதன்னையானதாக உள்ளது. அவதாரத்தை மையமிட்டே வைணவ சமய வளர்ச்சியினைக் காண முடிகின்றது. ஆழ்வார்களின் தோற்றம், இறைவனின் நாமமூர்த்திகளின் தோற்றம், இதிகாச புராணக் கதைமாந்தர்கள் தோற்றம் போன்றவற்றை நோக்கும்பொழுது அனைத்துமே ஓர் அவதாரச் செயல்பாடு என்றே தெரிய வருகின்றது. திருமாலின் தசாவதாரக் கொள்கை டார்வினின் பரிணாம வளர்ச்சியைச் சுட்டிச் செல்கின்றது. திருமாலின் ஒவ்வொரு அவதாரமும் ஒரு தத்துவத்தை உணர்த்துகின்றது. சமூகத்தில் மக்கள் எவ்விதக் காழ்ப்புணர்வும் இன்றி அமைதியாகவும் நேர்மையாகவும் இறைச் சிந்தனையுடனும் ஒழுக்க நெறியோடு வாழ்வதற்கும் அவதாரங்கள் வித்திருக்கின்றன.

சுருக்கக் குறியீடு

கலி.	-	கலித்தொகை
நற்.	-	நற்றிணை
அகம்.	-	அகநானூறு
புறம்.	-	புறநானூறு
குறுந்.	-	குறுந்தொகை
பரி.	-	பரிபாடல்
பரி.திர.	-	பரிபாடல் திரட்டு
மது.காஞ்.	-	மதுரைக்காஞ்சி
பெ.பு.	-	பெரியபுராணம்
கந்.புரா.	-	கந்தபுராணம்
கலி.பர.	-	கலிங்கத்துப்பரணி
கம்ப.கிட்கிந்தா.	-	கம்பஇராமாயணம் கிட்கிந்தாகாண்டம்
கம்ப.பால.	-	கம்பஇராமாயணம் பாலகாண்டம்

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மண்ணில் நல்ல வண்ணம் வாழலாம்



முனைவர் தி. பரிமளா

உதவிப்பேராசிரியர், தமிழ்த்துறை, மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

சில சொற்கள் மங்களகரமானவை. மந்திரத்தன்மை மிக்கவை.இவையே மறைமொழி. இப்படிப்பட்ட ஓர் உயர் மறைமொழியே “மண்ணில் நல்ல வண்ணம் வாழலாம்” என்பது. தமிழ்மறை அருளிய ஞானசம்பந்தப் பெருமானின் திருவாக்கு.அதனைத் தலைப்பாகக் கொண்ட இந்தக் கட்டுரையும் மனவளத்தைத்தரும் இலக்கியத் தொடர்களைத் தருகிறது.ஏனெனில் மனிதற்கு தன்மப்பிக்கைத் தந்து மண்ணில் நல்ல வண்ணம் வாழச்செய்வதற்கு தமிழில் நல்ல நூல்கள் இல்லை என்று நாம் நினைக்கின்றோம்.ஆனால் நம்மிடம் இருக்கும் இலக்கியச் செல்வங்களைப்பற்றி நாம் நினைத்துப் பார்ப்பதில்லை.

இந்தமண்ணில் தோன்றிய இலக்கியங்களில், இதிகாசங்களில், பக்தி வடிவான பாட்டுகளில் மனிதனின் மனதைப் பண்படுத்தக் கூறிய மறைமொழிகள் உள்ளன.உலக வாழ்வில் இருந்துகொண்டே நிறைவாக,நிம்மதியாக வாழ்வது எப்படி என்று நமக்கு ஏற்படும் சந்தேகத்திற்கு இரண்டு வகைகளைப் பதிலாகத் தருகிறது திருமந்திரம்.

உறுதியான உடல்

உயர்வான உள்ளம்

இவை இரண்டிற்கும் ஒன்றோடொன்று தொடர்பு உண்டு.உடம்பு என்பது உயர்ந்த கருவி. அதனைச் சரியாக வைத்திருக்க வேண்டியது மனிதனின் கடமை.உறுதியான உடம்பில்தான் உயர்வான எண்ணம் தோன்றும்.உள்ளம் உறுதியாக இருந்தால்தான் உடம்பு உறுதியாக இருக்கும்.இவை இரண்டும் ஒன்றை ஒன்று பாதுகாக்கும் என்கின்றது. எனவே இங்கு உள்ளம் என்பது முக்கியமாகிறது. உயர்ந்த உள்ளத்திற்கு எவை தேவை.இதோ பட்டியலடுகிறது நாமறிந்த திருக்குறள்.

மனதில் உள்ள உவகையை அன்பை வெளிப்படுத்துவது இனிய சொற்கள். அந்த இனிய சொற்களை ஒருவர் கூறும் பொழுது அவை அடிமனதின் ஆழத்தில் இருந்து வெளிப்படவேண்டும். இதனையே வள்ளுவர் ‘சிறுமையுள் நீங்கிய இன்சொல்’ என்கிறார் வள்ளுவர். சொற்கள் எப்படி நோய் செய்யும்?. அதற்கும் விளக்கம் கூறுகிறார் வள்ளுவர்.

“தீயினால் சுட்டபுண் உள்ஆறும் ஆறாதே

நாவினால் சுட்ட வடு” -

குறள் 129

என்னும் இக்குறட்பாவில் நாம் அறிந்துகொள்ள வேண்டிய சொற்கள் ‘புண்’இ’வடு’என்பவையாகும். புண்ணிற்கு மருந்திட்டால் ஆறிவிடும். ஆனால் ‘வடு’ என்பது ஆறிய பிறகும் இருக்கும் புண்ணின் தடமாகும்.சொற்களும் அதுபோலத்தான்.ஒருவரிடமிருந்து சொல்லப்பட்டத் தீய சொற்கள் ஆறாத வடுவாகவே மாறிவிடும். அதனாலேயே ‘யாகாவர் ஆயினும் நாகாக்க’ என்கிறார் வள்ளுவர்.நாவைக் காவாவிட்டால் எல்லோரையும் ஏதாவது சொல்லத் தோன்றும். அது மற்றவரைக் ‘காணும் பொழுது ஒன்றும்,காணாத பொழுது ஒன்றும்’என்று பிறரைப்பற்றி இகழ்ந்து உரைக்கும். அதாவது ஒருவரைப்பற்றி புறங்கூறிக் கொண்டே இருப்பதாகும். இது மனக்குற்றத்தின் அடிப்படையில் தோன்றுவது.இன்னொருவர் நிலையை அடைய முடியாத பொழுது அல்லது நம்மிடம் இல்லாத திறன் மற்றவரிடம் இருப்பதாக நினைப்பது. இதன் அடிப்படையில் தோன்றுவதே ‘புறங்கூறுதல்’. இப்படி ஒருவரைக் காணாதபொழுது கண்டபடி இகழ்ந்துரைப்பதைக் கண்டிக்கிறார் வள்ளுவர்.நம்மில் பலரிடம் அடுத்தவரைக் குறை கூறும் பழக்கம் உண்டு.

குடும்ப உறுப்பினர்கள்,சுற்றத்தார்,வேலைத்தளம் என்று பலவகைகளிலும் நாம் புறங்கூறுதலை வாடிக்கையாகக் கொண்டுள்ளோம்.இதன் விளைவுகளைப் பற்றியும் நாம் புறங்கூறும் ஒருவரின் மனநிலையைப் பற்றியும் சிந்திப்பதில்லை.ஆனால் வள்ளுவர் இதனை வன்மையாய்க் கண்டிக்கிறார்.

‘புறங்கூறிப் பொய்த்துஉயிர் வாழ்தலின் சாதல்

அறம்கூறும் ஆக்கம் தரும்’

குறள் 183

என்று பிறரைக் காணாத வழி இகழ்ந்துரைத்து அவனைக் கண்டபொழுது இனியனாக ஒருவன் பொய்யாக வாழ்வதைக் காட்டிலும் இதனைச் செய்யாது இறப்பதே மேல் என்றும், அப்படி இறந்தால் அறநூல்கள் கூறும் 'மறுமையும்' கிடைக்கும் என்கிறார்.

புறங்கூறுதல் எப்படி ஒருவரின் நல்வாழ்வைச் சிதைத்து விடுகிறதோ அதுபோல நமக்கும் மற்றவர்க்கும் ஒரு பயனும் தராத சொற்களையும் பயன் படுத்தக்கூடாது என்கிறார். அப்படிப் பயனிலாத சொற்களைப் பயன் படுத்துவோரை 'மக்களுள் பதடி' என்கிறார். நெல்லோடு வளரும் பதினாள் உழவர்க்குப் பயனில்லை. அதுபோல பயனில்ச சொற்களைக் கூறுவோர் மக்களாய் இருந்தாலும் அறிவு என்னும் உள்ளீடு இன்மையின் 'மக்கள் பதடி' என்றார். அவர்கள் எல்லோராலும் இகழப்படுவர். அதனால் பயனிலாச் சொற்களைக் கூறாதீர் என்று கூறி சொல்ல வந்த மொத்தக் கருத்தினையும் உள்ளடக்கி

'சொல்லுக சொல்லில் பயன்உடைய சொல்லற்க

சொல்லில் பயன்இலாச் சொல்'

குறள் 200

சொற்களில் பயன் உடைய சொற்களை மட்டுமே சொல்லுக. சொற்களில் பயன் இல்லாத சொற்களைச் சொல்லாது ஒழிக என்று இரு வரிகளில் அடக்கி விடுகிறார். இதனையே ஓளவ்வை 'சூயம்பட உரை' என்றார்.

ஒருவருடைய வாழ்வில் மாதா, பிதா, குரு, தெய்வம் ஆகிய நால்வரும் ஒருவருடைய வாழ்வில் பிரிக்க முடியாதவர்கள். இவற்றில் தெய்வம் கண்ணால் காண்பதற்கு இயலாதது. மற்ற மூவரும் தனிமனிதனுக்கு அவன் வாழ்வில் துன்பம் ஏற்படும்பொழுது அவற்றைக் கடந்து செல்ல உதவுபவர்கள். இன்றைய சூழலில் வேலை வாய்ப்பிற்காக உறவுகளைப் பிரிந்திருப்பவர்களும், கருத்து வேறுபாட்டால் உறவுகளைப் பிரிந்திருப்போரும் அறிவர் பிரிவுத்துன்பத்தின் கொடுமையை. கூட்டுக் குடும்ப நிலையில் இருந்து தனிக்குடும்பச் சூழலுக்குச் சென்றபின் பாதுகாப்பு என்பது கேள்விக்குறியாகவே உள்ளது. சங்க இலக்கியங்களில் தலைவிக்குத் துணையாக வரும் தோழி அறிவு கொளுத்துபவளாகவே சுட்டப்படுகிறாள்.

வள்ளுவரும் பெரியாரைத் துணையாகக் கொள்ளவேண்டும் என்கிறார். ஏனெனில் அனுபவமுடைய பெரியோர் நமக்கு வரும் துன்பங்களை முன்பே அறிந்து அவற்றை விலக்குவதில் வல்லலர்கள்.

உற்றநோய் நீக்கி உறாஅமை முற்காக்கும்

பெற்றியார்ப் பேணிக் கொளல் - குறள் 442

என்று இருவிதமானத் துன்பங்களைப் பெரியோர் நீக்குவர் என்கிறார். இருவிதமான துன்பங்களாவன ஒன்று தெய்வத்தால் ஏற்படுவது. மற்றொன்று மக்களால் வருவது. காற்று, தீ, பிணி மற்றும் பிற இயற்கைச் சீற்றங்கள் தெய்வத்தால் ஏற்படுவன. பகைவர், கள்வர்களால் ஏற்படும் துன்பங்கள் மக்களால் ஏற்படும் துன்பங்களாகும். பெரியோர் தெய்வத்தால் ஏற்படும் துன்பங்களை சில உபாயங்களால் ஆராய்ந்து கண்டறிந்து நீக்குவர். மக்களால் ஏற்படும் துன்பங்களை குணம், உணவுப்பழக்கம், அவர்தம் நடத்தை என்று இவற்றால் கண்டறிந்து விலக்குவர். இத்தகைய பெரியாரைத் துணையாகக்கொண்டு அரசன் நாட்டை ஆளவேண்டும் என்று வள்ளுவர் கூறியிருந்தாலும் அது இக்காலத்தும் அனைவருக்கும் பொருந்தியிருப்பதைக் காணலாம்.

மக்களுள் நல்லோர் தீயோர் என்போரை அவர்தம் செயல்களால் அறிய முடியும். தீச்செயல் புரிவோரோடு சேர்வதை 'சிறுநிளம் சேரமை' என்னும் அதிகாரத்தில் விளக்கிக் கூறுகிறார். சிறுநிளம் சேரமை என்பது சிறிய இனத்தைச் சேராதிருப்பது. இதனை

'நல்லதன் நலனும் தீயதன் தீமையும் இல்'

புறநா - 29

என்று புறநானூறு கூறுகிறது. சிறியோர்களின் நட்பு எப்படிப்பட்டது என்பதை

'அறிவு திரிந்து செய்யும் செயலால் ஏற்படும் துன்பத்தைக் கருத்தில் கொண்டு அறிவுடையார் அஞ்சுவர். ஆனால் அறிவு ஒற்றுமையான் பிறிது நோக்காமையின் அறிவிலார் எதனையும் செய்யத் துணிவர்'

என்று பரிமேலழகர் உரை விளக்குகிறது. அதனால் ஒருவருக்கு நல்லிணக்கத்தைப் போன்றத் துணையும் இல்லை. தீய இனத்தைப் போன்ற பகையும் இல்லை என்கிறார் வள்ளுவர்.

'நல்லினத்தின் ஊங்கும் துணையில்லை தீயினத்தின்

அல்லல் படுப்பதாம் இல்'

எனும் இக்குறட்பாவில் நல்லினத்திற்கும் தீயினத்திற்கும் உள்ள வேறுபாட்டைக் கூறுகிறார். ஒருவன் மற்றவரிடம் நட்பு பாராட்டும் பொழுது இதனை நன்கு அறிந்துகொண்டு நட்பாகவேண்டும். இல்லையேல் அந்நட்பே நம்மைத் துன்பக்கடலில் ஆழ்த்திவிடும்.

‘கூடி வாழ்ந்தால் கோடி நன்மை’ என்பது முதுமொழி. இதனையே ‘சுற்றந்தழால்’ என்கிறார் வள்ளுவர். இன்று பொருளாதாரத்தை முன்னிருத்தி வாழவேண்டியது கட்டாயமாக்கப் பட்டுள்ளது.கூடி வாழும்பொழுது முடிந்தவர் முடியாதவர்க்கு உதவலாம்.பிள்ளைகளுக்கு உறவின் அருமையை உணர்த்தலாம்.அடுத்தத் தலைமுறைக்கு ஒருநல்ல சமூகக்கட்டமைப்பைச் சொல்லித்தந்த பெருமை நம்மைச்சேரும்.

உறவுகள் இல்லாத வாழ்க்கை கரையில்லாத குளத்திற்குச் சமம் என்கிறார்.

‘அளவளாவு இல்லாதான் வாழ்க்கை குளவளாக்

கோடுஇன்றி நீர்நிறைந் தற்று’

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கரையில்லாக் குளத்தில் நீர் தங்காது.அதுபோல் அன்பில்லாரிடத்தில் உறவு சிறக்காது.உறவின் சிறப்பினை ஐந்தறிவு உயிரான காக்கையிடத்து அறிந்துகொள்க என்கிறார்.

‘காக்கை கரவா கரைந்துண்ணும் ஆக்கமும்

அன்னீ ரார்க்கே உள்’

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எனும் குறளில் காக்கை தமக்கு உணவு கிடைத்தால் தான் மட்டும் உண்ணாது தனது இனத்தையே அழைத்து உண்ணும் தன்மைகொண்டது.எனவே சுற்றத்தைப் பேணுதல் அனைவருக்கும் நன்றாம் என்கிறார்.

இத்தனை ஒழுக்கங்களை வள்ளுவர் கூறினாலும் இவையனைத்தும் சிறக்கவேண்டும் என்றால் சிந்தனை சிறப்பாய் இருக்கவேண்டும்.ஒழுக்கமும் உணர்வும் அழியாமல் இருக்கவேண்டும்.அதற்கு கள்ளுண்ணாமை அவசியம். பெற்றுகரிய அறிவைப் பெற்றவரும் கள்ளாள் அழிந்துவிடுவர்.மகன் என்னசெய்தாலும் பொறுத்துக்கொள்ளும் தாய் முன்பு கள்ளுண்டு களித்தல் கூடாது என்கிறார்.

ஆழம் குறைவாக இருந்தாலும் கலங்கிய நீருள் கிடக்கும் பொருள்களை அறிய முடியவதில்லை.ஆனால் தெளிந்த பளிங்குபோன்ற நீர்நிலையில் ஆழம் அதிகமாயினும் நீரின் தெளிந்த தன்மையால் அதில் கிடக்கும் பொருள்கள் அனைத்தும் நன்றாகத்தெரியும்.அதுபோல அமைதியும்,ஆழ்ந்த சிந்தனையும்,தெளிந்த ஞானமும் நம்முடைய இலக்கியச் செல்வங்களில் கொட்டிக்கிடக்கிறது. அவையனைத்தும் நாம் மண்ணில் நல்லவண்ணம் வாழ்வதற்கே என்பதை உணர வேண்டும்.

பார்வை நூல்கள்

1. திருக்குறள் --- பரிமேலழகர் உரை
2. ஆத்திச்சூடி --- ஓளவ்வையார்
3. அகநானூறு --- திருநெல்வேலி சைவசித்தாந்த நூற்பதிப்புக் கழக உரை

நவீன தமிழ் நாவல்களில் பின்காலனித்துவக் கூறுகள்



செ.ர. கார்த்திக் குமரன்

உதவிப்பேராசிரியர், தமிழ்த்துறை, மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

முகவுரை

சமகாலப் படைப்புச் சூழலில் அல்லது படைப்பு சார்ந்த சிந்தனை முறைகளில் பலவிதமாற்றங்கள் நிகழ்ந்துள்ளன எனலாம். நவீன காலகட்டத்தின் அதிவேக வளர்ச்சியும் மேற்கத்திய நாடுகளில் தோன்றிய கோட்பாடுகளும் கலை இலக்கியங்களில் தாக்கத்தை ஏற்படுத்தியுள்ளன. அதற்கேற்றாற் போல் படைப்புகளிலும் மாற்றம் பெற்றுள்ளன. பிரதியைப் (இலக்கியத்தைப்) படைப்பதிலோ, பிரதியை நேரடியாக புரிதலிலோ, விளக்குவதிலோ மற்றும் அதன் காலப் பொருத்தத்தையும் கதை நகர்த்துதலுக்கும் கவனம் செலுத்துவதற்குப் பதிலாக, இந்தக் கோட்பாடுகளைத் துணைக்கழைப்பதிலும் அவற்றைத் துரத்திச் சென்று கைப்பற்றுவதிலும் கவனம் செலுத்தப்படுகிறது.

கோட்பாடுமயமாதல் எனும் புதிய நிலையை நடப்புக்காலத்தில் கண்டு கொள்ளாமல் இருப்பதும் சிரமம் தான். ஏனென்றால், கோட்பாடு என்பது தேவையான ஒரு நுகர்பொருளாகவும் (ஊழ்அழிவைவல) தேவையான மற்றும் உற்பத்திப் பொருளாகவும் மாறிவிட்டது. இதனைப் புரிந்து கொள்ள சற்று சிரமமாக இருந்தாலும் மீண்டும் மீண்டும் வாசிப்பதின் மூலம் ஓரளவு அறிந்து கொள்ள முடியும். இவற்றையெல்லாம் புறந்தள்ளிவிட்டு செல்வது கல்வியாளரின் (ஆய்வாளரின்) அறிவுத்திறனைக் குறைக்கும். எனவே, நவீன கோட்பாடுகளை அணைத்து தர்ப்பு மக்களும் அறிவது அவசியமாகும். குறிப்பாக, மூன்றாம் உலக நாடுகளில் இத்தகைய புதிய கோட்பாடுகளையும் அவற்றின் தன்மைகளையும் அவை வெளிப்படுத்தும் சிந்தனைகளையும் உணர வேண்டும். இதனைக் கருத்தில் கொண்டு நடப்புக்காலப் படைப்புச் சூழலில், பின்காலனித்துவக் கோட்பாட்டை தத்தம் புனைகதைகளிலும் தொழிற்படுத்தி வருகின்றனர்.

அவ்வகையில், இங்கு எடுத்துக் கொள்ளப்பட்ட புனைகதைகள் பின்காலனித்துவ நோக்கில் அமைந்தவையாக உள்ளன. இவற்றிலுள்ள மையப் பொருளானது, நேரடியாகப் பொருள் உணர்த்தாமல் மறைமுகமாக, குறியீட்டுத் தன்மை கொண்டதாகக் காட்சிப்படுகிறது. இதனை ஆராய்ந்து பார்ப்பதன் மூலம், இந்தியா - தமிழ்நாட்டில் ஐரோப்பியர்களினால் நிகழ்ந்திருக்கின்ற வன்முறைகளை, கொடுமைகளை, அழிவுகளை, கலாச்சார மாற்றங்களை, பொருளாதார நெருக்கடிகளை, பண்பாட்டு அசைவுகளை, அறிவுச் சுரண்டல்களைத் துல்லியமாக அறிய இயலும் என்னும் நோக்கினை அடிப்படையாகக் கொண்டு இரண்டு நாவல்கள் ஆய்வுப்பிரதிகளாக இங்கு எடுத்தாளப்படுகிறது.

நவீனத் தமிழ்ப் பின்காலனித்துவ நாவல்கள்

நாவல் என்பது வாழ்வின் நாட்டின் முழுமையைச் சித்திரிக்க முயல வேண்டிய ஓர் இலக்கிய வடிவம் ஆகும். காலம், இடம், சமூகம், தனிமனிதன், சமூக உறவுகள் ஆகியவை நாவலின் அடித்தளமாகச் செயல்படுகிறது. அன்றாட வாழ்வில் நாம் அடையும் அனுபவங்களை மனமானது சிறுசிறு கூறுகளாகப் பிரித்துக் கொள்கிறது. ஒவ்வொன்றின் மீதும் அதன் நேர்-எதிர்வினையைச் செலுத்துகிறது. பின்பு அவற்றைப் பதிவு செய்து கொள்கிறது. அப்படிப்பட்ட பதிவுகளிலிருந்து தான் பின்காலனித்துவத்தினைக் கூறுகளாகக் கொண்ட நவீனத் தமிழ் நாவல்கள் படைக்கப்படுகின்றன. மூன்றாம் உலக நாடுகளில் குறிப்பாக இந்தியாவில் காலனிய சூழல் தோன்றியதிலிருந்தே இந்நாவல்கள் படைக்கப்பட்டுவிட்டன. அவற்றை இனங்கண்டு அறியும் திறன் வாசகருக்கு ∴ ஆய்வாளனுக்கு உள்ளது. அதன் அடிப்படையில் தமிழ்வனின் 'வார்ஸாவில் ஒரு கடவுள்', பூமணியின் 'அஞ்சாடி' ஆகிய இரண்டு பிரதிகள் இங்கு ஆய்விற்கு எடுத்துக் கொள்ளப்படுகிறது.

‘அஞ்ஞாடி’ பிரதியில் ஊடாடியுள்ள பின்காலனித்துவக் கூறுகள்

பூமணியின் ‘அஞ்ஞாடி’ எனும் இந்நாவல், சமீபத்தில் வெளிவந்ததாகும். கலைகளுக்கான இந்திய அறக்கட்டளையின் (ஐனையை குழர்னெய்வழை கழ்ச வான யுசவன) தேர்ந்தெடுக்கப்பட்ட படைப்பாளிகளில் ஒருவர் பூமணி. அந்த ஆராய்ச்சியின் விளைவே ‘அஞ்ஞாடி ...’ ‘எல்லாமே உலகமயமாகிக் கொண்டிருக்கும் சூழலில் மரபும் கலாச்சாரமும் பாரம்பரிய ஞானமும் சிதையாமல் அழியாமல் பிற்காலச் சந்ததியினருக்காகப் பாதுகாக்கப்பட வேண்டும் என்ற சவால் உண்மையான கலைஞர்களுக்கானது’ என என்.சிவராமன் இந்நாவலின் பின்னூரையில் கூறியிருக்கிறார். அதனை, தத்ருபமாக தம் இயல்பான யதார்த்த மொழியில் எழுதியுள்ளார் பூமணி.

ஆண்டி, மாரி ஆகிய இரு முதன்மை கதாபாத்திரங்களின் வழி கதை தொடங்குகிறது. இவ்விருவரின் குடும்பங்களை மையமாகக் கொண்டு சமூக நிகழ்வுகளை சித்தரிக்கிறது இந்நாவல். அன்றைய காலகட்டங்களில் நிகழ்ந்த வர்க்கப் போராட்டம், கோயில் நுழைவுப் போராட்டம், சிவகாசி கலவரம், கமுகுமலைச் சம்பவம், தோள்சீலை போராட்டம் எனப் பலவகையான வரலாற்று நிகழ்வுகளை கூறிச்செல்கிறது. தென் தமிழகத்தின் பல கிராமங்களின் மண்வாசனையோடு, அக்கிராம மக்களின் பண்பாடு, கலாச்சாரம், பழக்கவழக்கங்கள் ஆகியவற்றை தன் எழுத்தின் ஊடாக மென்மையாகச் சொல்லியிருக்கிறார். வரலாற்று நிகழ்வுகளைக் காட்சிப்படுத்தியுள்ளதால் இவற்றில் பின்காலனித்துவக் கூறுகள் இயல்பான முறையில் ஊடாடியுள்ளது. அதனைக் கண்டுணர வேண்டிய தேவை நடப்புக் காலங்களில் அவசியமாகிறது.

அந்த வகையில், இந்நாவல் ஆங்கிலேயர்களின் வருகையும் அவற்றால் ஏற்பட்ட விளைவுகளையும் கூறிச் செல்வதுடன் மட்டும் நின்று விடாமல் அவர்கள் ஏற்படுத்திய சமூக, பண்பாடு, கலாச்சார, அரசியல் மாற்றங்களையும் எடுத்துரைக்கிறது. சான்றாக, “ஒரு சமயம் தானியத்துக்காக எங்கெல்லாமோ முட்டி மோதியும் கிடைக்கவில்லை. தவித்துத் திறங்கிப்பொனார்கள். என்ன செய்வதென்று முழித்துக் கொண்டிருக்கையில் துப்பன் ஒரு தகவல் கொண்டு வந்தான்.

“கருத்தப்பாண்டி ஒரு வழி கெடச்சிருச்சய்யா.”

“போற வழியா போகாற வழியா.”

“சொல்லறதக் கொஞ்சம் கேளுய்யா. நேத்து ரயில் பாதையோரமா வந்துட்டுந்தென். சாமத்துக்கு மேல இருக்கும். நல்ல இருட்டு. அப்பப் பாரு அரையெடுத்த பாம்பு மாதிரி சரக்கு ரயிலு நகந்துநகந்து போய்கிட்டே இருந்துச்சு. ஓரெட்ல ஓடிப் புடிச்சிறலாம். ஒரு டக்குல மூடாமக் கொள்ளாம மூடைமூடையாகக் கொட்டிக்கெடுத்துச்சு. அது என்னதுதான்னு பாத்துருவமேன்னு எனக்கு ஆச. கூடயே ஓடி மூடையைத் தொட்டுப் பாத்தென். என்னதுன்னு புடிபடல. சூரிக்கத்தியால லேசாக் குத்திவுட்டேன் உள்ளிருந்து மணலா ஒழுக்குச்சு. அம்புட்டு அரிசி.” ... “அதனால் என்ன செய்யலாமிங்கிற அவங்கிட்ட மாட்டிக்கிட்டா தண்டவாளத்துல வச்சு ரயிலவுட்டே தொவையலு அருச்சிருவான்.”¹

காலங்காலமாக உழைத்து வேர்வை சிந்தி உருவாக்கிய நெல் அரிசியினை தங்களால் சொந்த நிலத்தில் இருந்து கொண்டே பெற்றுக் கொள்ள முடியாத சூழ்நிலையை ஐரோப்பியர்கள் ஏற்படுத்தியுள்ளனர். தாம் கண்டறிந்த இயந்திரங்கள் வழி, அதனை எளிதாகவும் தங்கள் இடங்களுக்குக் கொண்டு செல்கின்றனர். இதனால், விவசாயிகளின் குடும்பங்களும் அவர்களை சார்ந்திருப்பவர்களும் பெரும் பாதிப்புக்குள்ளாகின்றனர். ‘ஏரையெடுத்த பாம்பு மாதிரி’ என்கின்ற வரிகள், ஐரோப்பியர்கள் உயிரினங்களைப் போல, மற்ற உயிர்களை அழித்து வாழும் தன்மையினை இங்கு காட்சிப்படுத்தியுள்ளது. மேலும், இது போன்ற செயல்களை இரவில் செய்வதையும், அதனைத் தடுப்பவர்களுக்கு கொடுமான தண்டனை வழங்கப்படும் என பயமுறுத்தி வைத்திருப்பதையும் இதன் வாயிலாக உணர முடிகின்றது. இயற்கை வளத்தை சுரண்டுவது மட்டும்ல்லாமல் மக்களின் உழைப்பையும் நயவஞ்சமாக சுரண்டப்படுவதையும் இவ்வரிகள் நமக்கு தெளியப்படுத்துகின்றது.

“இனியொரு சங்கதி தெரியுமா. வெள்ளைக்காரன் சீமையில் துணி நெய்றுதுக்குப் பருத்தி கெடைக்கலயாம். ரெம்ப தட்டுப்பாடா இருக்காம்.”

“அவனுக்குப் பருத்திப் பஞ்சமா.”...

“ரயிலு வந்தாலும் வந்துச்சு பருத்திய அள்ளிகிட்டுப் போயிக்கப்பல்ல கொட்டுதுக்குத் தோதாப்போச்சு.”

“செவகாசியிலிருந்து போயலயும் பருத்தியும் வண்டிவண்டியா மலையான தெசத்துக்குப் போகுதாம். ஆயிரக் கணக்குல பொதிமாடுகலையும் கொண்ட போறாகளாம். கிட்டங்கியில இருப்பு வைக்க வேண்டியது

நல்ல வெல வரவும் சுளிவா வித்துற வேண்டியது. உள்ளூருல வெள்ளைக்காரனை கிட்டாங்கி வச்சிருக்கானாம்.”²

உணவுப்பொருட்களை கொண்டு போவதுடன் நின்று விடாமல் ஐரோப்பியர்கள், புகையிலை, பருத்தி, மாடுகள் ஆகியவற்றையும் தங்கள் நாடுகளுக்கு கப்பல் மூலம் எடுத்துச்சென்று, இங்குள்ள விளைப்பொருட்களை குறைத்து, மக்களுக்கு மேலும் பல நெருக்கடிகளைக் கொடுத்தனர். காலனிய நாடுகளிலுள்ள நிலவளம், கனிமவளம், நீர்வளம், காட்டுவளம் என அனைத்தையும் கொள்ளை அடிப்பதோடு மனித வளத்தையும், கருத்துசுதந்திரத்தையும் தங்களின் செயல்களினால் மாற்றியமைத்தனர். காலனிய நிலங்களிலேயே தங்களுக்குத் தேவையானப் பொருட்களைச் சேர்ப்பதற்கு கிட்டாங்கி வைத்துள்ளதையும் இது காட்டுகிறது.

“நெல்லைச்சீமையில் தூத்துக்குடி முக்கியமான வணிகக்கேந்திரமான இடம். முத்துச் சிலாபத்துக்கும் உப்புக்கும் மீன்பிடிக்கம் பேர் பெற்ற ஊர். வணிகப் போட்டியின் காரணமாக வெளிநாட்டுக்காரர்கள் அதைக் கைப்பற்றுவதில் குறியாக இருந்தார்கள். அதுக்காச் சண்டையிட்டுக் கொண்டார்கள். வலியோர் எளியோரிடமிருந்து அந்த ஊரைப் பறித்துக் கொண்டார்கள். முதலில் போர்த்துக்கீசியர் வசமிருந்த ஊர் டச்சுக்காரருக்குக் கைமாயியது. அவர்களிடமிருந்து வெள்ளைக்காரர் அபகரித்தார்கள். மீண்டும் டச்சுக்காரரிடமே போய்விட்டது. பிறகு வெள்ளைக்காரரிடம் வந்துவிட்டது.”³ இந்தியாவினை பங்குப்போட்டுக் கொள்ள அல்லது வளங்களை அபகரிக்க போர்த்துக்கீசியர்கள், டச்சுக்காரர்கள், வெள்ளைக்காரர்கள் ஆகிய மூவரும் முயன்றுள்ளதை இவ்விகள் காட்சிப்படுத்தியுள்ளது. இருப்பினும், வெள்ளைக்காரர்களே தங்களின் படை மற்றும் நவீன இயந்திர பலத்தால் மற்றவர்களை வென்றுள்ளனர். துறைமுகமாக விளங்கும் தூத்துக்குடியைத் தங்கள் வசப்படுத்தினர். காலனிய நாடுகளில் தான் அபகரித்த பொருட்களையெல்லாம் கப்பலில் ஏற்றி கொண்டு செல்வதற்கு ஏதுவாக இருக்கின்ற காரணத்தினால் இப்போட்டி நிகழ்ந்துள்ளது. இதனை, காலனிய நாடுகளிலுள்ள மக்கள் ஒரு போதும் தடுக்க முடியாத சூழ்நிலையை அவர்கள் உருவாக்கி உள்ளதையும் இது காட்டுகிறது.

பூமணியின் இந்நாவல் இயல்பான முறையில் கதைப்பாடலின் வழியாகவும் சில பின்காலனித்துவக் கூறுகளைப் படைத்துள்ளார். ஐந்து வருட காலமாக எழுதப்பட்ட இந்நாவல் இந்தியாவில் ஏற்பட்ட பல சம்பவங்களையும் போராட்டங்களையும் நிகழ்ச்சிகளையும் எடுத்துரைக்கும் விதமாகவும் இதற்கிடையே ஐரோப்பியர்கள் வந்த பிறகு ஏற்படுத்திய கலாச்சார, பண்பாடு மாற்றங்களையும் அத்துடன் நிலம் மற்றும் புவியியல் மாற்றங்களையும் நிரல்பட சித்தரித்துள்ளார் பூமணி.

தமிழவனின் ‘வார்ஸாவில் ஒரு கடவுள்’ பிரதியில் காணலாகும் பின்காலனித்துவக் கூறுகள்

வார்ஸாவில் வசித்து வந்த ‘சந்திரன்’ என்னும் இந்தியனின் நடவடிக்கைகளை நிலையினை இப்பிரதி எடுத்துரைக்கும் விதமாக உள்ளது. பிற நாட்டில் புழங்கலுறும் இந்தியாவைக் குறித்துக் கருத்துக்களையும் அறிய இந்நாவல் இடம் தருகிறது. அதனுடன், பண்பாடு மற்றும் பழக்கவழக்கங்கள் சார்ந்த விடயங்களில் ஐரோப்பியர்கள் இந்தியாவில் ஏற்படுத்திய மாற்றங்களையும் தங்களின் நாடுகளிலுள்ள கலாச்சார நிலைகளையும் விளக்கும் விதமாக, நனவோடை உத்தியின் மூலம், யதார்த்தமான முறையில் கதை பேசப்பட்டு நகர்கிறது. காலனிய ஆதிக்கம் முடிந்த பின்னருள்ள இந்தியர்களின் மதிப்பீடுகளை அளக்கும் விதமாக இந்நாவல் அமைந்துள்ளது. சிறிய விடயங்களுக்குக் கூட இந்தியர்கள் உணர்வு ரீதியாக மதிப்பு கொடுப்பதும் ஆனால், இவையெல்லாம் பிற நாடுகளில் ஒரு பொருட்டாக கருதாமல் இருப்பதையும் தமிழவன் அழகுறச் சித்தரித்துள்ளார்.

இந்நாவலை போலந்து - இந்தியா எனும் இரு நாடுகள் குறித்த வர்க்கம், இனம், சாதி, பால் வேற்றுமை, அதிகாரம் போன்ற குறிப்பான அரசியல் தவிர்த்த, கருத்துக்களத்தில் மேற்கத்திய மற்றும் கீழைக் கலாச்சாரம் எனும் எதிர்மையின் இடையில் இயங்கும் ஒப்பீட்டுப் பிரதி என வரையறுக்கலாம். கிழக்கு நாடுகள் ஐரோப்பிய விழ்ச்சிக்குப் பின்னர் மாற்றம் பெற்றதை இது பேசுகிறது. போலந்தில் வாழ்ந்த இந்தியப் படைப்பாளிகளின் நாவல்கள் ஆங்கில நாவல் இயங்கும் உலக வெளிக்கு வருவதற்கான சாத்தியங்கள் அதிகமாகியதையும் இதன்வழி உணர முடிகிறது. இந்நாவல்கள் தமிழில் எழுதப்பட்டாலும் உலக அளவில் இதனை, ‘பின்காலனிய இலக்கியம்’ என்றே மதிப்பிடலாம். அதற்கான சாத்தியக் கூறுகளையும் இது பெற்றிருக்கிறது.

“அவளின் வெள்ளை நிற உடல் ஏற்படுத்திய போதையில் ஆழ்ந்திருந்தேன். இந்தப் பெண்களுக்குக் கறுப்பு நிறத்தில் ஒரு போதை என்பது எனக்குப் போலந்துக்கு வந்த பல மாதங்கள் தெரியாது. அதன் பின்பு

தான் தெரிந்தது. காலனியாதிக்க வர்ணம் வெள்ளை என்பது மட்டுமே காரணமாகத் தோன்றவில்லை. வெள்ளை என்பது கிழக்கிந்திய தேசத்தவன் ஒருவனுக்கு ஒரு மாயத்தின் பெயர். இரண்டு நிறங்களையும் புரிந்து விடுவதே இரண்டு கலாச்சாரங்களைப் புரிந்து கொண்டு வரும் முதல் படி என்று தோன்றுகிறது.”⁴

நிறம் என்ற ஒன்றை வைத்து ஐரோப்பியர்கள் இந்தியர்களிடம் ஒருவிதத் தாக்கத்தை ஏற்படுத்தியது. இவற்றின் மூலம் அவர்கள் தங்களுக்குத் தேவையானவற்றை எளிதில் செய்து கொண்டனர். நிறம் என்பது தனக்கென குணமற்றவை. இருப்பினும், இந்த நிறத்தை வைத்துக்கொண்டு மக்களை மயக்கி, செல்வாக்குப் பெற்று, அதிகாரத்தை செலுத்தி அடிமைப் பெறச் செய்தனர். நிறமானது கலாச்சாரத்தைப் பிரதிபலிக்கும் கருவியாக விளங்குகிறது. கீழைத்தேயத்தின் கறுப்பு நிறம் குறித்த மேற்கின் அறிதல் ஒரு வகையில் இழிவாக, குணமற்றவர்களாக, பண்பாடு அற்றவர்களாக, காட்டுமிராண்டித்தனமானவர்களாக, அடிமைகளாகவே எண்ணும் வகையில் இருந்திருக்கிறது.

“பெண்களைப் பொத்திப் பொத்தி இந்தக் கிழக்கிந்தியச் சமூகம் பாதுகாத்ததற்கான காரணம் இப்போது முழுவதும் எனக்கு வேறு கோணத்தில் தோன்ற ஆரம்பித்தன. யுத்தங்களால் புற உலகம் அழிக்கப்பட்டபோது குழந்தைகளைத் தாய் தந்தையர் அற்றவர்களாக ஆக்காமல் இருக்கவும், ஒரு மனித குலத்தை, தொடர்ந்து இந்தப் பூமியில் வைத்திருக்கவும் பழைய சமூகத்திற்கு வேறு என்ன வழி? கற்பு என்றும், கவர்ச்சி என்றும் கருத்தாக்கங்களை இச்சமூகம் உருவாக்கியிருக்கிறது.”⁵

தங்களின் நில எல்லைகளை விரிவுபடுத்தவும் பிற நாட்டைக் கைப்பற்றவும் மேற்கு நாட்டினர் யுத்தங்களைத் தொடர்ந்து நடத்தி வந்துள்ளனர். அதிகார மையத்தின் வாயிலாக, அச்செயல்களில் அவர்கள் ஈடுபட்டதை இது காட்டுகிறது. மேலும், பிற உயிர்களை அழிப்பதில் அவர்கள் தயக்கம் காட்டவில்லை. இதனைப் புரிந்து கொண்ட கீழைத்தேய மக்கள், தங்களின் மனித குலத்தினை நிலை நாட்டப் பெண்களுக்குச் சில வரையறைகள் வகுத்துள்ளனர். இவர்கள் இவ்வாறு வகுத்துக் கொள்வதற்குக் காலனியச் சூழல், இவர்கள் மனதில் ஏற்படுத்திய கடினமான பாதிப்பையே காரணமாகச் சொல்லலாம். இயற்கையோடு ஒன்றி வாழ்ந்த மக்களின் நிலையினை மாற்றியமைக்கும் பணியைக் காலனி ஆதிக்க நாடுகள் செய்தன என்பதை இவ்வரிகள் சித்தரித்துள்ளன.

“அழகுதான் இன்றைய கால முதலாளித்துவத்தின் உந்து சக்தி” என்றாள்.

“இதற்கு என்ன பெயர்? அந்தச் சொல் என் வாயில் வரமாட்டேன் என்கிறது.”

“போஸ்ட் மார்க்ஸிசம்”

“எஸ்.எஸ்... உன் ஓவியம் இந்த வகை என்று சொல்லலாம்?”

“ரியலி...?”

“ரியலி...! இப்படி லேபில்கள் சில வேளை பயன்பட்டாலும், இன்னொரு வகையில் பயன்படாது. நாள் பாட்டுக்குத் தீட்டுகிறேன். ஏனென்றால் தனக்கு இரண்டு கொம்புகள் இருக்கின்றன என்று நினைத்துக் கொண்டிருக்கும் ஒரு மனிதன் இருக்கும் வரை தொன்மமும் எதார்த்தமும் எனக்கு வேறு வேறல்ல.”⁶

அழகினை மட்டுமே காரணமாகக் காட்டிக் கொண்டுதான் முதலாளித்துவத்தின் வளர்ச்சியுள்ளது எனலாம். அறிவியற் தொழில் நுட்பத்தின் மூலம் உற்பத்திப் பொருட்களைச் செய்து, தங்களின் பொருளாதார நிலையை வலுப்படுத்தியது. இதனால், எளிதாக அனைவரையும் கவர்ந்து ஆதிக்கத்தை, அதிகாரத்தைச் செலுத்தி, பழைய பண்பாடு சார்ந்த தொன்மங்களையும் மொழியற்றவையும் அழிக்க நினைத்தனர். இவற்றை விளக்குவதாக மேற்கண்ட வரிகள் அமைந்துள்ளன.

“யுவர் :பீல்ட் இஸ் கம்ப்யூட்டர். தற்கால இந்தியர்கள் ஏன் கம்பியூட்டருக்குப் போகிறார்கள்?”

பியோத்தர் கேள்விக்கு வேறு எந்தப் பதிலும் தோன்றாதலால் நான் இப்படிச் சொன்னேன்.

“சாப்பாட்டுக்கு”

“கம்பியூட்டரைச் சாப்பிடுவார்களா?”

பியோத்தரின் ஜோக்கைக் கேட்டு முவரும் கொல்லென்று சிரித்தோம்.

“தெரியாதா பியோத்தர் உனக்கு? சீனாவில் பாம்பு, தவளை சாப்பிடுவது போல இந்தியாவில் இப்போது பிரதான உணவு கம்ப்யூட்டர். விவசாயிகள் எல்லாம் அரிசி, கோதுமை என்று பயரிடாமல் கம்ப்யூட்டர் தான் பயிர் செய்கிறார்கள்.”⁷

ஐரோப்பியர்கள் கொண்டு வந்த நவீன கருவிகளில் ஒன்றான கம்ப்யூட்டர் இந்தியாவின் நிலையை மாற்றியது. பாதிக்கு மேல் விவசாய நிலங்களைக் கொண்ட இந்நாட்டில் அதனை வளப்படுத்தாமல்

கணினியைத் தேடிச் செல்லும் நிலைக்கு தள்ளப்பட்டனர். தம் பண்பாட்டிலுள்ள பழக்கவழக்கங்களையும் மாற்றி அமைத்தனர். விவசாய நிலங்களை அழித்து, அவற்றில் பன்னாட்டு நிறுவனங்களை நிறுவி பாரம்பரிய அடையாளங்களை இல்லாமல் ஆக்கினர். தங்களின் (இந்தியா) பொருளாதார நிலையே கம்ப்யூட்டர் தான் என்ற நிலைக்கும் தள்ளப்பட்டுள்ளனர்.

முடிவுரை

இன்றைய நவகாலனித்துவ ஆதிக்கத்தினால் ஏற்பட்டுள்ள அப்பட்டமான அழிவு நிலையினை மேற்கூறிய கதைகளின் வாயிலாக ஓரளவு அறிய முடிகின்றது. மனித இருப்பிற்கே கேடு விளைவிக்கும் காலனித்துவத்தின் செயல்பாட்டை யாரும் ஒன்றும் செய்து விட முடியாத நிலையுள்ளது. இருப்பினும் புனைகதைகளிலுள்ள எழுத்துக்களின் வழியே இவற்றை எடுத்துரைக்கின்றனர். உணர்ச்சிகள், பழக்கங்கள், மரபுகள், தொடர்புகள், பண்பாடுகள், உடைகள், மதிப்பீடுகள் போன்றன காலனியாதிக்கத்தால் அதிர்வுக்குள்ளாகியுள்ளன.

தாக்கம் செய்யும் ஒவ்வொருத்தரும் ஒரு வாசகராவார். நடுநிலையான, மதிப்பீடுகளுக்கு அப்பாற்பட்ட வாசகர் என எவரும் கிடையாது. வேறு விதமாகக் கூறினால், ஒவ்வொரு வாசகரும் தனிப்பட்ட ஒரு நபராகவும், சமூகத்தின் ஒரு உறுப்பினராகவும் உள்ளார். சமூகத்துடன் எல்லா வகையிலும் தொடர்புபடுத்தப்பட்டுள்ளார் என்பதை நினைவில் கொள்ள வேண்டும். கல்வி மூலம் ஒருவர் தான் அடைந்த அறிவை, தகவலை ஒழுங்குபடுத்தப்பட்டதொரு விதத்தில் பயன்படுத்த வேண்டும்.

தமிழ்ப் புனைவுப் படைப்பாளர்களில் பலர், தேசபக்தி, தேசியவெறி ஆகியவற்றை தேசந்தழுவிய உணர்ச்சிகளினூடாக எழுத்துக்களின் வழி பிரதிகளைப் படைத்துள்ளனர். ஐரோப்பியர்கள் காலனிய நாடுகளில் ஏற்படுத்திய அழிவினைக் குறியீடுகளாக தங்களின் கதைகளில் எடுத்தாண்டுள்ளனர். மக்களிடம் விதித்த - சட்டதிட்ட, ஒடுக்குமுறைகளை ஆயுதமாக கைக்கொண்டு, இந்தியர்களின் உணர்வுகளுக்கு மதிப்பளிக்காமல், அறிவியல், விஞ்ஞான கண்டுபிடிப்புக்களைக் கொண்டு இந்தியா போன்ற பல காலனிய நாடுகளை தங்களுக்குள் கொண்டு வந்தனர். தமக்கேற்ற நாகரீக மற்றும் கலாச்சார மாற்றத்தை ஏற்படுத்தி, தம்மைச் சார்ந்தே சிந்திக்கும் நிலையினையும் இயற்கைச் சார்ந்த பண்பாடுகளுடன் வாழ்ந்த மக்களை தங்களின் பணம், படை அதிகார பலத்தால் காலனிய நாடுகளிலுள்ள வளங்களை சேதப்படுத்தியதையும் விளைநிலங்களை தங்களுக்கேற்ற வகையில் மாற்றம் செய்து கிராம புறமக்களின் வாழ்வாதாரங்களை அழித்ததோடு மட்டுல்லாமல் பலவிதமான நோய்கிருமிகளையும் நச்சுப்பொருட்களையும் சுற்றுப்புறச் சூழலில் மேற்கத்தியர் கலந்திடச் செய்தனர் என்பதை இப்புனைகதைகள் நமக்கு தெளிவாகக் காட்டுகின்றன.

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தமிழகக் கோயில் சிற்பங்களில் வாலிவதை



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முன்னுரை

இராமாயணமும் மகாபாரதமும் இந்திய நாடு முழுவதும் பரவியிருந்த கதைத் தொகுதிகளாகும். இக்கதைத் தொகுதிகள் நாட்டுப்புற வடிவங்களாகவும் செவ்வியல் வடிவங்களாகவும் சிறப்புற்றிருந்தன. கலை பண்பாட்டுக் கூறுகளிலும் பிரதிபலித்தன. பல நாடுகளிலும் பல மொழிகளிலும் பல்வேறு வடிவங்களில் இராமாயணம் இயற்றினாலும் ஆதி காவியமாகச் சூட்டப்படுவது வால்மீகி இராமாயணமே.

இராமாயணங்கள்

ஆதிகாவியம் என்று போற்றப்படும் இராமாயணம் வால்மீகியால் எழுதப்பட்டது. வால்மீகி இராமாயணம் பாலகாண்டம் முதல் உத்தரகாண்டம் வரையுள்ள ஏழு காண்டங்களை உடையதாக விளங்குகிறது. வால்மீகி இராமாயணத்தில் 647 சர்க்கங்களும் 24,253 சுலோகங்களும் உள்ளன.¹

வால்மீகியின் இராமாயணத்தை அடியொற்றியே கம்பன் தனது இராமாயணத்தைப் படைத்திருந்தாலும் சிற்சில மாறுபாடுகளுடன் படைத்துள்ளான். ஏற்கெனவே தமிழ்ச் சமுதாயத்தில் நிலவிய இராமாயணச் செய்திகளும். பழந்தமிழ் இலக்கியங்கள் சிலப்பதிகாரம், ஆழ்வார் பாடல்கள் முதலியன கம்பனுக்கு முன்னரே இராமாயணச் செய்திகளைக் குறிப்பிடுகின்றன. கம்பராமாயணம் பாலகாண்டம் முதல் யுத்தகாண்டம் வரை ஆறு காண்டங்களையுடையது. உத்தரகாண்டத்தைக் கம்பன் பாடவில்லைகாண்ட உட்பிரிவுகள் படலமாக அமைந்துள்ளன. மொத்தம் 118 படலங்களும் சுமார் 10,500 விருத்தப்பாடல்களும் இந்நூலுள் உள்ளன. "கம்பருடைய காலம் பற்றி இரு வேறு கருத்துக்கள் உள்ளன. ஒரு சாரார் 9-ம் நூற்றாண்டு என்றும் பிறிதொரு சாரார் 12-வது நூற்றாண்டு என்றும் கருதுகின்றனர். ஆனால் இக்கால ஆய்வாளர்கள் கம்பரது காலம் 12-ம் நூற்றாண்டே என்று வலியுறுத்துகின்றனர்".²

தெலுங்கு மொழியில் தோன்றிய முதல் இராமாயணம் இரங்கநாத இராமாயணம் ஆகும். இதனை இயற்றியவர் கோனபுத்தாரெட்டி. இதன் காலம் கி.பி.1240.³ தெலுங்கு யாப்பில் ஆறு காண்டங்களை உடையதாக இந்தத் தெலுங்கு இராமாயணம் அமைந்துள்ளது. பாக்களின் எண்ணிக்கை 17,210 ஆகும். வால்மீகியில் இல்லாத நிகழ்ச்சிகளும் கிளைக்கதைகளும் இரங்கநாத இராமாயணத்தில் இடம் பெற்றுள்ளன. இதற்குத் தெலுங்கு நாட்டுப்புற வழக்குகள் காரணமாக இருக்கலாம் என அறிஞர்கள் கருதுகின்றனர்.⁴

சிற்பக்கலையில் இராமாயணம்

எழுத்துக்கள் காட்சி வடிவம் பெறுகிறபோது சிற்பமும் சித்திரமும் ஏற்படுகின்றன என்பர். சிந்துச் சமவெளித் தொல்லியல் சான்றுகளுக்கு அடுத்ததாக அசோகர் காலத்தில் தான் கற்சிற்பங்கள் முதன்முதலாகக் கிடைக்கின்றன. மௌரியர் காலத்தைச் சார்ந்த அசோகத் தூண் தான் கற்சிற்பத்திற்குரிய தொடக்கமாகும்.⁵ இலக்கியமும் கலையும் சமுதாயத்தின் நடைமுறைகளையும் விழுமியங்களையும் உள்ளடக்கியவையாக கற்றோருக்கு மட்டுமின்றி கல்லாத மற்றோருக்கும் கருத்துக்களைத் தெரிவிக்க வேண்டிய கடப்பாடுடையன. ஆகவேதான் மக்கள் ஒருங்கிணைகின்ற கோயில்களில் கலைகள் ஏற்றமுற்றன எனலாம். அவ்வகையில் தான் இராமாயண நிகழ்வுகள் கோயில் சிற்பங்களில் இடம் பெற்றிருக்க

வேண்டும். கல்லில் வடிக்கப்பட்ட இந்து சமயச் சிற்பங்களை முதன்முதலில் உருவாக்கிய பெருமை குப்தர்களுையே சேரும்.⁶ இந்திய மண்ணில் முதன் முதலாக ஜாதக இராமாயணச் செய்திகள் புத்த நினைவுச் சின்னங்களில் கல்வெட்டுகளாகச் செதுக்கப்பட்டுள்ளன.⁷ குப்தர் காலத்தில் தான் இராமாயணக் காட்சிகள் சிற்பங்களில் இடம்பெறலாயின. தமிழகத்தில் 6-8 ஆம் நூற்றாண்டுகளில் பல்லவர்களும், பாண்டியர்களும் உருவாக்கிய குடைவரைக் கோயில்களே சிற்பக்கலையினுடைய தொடக்கம் என்று கூறலாம்.

கிட்சிந்தா காண்டம்

இராமாயணத்தின் நான்காவது காண்டம் கிட்சிந்தா காண்டமாகும். இந்தக் காண்டத்தில்தான் இராமன் முழுமையாக தெய்வநிலைக்கு உயர்த்தப்படுகிறான். இராமாயணங்களில் மட்டுமல்லாது இந்திய ஆன்மீக உலகில் இராமனைக் கடவுளாக உயர்த்திய நிலையும், இராமனை வணங்கிய அனுமனும் இக்காண்டத்தில் இடம்பெறுகின்றன.

கவந்தன், சபரி இருவரின் கூற்றின்படி இலக்குவணன் பின்தொடர இராமன் சுக்கிரீவனைத் தேடிச் செல்கிறான். வாலிக்கு அஞ்சி ருசியமுக மலையில் மறைந்திருக்கும் சுக்கிரீவனுக்குத் தைரியம் கூறுகின்ற அனுமன் இராம இலக்குவணரைச் சந்திக்கின்றான். வாலியுடன் நேருக்கு நேர் நின்று போர் புரிபவரது ஆற்றல் பாதி அளவு வாலிக்குச் சென்று விடும் என்பதால் சுக்கிரீவன் ஐயத்தைப் போக்கும் வண்ணம் ஏழு மராமரங்களை ஒரே அம்பால் துளைத்துத் தன் ஆற்றலை இராமன் வெளிப்படுத்துபுலி, வாலியின் பகை முடிக்க சுக்கிரீவனுக்கு உதவுவதாக உறுதி அளிப்பதும் வாலி சுக்கிரீவன் யுத்தம், வாலி வதை, வாலி இராமனுடன் வாதிடுவது, இராமனது மறுமொழி, தாரை புலம்பல், அங்கதனை அடைக்கலமாக இராமனிடம் அளித்தல் முதலிய நிகழ்ச்சிகள் வாலியின் முடிவையும் சுக்கிரீவன் அதிகாரம் பெறுவதையும் காட்டுகின்றன.

வாலி எனும் பாத்திரப்படைப்பு இராவணனின் பாத்திரப் படைப்பிற்கு இணையான ஒரு படைப்பாகும். பிறர்மனை நோக்கியமையால்தான் இராமனால் வாலிவதை செய்யப்படுகின்றான். இதனை குலசேகரமூவரும்⁸ திருமங்கையாழ்வாரும்,⁹ கூறியுள்ளனர்.

தாரைவாலியைத் தடுத்தல்

வானரகுலத்தில் பிறந்திருப்பினும், அசுரர்களைக்கூடத் தன் சரீரலத்தால் விஞ்சுகின்ற வலிமை கொண்ட வாலியிடம் மோதுவதற்கு அஞ்சிய அவனது சகோதரன் சுக்கிரீவன், தன்னோடு இருக்கும் இராமனின் துணையால் வாலியை நேரில் சென்று போருக்கு அழைக்கின்றான். சுக்கிரீவனின் அழைப்பிற்கிணங்க வாலி சினந்து, போருக்குச் செல்கையில் வாலியின் மனைவி தாரை தடுக்கிறாள். வாலியைப் போர் செய்யச் செல்லாது தடுத்து நிறுத்தும்போது, இவளுடைய ஆராய்ச்சித்திறனும் மதியில் வல்ல மந்திரியின் குணமும் வெளிப்படுகின்றன. இக்காட்சி காஞ்சிபுரம் வரதராசப்பெருமாள் கோயில் கல்யாண மண்டபத்தில் மூன்றாவது வரிசை ஒன்பதாவது தூணில் உள்ளது. வாலி, தனது வலதுகாலை குத்திட்டவாறு இடதுகாலை நீட்டி அமர்ந்து, தனது இரு கைகளையும் மேலே தூக்கியபடி ஆர்ப்பரித்து தான் போருக்குச் செல்வதைக் காட்டுவதாகவும் தாரை அவன் மடியில் அமர்ந்தவாறு அவன் மார்பினை அணைத்தபடி போருக்குச் செல்பவனைத் தடுப்பதும் சிற்பமாக உள்ளது.¹⁰ இச்சிற்பத்தை அடுத்து வாலி சுக்கிரீவன் ஆகிய இருவரும் போரிடும் காட்சி இடம்பெறுகிறது. இச்சிற்பத்தில் வாலி போருக்குச் செல்லும் காட்சியை நின்றுநிலையில் காட்டாது தாரையை மடியில் அமர்ந்திருக்கச் செய்து, வாலியைத் தன்னால் இயன்ற அளவிற்குத் தடுத்திருப்பது போரைத் தடுக்க முற்படும் தாரையின் வேகத்தைக் காட்டுவதாக உள்ளது. கும்பகோணம் இராமசுவாமி கோயிலின் கல்யாணமண்டபத் தூணில் வாலிசுக்கிரீவன் போரிட அருகில் தாரை நிற்கிறாள்.¹¹ வானரப்பெண்ணாக இல்லாமல் மாண்டிப்பெண்ணாக ஒரு பெண் நிற்கிறாள். இக்காட்சியில் தாரையை மாண்டி உருவத்தில் சிற்பி காட்டியுள்ளான். இக்காட்சி வாலி போருக்குச் செல்வதைத் தாரை தடுத்த நிகழ்வினைச் சுட்டுகிறது.

கோபுரப்பட்டி அவன்ஸ்வரமுடையார் கோயில் அதிட்டானத்தில், வாலி சுக்கிரீவன் போரிடுகையில் தாரை வாலியைத் தன் இடதுகையால் அவனது மார்பைச் சுற்றி இழுத்துப் பிடித்தபடி இருக்கிறாள். அருகில்

வாலியும் சக்கிரீவனும் இரண்டு கால்களையும் பின்னிப் போரிடுகின்றனர். இக்காட்சி தாரை வாலியைப் போரிடும் போதும் விடாது சென்று தடுப்பதுபோலக் காட்டப்பட்டிருக்கிறது. இக்காட்சியின் தொடர்ச்சியாகக் கோவிந்தபுத்தூர் கங்காஜடாதீஸ்வரர்கோயில் அதிட்டானத்தில், வாலி சக்கிரீவன் போரிட அருகில் தாரை தலையில் கைவைத்து வலதுகையினை ஊன்றி அமர்ந்திருக்கிறான். இச்சிற்பம் வாலி போருக்குச் செல்வதைத் தடுக்கமுடியாத தாரையின் இயலாமையைக் காட்டுகிறது.

வால்மீகியில், சக்கிரீவன், வாலியைப் போருக்கு அழைக்கின்ற போதுவாலியைத் தாரை தடுக்கின்றவளாக அறிமுகமாகிறான்.கம்பன்,தாரை வாலிக்கு அறிவுரையும் கூறி, அதற்கு வாலி இணங்காதபோது தான் அடங்கிப் போருக்கு வழிவிட்டு நிற்பவளாகக் காட்டியிருக்கிறான்.இரங்கநாத இராமாயணமும்வால்மீகியைத் தழுவி, வாலி போருக்குச் செல்லும் போது தாரை தடுப்பவளாக இருக்கிறான் என்று உரைக்கின்றது.

வாலி வதை

துடையூர் விசமங்களேஸ்வரர் கோயில் அதிட்டானத்திலும்,திருக்குறுங்குடி அழகிய நம்பிராயர் கோயிலின் கோபுரவாயில் வெளியே வலதுபக்கம் வாலி மற்றும் சக்கிரீவன் கால் பின்னியவாறு போரிடுகின்றனர். இக்கோயில் மண்டபத்தின் பக்கவாட்டு வரிசையில் வாலி சக்கிரீவன் இடுப்பில் கச்சையும் ஆபரணமும் காதில் குழையும் கிரீடமும் அணிந்துள்ளனர். வாலியிடமிருந்து தன்னை வேறுபடுத்த சக்கிரீவன் கழுத்தில் முத்துமாலையை அடையாளமாக அணிந்திருக்கிறான். இச்சிற்பம் நாயக்கர் காலமாக இருப்பதால் அக்காலத்தின் சிற்பநிலை தெளிவுறத்தெரிகிறது.வாலி மற்றும் சக்கிரீவன் இவர்களின் தோற்றம் ஒத்தநிலையில் இருந்ததால் இராமன் அறுதியிட்டு வாலியை அழிக்க முடியாமல் இருக்கிறான். சக்கிரீவன் வாலியிடம் அடிபட்டு ஓடி மறைகிறான். இராமன் தனக்குற்ற தடுமாற்றமான நிலையை எடுத்துரைத்துச் சக்கிரீவனுக்கு ஆறுதல் கூறுகிறான். இராமன், சக்கிரீவனை மீண்டும் போருக்குச் செல்லுமாறும் சக்கிரீவனுக்கு அடையாளமாகப் பூமாலையை அணியுமாறும் கூறுகிறான். சக்கிரீவனும் அவ்வாறே மாலையணிந்து போருக்குச் செல்கிறான்.

சேலம் அருகிலமைந்த தாரமங்கலம் கைலாசநாதர் கோயிலின் சபாமண்டபத்தில் வலதுபக்கம் இரண்டாவது தூணில் வாலி சக்கிரீவன் ஒருவரை மற்றவர் தலைகீழாகப் பிடித்தபடியும், இதே தூணின் மேல்பகுதியில் நேருக்குநேர் நின்றுப் போரிடுவது சிற்பமாக்கப்பட்டுள்ளன.¹² இதே வரிசை நான்காவது தூணில் இராமன் வாலி மீது அம்பு எய்யும் சிற்பம் உள்ளது.¹³ அருகில் இலக்குவணன் வணங்கி நிற்பது சிறிய உருவமாக உள்ளது. இச்சிற்பம் வாலி சக்கிரீவன் போரிடும் சிற்ப இடத்திலிருந்து தெரியாதவாறும் இராமன் சிற்பம் இருக்குமிடத்திலிருந்து வாலி தெரியுமாறும் அமைந்துள்ளது. இச்சிற்பத்தில் இராமனுக்கு அருகில் இலக்குவணனும் மராமரங்களும் இல்லை. இது கோயிலில் இராமாயணம் தொடர்பாக இச்சிற்பம் மட்டுமே உள்ளது. இதே கோயிலில் இரதி மன்மதன் சிற்பங்களில் மன்மதன் மட்டுமே இரதியைப் பார்க்க முடியும் என்ற நிலையில் சிற்பம் உள்ளது. இம்மாதிரியான சிற்பங்களை அமைப்பது சிற்பிக்குரிய படைப்பாக இருந்திருக்கலாம்.வாலி மற்றும் சக்கிரீவன் போரிடும் காட்சியும் இராமன் மறைந்திருந்து அம்புவிடும் காட்சியும் சில கோயில்களில் சிற்பமாக்கப்பட்டுள்ளது.சென்னை பார்த்தசாரதி கோயில் கோபுரத்தில், வாலி சக்கிரீவன் போரிடும்போது இராமன் ஒரு மரத்திற்குப் பின்னால் மறைந்து அம்புவிடும் இராமாயணக் காட்சியைச் சுதைச் சிற்பமாகக் காணமுடிகிறது. இதே சிற்பக் காட்சி இராமேசுவரம் இராமநாதசுவாமி கோயிலின் மூன்றாவது பிரகாரத்தின் நாடகச்சட்டத்தில் காணப்படுகிறது.

திருச்சணம்பூண்டி திருக்கடைமுடிகாதேவர் கோயில் அதிட்டானத்தில் வாலி சக்கிரீவன் போரும் வாலிவதையும் சிற்பமாக்கப்பட்டுள்ளது.¹⁴ கும்பகோணம் ஸ்ரீநாகேஸ்வரசுவாமி கோயில் அதிட்டானத்தில் வாலி சக்கிரீவனுடன் போரிடுதலும் இராமன் மறைந்திருந்து அம்பு எய்வதும், வாலி அம்புபட்டுக் கிடப்பதும் சிற்பங்களாகக் காட்டப்பட்டுள்ளன.கும்பகோணம் இராமசுவாமி கோயிலின்கல்யாண மண்டபத் தூணில் வாலிவதை மட்டும் தெளிவாகக் காட்டப்பட்டுள்ளது. வாலி கால்மேல் காலிட்டு தன் மார்பில் பாய்ந்த

அம்பினைப் பிடித்தபடி இருக்கிறான். தாரை வாலியின் கையைத் தாங்கியபடி வருத்தத்துடன் காணப்படுகிறான். இக்காட்சியில் தாரையை மாண்டிப் பெண்ணாகச் சிற்பத்தில் வடிக்கப்பட்டுள்ளது. இக்காட்சி சிற்பியின் கற்பனையாக இருக்கலாம். வாலியின் மார்பிலிருந்து குருதி கொட்டுவது காட்டப்பட்டுள்ளது. சுக்கிரீவனும் அனுமனும் அருகில் நிற்கிறார்கள். சுக்கிரீவன் வாயில் கைவைத்தபடி வருந்தி நிற்கிறான். அனுமன் சற்று கைகளை உயர்த்தி வணங்கியபடி உள்ளான்.¹⁵ வால்மீகியில், வாலி இராமன் தன் மீது அம்பு எய்ததை எண்ணி வருந்தி இராமனிடம் தன்னை வீழ்த்தியதற்கான காரணத்தைக் கேட்கிறான். இராமனின் குடிப் பெருமைகளைக் கூறி அத்தகையவன் செய்த பழிச்செயலையும் எடுத்துரைத்துப் புலம்புகிறான். இராமனும் சுக்கிரீவனின் மனைவியைக் கவர்ந்ததால் இத்தண்டனை வழங்கியதாக விளக்குகிறான். வால்மீகி, கம்பன் ஆகிய இருவரது படைப்புகளிலும் வாலி, இராமனது குலப்பெருமையைச் சுட்டி மறைந்திருந்து அம்பெய்த அவனது இழிசெயலைப் பழிக்கின்றான். எனினும் இருவரது பாத்திரப் படைப்புகளிலும் ஆழ்ந்த குணவேற்றுமை இருப்பதைத் தெளியலாம். வால்மீகியின் வாலியைப் போலக் கம்பனது வாலி வசைமொழி பேசவில்லை. இவனது பேச்சில் இராமன்பால் இவனுக்குள்ள பெருமதிப்பும், பேரன்பும் விளக்கம் பெறுகின்றன.

தாரைப் புலம்பல்

கோபுரப்பட்டி அவனீஸ்வரமுடையார் கோயில் அதிட்டானத்தின் வடக்குப் பகுதியில் இராமன், வாலியை அம்பு எய்தி வீழ்த்திய பிறகு வாலி வீழ்ந்து கிடக்கும் காட்சியும் உள்ளது. தாரை அமர்ந்த நிலையில், வாலியைத் தன்மடியில் தாங்கியிருக்கிறான். வாலியும் தாரையின் மீது சாய்ந்திருக்கிறான், எதிரில் இருவர் நிற்கின்றனர். இவர்கள் இராம இலக்குவணராக இருக்கலாம், தெளிவாகத் தெரியவில்லை. இக்காட்சி தாரை வாலியைக் கண்டு வருந்துவதைக் காட்டுகிறது. வாலியின் நிலையைக் கண்ட தாரை பலவாறு புலம்புகிறான். வால்மீகியில் வாலியின் மனைவியாக இருந்தும் கூட தாரை அவன் செய்யும் தவறுகளை எடுத்துரைக்கும் நேர்மையான மனம் படைத்தவளாகக் காட்டப் பெற்றிருக்கிறான். வாலியை விட்டுத் தன்னால் வாழமுடியாது என்றும் தான் மாண்டுவிடப்போவதாகவும் புலம்புகிறான். வாலி குற்றமற்றவன் என்ற கருத்தைக் கூற வானரம் என்பதால் உருமையைக் கவர்ந்தது தவறில்லை என வாதிடுகிறான்.¹⁶ கம்பன் "பிறர்மனை கவர்தல் அக்கால வழக்கின்படி கொலைக் குற்றமாகும். வாலியை நேரில் கொல்ல அவன் பெற்ற வரம் தடுக்கிறது. அதனால் மறைந்து கொன்றான்"¹⁷ என்ற கருத்தை வலியுறுத்துகிறான்.

இராமன் தன் மீது எய்த அம்பினை வாலி தன் கைகளினாலும் கால்களினாலும் எடுத்து, அம்பெய்தவனை அறிந்து கொள்வேன் எனக் கூறியதைக் கம்பன் புலப்படுத்தியிருக்கிறான்.¹⁸ வாலி வதையையும் வாலியின் ஆற்றலையும் முதல் நூலைத் தழுவி கம்பன் படைத்திருந்தாலும் பண்பாட்டு அடிப்படையில் யாரையும் குற்றம் கூறாது செய்திகளை விரித்துக் கூறியுள்ளான்.¹⁹ கம்பன் தாரையின் புலம்பலைப் படலமாகவே படைத்துள்ளான்.²⁰ இரங்கநாத இராமாயணம் வால்மீகியைப் பின்பற்றி இக்காட்சியைத் தமது இராமாயணத்தில் படைத்துக்காட்டுகிறது.²¹

பூநீபெரும்புதூர் ஆதிசேசவப்பெருமாள் கோயில் கோபுரவாயிலில் இராமன் அம்பு எய்ய எதிரில் வாலி சுக்கிரீவன் போர் நடக்கிறது. வாலி சுக்கிரீவனை இரண்டு கைகளால் தூக்கியவாறு ஓடும்நிலையில் நிற்கிறான். இச்சிற்பம் வால்மீகியைத் தழுவி உள்ளது. இராமன் வாலி மீது எய்த அம்பைப் பிடித்தவாறு தன் மனைவி தாரை மீது சாய்ந்திருக்கின்ற சிற்பக்காட்சியும் இங்கு காணப்படுகிறது. கூடலூர் கூடலழகியபெருமாள் கோயில் சுற்றுச்சுவரில் வாலி சுக்கிரீவன் போரிட இராமன் மறைந்து அம்பு எய்வதும், அருகில் இலக்குவணன் வணங்கி நிற்பதும் காணப்படுகிறது. சுக்கிரீவன் அடையாளத்திற்காக மாலை அணிந்துள்ளான். இராமனின் அம்புபட்டு வாலி தாரையின் மடியில் சாய்ந்து கால்நீட்டியவாறு படுத்திருக்கிறான். தாரை தன் மார்பில் கை வைத்தவாறு புலம்புகிறான். அருகில் இராமன் நிற்கிறான். இச்சிற்பம் வாலியின் நிலைகண்டு தாரை புலம்பும் கம்பஇராமாயணத்தை எதிரொலிக்கின்றது. இக்கோயில் சிற்பம் கம்பன் காலத்தை அடுத்த நாயக்கர் காலத்தைச் சார்ந்தது என்பதால், கம்பன் மற்றும் இரங்கநாத இராமாயணங்களின் தாக்கம் உள்ளது எனலாம்.

வாலியின் இறுதிச்சடங்கு

கூடலூர் கூடலழகியபெருமாள் கோயிலில் சிதையில், இறந்துவிட்ட வாலியைக் கிடத்தி வைத்திருக்கும் சிற்பம் உள்ளது. இச்சிற்பத்தில் வாலியின் தலை சிதைந்து உள்ளது. வாலியின் தலைப்பகுதியில் அங்கதன் தீ மூட்டுகிறான். இச்சிற்பம் வாலியின் இறுதிக்கடனைக் காட்டுகிறது. இந்நிகழ்வைச் சற்று விளக்கமாக இராமேசுவரம் இராமநாதசுவாமி கோயில் மூன்றாம்பிரகாரத்தின் மேல்பகுதி நாடகச்சட்டத்தில் காணமுடிகிறது. வாலி இறந்தபின் இரு வானரங்கள் தூக்கிச் செல்வதும், வாலி சிதையில் படுத்திருக்க அங்கதன் தீமூட்டுவதும் காட்டப்பட்டிருக்கிறது. இதனைத் தொடர்ந்து அங்கதனை அனுமனும் சுக்கிரீவனும் பக்கத்திற்கு ஒருவராக அணைத்து ஆறுதலாக கூட்டிச் செல்லும் காட்சி உள்ளது. இச்சிற்பம் தந்தையை இழந்த மகனின் துயருற்ற நிலையைப் படம்பிடித்துக் காட்டுவதாக உள்ளது. இச்சிற்பம் தந்தைக்கு மகன் ஆற்றும் இறுதிக் கருமத்தையும் காட்டுகிறது. இராமாயணங்களில் இல்லாது, சுக்கிரீவனும் அனுமனும் அங்கதனை அணைத்துச் செல்லும் இச்சிற்பக் காட்சி, ஓரினத்தின் உறவினைப் பிரதிபலிப்பதை உணர்த்துகிறது எனலாம். வாலி இறந்தபின் வால்மீகியில், இலக்குவணன் சுக்கிரீவனிடம் அங்கதனைக் கொண்டு இறுதிக்கடன் செய்யுமாறு கூறுகிறான். அங்கதனும் தன் தந்தை வாலியின் உடலைச் சிதையிலேற்றித் தீ மூட்டி சடங்குகளைச் செய்கின்றான்.²² கம்பன், வாலியின் இறுதிக்கடனை அனுமன், அங்கதனை வைத்துச் செய்தான் என்ற செய்தியைச் சுட்டுவார்.²³ இரங்கநாத இராமாயணம், வாலியின் இறுதிக்கடன் அங்கதனால் செய்யப்பட்டது என்று குறிப்பிட்டு, இலக்குவணன் மற்றும் அனுமனைச் சுட்டாதிருக்கிறது.²⁴

முடிவுரை

கிட்கிந்தா காண்ட நிகழ்ச்சிகளில் வாலி, சுக்கிரீவன் போர் அதிகஅளவில் சிற்பங்களில் இடம்பெறுகிறது. இராமன் மறைந்திருந்து அம்பு எய்யும் வாலிவதை காட்சி அடுத்த இடத்தைப் பெறுகின்றது. இராமன் மராமரங்களைத் துளைத்துத் தன் ஆற்றலை வெளிப்படுத்துவதும் கிட்கிந்தா காண்டத்தின் முக்கியத்துவம் பெற்ற சிற்பக்காட்சியாகும். மேலும் அனுமன் இடம்பெறுகின்ற இக்காண்டங்களின் சிற்பங்களில் இராமனை வணங்குகின்ற நிலை, பக்தியுடன் பணிகின்ற நிலை இடம்பெறுகிறது. இது அனுமனின் தொண்டுள்ளத்தையும் இராமனின் தெய்வீகத் தன்மையையும் புலப்படுத்துவதாக உள்ளது. சுக்கிரீவனுடன் போரிடச் செல்லும் வாலியைத் தாரை தடுப்பது முதல் வாலியின் ஈமச்சடங்கு வரையிலான காட்சிகள் 27 கோயில்களிலும் இடம்பெற்றுள்ளன. சோழர் காலச் சிற்பங்களில் வால்மீகி இராமாயணமும் நாயக்கர் காலச் சிற்பங்களில் வால்மீகியோடு கம்பன் மற்றும் இரங்கநாத இராமாயணங்கள் செல்வாக்குப் பெற்று கலையாக்கப்பட்டுள்ளமை.

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திருமதி. சா. ரிஸ்வானா பர்வீன்

உதவிப் பேராசிரியர், தமிழ்த்துறை, மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

இவ்வுலகில் வாழும் நான்கறிவு உயிர்கள் முதல் ஆறறிவு உயிர்கள் வரை கண்கள் மிக இன்றியமையாதது. இவ்வுயிர்களுக்கு சிறப்புடையதாக விளங்கும் கண்கள் ஐம்பொறிகளில் ஒன்றாகத் திகழ்கிறது. “அரிது அரிது மானிடராய் பிறத்தல் அரிது அதனினும் அரிது கூன், குருடு, செவிடு நீங்கி பிறத்தல் அரிது” என்ற ஔவையின் வாக்கில் கண்ணின் முக்கியத்துவத்தை அறிய முடிகின்றது. இதனையே வள்ளுவரும்

“எண்ணென்ப ஏனை எழுத்தென்ப இவ்விரண்டும்

கண்ணென்ப வாழும் உயிர்க்கு”.

என்று கூறுகிறார். இதே கருத்தை ஔவையார்

‘எண்ணும் எழுத்தும் கண்ணெனத் தகும்’ என்றார். சங்க இலக்கியம் உலக இலக்கியங்களுக்கெல்லாம் தலையாயது என்று கூறும் சிறப்பினைப் பெற்றுள்ளது. அச்சங்க இலக்கியங்களில் எட்டுத்தொகை நூல்களில் கண்கள் பற்றிய செய்திகளை எடுத்துக் கூறுவது இக்கட்டுரையின் நோக்கமாகும்.

கண்களின் சிறப்பு

மனிதனின் உடலானது பல்வேறு உறுப்புக்கள் சேர்ந்த தொகுதியாகும். அந்த உறுப்புக்கள் ஒவ்வொன்றும் ஒரு சிறப்பினைப் பெற்றது. உடலின் பல பாகங்களுக்கும் முதன்மையானது தலையாகும். அந்த தலைக்கு முதன்மை சேர்ப்பது முகம் ஆகும். முகத்திற்கு அழகு சேர்ப்பன கண்கள் ஆகும். ‘அகத்தின் அழகு முகத்தில் தெரியும்’ என்பது பழமொழி. அந்த முகத்தின் அழகானது கண்களில் தெரியும். மனிதனின் முகத்தில் ஆசை, கோபம், இரக்கம், சோகம், மகிழ்ச்சி எனப் பல்வேறு உணர்ச்சிகளை வெளிப்படுத்தக் கூடிய ஒரே உறுப்பு கண் ஆகும்.

கண் என்பது ஒரு உயிருள்ள புகைப்படக் கருவியாகும். ஏனென்றால் கண்பார்வையை வைத்து ஒருவர் பேச்சில் உள்ள நம்பகத் தன்மையை அறிய முடியும். மனிதனின் உணர்வுகளையும் கண்களின் வழியாக அறிந்து கொள்ள முடியும். அன்புக்கு அடித்தளமாகவும், இதயத்திற்கு நுழைவாயிலாகவும் இருப்பது கண்கள் ஆகும். கண்கள் இல்லை என்றால் காட்சிகள் இல்லை. காட்சிகள் இல்லையென்றால் அறிவு விளக்கம் இல்லை. எனவே ஐம்புலன்களில் கண்களே சிறந்தது ஆகும்.

கண்ணுக்கு உரிய அடைமொழிகள்

தலைவன் தலைவியின் கண்களைக் குறிப்பிடும்போது சூழ்நிலைக்கேற்ப அவர்களுடைய கண்களுக்கு அடைமொழி தந்து வருணிக்கின்றனர் சங்கப் புலவர்கள். அவை உண்கண், பனியகண், பசந்த கண், பூ எழில் இழந்த கண், ஆறுகண், பனிவாரும் கண், அமர்கண், பூங்கண், மலர்உண்கண், ஆய்நலன் இழந்த கண், செங்கண், அமர்உண்கண், பேரெழில் மலர் உண்கண், பேரமர் உண்கண், நீர் இதழ் புலராக் கண், மாண்எழில் உண்கண், கடாஅய கண், அலமரல் அமர் உண்கண், அமர்த்த கண், உறுகண், ஏர்க்கண், கடுங்கண், சிறுகண், புன்கண், பூங்கண், மழைக்கண், வன்கண் எனப் பல்வேறான அடைமொழிகளைப் பெற்றுள்ளது.

புலவர்களின் பெயர்களில் கண்கள்

சங்க காலப் புலவர்கள் உறுப்புகளை மையமாக வைத்துப் பல பெயர்கள் வைத்துள்ளனர். அதிலும் கண்ணை மையமாக கொண்டு கண்ணகனார், கண்ணகாரன் கொற்றனார், காரிக் கண்ணனார், காவிரிப் பூம்பட்டினத்துச் செங்கண்ணனார், கிடங்கில் காவிதிக் கீரங்கண்ணனார், குன்றூர்கிழார் மகன் கண்ணத்தனார்,

கூடலூர்ப் பலகண்ணனார், செங்கண்ணனார், சேந்தங் கண்ணனார், தாயங்கண்ணனார், நக்கண்ணையார், பூதங்கண்ணனார், பெருங்கண்ணனார், பொதும்பில்கிழார் மகன் வெண்கண்ணியார், முதுவெங்கண்ணனார், மோசிகண்ணனார், காமக்கண்ணியார், குமட்டுர்க் கண்ணனார், மதுரை இளங்கண்ணிக் கோசிகனார், பூங்கண் உத்திரையார், நெட்டிமையார், தாயங்கண்ணியார், தாமப்பல் கண்ணனார், வெண்கண்ணனார், மருங்கூர் கிழார் பெருங்கண்ணனார், பொதும்பிற் புல்லாளங் கண்ணியார், உம்பற்காட்டு இளங்கண்ணனார், கருவூர் கண்ணம் புல்லனார், கருவூர்க் கண்ணம்பாளனார், வேம்பற்றூர்க் கண்ணன்கூத்தன், வேட்ட கண்ணன், வாயிலங் கண்ணன், கடியலூர் உருத்திரங்கண்ணனார், முதுகண்ணன் சாத்தன், விழிகட் பேதைப் பெருங்கண்ணனார், வெறிபாடிய காமக்கண்ணியார், ஆசிரியன் பெருங்கண்ணன், உறையூர் முதுகண்ணன் சாத்தன், கண்ணன், கதக்கண்ணன், கிடங்கில் குலபதி நக்கண்ணன், நாமலார் மகன் இளங்கண்ணன், பூங்கண்ணன் போன்ற பலரைக் குறிப்பிடலாம்.

கண்ணிற்கு உவமையாகும் மலர்கள்

சங்க இலக்கியப் பாடல்களில் பெண்களின் கண்ணானது மிகுதியான இடங்களில் வந்துள்ளன. அக்கண்ணகளுக்கு உவமையாக தாமரை, நெய்தல், குவளை, ஆம்பல், நீலமலர், ஆய்ந்த மலர் போன்ற மலர்கள் பயன்படுத்தப்பட்டுள்ளன. இம்மலர்களும் பெண்களின் கண்களும் வடிவத்தால் ஒத்துக் காணப்படுவதால் புலவர்கள் கண்ணுக்கு உவமையாக இம்மலர்களைக் கையாண்டுள்ளனர்.

தாமரை மலர்

ஆராய்ந்து அரித்துச் செய்யப்பட்ட கள்ளை உண்ட மகளிர் மையுண்ட கண்களையும், ஒளி பொருந்திய நெற்றியினையும், நீலமணி போன்ற அழகிய மயில் நிறத்தினையும் பெற்று விளங்கினர் என்பதை,

“மதுமகிழ்பு அரிமலர் மகிழ் உண்கண், வானுதலோர் -

மணிமயில் தொழில் எழில் இகல் மலி திகழ்பிறது” (பரி.தி.1: 62-63)

என்ற பாடல்வழி அறிய முடிகிறது. மேலும், கள்ளைப் பருகியதால் மகளிரின் கண்களும் பிற உறுப்புகளும் பொலிவுடன் விளங்கியதையும் நாம் அறிய முடிகிறது.

‘அடை இறந்து அவிழ்ந்த வன்இதழ்த் தாமரை

அடியும் கையும் கண்ணும் வாயும்’ (பரி-13:50-51)

எனும் வரிகளால் தாமரை மலர் கண்களை வருணிக்கப் பயன்பட்டுள்ளன என்பதை அறிய முடிகிறது.

குவளை மலர்

புறநானூற்றில் ‘குவளை உண் கண்’

தழும்பன் மலரைப் போல் கண்ணுடைய தழுமான் என்பவருடைய வளமான ஊர்க்குளத்தில் பூத்த குவளை மலரைப் போல் கண்ணுடைய அழகிய பெண், என்று கண்ணிற்குக் குவளை மலரை ஒப்பிட்டுக் காட்டுகிறார் பரணர்.

நற்றிணையிலும் ‘குவளை அன்ன ஏந்தொழில் மழைக்கண்’ குவளை மலரைப் போன்ற அழகுடைய குளிர்ந்த கண்களை உடையவர் என்று பெண்ணின் கண்ணிற்குக் குவளை மலரை ஒப்புமைக் காட்டுகிறார்.

நெய்தல் மலர்

நீர் நிலைகளில் மகளிர் குளிக்கும் போது இமைகள் திறந்து இருப்பது போல, கடல் நீர், உப்பங்கழிகளில் உள்ளே புகும் போது நெய்தல் மலர்களின் இதழ்கள் குவிந்தும், வற்றும் போது விரிந்தும் மகளிரின் கண்கள் போல் தோற்றமளிக்கும். இதனை,

“கயம் மூழ்கு மகளிர் கண்ணின் மானும்,

தண்ணம் துறைவன் கொடுமை

நம்முன் நாணிக் கரப்பாடும்மே” (குறுந் - 9)

என்ற அடிகளில், பரத்தையர் தலைவனுக்குக் கண்போலக் காட்சியளிக்கின்றனர். மேலும் இக்கருத்தினை நற்றிணையில்,

“ஒண் நுதல் மகளிர் ஓங்கு கழிக்குற்ற

கண்ணேர் ஒப்பின் கமழ் நறுநெய்தல்” (நற் - 283)

என்ற அடிகள் மூலம் குறிப்பிடுகின்றது.

நீலமலர்

தலைவன், தலைவியை மணந்து கொள்ளாமல் களவொழுக்கம் மேற்கொண்டமையால், தலைவி அவனது பிரிவை தாங்காது அவளுடைய கண்கள் நீலமலர் போல் நீரைப் பெய்கின்றன என தலைவியின் வருத்தத்தினை வெளிப்படுத்தும் கண்ணினை நீல மலருக்கு உவமையாக்கப்பட்டுள்ளது.

“கண்பெயல் நீலம் போல், கண்பனி கலுழ்பவால்

பல் நாளும் படர் அட பசலையால் உணப்பட்டாள்”

(கலி.293-15)

என்பதை இவ்வடிகள் உணர்த்துகின்றன.

ஆய்ந்த மலர்

தலைவன் வினை முடித்துத் திரும்பி வருவதைத் தோழி அறிந்தாள். அவள் தலைவன் கேட்கும்படி தலைவியிடம் கூறினாள். ஆய்ந்த மலர் போன்ற குளிர்ந்த, தலைவியின் கண்களில் இருந்து தெளிந்த கண்ணீர்துளி உதிரும்படி அவர் அதிகரித்தது என்கிறாள். இதனை நற்றிணையில்,

“ஆங்கமலர் மழைக்கண் தெண் பணி உறைப்பவும்

வேய்மருள் பணைத் தோள் விறல் இமை நெகிழவும்

அம்பல் முதூர் அரவம் ஆயினும்”

என்ற இப்பாடல் வரிகளின் மூலம் ஆய்ந்த மலரைக் கண்களுக்கு ஒப்புமைப்படுத்திக் கூறியது சிறப்பாகும்.

தொகுப்புரை

தொகை நூல்களில் பெண்களின் கண்கள் பற்றி சிறப்பான தகவல்கள் கிடைக்கின்றன. துலைவியை வருணனை செய்து பாடும் புலவர்கள் அவளது கண்களுக்குச் சொல்லிய உவமைகளும், அடைகளும் மிகவும் சிறப்புற்றதாய் அமைய பாடப்பட்டுள்ளதை இக்கட்டுரை தெளிவுபடுத்துகிறது.

சமூக ஒழுக்கவியலும் களவு (களவியல்) உருவாக்கமும்



முனைவர் க. குமரகுருபரன்

உதவிப்பேராசிரியர், தமிழ்த்துறை மன்னர் திருமலை நாயக்கர் கல்லூரி, மதுரை

அறம் சமூகத்தால் கட்டமைக்கப்படுகிறது. எந்த ஒரு வாழ்வியல் கூறு, தனி மனிதனுக்கு வெளியே நின்று இயங்கி அவனைக் கட்டுப்படுத்துகிறதோ? அது சமூக மெய்மை ஆகும். சமூக மெய்மை மீண்டும் மீண்டும் சோதிக்கப்பட்டு வற்புறுத்தப்பட்டுச் சமூக நடப்பு ஆகிறது. ஆழங்கால்பட்ட சமூக நடப்பே அறமாகிறது. ஆழங்கால்பட்ட அறம் என்பது சமூக அநுசரிப்புகளுடன் தொடர்ந்து சமூக இயங்குதளத்தில் இயங்குவது ஆகும். இதன் தன்மையில் அறம் சமூக வளர்ச்சியில் காலத்திற்குக் காலம் மாறுபடுகிறது என்பது புலனாகிறது. அத்தன்மையில் தொல் சமூகத்தின் அறமும் ஆக்கமுமாகப் போற்றப்பட்ட களவு சங்கச் சமூகத்தில் அறமாகவும், ஆக்கமாகவும் போற்றப்படவில்லை என்பது சங்க இலக்கியப் பாடல் வழி அவதானிக்க முடிகிறது. மனிதரும் உலகமும் சந்திக்கின்ற அந்தப் புள்ளியில் அவரவர் மனநிலை, பருவநிலை, தட்ப வெட்ப நிலை ஆகியவற்றுக்குத் தக்கவாறு ஆணும் பெண்ணும் பின்பற்றத்தக்க அநுசரிப்புகள் - தக அமைவுகள் பற்றியதாகவே கிரேக்க சிந்தனை இருந்தாக ஈபுக்கோ கூறுகிறார்.¹ தமிழ் சமூகச் சிந்தனையும் இதனையெட்டியே அமைகின்றது.

வரலாற்றுக்கு முற்பட்ட தமிழ்ச் சமூகத்தின் சிந்தனையும் சங்ககாலத் தமிழ்ச் சிந்தனையும் தம் காலச் சூழல் தன்மையில் பல வித அநுசரிப்புகள் - தக அமைவுகள் - மட்டுப்படுத்துதல் முயற்சிகளை மேற்கொண்டன. தொகை, பாட்டு நூற்களிலுள்ள பாடல்களில், எழுதப்பட்ட வரலாற்றுக் காலக் கட்டத்திற்குள் நுழைந்த தமிழ் இனக்குழுக்கள், வேட்டை, மலை மற்றும் புன்புல விவசாயம், கால்நடை வளர்ப்பு வழியாக மென்புல ஆற்றுநீர்ப் பாசனம் பெற்ற நெல் விவசாயம் என்ற உற்பத்திமுறைக்குள் பல்வேறு வேலைப் பாகுபாடுகளில் நிலை பெற்றுவிட்ட நாகரீக வரலாற்றைத் தெளிவாகக் காணலாம். குழுச்சமூக உறவுகள், நிலத்திலும் அதில் உற்பத்தியான உபரிச் செல்வத்திலும் தனி உடைமை கொண்டாடிய வர்க்க சமூக உறவுகளாக விரிவடைந்தன. இந்த வளர்சிதை மாற்றம் நீண்ட கால இடைவெளியில் நிகழ்ந்தவையாகும். இவற்றின் வழியே இவர்களின் உறவுகளும் பல வளர்சிதை மாற்றங்களை அறமாகவும், ஆக்கமாகவும் கொண்டு பின்பற்றி வந்துள்ளன. அத்தன்மையில் ஆணின் உடல் வலிமையும் பெண்ணின் இனவிருத்தி வலிமையும் அதிகார வினைகளை ஆற்றி வந்தன. குருதி உறவு, பாஹுறவு, கிளை உறவு, குலக் குறி (வழுவநா), விலக்குகள் (வயடிமுழை), மாந்திரீகம் (அயபடை), சடங்குகள், வைபவங்கள் (உநசநஅடிநெள), இயற்கைப் பொருள் வழிபாடு, அணங்குதல், வேலன் வெறி அயர்வு ஆகியவைகளை இயக்கநிலையாகக் கொண்ட புராதனமான - வரலாற்றுக்கு முற்பட்ட மனித இனத்தில் களவியலில் (பாலியல்) அறங்கள் அமையவே பெற்றன. அவைகள் பெரிதும் குருதி - கிளை உறவுகளின் அடிப்படையில் பால் உறவுக்கு உட்பட்டவர்கள், பால்உறவுக்கு அப்பாற்பட்டவர்கள் என்ற விலக்கு - வழக்கம் - மட்டுப்படுத்துதல் தொடர்பான நடத்தைகள் அமைந்தன எனலாம்.

நாம் முன்னர் குறிப்பிட்டது போல் உலகம் முழுவதும் பால்களுக்குரிய உறவுமுறைகள், நடத்தைகள் இயல்புகள் பற்றிய பொதுவான வரையறைகளைக் காணவியலாது. ஆனால் நிலத்திலும், விளைச்சலிலும், அவற்றின் பரிவர்த்தனையிலும், அவற்றின் மீது கொண்ட ஆளுகையிலும் உடைமை, இறையாண்மை உரிமை, அதிகாரம் ஆகிய புதிய நாகரீக வல்லாண்மைகள் உருவானபோது இவை ஆணுக்கும் பெண்ணுக்கும் எனத் தனித்தனியான, நேரெதிரான ஏற்றத்தாழ்வின் அடிப்படையில் அறங்கள், இயல்புகள், பண்புகள், எண்ணங்கள், பேச்சுக்கள், உடல்கள், நடத்தைகள், வாழ்க்கைகள். இலக்குகள் ஆகியவை உலகெங்கிலும் ஒரே தன்மையில் காணப்பட்டன. இவ்வாறு உருவாக்கப்பட்ட பொதுத்தன்மையைச் சான்றோர் சென்ற நெறி, முன்னோர் கூறியவை, தீயன செய்தால் பழி வரும், நல்லன செய்தால் புகழ் வரும், மானம், நியாயம் முதலியவை என்று ஒருவனது

¹ ராஜ் கௌதமன், 2006, பாட்டும் தொகையும் தொல்காப்பியமும் தமிழ்ச் சமூக உருவாக்கமும், ப : 21

உந்துதல்களை மட்டுப்படுத்தின. ஒருவனுடைய புகழ், மானம், உரை எல்லாம் சம்பந்தப்பட்டதாகக் களவியல் (பாலியல்) நடத்தை மீதான அவனது மட்டுப்படுத்தலைப் பிளேட்டோ வலியுறுத்தினார்.²

அவ்வகையில் சங்க இலக்கியத்திலும், தொல்காப்பிய ஆய்விலும் கூறப்பட்ட சங்ககாலத் தமிழ்ச் சமூகத்தின் ஆண் - பெண் களவியல் அறங்கள், சங்க முற்கால தமிழ்ச் சமூகத்தின் களவியல் அறங்கள் கடந்த மூவாயிரம் ஆண்டுகளாக மேலும் மேலும் பல்வேறு புனைவுகளைச் சூடியபடித் தொடர்ந்து காணப்படுவதைத் தமிழ் இலக்கண நூல்கள் விளக்குகின்றன. இவ்வகையில் தொடர்ச்சி நிலையில் எவையவை அறங்களாக களவியலில் ஏற்கப்பட்டன என்பதை ஆய்வு முதன்மைப்படுத்துகின்றது.

களவு உருவாக்கத்தில் நிகழ்ந்த அறம்

களவு என்ற சொல்லாடலில் பொதிந்துள்ள மயக்கமே அதன் பலவீனமாகவும், பலமாகவும் அமைகின்றது. ஒரு நாணயத்தின் இருபுறம் போன்றே களவு என்ற சொல்லாடலில் இரு பொருண்மைகள் பொதிந்துள்ளன. ஒன்று கற்புக்கு முந்தைய ஆண்- பெண் பாலியல், மற்றொன்று மறையிற்கோடல் (திருட்டு) ஆகும். களவின் இருபுற பொருண்மைகளில் சங்கச் சமூகம் எவற்றை அறமாகவும், அறமற்றதாகவும் ஏற்றது? களவு என்ற சொல்லாடலுக்கு இரு பொருண்மைகள் வழங்கப்பட்டச் சூழல் யாது? களவின் இருபுற பொருண்மைகளின் தொடர்ச்சி, அசைவியக்கங்கள் யாவை? கற்புக்கு முந்தைய ஆண்- பெண் பாலியல் உறவு என்பது களவொழுக்கம் என்ற தன்மையில் அதன் அசைவியக்கம் எத்தன்மை வாய்ந்தது? மறையிற்கோடலின் அசைவியக்கம் எத்தன்மை வாய்ந்தது? ஆகியவற்றைக் கருத்தில் கொண்டே களவு என்ற சொல்லாடலின் பொருண்மைகளை மையமிட்டே விளக்கங்கள் அமைகின்றன. மேலும் தொல்காப்பியர் காலத்திலே களவு என்ற சொல்லாடல் இரு பொருண்மைகளில் வழங்கப்பட்டுள்ளது. தொல்காப்பியர் களவு என்ற சொல்லாடலை இரு பொருண்மைகளில் பயன்படுத்தியுள்ளார். களவியலில் களவு என்பதற்கு விளக்கம் தரப்போந்த நிலையில்

‘வேட்கை ஒருதலை உள்ளுதல் மெலிதல்

ஆக்கம் செப்பல் நாணுவரை இறத்தல்

நோக்குவ எல்லாம் அவையே போறல்

மறத்தல் மயக்கம் சாக்காடு என்று

சிறப்புடை மரபினவை களவு என மொழிப”³

என்று இருபாலார்க்கும் இடையே முன்பு எப்போதும் இல்லாத, அனுபவித்திராத பாலியல் உணர்வுகளையும், மெய்ப்பாடுகளையும் தலைவன் தலைவியின்பால் உருவாக்குவது. களவு என்ற சொல்லாடல் கற்புக்கு முந்தைய பாலியல் உறவு என்ற தன்மையிலே தொல்காப்பியர் பொருள் கொள்கிறார். தொல்காப்பியரே களவு என்பது மறையிற்கோடல் என்ற பொருண்மையிலும் பயன்படுத்தியுள்ளார். சான்றாக

‘வேந்து விடுமுனைஞர் வேற்றுப்புலக்களவின்

ஆதந்து ஓம்பல் மேவற்றாகும்”⁴

என்று மன்னன் ஏவுதல் பொருட்டு வேற்றுப்புலம் சென்று அங்குள்ள ஆநிரைகளைக் கவர்ந்து வருதலை களவு என்றே குறிப்பிடுகிறார். இங்குக் களவு என்பதாற் மறையிற்கோடல் என்ற சொல்லாடலையே உரையாசிரியர்கள் பயன்படுத்தியுள்ளனர்.

தொல்காப்பியத்திற்கு உரை வகுத்த இளம்பூரணரும் களவியலுக்கு விளக்கம் தரப்போந்த நிலையில் களவு என்பதற்குப் பிறர்குரிய பொருளை மறையிற்கோடல். வேதத்தை ‘மறைநூல்’ என்று சொல்வது போலவே அறநிலை வழுவாமல் காதலர்கள் கரந்து ஒழுகும் இதனைக் களவு என்று பண்டையோர் குறித்துள்ளனர் என்று குறிப்பிட்டுள்ளார். எனவே சமகாலத்தில் இரு பொருள் தரும் வகையில் களவு என்ற சொல் பயன்படுத்தப்பட்டுள்ளது என்பது புலனாகிறது. எனினும் அவற்றில் உள்ள ஒரு ஒற்றுமையாக இரண்டு நிகழ்வுகளும் பிறர் அறியாமல் மறைவாகச் செயல்படத்தக்கதாக அமைகிறது. என்றாலும் இளம்பூரணர் குறிப்பிடுவது நோக்கத்தக்கது களவு என்னும் சொற் கண்டுழியெல்லாம் அறப்பாற்பட்டாதென்றால் அமையாது. எனவே அறத்தின் பாற்பட்ட களவு களவொழுக்கமே என்பதை இங்கு அவதானிக்கமுடிகின்றது. ‘இது களவியலன்றே இது கற்க வீடுபேறு பயக்குமாறு என்னை, களவு, தொலை, காமம், இணைவிழைச்சு என்பன

² ராஜ் கௌதமன், 2006, பாட்டும் தொகையும் தொல்காப்பியமும் தமிழ்ச் சமூக உருவாக்கமும், ப : 24

³ தொல், பொருள், களவியல், நூ : 100, ப : 349

⁴ தொல், பொருள், புறத், நூ : 57, ப : 148

அன்றோ சமயத்தாரானும் உலகத்தாரானும் கடியப்பட்டன. அவற்றுள் ஒன்றன்றாலோ இது எனின் அற்றன்று. களவு என்னுஞ் சொற்கேட்டுத் தளவு தீது என்றலும் காமம் என்னுஞ் சொற்கேட்டுக் காமம் தீது என்பதும் அன்று: மற்று அவை நல்லா ஆமாரும் உண்டு: என்னை, ஒரு பெண்டாட்டி தமரொடு கலாய்த்து நஞ்சுண்டு சாவல் என்னும் உள்ளத்தளாய் நஞ்சு கூட்டி வைத்து விலக்குவாரை இல்லாதபோழ்து உண்பல் என்று நின்றவிடத்து அருளுடையான் ஒருவன் அதனைக் கண்டு இவள் இதனை உண்டு சாவாமற்கொண்டு போய் உகுத்திட்டான்: அவளும் சன நீக்கத்துக்கண் நஞ்சுண்டு சாவாள் சென்றாள்: அது காணாளாய்ச் சாக்காடு நீங்கினாள். அவன் அக்களவினான அவளை உய்யக் கொண்டமையின் நல்லாழிற் செல்லும் என்பது மற்றும் இது போல்வன களவாக, நன்மை பயக்கும்” என்று இறையனார் களவியல் உரை குறிப்பிடுவதே அனைத்து உரைகளுக்கும் முன்னோடியாக அமைகின்றது.

களவு உடைமை நாகரீகத்தின் உச்சக்கட்ட செல்லாடல் ஆகும். உடைமைப் பொருளை மறைந்து திருவதைச் சுட்டுகிறது. இனவிருத்தியும் உணவு சேகரிப்பும் மட்டுமே மையமாக விளங்கிய தொல்சமூகத்தில் பிறர்க்குரிய பொருளைக் களவாடுதல் என்ற செயல் நிலைத்திருக்க வாய்ப்பில்லை. தொல் சமூகத்தினரின் ஆணைகளைக் களவாடுதல் என்ற களவு சுட்டப்படுவது எவ்வாறு? என்ற வினா எழுகின்றது. குழுக்களாக வாழ்ந்த சமூகத்தின் ஒட்டுமொத்த சொத்தாக ஆணை அமைந்திருக்க, உணவுக்காக வேறு ஒரு குழு அதனைக் கவர்ந்து தம் உணவுத்தேவையைப் பூர்த்திசெய்துகொண்டனர். இச்செயல் களவின் முதன்நிலைத் தொடக்கம் எனலாம். அச்சமூகங்கள் அவற்றிற்குக் களவு என்ற சொல்லாடைச் சுட்டியிருந்தாலும், தொல் சமூகத்தினரின் இனவிருத்தியின் செயலான புணர்ச்சியைக் களவு என்று சுட்டுவது பொருத்தமுடையதாக அமையவில்லை. ஆகோள் போல் பெண்கோள் உடன்போக்கில் நிகழ்வதாக முன்னர் குறிப்பிடப்பட்டது. இரு வேறு வேறு குழுக்களின் இளையோர் கூட்டங்களில் உள்ள ஆண் - பெண் புணர்ச்சி வேட்கைக் கொண்டு செயல்படும் போது அது மட்டுப்படுத்துதல் முறையில் தடைவிதியாக இருக்கும் போது அக்குழுவின் சொத்தாக நிலைத்த பெண் உடன்போக்குக்கு உடன்பட்டுச் செல்லும் நிலையில் அக்குழுவின் அதனைக் களவு என்றே உறுதிப்படுத்த வாய்ப்புள்ளதே ஒழிய வேறு தன்மைகளைப் பெறவில்லை. களவு என்பது மறைந்தொழுகும் தன்மையைத் தொல்காப்பியர் காலத்திற்கு முன்பே பெற்றுவிட்டது எனலாம். மறைந்தொழுகும் தன்மையை மையமிட்டே இப்பெயர் பெற்ற தமிழ்ச் சமூகத்தின் ஆண் - பெண் பாலியல் உறவு, மறைந்தொழுகாத தன்மையில் விளங்கிய புராதனப் புணர்ச்சி உறவை எப்பெயரிட்டு விளக்கியிருக்கும்? என்ற வினாவிற்கு விடைதேடுதல் அவசியமாகின்றது.

மேற்கூட்டிய நூற்பாக்களில் களவு என்ற சொல்லைத் தொல்காப்பியர் கையாண்டுள்ளார். ஆயின் களவியலின் முதல் நூற்பாவில், களவு விளக்க நூற்பாவில் களவு என்ற சொல்லைத் தொல்காப்பியர் குறிக்கவில்லை. சான்றாக

‘அன்பொடு புணர்ந்த ஐந்திணை மருங்கின்

காமக் கூட்டம் காணும் காலை”⁵

என்று காமக்கூட்டம் என்றே குறிப்பிட்டுள்ளார். காமக்கூட்டம் என்பதற்கு நச்சினார்க்கினியர் புணர்தலும் புணர்தல் நிமித்தமும் எனப்பட்ட காமப்புணர்ச்சியை ஆராயும் காலத்து என்று குறிப்பிட்டுள்ளார். தலைவனும் தலைவியும் இயற்கையாக எதிர்ப்பட்டுக் காமம் காரணமாகக் கூடும் கூட்டம் என்று தொல்காப்பியர் கூறியுள்ளார். தொல்காப்பியர் காமக்கூட்டம் என்ற சொல்லையும், களவு என்ற சொல்லையும் ஒரே பொருண்மையில் பயன்படுத்தியுள்ளார். இங்கு அவரின் நூற்பா ஆக்கத்திறன் கொண்டு ஒரு முடிவுபெறமுடியும். சான்றாக

‘காமப்புணர்ச்சி இடந்தலைப்படலும்”⁶

என்ற தொல்காப்பிய நூற்பா காமப்புணர்ச்சியும் இடந்தலைப்பாடும் பாங்கற்புணர்ச்சியும் தோழியிற் புணர்ச்சியும் மறை என்று கூறுவர் என்பதை விளக்குகின்றது. தொல்காப்பியர் தாமாக இவற்றைச் சுட்டவில்லை முன்னோர் சுட்டியவைகளை அப்படியே குறிப்பிடுகிறார் என்பது தெளிவாகின்றது. மேலும் காமப்புணர்ச்சி எனினும் இயற்கைப் புணர்ச்சி எனினும், முன்னுறு புணர்ச்சி எனினும், தெய்வப் புணர்ச்சி எனினும் ஒக்கும் என்று விவரிப்பார். எனவே காமக்கூட்டம் என்பது காமப் புணர்ச்சி முதலான நான்கு விளக்கங்களைத் தன்னகத்தே கொண்டுள்ளது என்பது தெளிவாகின்றது. மேலும்

⁵ தொல், பொருள், களவு, நூ : 92, ப : 336

⁶ தொல், பொருள், செய்யுள், நூ : 498, ப : 574

‘காமத் திணையிற் கண்ணின்று வருஉம்
நாணும் மடனும் பெண்மைய ஆகலின’⁷

எனும் நூற்பாவில் வரும் காமத்திணை எனும் தொடர் இங்குச் சுட்டத்தக்கது. காமத்திணை என்பதற்குக் காம ஒழுக்கம் என்று இளம்பூரணர் குறிப்பிட்டுள்ளார். எனவே காமத்திணை என்பது களவின் நான்கு நிலைகளையும் உள்ளடக்கியக் களவியல் கலைச் சொல்லாக விளங்குவரை உணர முடிகின்றது. தொல்காப்பியர் களவியல் என்ற சொல்லாட்சியை ஆளாதது மட்டுமின்றி அதற்கு இணையாகக் காமக்கூட்டம், காமத்திணை என்ற சொல்லாட்சியைக் கையாண்டுள்ளமையை அறியமுடிகின்றது. இங்கு இரையனார் களவியல் உரையைச் சுட்டுவது பொருத்தமாக அமைகின்றது. ‘காமம் நன்றாமாரும் உண்டு. சவர்க்கத்தின் கண் சென்று போகந்துய்ப்பல் என்றும், உத்தரகுருவின்கண் சென்று போகந்துய்ப்பல் என்றும், நன் ஞானம் கற்று வீடு பெறுவல் என்றும், தெய்வத்தை வழிபடுவல் என்றும் எழுந்த காமம் கண்டாயன்றே? மேன்மக்களாலும் புகழப்பட்டு மறுமைக்கும் உறுதியுக்கும் ஆதலின் இக்காமம் பெரிதும் உறுதி உடைத்து என்பது. உறுதி உடைத்தாமாறு: அறுவகைப்பட்ட பாசாண்டுகளும் இணை விழைச்சுத் தீதென்ப. அஃது உண்டாமிடத்துச் சுற்றுத் தொடர்ச்சி உண்டாம்: உண்டாகவே கொலையே களவே வெகுளியே செருக்கே மானமே என்று இத்தொடக்கத்துக் குற்றம் நிகழும் என்பது’.⁸ என்று காமம் பற்றிய கருத்துருவாக்கம் தெளிவுறுகின்றது. மேற்கூறியவற்றிலிருந்து தொல்காப்பியர் தம் காலச்சூழலில் வழக்கிலிருந்த ‘களவு’ என்ற சொல்லைப் பயன்படுத்தியுள்ளார். சான்றாக

“சிறப்புடை மரபினைவை களவு என மொழிப”⁹

இந்நூற்பா ஆக்கத்தை அவர்காலச் சூழலின் விளைவாகத் தோன்றியவை என்பதும், காமக் கூட்டம் என்பதும், காமப் புணர்ச்சி என்பதும் அவர்காலச் சூழலில் முற்பட்ட சமூத்தின் முன்னையோர் மரபு என்பதையும் அவதானிக்கமுடிகின்றது. காமம் என்ற சொல் முன்னையோர் சமூகத்திலே மட்டுப்படுத்துதல் முறையில் நடைபெற்று இருக்கலாம். அவற்றிற்கு மறாகத் தொல்காப்பியர் மட்டுப்படுத்துதல் விதியுடன் கூடிய ஒரு கலைச்சொல்லை உருவாக்கியிருக்கலாம் அல்லது அவரின் முந்தைய மரபே இவற்றை உருவாக்கியிருக்கலாம் என்பது விளக்கங்களின் வழி தெளிவாகின்றது. களவு என்ற சொல் வழக்கத்திலிருந்த அறம் என்பது இனவிருத்தி ஒரு வரையறைக்கு உட்பட்டு மட்டுப்படுத்தப்பட்டுச் சடங்குகளுடன் கூடிய சமூக எதிர்ப்புணர்வை வெளிப்படுத்தும் வகையில் அமைவதை அறியமுடிகின்றது.

புணர்ச்சி மட்டுப்படுத்தலில் நிகழ்ந்த அறம்

புணர்ச்சி மட்டுப்படுத்தலின் முதல் படிநிலையாக இரத்த உறவு புணர்ச்சி தடைவிதிக்கப்பட்டு வேறு வேறு குழுக்களிடையே மட்டுமே புணர்ச்சி மேற்கொள்ள வேண்டும் என்பதாகும். இவ்வழக்கத்தின் படி ஓர் இனக்குழுவைச் சேர்ந்த ஆண்கள் தமது இனக்குழுவிற்கு வெளியிலிருந்து, மற்ற இனக்குழுவிலிருந்து பெண்களை வன்முறையாகக் கடத்திக் கொண்டுவந்து மனைவிகளாக்கிக் கொண்டனர். இப்படியான ஒரு குழுவிற்குப் ‘புறமணக்குழு’ என்று மானுடவியலார் பெயரிட்டனர். சில இனக்குழுக்களில் வாழும் ஆண்கள் அந்தக் குழுவிற்கு உள்ளேயே பெண்களை மணம் செய்து கொண்டனர். இக்குழுவை அகமணக்குழு என்றழைத்தனர். இதற்கானக் காரணங்கள் சிலவற்றையும் மாக்லென்னான் விவரித்து இருக்கிறார்.¹⁰

‘அகமணமுறையும் புறமணமுறையும் ஒன்றுக்கொன்று எதிரானவை யல்ல. இந்த நாள்வரை புறமணமுறை இனக்குழுக்கள் எவையும் எங்குமே கண்டுபிடித்துச் சொல்லப்படவில்லை. ஆனால் குழுமணமுறை நிலவிய காலத்தில் அநேகமாக அது எல்லா இடங்களிலும் ஏதாவது ஒரு காலத்தில் இருக்கவே செய்தது. ஓர் இனக்குழு என்பது நில குழுக்களை, குலங்களைக் கொண்டு அமைந்திருந்தது. அவை தாய்வழியில் இரத்த உறவுகள் கொண்டிருந்தன. இந்தக் குலங்கள் ஒவ்வொன்றும் தனக்குள்ளே மணம் செய்து கொள்ளக் கூடாது என்று கண்டிப்பான தடை இருந்தது. இதன் விளைவாக ஒரு குலத்தைச் சேர்ந்த ஆண்கள் தம் இனக்குழுவைச் சேர்ந்த வேறு ஒரு குலத்தைச் சேர்ந்த பெண்களையே மனைவியராகக் கொள்ளமுடிந்தது. ஆகக் குலத்தைப் பொறுத்த மட்டில் அது கண்டிப்பாகப் புறமண முறையைக் கொண்டிருந்தது. ஆனால் இந்தக் குலங்களைத்

⁷ தொல், பொருள், களவு, நூ : 92, ப : 336

⁸ இறை, களவு, நூ :1, ப : 15

⁹ தொல், பொருள், களவு, நூ :100, ப : 349

¹⁰ சிலம்பு செல்வராசு.நா. 2010, தொல்காப்பியத்தில் மணமுறைகள் சமூக மானுடவியல் ஆய்வு, ப : 38.

தன்னுள் கொண்டிருந்த இனக்குழுக் கண்டிப்பாக அகமண முறையைக் கடைப்பிடித்தது”¹¹ என்று குறிப்பிடுவதன் வழி பாலியல் மட்டுப்படுத்துதல் இரத்த உறவில் ஏற்பட்டுள்ளது என்பது தெளிவாகின்றது.

இம்மட்டுப்படுத்துதலின் தேவை என்ன என்பதை அறிய போதிய தரவுகள் கிட்டவில்லை. மனித குல வாழ்விற்கு என்றே பொதுவான கருத்துகள் நிலவுகின்றன. வேறு வேறு குழுக்களிடையே மட்டுமே இனஉற்பத்தி உறவுகள் பெறும் தன்மையில் பெண்களின் தட்டுப்பாடு ஏற்பட்ட நிலையில் கடத்தல் மணமாக மாறியதும். பின்னர் பெண்களின் உணர்வுக்கு மதிப்பளிக்கப்பட்டு மணமுறையாக மாறியதும் தெளிவாகின்றது. சங்க இலக்கியங்களிலும் வேறு வேறு குலத்தைச் சேர்ந்தோர் களவுப் புணர்ச்சி கொள்வதை அறியமுடிகின்றது.

‘யாயும் ஞாயும் யார் ஆகியரோ
எந்தையும் நுந்தையும் எம்முறைக் கேளிர்
யானும் நீயும் எவ்வழி அறிதும்
செம்புலப் பெயல் நீபோல
அன்புடை நெஞ்சம் தாம் கலந்தனவே”¹²

என்ற பாடல் வேறுவேறு குலத்தைச் சேர்ந்தோர் களவு மணம் செய்து கொண்டதை விவரிக்கும். அகநானூற்றுப் பாடல்

‘மறுகில் தாங்கும் சிறுகுடிப் பாக்கத்து
இயல்முருகு ஒப்பினை வயநாய் பிற்படப்
பகல்வரின் கவ்வை அஞ்சுதும்”¹³

எனும் பாடலடிகள் சிறுகுடிப் பாக்கத்தில் உள்ள மன்றத்திடத்தே பகற்பொழுதில், முருகனைப் போன்ற அழகுடைய நீ வயநாய் பின்தொடர வருவையாயின் ஊரில் அலர் தோன்றும் என்று விவரித்துள்ளது.

களவொழுக்கத்தில் அமைந்த அறம் தொல் சமூகத்தில் வேறாகவும், சங்கச் சமூகத்தில் வேறாகவும், காணப்படுகின்றன. இவ்வறத்தைச் சங்கச்சமூகம் கருத்தில் கொண்டதாகத் தெரியவில்லை. சங்கச்சமூகம் மறையமைப் புணர்ச்சி எதிர்ப்பும், உடன்போக்கில் பெண் வளமை அழிக்கப்படுவதாகவும், களவு இன்பம் பழியோடு சேர்க்கப்படுவதும், பாதுகாப்பான பாலியல் உறவைத் தேடும் சமூகமாகச் சங்கச்சமூகம் மாற்றம் பெற்றுள்ள நிலையில் கற்பு மணமே சிறந்தது என்பதை வலியுறுத்துகிறது. இங்குக் களவுக்கு இளம்பூரணர் தரும் விளக்கம் பொருந்த அமைகின்றது. களவாவது ஒத்தார்க்கும் மிக்கார்க்கும் பொதுவாகிய கன்னியரைத் தமர் கொடுப்பக் கொள்ளாது, கன்னியர் தம் இச்சையினால் தமரை மறைத்துப் புணர்ந்து, பின்னும் அறநிலை வழாமல் நிறறலால் இது அறமெனப்படும் என்று கூறியுள்ளார். எனவே தொல்சமூகத்தின் களவொழுக்க அறம் பல கட்டமைப்புகள் புகுத்தி கற்பின் வழியே சிறந்தது என்றும் அவையே அறம் என்றும் சங்கச்சமூகத்தினர் குறிப்பிடுவதை அங்கு அறியமுடிகிறது. களவு சிறந்தது அன்று என்று கூறாமல் அதன் தொடர்ச்சியாகக் கற்பு மணத்தையே அறமாகச் சங்கச்சமூகம் ஆதரிப்பதை அவதானிக்கமுடிகின்றது. களவொழுக்கத்தில் தொல் சமூகத்தின் அறம் அசைவியக்கம் பெற்றுள்ளதையும் இதன் வழி அறியமுடிகின்றது. மறையிற்கோடலின் தொடக்கம் ஆநிரைக் கவர்தல் என்பது முன்னர் குறிப்பிட்டதே, அவ்வகையில் இனக்குழுக்களின் உணவுச் சேகரிப்பே வெட்சிப் போர் என்பதும் அச்சமூகத்தில் உணவுத் தேடுதல் என்ற பொருண்மையில் ஆநிரைக் கவர்தல் அவர்களின் அறமாகச் செயல்பட்டது. மேலும் கவர்ந்த ஆநிரைகளைப் பாதீடு, கொடை என்று பங்கிட்டு, வழங்கி வாழ்ந்ததும் அவர்களின் அறமாகக் கருதப்பட்டது. அதன் பின்னர் ஏற்பட்ட உடைமைச்சமூகம் இவ்வகை அறத்தின் நிலையை மாற்றியது என்பதே உண்மை. உணவை மட்டுமே வாழ்வாதாரமாகக் கொண்ட சமூகம் உடைமைச்சமூகத்தில் பொருளை வாழ்வாதாரமாகக் கொள்ளும் போது பொருளையும் கொள்ளையிடும் சமூகமாக மாறியது என்பது தெளிவாகின்றது. பொருள் கொள்ளை என்ற அறமற்ற செயலைச் செய்யும் வீரர்களைச் சமூக இரக்கம் செய்து கள்வர் என்றும் ஒரு தனிச் சமூகத்தையே உருவாக்கியது.

ஆநிரைக் கவர்தல் உணவு என்ற தளத்தில் அறமாகக் கருதப்பட்டுப் பின்பு அவை பொருள் என்ற தளத்தில் அறமற்றதாக மாற்றம் பெற்றதை அறியமுடிகிறது. களவொழுக்கத்தில் அமைந்த தொல் சமூகத்தின் அறத்தைச் சில கட்டுப்பாடுகளைப் புகுத்திச் சங்கச்சமூகம் அறமாக ஏற்றுக்கொண்டது. மறையிற்கோடலில்

¹¹ சிலம்பு செல்வராசுநா. 2010, தொல்காப்பியத்தில் மணமுறைகள் சமூக மானுடவியல் ஆய்வு, ப : 39

¹² குறுந் : 40

¹³ அகம் : 118

உள்ள தொல் சமூகத்தின் அறம் முற்றிலும் மறுக்கப்பட்டு அறமற்ற நிலையில் அறத்தின் அசைவியக்கம் பல மாற்றங்களைத் தமக்குள் தாங்கிச் சமூகத்தின் ஆதிக்கச் சக்திகளின் வழியே கட்டமைக்கப்பட்டுப் பரவலாக்கப்படுகிறது என்பது உண்மையே. எனினும் அறம் என்பது சமூகம் அங்கீகரித்த ஒன்று ஆகும். அதை ஏற்பதும் மறுப்பதும், சமூகம் என்பது உண்மையே ஆகும்.

தொல் சமூகத்தின் அறமும் ஆக்கமுமாகக் கருதப்பட்ட இனவிருத்தியும், உணவு சேகரிப்பும், களவு என்ற 'ஒரு சொல் பன்மொழியில்' அமைகின்றது என்பதும், இதனைப் புலவர் மரபு பலவிதக் கட்டுப்பாடுகளைப் புகுத்திப் புனைந்துரைத்துள்ளது என்பதும், மேலும் இவற்றில் பெற்ற அறத்தின் அசைவியக்கமே களவு என்ற சொல்லின் பொருண்மைகளில் அமைகின்றது என்பதையும் அவதானிக்கமுடிகின்றது. ஒருத்திக்கு ஒருவன், ஒருவனுக்கு ஒருத்தி என்ற மணவடிவத்தை அடையும் நாகரிக நிலையை அடைவதற்கு முந்தைய இனவிருத்தியின் உறவு நிலைகளை மார்கன் மிக விரிவாக ஆராய்ந்துள்ளார்.

சமூகத்தின் களவு குறித்த அறக்கவலையும் அறம் நிலைநிறுத்தலும்

சங்க சமூகத்தின் களவுக் குறித்த பதிவுகள் அனைத்திலும் சமூகத்தின் பாலியல் மட்டுப்படுத்தல் நிகழ்ந்துள்ளன. இவற்றை அறிந்துகொள்ள மிஷெல் டீபுக்கோ அவர்கள் பாலியல் குறித்த மூன்று வினாக்களை எழுப்பி அதைக் கிரேக்க - ரோமானிய கலாச்சாரங்களில் தேட முயன்றுள்ளார். அதனைக் கிரேக்க கலாச்சாரத்தோடு ஒற்றுமை கொண்ட சங்க காலத்தமிழ்க் கலாச்சாரத்தில் எழுப்பி அவற்றுக்கான விடைகளை விளக்கங்களை ராஜ்கௌதமன் அவர்கள் குறிப்பிட்டுள்ளார். அவற்றை முதன்மைப்படுத்திச் சங்க களவின் அறக்கவலையினையும் சமூக மட்டுப்படுத்தலில் அமையும் அறம் நிலைநிறுத்தத்தினையும் காண்போம். அவை

1. பாலியல் நடத்தையும், அதைச் சார்ந்த செயல்பாடுகளும், சுகங்களும் ஏன் ஒழுக்கவியல் விசாரணைக்குரிய பொருளாக்கப்பட்டன?
2. இதற்கு ஏன் இத்தனை அறவியல் கவலை?
3. எவ்வாறு, ஏன், எந்தப் பாலியல் வடிவங்கள் ஓர் ஒழுக்கவியல் மையமாகக் கட்டப்பட்டது? பாலியல் நடவடிக்கையில், வேறு பல வித்தியாசமான வடிவங்களும், அவற்றின் விரியமும் தெடர்ச்சியாக இருந்துகொண்டிருந்தபோதிலும், ஏன் இதில் இந்த அறவியல் அக்கறையும் கவலையும் தொடர்ந்து காணப்பட்டன? இதனை ஏன் பிரச்சினை மையமாக்க வேண்டும்?¹⁴

என்று மிஷெல் டீபுக்கோ அவர்கள் மூன்று வினாக்களை எழுப்பி அவற்றிற்குக் கிரேக்க ரோமானிய கலாச்சாரங்களுடன் ஆய்வு நிகழ்த்தியுள்ளார். இம்மூன்று வினாக்களையும் சங்க இலக்கியக் களவியலை மையமிட்டு அமைத்துப் பார்க்கலாம். அவை

1. களவு நடத்தையும், அதைச் சார்ந்த செயல்பாடுகளும், சுகங்களும் ஏன் ஒழுக்கவியல் விசாரணைக்குரிய பொருளாக்கப்பட்டன?
2. களவுசார் செயல்பாட்டிற்கு ஏன் இத்தனை அறவியல் கவலை?
3. களவை விட கற்பு சார்ந்த பாலியல் வடிவங்கள் ஓர் ஒழுக்கவியல் மையமாகக் கட்டப்பட்டதன் நோக்கம் யாது?

என்ற மூன்று வினாக்களை அமைத்துக் களவு, களவியல் அறக்கவலைக் குறித்து அணுகுவோம். சங்க காலச் சமுதாயத்தின் முன் சமூகத்தில் களவை இயற்கையான தூண்டுதலாக நோக்கினார்கள். ஆதனைத் தீயது, பாவம், அசிங்கம் என்று ஒதுக்குகின்ற போக்கு அன்று இல்லை. களவில் (பாலியல்) ஈர்ப்பு, நடத்தை, சேர்க்கை, செயல் நுட்பம் சுகம் பற்றிய தொரு காமியக்கலையை உருவாக்கும் போக்கும் அன்று இல்லை. சங்க இலக்கியத்தின் தரவுகளை வைத்துத் தொல்காப்பியமே இம்முயற்சியை செய்துள்ளதை முன்னரே கண்டோம். அம்முயற்சி உபகண்டம் தழுவின பொது அறிவுச் சொல்லாடலில் தமிழ்க் காமியத்தை உருவாக்கும் முயற்சியாக அமைந்தாலும், அது பின்நாட்களில் அதுவே இலக்கிய வழக்காகவும், இலக்கண வழக்காகவும், மாறிப்போயின என்பது தெளிவாகின்றது.

ஐந்திணைகளின் உரிப்பொருளான கூடல், இருத்தல், இரங்கல், பிரிதல், ஊடல் என்ற களவு, கற்பு வாழ்க்கையில் தலைவன் தலைவின் உறவுகளின் உணர்வுகள் எல்லாம் பெண்ணைச் சார்ந்தவையாகக் கூறப்பட்டுள்ளன. பெண்ணின் நோக்கிலிருந்து பாலியல்(களவு,கற்பு) விளக்கப்படுவதாகத் தெரிகிறது. ஆண்கள் தங்கள் களவினை மட்டுப்படுத்துவதால், போரில் வெற்றி, பிரிவால் பெறும் கல்வி, பொருட்செல்வம்

¹⁴ ராஜ் கௌதமன், 2006, பாட்டும் தொகையும் தொல்காப்பியம் தமிழ்ச் சமூக உருவாக்கமும், ப :1

ஆகியவற்றை ஈட்டினார்கள். அவர்கள் களவினைத் துறந்துப் போகவில்லை. அதனைத் தம் வசப்படுத்தவே முயன்றார்கள். பெண்ணைப் பிரிந்து போரில் மாண்டபோவது ஆணுக்கு உயர்ந்த பெறுமதிப்பாக இருந்தது.

‘தண்ணடை பெறுதல் யாவது? படினே

மாசில் மகளிர் மன்றல் நன்றும்

உயர்நிலை உலகத்து நுகர்ப்”¹⁵

என்று போரில் மாண்ட ஆண் உயர்நிலை உலகம் சென்று மாசற்ற மகளிரை மணந்து இன்பம் நுகர்வான் எனப் புலவன் பாடியுள்ளார்.

களவு, என்ற பொதுச்சொல் பகுப்பு நிகழ்ந்த களமும், களவை ஒழுக்கவியல் பிரச்சினைக்குரியதாக ஆக்கிய களமும் சங்க காலத்தில் வழங்கிய சங்க இலக்கியக் களத்திலே நிகழ்ந்தன. இங்கு முதன் முதலில் கற்பு என்ற வதுவைச் சடங்கை தூக்கிக் கொடிபடிக்கும் பாங்கு முன்றிறுத்தப்பட்டது. அதன் பின் வந்த தொல்காப்பியமும் அதன் முந்து நூல் மரபுகளும் களவு, கற்பு என்று பிரித்தனர். களவு - கற்பை முன்னிருத்தி விளக்கமும் வரையரையும் தரப்பட்டது. இவ்விடத்தில் தான் உபகண்டம் தழுவிய களவு என்ற பொது அறிவுச்சொல்லாடல் மாற்றப் பெற்று திருமணத்திற்கு முந்தைய பாலியல் வாழ்க்கை என்று குறிப்பிட்டது. இதன் பிறகு களவு என்ற சொல்லாடல் ஒற்றைப் பரிமாணம் உள்ள சொல்லாகவே சங்க இலக்கியத்தில் வழங்கப்பட்டது. களவு ஒழுக்கத்தல் பொய், வழு ஆகிய அறக்குறைவுகள் தோன்றியதால் திருமணம் அவசியமாயிற்று என்று பிரச்சினைக்குத் தீவைச் சொன்னது. களவு ஒழுக்கத்தில் ஒத்த குடி, பருவம் சார்ந்த ஆண் - பெண் களவு ஒழுக்கத்தை அன்பு கலந்த ஒழுக்கமாகவும், இப்படியில்லாத பாலியல் ஒழுக்கத்தை ஆணின் ‘தேறுதல் ஒழிந்த காமத்து மிகு திறம்’ என்றும் தொல்காப்பியம் சங்க இலக்கியங்களை வைத்து தராதரம் பார்த்துள்ளது. களவொழுக்கத்தில் உடலைவிட முக்கியத்துவம் வாழ்ந்தவையாக அதன் செயல், அளவில் கவனப்படுத்தியது தெளிவாகின்றது.

புணர்ச்சிச் செயல், அதன் களிப்பு ஆசை ஆகியவற்றை வேறு வேறாகப் பிரிக்க முடியாத முழுமையாக இணைத்துப் பார்த்தது தொல் சமூத்தினர் ஆவார். புணர்ச்சி என்ற ஒன்றிலிருந்து அவற்றைப் பிரிக்க முடியாதெனக் கருதியது. அதன் பிறகு வந்த சங்க சமூகம் ஒரு செயலைச் செய்யும் காரியத்தோடு ஒரு சுகம் இருப்பதை அறிந்து, அந்தச் சுகம்தான் ஆசைக்கு வழிவகுத்தது என்பதை உணர்ந்தது. புணர்ச்சிச் செயலையும், அதனால் உண்டாகும் களிப்பையும், ஆசையையும் ஒரு முழுமையிலிருந்து (அளவுக்கு மீறாமல் அளவோடு இயங்குவது) பிரிந்துவிடும்போது, புணர்ச்சிச் செயலில் உண்டாகும் சுகமும் ஆசையும் நன்மை - தீமை என்ற மதிப்பிட்டுச் சிக்கலுக்கு உள்ளாக்கப்பட்டு விடுகின்றன.¹⁶ (ஈபுக்கோ) என்கின்றார். களவு நடத்தையிலுள்ள புணர்ச்சிச் செயல், ஆசை, சுகம், ஆகியவை ஒழுக்கவியலுக்கான பொருட்கள் இல்லை. இம்மூன்றும் இணைந்த ஒரு இயக்கமே களவு நடத்தையின் இலக்கு. இதனால்தான் சங்க இலக்கிய மரபு பின்பற்றிய அறவியலானது, எந்த ஆசைகள், எந்தவிதமான செயல்கள், எவ்விதமான சுகங்கள் சரியானவை அல்லது தவறானவை என்று பிரச்சினைப்படுத்தாமல், இந்த ஆசைகளும் சுகங்களும் ஒருவரை என்னவாக உருமாற்றுகின்றன என்று பார்த்தது. பிரச்சினை களவு செயலின் பண்பைப் பற்றியது இல்லை, அச்செயலின் அளவைப் பற்றியதாகும். இவற்றில் களவில் அமையும் புணர்ச்சிச் செயலையும் சேர்ந்துப் பிரச்சினையாக முன்வைத்தது.

புணர்ச்சி சுகம், ஆசை என்ற மூன்றும் இணைந்த ஓர் இயக்கத்தில் ஆணும் பெண்ணும் அளவை மீறுகிறார்களா - அதாவது மட்டுப்பாடு உள்ளவர்களா என்று சங்க இலக்கிய மரபு பார்த்தது. அளவை மீறும் போது அது மிகை காமம் என்று மட்டுப்பாடு நடவடிக்கை எடுத்தது மட்டுமல்லாமல் களவுப் புணர்ச்சிச் செயலை மட்டுப்படுத்தவே கற்பின் வழி வந்த புணர்ச்சியை மட்டுமே மையப்படுத்திக் களவுப் புணர்ச்சியை மட்டுப்படுத்தும் முயற்சியையும் செய்தது. அதற்கான காரணத்தை முன்னரே குறிப்பிட்டுள்ளோம். களவுப் புணர்ச்சியை மட்டுப்படுத்தும் முயற்சியாகவே ‘மறையமைப் புணர்ச்சி’ என்று பலவாறாகச் சங்கச் சமூகம் பாதுகாப்பற்ற பாலுறவு என்று குறிப்பிட்டு வதுவைச் சடங்கு வழி அமையும் குடும்பம், புணர்ச்சியை மையப்படுத்தியுள்ளது. காமம் பற்றியும், களவு பற்றியும் சங்க இலக்கியப் பதிவுகள் அமைகின்றன. காமம் தீயதாகக் கருதவில்லை. காமம் இயல்பானது என்றும் குறிப்பிடுகின்றன. களவு தொடர்பான பல படிநிலைகளைச் சங்க இலக்கியங்கள் பதிவு செய்திருந்தாலும் களவின் வழி வந்த கற்பு என்று வதுவை

¹⁵ புறம் : 287

¹⁶ ராஜ் கௌதமன், 2006, பாட்டும் தொகையும் தொல்காப்பியம் தமிழ்ச் சமூக உருவாக்கமும், ப : 16

அமையாது கற்பு இல்லை. உள்ளப்புணர்ச்சியாகவே நின்று வதுவைச் சடங்கு முடிந்த பின்பு மெய்யுறுபுணர்ச்சி நிகழவேண்டும் என்று விதிகளை வகுத்து பின்பற்றியதை அவதானிக்கமுடிகின்றது.

களவு உறவில் ஏக்கம், தவிப்பு, ஏமாற்றம், நிச்சயமற்ற தன்மை, மணத்திற்கு வற்புறுத்துவது, சூள் உரைப்பது, இரவு பகலாகச் சேரத் துடிப்பது, சந்திப்பிற்கு வாய்த்த இடையூறுகள், உறவு அலராவது, உணவு செல்லாமை, தூக்கம் கொள்ளாமை, உடல் மெலிவு, பசலை, பெற்றோரின் தடை, பொருள் இல்லாமை, மணம் தள்ளிப் போதல், ஊரார் கண்காணிப்பு, புலம்பல், தூதுவிடல், காமம் மிக்க கழிபடர் கூறல் ஆகிய சந்தர்ப்பங்களும் உணர்ச்சி வெளிப்பாடுகளும் சங்க இலக்கியங்கள் வழி விவரிக்கப்பட்டன. இது போல் கற்பு உறவில் ஆண் பொருள், அரசியல், போர் காரணமாக மனைவியைப் பிரிய நேர்ந்தது. மனைவி மகப் பேறு எய்துதல், ஈனுதல், பாலூட்டுதல், ஆகிய காலங்களில் கணவன் பரத்தையர் பொருட்டுப் பிரிதல், பிரிந்தவன் வருகைக்காகக் காத்திருத்தல் சேரத் தவித்தல் மெலிதல் பிரிந்த ஆண் நடுவழியில் மனைவியை நினைத்து உருகுதல்.... முதலிய சந்தர்ப்பங்களும் உணர்ச்சி வெளிப்பாடுகளும் சங்க இலக்கியங்கள் வழி புனைந்துரைக்கப்பட்டன. இரண்டு நிலைகளிலும் பாலுறவுச் செயல் மூடி மறைக்கப்பட்டு அதன் மட்டுப்படுத்துதல் தன்மையில் எவை கடைபிடிக்கவேண்டியவை என்பதைத் தொல்காப்பியம் முதல் பிறகு வந்த இலக்கணநூல்கள் தெளிவுறுத்துகின்றன.

தனிநபர் உடல் வழி அமையும் பாலியல் அறம்

பொதுவாகக் களவொழுக்கம், கற்பொழுக்கம் கட்டமைப்புகளுக்கு மூலமாக அமைவது தனிநபர் உடல் மீது இவைகள் செலுத்தும் ஆதிக்கம் ஆகும். பெண்ணின் உடல் ஆணின் ஆதிக்கத்தின் வயப்பட்டது. இது ஆள்வினையுடைமைச் சார்ந்தது என்பர். பாலியல் செயலில் அளவால் ஏற்படுகிற உடல் மெலிவு, நோய், பசலை, பசியின்மை, தூக்கமின்மை, உணர்ச்சித் தகிப்பு, காமம் மிகுதல் நாணத்தின் பலவீனமான தடை, ஆணுக்கு மன வலிமை திண்மை அழிதல், ஆள்வினையில் ஊக்கமின்மை, கால, உடல் நல விரயம் பற்றிய கவனம் பேசப்பட்டது. பாலியல் உறவாலும், அளவுக் குறைவாலும் ஆண்பெண் இருவரது மனமும் உடலும் பாதிக்கப்படுவதற்குச் சங்கப் பாடல்களில் நிறைய எடுத்துக்காட்டுக்கள் உள்ளன.

‘காமம் கைம்மிகின் தாங்குதல் எளிதோ’¹⁷
என்றும்

‘பெருந்தோள் குறுமகள் அல்லது
மருந்துபிறிது இல்லையான் உற்ற நோய்க்கே’¹⁸
என்று ஆண் உருகின்றான். மேலும்

‘புணரின் புணராது பொருளே: பொருள்வயின்
பிரியின் புணராது புணர்வே’¹⁹

என்று ஆண், புணர்ச்சியில் திளைத்தால் பொருள் கிடைக்காது. பொருளுக்காகப் பிரிந்தால் புணர்ச்சி இன்பம் கிட்டாது என நினைக்கிறான். இயல்பான புணர்ச்சியைச் செயற்கையான பொருட் செல்வத்தை அடைவதற்காக மட்டுப்படுத்த வேண்டிய சமூகமாகவே சங்கச் சமூகம் அமைவதை உணரமுடிகின்றது. மேலும்

‘சுரனே சென்றனர் காதலர் உரன் அழிந்து
ஈங்கு யான் அழுங்கிய எவ்வம்
யாங்கு அறிந்தன்று இவ் அழுங்கல் ஊரே’²⁰

என்று பாலியல் பிரிவால் எழுந்த மிகைக் காமத்தால் ஒரு பெண் தனது உரன் (மனவலிமை, அறிவு) அழிந்ததாகக் கூறுகிறாள். இன்னொரு பெண் ‘காமம் நெரிதர’ நாணம் ‘கைந்நில்லாதே’ அழிந்ததாகக் கூறுகிறாள்.(குறு:144) காம நோயுற்று, அதனால் ‘துயர் பொறுக்கல்லேன் தோழி நோய்க்கே’ என்று ஒரு பெண் துடிக்கிறாள் (குறு:224). ‘நல்லறிவு இழந்த காமம்’ (குறு:231) என்று காமம் அறிவை அழிப்பதாகப் பெண் உணருகிறாள்.மேலும்

¹⁷ நற் : 39

¹⁸ மேலது : 80

¹⁹ நற் : 16

²⁰ மேலது : 140

‘நோய் அலைக் கலங்கிய மதன் அழி பொழுதில்
காமம் செப்பல் ஆண்மகற்கு அமையும்
யானே பெண்மை தட்ப நுண்ணிதின் தாங்கி ----“²¹

என்று ஒரு பெண் உணர்கிறாள். காமம் கைம்மீறி நோயாகி, மன வலிமையை அழிக்கிறபோது, காமுற்ற நிலையை வாய்விட்டுச் சொல்லுவது ஆணுக்குப் பொருத்தமானது, ஆனால் பெண்மைக்கு இயலாது, தாங்கியாக வேண்டும் என்று கூறுவதிலிருந்து பாலியல் உறவில் பெண்ணின் அடங்கிய தன்மை புலப்படும். அவை

‘தன்னுறு வேட்கை கிழவன் முன் கிளத்தல்
எண்ணுங் காலைக் கிழத்திக்கு இல்லைப்
பிறநீர் மாக்களின் இன்றிய ஆயிடைப்
பெய்நீர் போலும் உணர்விற்று என்ப”²²

என்று தொல்காப்பியம் பெண் தன் பாலியல் வேட்கையைத் தலைவன் முன் சொல்வது இல்லை. ஆணின் பாலியல் செயலாக்க நிலை இயற்கையானதாகக் கருதப்படுகிறது. மனைவி மட்டுமே ஆணின் இனத்தை விருத்திச் செய்யத் தகுதி உடையவள், பரத்தை அல்லர் என்ற நிலையில் சங்கச் சமுத்தின் அறம் அமைந்திருந்தது. ஆண் தனது பாலியல் உந்துதலை அடக்கி ஆள்வது முந்த முந்த அவனது ஆதிக்கம், அதிகாரம், செல்வாக்கு மிகுந்த செயல்பாடாகும். வீட்டில் அவன் மேற்கொள்ளுகிற இந்த ஒழுங்குமுறைப் பயிற்சியில் தான் நாட்டை ஆளுகின்ற அதிகாரம் தொடங்குகிறது. தலைவன் தலைவியின் தனிநபர் உணர்ச்சியில் முதலில் மட்டுப்படுத்துதல் தொடங்கிப் பொதுவான உபகண்டம் தழுவிய பாலியலில் களவு, கற்பு என்ற பகுப்புகள் ஏற்பட்டுக் கற்பு அறமாகச் சங்க சமூகத்தில் அமைவதை இவ்வியலில் அறியமுடிகின்றது.

முடிவுரை

மனித நாகரிகத்தின் வளர்ச்சி கட்டத்தில் அறம் சிறுமரபு, பெருமரபாக மாற்றம் பெற்றுப் பொதுவான அறிவுச் சொல்லாடலாகச் சமூகத்தினரால் அங்கீகாரம் வழங்கப்பட்ட நிலையில் புழக்கத்தில் வழக்காக, மரபாக, பின்பற்றப்படுகின்றன. இவற்றின் அறமும் ஆக்கமும் இவற்றில் கட்டமைக்கப்படுகின்றன.

தொல் சமூகத்தினரின் காமக்கூட்டம், சங்கச் சமூகத்தினரின் களவு என்று மாற்றம் பெற்றது. காமக்கூட்டம் என்ற சொல்லின் உட்பொருள் களவினை, காமத்தினை இயற்கையாகப் பார்த்து புழங்கிய சமூகத்தின் வெளிப்பாடாக அமைகின்றன. களவு என்ற சொல்லின் உட்பொருள் களவினை, காமத்தினை வேறுதளத்திற்குக் கொண்டு சென்று மட்டுப்படுத்துதல், சமூக நலனினை முன்னிறுத்தி, மறையமைப் புணர்ச்சி, பழியோடு சோர்த்தல் என்ற விளக்கம் தந்து கற்பினை வலியுறுத்தும் சமூகமாக அமைவதை அவதானிக்கமுடிகின்றது.

சங்க காலத் தமிழ்ச் சமுதாயத்தில் மேலோங்கியிருந்த இனக்குழு வாழ்க்கை மதிப்பீடுகளும், நம்பிக்கைகளும், உறவுகளும் வேளாண்மை உற்பத்திமுறைக்கு மாறியபோது உடைமை நாகரிகத்தோடு இயைந்து வந்த புதிய மதிப்பீடுகளோடும், நம்பிக்கைகளோடும் உறவுகளோடும் வெவ்வேறு விதங்களில் பொருத்தப்பட்டன, அல்லது பொருந்திப் போயின.

இந்த இயற்கை ரஸவாதத்திலிருந்து உயிருள்ள எதுவும் தப்பமுடியாது. தொல் சமூகத்தின் வாழ்க்கையும், சங்ககால வாழ்க்கையும் அதனதன் அறிவு சொல்லாடலுக்கும் உறவாடலுக்கும் வாழ்வியல் முறைகளுக்கும் ஏற்பட்ட மாற்றமே இவை.

சங்க இலக்கிய மரபினை உள்வாங்கிய தொல்காப்பிய முந்து நூல் மரபுகளும், தொல்காப்பியமும் களவுப் புணர்ச்சியைக் காமவியலாகவும், தமிழ்க் காமியக்கலையாகவும், உபகண்டம் தழுவிய அறிவுச்சொல்லாடலில் பொதுவாகப் பதிவு செய்ததையும் ஆய்வு வழி அறியமுடிகின்றது.

இம்மாற்றத்தினைச் சான்றோர் சென்ற நெறி, முன்னோர் கூறியவை, தீயன செய்தால் பழி வரும், நல்லன செய்தால் புகழ் வரும், மானம், நியாயம் முதலியவை அன்று ஒருவனின் உந்துதல்களை மட்டுப்பத்தின. ஒருவனுடைய புகழ், மானம், உரை எல்லாம் சம்பந்தப்பட்டதாகச் சங்கச் சமூகத்தின் பாலியல் நடத்தையை அமைந்து மட்டுப்படுத்தப்பட்டதை அறமாக மாற்றியதன் பின்புலத்தினை அவதானிக்கமுடிகின்றது.

²¹ நற் : 94

²² தொல், பொருள், களவு, நூ : 118

சங்கச் சமூகத்தில் பரத்தையோடு பாலுறவு கொள்ளுவது ஒரு வேந்தனுக்கு மட்டுப்பாடற்ற பாலியல் நடத்தை என்பது குறிப்பிட்டுள்ளது. எனினும் மனைவி மாதவிடாயான காலத்திலும், கருவுற்று- குழந்தை ஈனும் காலத்திலும் தலைவன் பரத்தையரோடு பாலுறவு என்பதை அனுமதித்தது என்பது பரத்தையரால் இனவிருத்திச் செய்யமுடியாது என்பது தெளிவாகின்றது.

தொல், சங்க சமூகங்கள் இனவிருத்தித் தளத்தில் பல மட்டுப்படுத்துதல்களைப் பாலியல் வாழ்வியலில் புகுத்தியுள்ளன என்பதை ஆய்வு வழி அவதானிக்கமுடிகின்றது. களவுப் புணர்ச்சியைப் பிரச்சிணைக்குரிய பொருளாக மாற்றிக் கற்பே தீவாகச் சங்க இலக்கியம் முன்மொழிந்தது. களவுப் புணர்ச்சியே மணமாகக் கருதப்பட்ட தொல் சமூகத்தில் காலச்சூழலில் மாற்றம் ஏற்பட்டதன் விளைவாகக் கற்பு மணம் உருவாக்கப்பட்டது. தனிநபரின் உடலியல் ரீதியில் பல மாற்றங்களைக் களவியல் ஏற்படுத்துவதால், அவர்களின் மனவலிமை, நோய் ஆகியவற்றிற்கு உள்ளாகுவதால் கற்பு மணத்தினை முன்னிலைப்படுத்தியது. பாதுகாப்பான பாலுறவை மையப்படுத்தியதே சங்க இலக்கியம் என்பதை ஆய்வு தெளிவுபடுத்துகின்றது.

πg -LOCALLY CLOSED SETS AND πgl -CONTINUOUS FUNCTIONS

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Introduction

The initiation of the study of generalized closed sets was done by Levine [36] in 1970. The notion of πg -closed sets as a weak form of generalized closed sets was introduced by Dontchev and Noiri [14] in 2000. The notion of locally closed sets in a topological space was introduced by Bourbaki [10]. Ganster and Reilly [21] further studied the properties of locally closed sets and defined the LC-continuity and LC-irresoluteness. Balachandran et al. [9] introduced the concepts of generalized locally closed sets and GLC-continuous functions and investigated some of their properties. In 1997, Arockiarani et al. [6] studied regular generalized locally closed sets and RGL-continuous functions in a topological space.

The aim of this paper is to continue the study of generalizations of locally closed sets and investigate the classes of πgl -continuous functions and πgl -irresolute functions in a topological space.

A set $A \subseteq (X, \tau)$ is called θ -closed [65] if $A = cl_{\theta}(A)$, where $cl_{\theta}(A) = \{x \in X : cl(U) \cap A = \emptyset, U \in \tau \text{ and } x \in U\}$. The complement of a θ -open set is called θ -closed. Before entering into our work, we recall the following definitions which are prerequisite for this paper.

Definition: A subset A of (X, τ) is called

1. π -open [66] if the finite union of regular open sets.
2. generalized closed (g -closed) [36] if $cl(A) \subseteq U$ whenever $A \subseteq U$ and U is open in X .
3. πg -closed [14] if $cl(A) \subseteq U$ whenever $A \subseteq U$ and U is π -open in X .
4. θ -generalized closed (θ - g -closed) [17] if $cl_{\theta}(A) \subseteq U$ whenever $A \subseteq U$ and U is open in X .
5. locally closed [21] if $A = S \cap F$ where S is open and F is closed in X .
6. generalized locally closed (glc) [9] if $A = S \cap F$ where S is g -open and F is g -closed in X .
7. θ -generalized locally closed (θglc) [7] if $A = S \cap F$ where S is θ - g -open and F is θ - g -closed in X .
8. θ -locally closed (θlc) [7] if $A = S \cap F$ where S is θ -open and F is θ -closed in X .
9. θlc^* -set [6] if $A = S \cap F$ where S is θ -open and F is closed in X .
10. θlc^{**} -set [6] if $A = S \cap F$ where S is open and F is θ -closed in X .
11. glc^* -set [9] if $A = S \cap F$ where S is g -open and F is closed in X .
12. glc^{**} -set [9] if $A = S \cap F$ where S is open and F is g -closed in X .
13. θ - glc^* -set [6] if $A = S \cap F$ where S is θ - g -open and F is closed in X .
14. θ - glc^{**} -set [6] if $A = S \cap F$ where S is open and F is θ - g -closed in X .

The complements of the above mentioned closed (open) sets are called their respective open (closed) sets.

Remark: The following diagram holds in a topological space.
 θ -closed \rightarrow θ - g -closed \downarrow closed \rightarrow g -closed \rightarrow πg -closed

Definition: A function $f : (X, \tau) \rightarrow (Y, \sigma)$ is called

1. LC-continuous [21] if $f^{-1}(V)$ is locally closed in (X, τ) for every $V \in \sigma$.
2. GLC-continuous [9] if $f^{-1}(V)$ is glc-set in (X, τ) for every $V \in \sigma$.
3. θ GLC-continuous [7] if $f^{-1}(V)$ is θ glc-set in (X, τ) for every $V \in \sigma$.
4. θ -LC-continuous [7] if $f^{-1}(V)$ is θ lc-set in (X, τ) for every $V \in \sigma$.

Theorem: If A is π -open and π g-closed in a space (X, τ) , then A is closed.

Lemma: For π g-closed sets of a space X , the following properties hold:

1. every finite union of π g-closed sets is always a π g-closed set.
2. even a countable union of π g-closed sets need not be a π g-closed set.
3. even a finite intersection of π g-closed sets may fail to be a π g-closed set.

Lemma: A set A of X is π g-open if and only if $F \subseteq \text{int}(A)$ whenever $F \subseteq A$ and F is π -closed.

π g-locally closed sets

Definition: A subset S of (X, τ) is said to be π g-locally closed (π glc) if $S = G \cap F$ where G is π g-open and F is π g-closed in (X, τ) .

Definition: A subset S of (X, τ) is called π glc* if there exists a π g-open set G and a closed set F of (X, τ) such that $S = G \cap F$.

Definition: A subset B of (X, τ) is called π glc** if there exists an open set G and a π g-closed set F of (X, τ) such that $B = G \cap F$.

The collection of all π g-locally closed (resp. π glc*, π glc**) sets of a space (X, τ) will be denoted by π GLC(X, τ) (resp. π GLC*(X, τ), π GLC**(X, τ)).

From the above definitions we have the following results.

Theorem: 1. Every locally closed set is π glc.

2. Every θ -locally closed set is π glc.
3. Every θ glc-set is π glc.
4. Every π glc*-set or π glc** is π glc.
5. Every glc-set is π glc.
6. Every θ lc-set is π glc* or π glc**.
7. Every glc*-set is π glc*.
8. Every θ lc*-set is π glc*.
9. Every θ lc**-set is π glc**.
10. Every θ glc*-set is π glc*.
11. Every locally closed set is π glc* and π glc**.

However the converses of the above are not true may be seen by the following Examples.

Example: Let $X = \{a, b, c, d\}$ and $\tau = \{\emptyset, X, \{a, b\}, \{a, b, c\}, \{a, b, d\}\}$. Then locally closed sets are $\emptyset, X, \{c\}, \{d\}, \{a, b\}, \{c, d\}, \{a, b, c\}, \{a, b, d\}$ and π glc-sets are $P(X)$. It is clear that $\{a, c\}$ is π glc-set but it is not locally closed.

Example: θ -locally closed sets are \emptyset, X and π glc-sets are $P(X)$. It is clear that $\{a, b\}$ is π glc-set but it is not θ -locally closed set.

Example: θ glc-sets are $\emptyset, X, \{a\}, \{b\}, \{a, b\}, \{c, d\}, \{a, c, d\}, \{b, c, d\}$ and π glc-sets are $P(X)$. It is clear that $\{b, c\}$ is π glc-set but it is not θ glc-set.

Example: Let $X = \{a, b, c, d, e\}$ and $\tau = \{\emptyset, X, \{a\}, \{e\}, \{a, e\}, \{c, d\}, \{a, c, d\}, \{c, d, e\}, \{a, c, d, e\}, \{b, c, d, e\}\}$. Then π glc*-sets are $\emptyset, X, \{a\}, \{b\}, \{c\}, \{d\}, \{e\}, \{a, b\}, \{a, c\}, \{a, d\}, \{a, e\}, \{b, e\}$,

$\{c, d\}, \{c, e\}, \{d, e\}, \{a, b, e\}, \{a, c, d\}, \{a, c, e\}, \{a, d, e\}, \{b, c, d\}, \{c, d, e\}, \{a, b, c, d\}, \{a, c, d, e\}, \{b, c, d, e\}$ and π glc-sets are $P(X)$. It is clear that $\{b, c\}$ is π glc-set but it is not π glc*-set.

Example: π glc-sets are $P(X)$ and glc-sets are $\emptyset, X, \{a\}, \{b\}, \{c\}, \{d\}, \{a, b\}, \{c, d\}, \{a, b, c\}, \{a, b, d\}, \{a, c, d\}, \{b, c, d\}$. It is clear that $\{b, c\}$ is π glc-set but it is not glc-set.

Example: θ lc-sets are \emptyset, X and π glc* (or) π glc**-sets are $P(X)$. It is clear that $\{a, b\}$ is π glc* (or) π glc**-set but it is not θ lc-set.

Example: glc*-sets are $\emptyset, X, \{a\}, \{b\}, \{c\}, \{d\}, \{a, b\}, \{c, d\}, \{a, b, c\}, \{a, b, d\}$ and π glc*-sets are $P(X)$. It is clear that $\{b, c\}$ is π glc*-set but it is not glc*-set.

Example: θ lc*-sets are $\emptyset, X, \{c\}, \{d\}, \{c, d\}$ and π glc*sets are $P(X)$. It is clear that $\{a, d\}$ is π glc*-set but it is not θ lc*-set.

Example: θ lc**-sets are $\emptyset, X, \{a, b\}, \{a, b, c\}, \{a, b, d\}$ and π glc**-sets are $P(X)$. It is clear that $\{a\}$ is π glc**-set but it is not θ lc**-set.

Example: θ glc*-sets are $\emptyset, X, \{a\}, \{b\}, \{c\}, \{d\}, \{a, b\}, \{c, d\}$ and π glc*-sets are $P(X)$. It is clear that $\{b, c\}$ is π glc*-set but it is not θ glc*-set.

Example 1.2.15 In Example 1.2.5, locally closed sets are $\emptyset, X, \{c\}, \{d\}, \{a, b\}, \{c, d\}, \{a, b, c\}, \{a, b, d\}$ and π glc* and π glc**-sets are $P(X)$. It is clear that $\{a, c\}$ is both π glc* and π glc**-set but it is not locally closed

Theorem 1.2.16 For a subset S of (X, τ) the following are equivalent:

1. $S \in \pi GLC^*(X, \tau)$.
2. $S = P \cap cl(S)$ for some π g-open set P .
3. $cl(S) - S$ is π g-closed.
4. $S \cup (X - cl(S))$ is π g-open.

Proof. (1) \Rightarrow (2) Let $S \in \pi GLC^*(X, \tau)$. Then there exists a π g-open set P and a closed set F such that $S = P \cap F$. Since $S \subset P$ and $S \subseteq cl(S)$ we have $S \subseteq P \cap cl(S)$. Conversely, since $cl(S) \subseteq F$, $P \cap cl(S) \subseteq P \cap F = S$ which implies that $S = P \cap cl(S)$. (2) \Rightarrow

(1): Since P is π g-open and $cl(S)$ is closed $P \cap cl(S) \in \pi GLC^*(X, \tau)$. (3) \Rightarrow (4): Let $F = cl(S) - S$. Then F is π g-closed by the assumption and $X - F = X \cap (cl(S) - S)^c = S \cup (X - cl(S))$. But $X - F$ is π g-open. This shows that $S \cup (X - cl(S))$ is π g-open. (4) \Rightarrow (3): Let $U = S \cup (X - cl(S))$. Then U is π g-open. This implies that $X - U$ is π g-closed and $X - U = X - (S \cup (X - cl(S))) = cl(S) \cap (X - S) = cl(S) - S$. Thus $cl(S) - S$ is π g-closed. (4) \Rightarrow (2): Let $U = S \cup (X - cl(S))$. Then U is π g-open. Hence we prove that $S = U \cap cl(S)$ for some π g-open set U . $U \cap cl(S) = (S \cup (X - cl(S))) \cap cl(S) = (cl(S) \cap) \cup (cl(S) \cap X - cl(S)) = S \cup \emptyset = S$. Therefore $S = U \cap cl(S)$. (2) \Rightarrow (4): Let $S = P \cap cl(S)$ for some π g-open set P . Then we prove that $S \cup (X - cl(S))$ is π g-open. $S \cup (X - cl(S)) = (P \cap cl(S)) \cup (X - cl(S)) = P \cap (cl(S) \cup X - cl(S)) = P \cap X = P$ which is π g-open. Thus $S \cup (X - cl(S))$ is π g-open.

Definition 1.2.17 A topological space (X, τ) is called π g-submaximal (resp. g-submaximal [11]) if every dense subset is π g-open (resp. g-open).

Theorem 1.2.18 A topological space (X, τ) is π g-submaximal if and only if $P(X) = \pi GLC^*(X, \tau)$.

Proof. Necessity: Let $S \in P(X)$ and let $V = S \cup (X - cl(S))$. Then V is π g-open and $cl(V) = cl(S) \cup (X - cl(S)) = X$. This implies that V is a dense subset of X . By the above Theorem $S \in \pi GLC^*(X, \tau)$. Therefore, $P(X) = \pi GLC^*(X, \tau)$.

Sufficiency: Let S be a dense subset of (X, τ) . Then $S \cup (X - cl(S)) = S \Rightarrow S \in \pi GLC^*(X, \tau)$ and S is π g-

open. This proves that X is πg -submaximal.

Remark 1.2.19 *It follows from definitions that if (X, τ) is g -submaximal, then it is πg -submaximal. But the converse is not true as seen by the following Example.*

Example 1.2.20 *In Example 1.2.5, dense sets are $X, \{a\}, \{b\}, \{a, b\}, \{a, c\}, \{a, d\}, \{b, c\}, \{b, d\}, \{a, b, c\}, \{a, b, d\}, \{a, c, d\}, \{b, c, d\}$, g -open sets are $\emptyset, X, \{a\}, \{b\}, \{a, b\}, \{a, b, c\}, \{a, b, d\}$ and πg -open sets are $P(X)$. Then it is πg -submaximal but not g -submaximal.*

Theorem 1.2.21 *For a subset S of (X, τ) if $S \in \pi GLC^{**}(X, \tau)$ then there exists an open set P such that $S = P \cap \pi g\text{-cl}(S)$ where $\pi g\text{-cl}(S)$ is the πg -closure of S .*

Proof. Let $S \in \pi GLC^{**}(X, \tau)$. Then there exists an open set P and a πg -closed set F such that $S = P \cap F$. Since $S \subseteq P$ and $S \subseteq \pi g\text{-cl}(S)$, we have $S \subseteq P \cap \pi g\text{-cl}(S)$. Conversely since $\pi g\text{-cl}(S) \subseteq F$, we have $P \cap \pi g\text{-cl}(S) \subseteq P \cap F = S$. Thus $S = P \cap \pi g\text{-cl}(S)$.

Theorem 1.2.22 *Let A and B be subsets of (X, τ) . If $A \in \pi GLC^*(X, \tau)$ and $B \in \pi GLC^*(X, \tau)$ then $A \cap B \in \pi GLC^*(X, \tau)$.*

Proof. Let A and $B \in \pi GLC^*(X, \tau)$. Then there exist πg -open sets P and Q such that $A = P \cap \text{cl}(A)$ and $B = Q \cap \text{cl}(B)$. Therefore $A \cap B = P \cap \text{cl}(A) \cap Q \cap \text{cl}(B) = P \cap Q \cap \text{cl}(A) \cap \text{cl}(B)$ where $P \cap Q$ is πg -open and $\text{cl}(A)$ and $\text{cl}(B)$ is closed. This shows that $A \cap B \in \pi GLC^*(X, \tau)$.

Theorem 1.2.23 *If $A \in \pi GLC^{**}(X, \tau)$ and B is open, then $A \cap B \in \pi GLC^{**}(X, \tau)$.*

Proof. Let $A \in \pi GLC^{**}(X, \tau)$. Then there exists an open set G and a πg -closed set F such that $A = G \cap F$. So $A \cap B = G \cap F \cap B = G \cap B \cap F$. This proves that $A \cap B \in \pi GLC^{**}(X, \tau)$.

Theorem 1.2.24 *If $A \in \pi GLC(X, \tau)$ and B is πg -open, then $A \cap B \in \pi GLC(X, \tau)$.*

Proof. Let $A \in \pi GLC(X, \tau)$. Then $A = G \cap F$ where G is πg -open and F is πg -closed. So $A \cap B = G \cap F \cap B = G \cap B \cap F$. This implies that $A \cap B \in \pi GLC(X, \tau)$.

Theorem 1.2.25 *If $A \in \pi GLC^*(X, \tau)$ and B is πg -closed π -open subset of X , then $A \cap B \in \pi GLC^*(X, \tau)$.*

Proof. Let $A \in \pi GLC^*(X, \tau)$. Then $A = G \cap F$ where G is πg -open and F is closed. $A \cap B = G \cap (F \cap B)$ where G is πg -open and $F \cap B$ is closed. Hence $A \cap B \in \pi GLC^*(X, \tau)$.

Theorem 1.2.26 *Let A and Z be subsets of (X, τ) and let $A \subseteq Z$. If Z is πg -open in (X, τ) and $A \in \pi GLC^*(Z, \tau / Z)$, then $A \in \pi GLC^*(X, \tau)$.*

Proof. Suppose A is πg -set, then there exists a πg -open set G of $(Z, \tau / Z)$ such that $A = G \cap \text{cl}_Z(A)$. But $\text{cl}_Z(A) = Z \cap \text{cl}(A)$. Therefore, $A = G \cap Z \cap \text{cl}(A)$ where $G \cap Z$ is πg -open. Thus $A \in \pi GLC^*(X, \tau)$.

Remark 1.2.27 *The following Example shows the assumption that Z is πg -open cannot be removed from the above Theorem.*

Example 2.2.28 *Let $X = \{a, b, c, d, e\}, \tau = \{\emptyset, X, \{a\}, \{e\}, \{a, e\}, \{c, d\}, \{a, c, d\}, \{c, d, e\}, \{a, c, d, e\}, \{b, c, d, e\}\}$. Let V be the collection of all πg -open sets of (X, τ) . Then $V = \{\emptyset, X, \{a\}, \{c\}, \{d\}, \{e\}, \{a, c\}, \{a, d\}, \{a, e\}, \{c, d\}, \{c, e\}, \{d, e\}, \{a, c, d\}, \{a, c, e\}, \{a, d, e\}, \{c, d, e\}, \{a, c, d, e\}, \{b, c, d, e\}\}$. Put $Z = A = \{a, b, c\}$. Then Z is not πg -open and $A \in \pi g\text{-cl}^*(Z, \tau / Z)$. However $A \notin \pi g\text{-cl}^*(X, \tau)$.*

Theorem 1.2.29 *If Z is πg -closed, π -open set in (X, τ) and $A \in \pi GLC^*(Z, \tau / Z)$ then $A \in \pi GLC^*(X, \tau)$.*

Proof. Let $A \in \pi GLC^*(Z, \tau / Z)$. Then $A = G \cap F$ where G is πg -open and F is closed in $(Z, \tau / Z)$. Since F is closed in $(Z, \tau / Z)$, $F = B \cap Z$ for some closed set B of (X, τ) . Therefore $A = G \cap B \cap Z$. Then $B \cap Z$ is closed. Hence $A \in \pi GLC^*(X, \tau)$.

Theorem 1.2.30 *If Z is closed and open in (X, τ) and $A \in \pi GLC(Z, \tau / Z)$, then $A \in \pi GLC(X, \tau)$.*

Proof. Let $A \in \pi\text{GLC}(Z, \tau / Z)$. Then there exists $\pi\tau\text{g}$ -open set G and $\pi\tau\text{g}$ -closed set F of $(Z, \tau / Z)$ such that $A = G \cap F$. Then by the above Theorem $A \in \pi\text{GLC}(X, \tau)$.

Theorem 1.2.31 *If Z is πg -closed, π -open subset of X and $A \in \pi\text{GLC}^{**}(Z, \tau / Z)$, then $A \in \pi\text{GLC}^{**}(X, \tau)$.*

Proof. Let $A \in \pi\text{GLC}^{**}(Z, \tau / Z)$. Then $A = G \cap F$ where G is open and F is $\pi\tau\text{g}$ -closed in $(Z, \tau / Z)$. Since Z is πg -closed π -open subset of (X, τ) , then F is πg -closed in (X, τ) . Therefore $A \in \pi\text{GLC}^{**}(X, \tau)$.

Theorem 1.2.32 *If A is πg -open and B is open, then $A \cap B$ is πg -open.*

Proof. Let A be πg -open. Then $\text{int}(A) \supseteq F$ whenever $A \supseteq F$ and F is π -closed set. Suppose $A \cap B \supseteq F$, then we prove that $\text{int}(A \cap B) \supseteq F$. Since B is open, $\text{int}(B) = B \supseteq F$. Therefore by assumptions $\text{int}(A \cap B) = \text{int}(A) \cap \text{int}(B) \supseteq F$. This proves that $A \cap B$ is πg -open.

Theorem 1.2.33 *Suppose that the collection of all πg -open sets of (X, τ) is closed under finite unions. Let $A \in \pi\text{GLC}^*(X, \tau)$ and $B \in \pi\text{GLC}^*(X, \tau)$. If A and B are separated, then $A \cup B \in \pi\text{GLC}^*(X, \tau)$.*

Proof. Let $A, B \in \pi\text{GLC}^*(X, \tau)$. Then there exist πg -open sets G and S of (X, τ) such that $A = G \cap \text{cl}(A)$ and $B = S \cap \text{cl}(B)$. Put $V = G \cap (X - \text{cl}(B))$ and $W = S \cap (X - \text{cl}(A))$. Then V and W are πg -open sets and $A = V \cap \text{cl}(A)$ and $B = W \cap \text{cl}(B)$. Also $V \cap \text{cl}(B) = \emptyset$ and $W \cap \text{cl}(A) = \emptyset$. Hence it follows that V and W are πg -open sets of (X, τ) . Therefore $A \cup B = (V \cap \text{cl}(A)) \cup (W \cap \text{cl}(B)) = V \cup W \cap \text{cl}(A) \cup \text{cl}(B)$. Here $V \cup W$ is πg -open by assumption. Thus $A \cup B \in \pi\text{GLC}^*(X, \tau)$.

Remark 1.2.34 *The assumptions that A and B are separated cannot be removed from Theorem 1.2.33.*

Example 1.2.35 *Let $X = \{a, b, c, d\}$, $\tau = \{\emptyset, X, \{a\}, \{b\}, \{a, b\}, \{b, c\}, \{a, b, c\}\}$. Then $\{a, b\}$ and $\{a, d\} \in \pi\text{GLC}^*(X, \tau)$ but $\{a, b, d\} \notin \pi\text{GLC}^*(X, \tau)$, since they are not separated. For we have $\{a, b\} \cap \text{cl}(\{a, d\}) = \{a\} = \emptyset$ and $\{a, d\} \cap \text{cl}(\{a, b\}) = \{a, d\} = \emptyset$.*

Theorem 1.2.36 *Let $\{Z_i : i \in I\}$ be a finite πg -closed cover of (X, τ) and let A be a subset of (X, τ) . If $A \cap Z_i \in \pi\text{GLC}^{**}(Z_i, \tau / Z_i)$ for every $i \in I$, then $A \in \pi\text{GLC}^{**}(X, \tau)$.*

Proof. For every $i \in I$ there exists a set $U_i \in \tau$ and $\pi\tau\text{g}$ -closed set F_i of $(Z_i, \tau / Z_i)$ such that $A \cap Z_i = U_i \cap (Z_i \cap F_i)$. Then $A = \cup \{A \cap Z_i : i \in I\} = \cup \{U_i : i \in I\} \cap [\cup \{Z_i \cap F_i : i \in I\}]$. This shows that $A \in \pi\text{GLC}^{**}(X, \tau)$.

Theorem 1.2.37 *Let (X, τ) and (Y, σ) be topological spaces.*

1. *If $A \in \pi\text{GLC}(X, \tau)$ and $B \in \pi\text{GLC}(Y, \sigma)$, then $A \times B \in \pi\text{GLC}(X \times Y, \tau \times \sigma)$.*
2. *If $A \in \pi\text{GLC}^*(X, \tau)$ and $B \in \pi\text{GLC}^*(Y, \sigma)$, then $A \times B \in \pi\text{GLC}^*(X \times Y, \tau \times \sigma)$.*
3. *If $A \in \pi\text{GLC}^{**}(X, \tau)$ and $B \in \pi\text{GLC}^{**}(Y, \sigma)$, then $A \times B \in \pi\text{GLC}^{**}(X \times Y, \tau \times \sigma)$.*

Proof. Let $A \in \pi\text{GLC}(X, \tau)$ and $B \in \pi\text{GLC}(Y, \sigma)$. Then there exist πg -open sets V and V' of (X, τ) and (Y, σ) and πg -closed sets W and W' of X and Y respectively such that $A = V \cap W$ and $B = V' \cap W'$. Then $A \times B = (V \times V') \cap (W \times W')$ holds. Hence $A \times B \in \pi\text{GLC}(X \times Y, \tau \times \sigma)$. Similarly the other results follow from the definition.

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A COMPARATIVE STUDY OF ATTITUDE OF FINAL YEAR UNDER-GRADUATE STUDENTS OF COLLEGES OF RURAL AND URBAN AREAS OF MADURAI DISTRICT TOWARDS ENVIRONMENT EDUCATION



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Abstract

Comparative study of attitude of final year graduate students in the Arts and Science colleges of rural areas of Madurai district towards environment education. Environmental Education is the process of recognizing values and clarifying concepts in order to develop skills and attitudes necessary to understand and appreciate the interrelatedness among man, his culture and his biophysical surroundings. Environmental education also entails practice in decision making and self formulation of a code of behavior about issues concerning environmental quality.

Introduction

Environment is defined as a surrounding or conditions influencing development or growth of an individual. It is a system which includes all living and non-living things i.e, air, water, soil, vegetation flora and fauna. Environment refers to the sum total of conditions which surround man at a given point in space and time. Man is a slave of a proper environment. The child may have all kinds of abilities but it cannot be developed fully without a proper environment. In a broad sense, the word environment can be used to refer to anything living or nonliving that surrounds and influences living organisms.

Environmental education is a learning process that increases knowledge and awareness about the environment and develops skills that enable responsible decisions and actions that impact the environment. Environmental education encourages inquiry and investigations and enables the learner to develop critical thinking, problem solving and effective decision making and creative thinking skills.

Environmental Education is the process of recognizing values and clarifying concepts in order to develop skills and attitudes necessary to understand and appreciate the interrelatedness among man, his culture and his biophysical surroundings. Environmental education also entails practice in decision making and self formulation of a code of behavior about issues concerning environmental quality.

Environmental education is an integral part of education process. It should be centered on practical problems and build up a sense of values, contribute to public well being and concern itself with the survival of human species. Its force should reside mainly in the initiative of the learners and their involvement in action and it should be guided by both immediate and future subjects of concern.

Environmental education covers the study of all systems of air, land, water, energy and life that surround man. It includes all sciences directed to a system with a level of understanding of the environment drawing especially upon such disciplines as meteorology, geophysics,

oceanography and ecology and utilizing the fullest knowledge and techniques developed in such fields as physics, chemistry, biology, mathematics and engineering etc., Environmental systems contains the complex processes that must be mastered and the solution of such human problems as the maintenance of renewable resources (water, timber, fish) the conservation of non-renewable resources (fuels, metals, species) reducing the effects of natural disasters (earthquakes, tornado, floods) alleviating chronic decline (erosion, drought, subsidence) abating pollution by man (smoke, pesticides, sewerage) coping with natural pollution (allergens, volcanic dust).

It is universally agreed, however, that environmental education should be inter-disciplinary, drawing from biological, sociological, anthropological, economic, political and human resources. It is also agreed that a conceptual approach to teaching environmental education is the best.

The Hon'ble Supreme Court directed the NCERT and UGC to introduce a basic course on Environment at every level in school and college education.

The importance and aim of environmental education as a compulsory subject at UG level is that the individual and social groups should acquire awareness and abilities to participate in solving real life environmental problems.

Objectives of the Study

To know the attitude of Arts and Science final year under graduate students of rural and urban colleges towards environmental education.

Hypothesis

There is difference between the attitude of students belonging to Arts and Science students of colleges of rural areas and urban areas of Madurai district towards environmental education.

Methodology

Sample

Stratified random sampling. The stratification has been done on the students with respect to their gender (Male / Female).

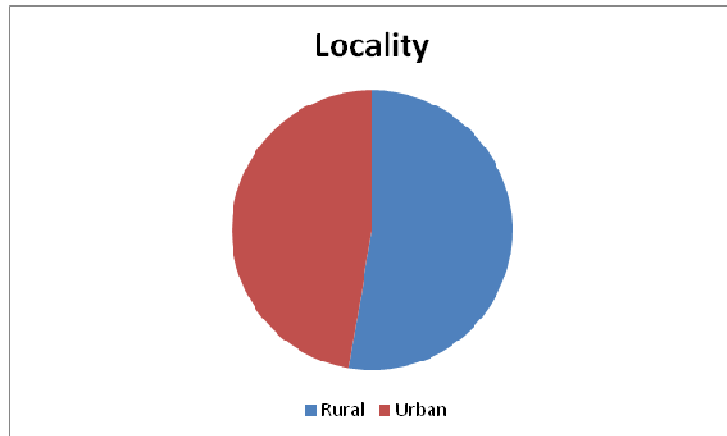
The sample of the study consists of 600 students of students of final year under graduate levels from UG and PG colleges of rural and urban areas in 10 colleges of Madurai district. 316 students belong to colleges of rural areas and 284 students belong to colleges of urban areas. In colleges of rural areas 178 are female students and 138 are male students. In colleges of urban areas 153 are female students and 131 are male students.

Sample Profile

Variables	Locality		Total
	Urban	Rural	
Male	153	138	291
Female	131	178	309
Total	284	316	600

Table - 2 :- Variables , number of students (frequency) and percentage of frequency.

Variables	No (f)	Percentage
Rural	316	52.67
Urban	284	47.33

**Tools used**

Standardized tool TEAS (Taj Environmental Attitude scale made by Dr.Haseen Taj).

Procedure

Survey method was followed in the present study. Personal visits were made to all the colleges of Madurai district for explaining the purpose of the study and how to respond to the tool TEAS.

Statistical Techniques Used

Frequency, minimum and maximum marks and percentage of maximum marks, graph- Pie diagram and Bar diagram.

Method of Scoring

In the questionnaire each item alternative is assigned a weightage ranging from of 4 (strongly agree) to 1 (strongly disagree) for favorable items. In case of unfavorable items the scoring is the reverse i.e from 1 (strongly agree) to 4 (strongly disagree). The attitude score of an individual is the sum total of item scores on all the higher score indicating the more favourable attitude towards environment and vice versa.

Statistical Analysis of Data

For statistical analysis of the collected data, the number of students was converted into frequency and percentage of maximum marks scored by the students in questionnaire of TEAS were computed.

Hypothesis

There is significant difference between the attitude of students belonging to colleges of rural and urban areas towards environmental education.

To verify this hypothesis the researcher collected the data and placed them in a Table. In the category of locality the researcher has taken rural and urban students of final year under graduate level.

Table- 3 Variables , frequency, minimum and maximum marks and percentages of the marks scored by the students belonging to colleges of rural and urban areas of Madurai district.

Variables	No (f)	Percentage of Marks	Min. Marks	Max.Marks
Rural	316	75.2	121	216
Urban	284	77.4	125	223

Analysis was shown in Table - 3, 316 students belong to rural and 284 students belong to urban areas. The students belonging to rural areas scored minimum marks 121 and maximum marks 216, whereas the students belonging to urban areas scored minimum marks 125 and maximum marks 223. The percentage of marks scored by the students belonging to rural areas is 75.2, whereas the percentage of marks scored by the students belonging to urban areas is 77.4

Interpretation

However, there is not much difference between minimum marks scored by students of rural and urban areas. But in comparison to students of rural areas, students of urban areas scored higher percentage of marks. It indicates that there is significant difference between the attitude of final year under graduate students of rural and urban areas towards environmental education. So the above hypothesis is accepted.

Conclusion

The students belonging to urban areas have more positive attitude towards environmental education as compared to the students belonging to rural areas. The reason for this could be that students belonging to urban areas have more current knowledge of environment as along with the study of their curriculum of environmental education, they remain in touch with media by reading newspaper, magazines, books, watching environmental programmes on television channels like Discovery. So the above hypothesis is proved correct. It is proved correct on the basis of total percentage of marks scored in the questionnaire by students belonging to rural and urban areas.

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CHARGE DENSITY IN HIGH TEMPERATURE GROWN $Zn_{1-x}Fe_xO$ POWDER**Dr. S. Francis & Dr. R.Sangeetha**

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Abstract

Transition metal Fe-doped zinc oxide $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder samples were synthesized by standard high temperature solid state reaction technique at $1400^\circ C$. The powders were analyzed for the structural and electron densities using powder X-ray diffraction (PXRD). Powder X-ray diffraction analysis of the synthesized samples showed very slight segregation of a secondary phase for both $x = 0.04$ and $x = 0.06$. The Bragg peak position in the powder X-ray diffraction (PXRD) patterns is found to be shifted towards higher 2θ values with the addition of Fe in the zinc oxide crystal lattice. The electron densities of observed ZnO wurtzite phase are mapped in 3D and 2D using maximum entropy method (MEM).
Keywords: Oxides; X-ray diffraction; Transition metal; Electron density.

Introduction

Diluted magnetic semiconductor (DMS) is a very interesting area due to its promising application to spintronics devices. Spintronics is the technology that transforms reading and writing information by spin rather than by electron charge. Many researchers have been studied diluted magnetic semiconductors (DMSs) for use as the material of spintronics. Zinc oxide (ZnO) doped with minute amounts of transition metal (TM = Ti, V, Cr, Mn, Fe, Co, Ni, Cu) elements has been intensively investigated as a promising diluted magnetic semiconductors (DMSs) for potential spintronic device applications [1].

Zinc oxide (ZnO) is a low cost semiconductor and is known to be environmentally friendly [2]. There is a growing interest in diluted magnetic semiconductors (DMSs), where magnetic ions are doped into the semiconductor hosts, due to the possibility of utilizing both charge and spin degrees of freedom in the same materials, allowing us to design a new generation spin electronic devices with enhanced functionalities [3]. Theoretical studies on the basis of Zener's p - d exchange model have shown that wide-gap semiconductors such as ZnO doped with transition metal are promising candidates for room temperature ferromagnetic diluted magnetic semiconductors DMSs [3].

In recent years, electronic structure, ferromagnetism and bandgap of transition metal doped semiconductors have received much attention, partly due to the interest in spintronics device concept [4]. The variation of electron density depends on the fact that which transition metal (Mn, Co, Cr, Fe, or Ni) is doped in to zinc oxide material. In our previous work on TM (Mn, Co, Cr and Mg) doped ZnO [5 - 8], we have reported that, there is in general, change in the electron densities which confirm the addition of impurities.

In the present work, we have carried out a detailed study on the electronic and structural properties of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder samples synthesized by a standard high

temperature solid state reaction technique at 1400°C. The effect of transition metal Fe-doping on the electronic structure of transition metal doped ZnO bulk samples is analyzed.

Samples Preparation and Characterization

$Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) samples were grown by standard high temperature solid state reaction technique 1400°C. The high purity materials ZnO (99.99%) and Fe_2O_3 (99.98%) were mixed in stoichiometric ratios and ground into fine powders. The mixed powders were carefully transferred in to thick walled quartz ampoules. The ampoules were kept inside a tubular furnace at a final temperature of 1400°C. The temperature inside the chamber was increased from ambient temperature to 700°C in steps of 50°C/h. From 700°C, the temperature was increased in steps of 50°C/h until 1400°C. The samples were kept at this high temperature 1400°C for 12 hours. Then, the samples were cooled slowly at a rate of 50°C per hour. The synthesized powders were ground and the above procedure was repeated to get final powder samples of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06).

The synthesized samples were characterized by powder X-ray diffraction. The wavelength used for X-ray intensity data collection was 1.54056 Å. The 2θ range of data collection was 10° to 120° for all the data sets with the step size 0.05 in 2θ . Figure 1(a) represents Bragg peaks for $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) between the angles 10° to 120°. This figure clearly indicates that the X-ray intensities are reducing as well as Bragg positions are shifted towards the higher 2θ values with the concentration of impurity element Fe. Figure 1(b) represents Bragg peaks for $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) between the angles 30° to 40°. This figure also clearly represents the peak positions are shifted towards higher 2θ values with respect to the doping level, indicating the addition of transition metal Fe in the ZnO host lattice.

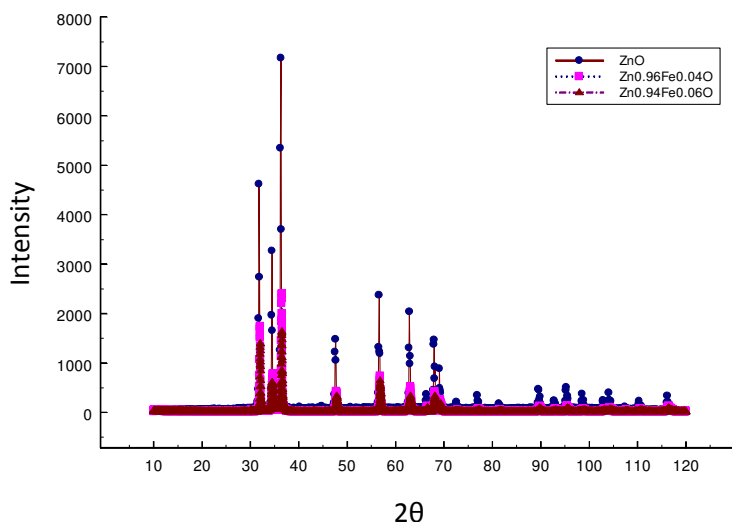


Fig. 1 (a) XRD peaks of Bragg reflections of the $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder between the angles 10° to 120°

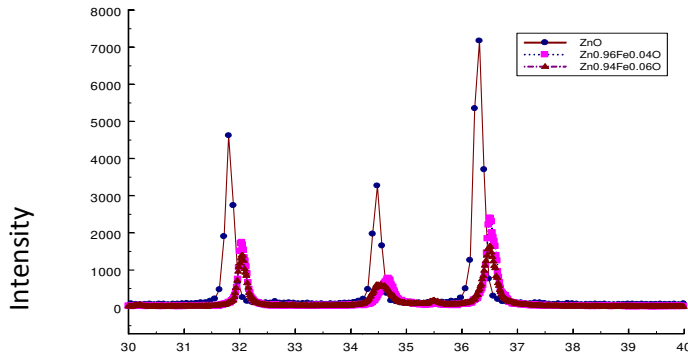


Fig. 1 (b) XRD peaks of Bragg reflections of the $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder between the angles 30° to 40° 2θ

Results and Discussion

Rietveld refinement

The synthesized powder samples $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) were characterized by the powder X-ray diffraction (PXRD) measurements at room temperature. The cell parameters were refined using the Rietveld [9] technique for all the powder samples. In the Rietveld refinement analysis, all the essential structural and profile parameters are refined using the software package Jana 2006 [10] to get accurate information on the structure. Figures 2(a) to 2(c) shows the refined powder X-ray diffraction (PXRD) patterns of the $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder. Figure 2(a) displays the single phase ZnO wurtzite hexagonal structure. However, the secondary phase $ZnFe_2O_4$ (space group R3c) appears in the samples with $x = 0.04$ and 0.06 . Figures 2(b) and 2(c) display the double phase structure with impurity phase and the peaks corresponding to the secondary phase $ZnFe_2O_4$ increase with doping concentration of Fe. The standard Bragg positions of hexagonal wurtzite ZnO (space group $P6_3mc$) as well as the secondary phase $ZnFe_2O_4$ are shown at the bottom of figures. This indicates the addition of transition metal Fe in the ZnO host lattice.

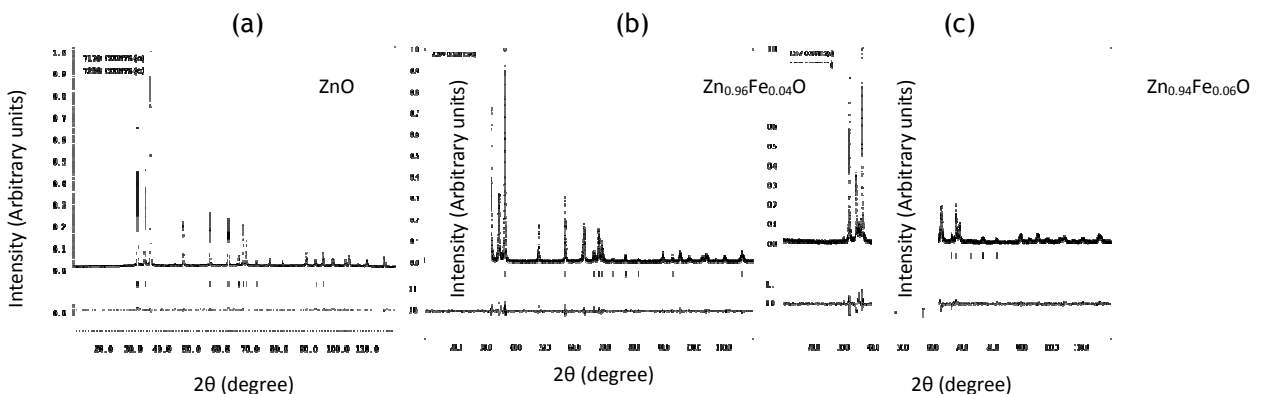


Fig. 2 Rietveld Refinement Profile of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder

Electron Density

The electronic structure of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) is analyzed by MEM (maximum entropy method) [11] using the structure factors obtained from X-ray measurements. The MEM electron densities compiled from the experimental information are used for the visualization of the 3D and 2D electron density using the software VESTA [12]. The space group of these systems was taken as $P6_3mc$. The MEM (maximum entropy method) electron density studies have been carried out as mentioned in research papers published by one of the authors [5-8]. The three dimensional charge density distribution of $Zn_{1-x}Fe_xO$ (wurtzite) in the unit cell is shown in figures 3(a) to 3(c) for $x = 0.00, 0.04$ and 0.06 respectively. These figures clearly indicate the increase in Zn isosurface. The parameters of MEM analysis are presented in table 1.

Table 1 Parameters from the MEM analysis of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) powder

Sample	Parameter			
	Number of cycles	Lagrange parameter (λ)	R_{MEM} (%)	wR_{MEM} (%)
ZnO	2828	0.00038	1.76	1.05
$Zn_{0.96}Fe_{0.04}O$	3229	0.00042	1.67	1.65
$Zn_{0.94}Fe_{0.06}O$	2871	0.00039	1.72	1.80

Figures 4(a) to 4(c) show the two-dimensional MEM electron density distribution of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) (wurtzite) on the (001) plane respectively, with the corresponding planes being shown in the unit cell. These figures show that the addition of Fe concentration reduces electron density. Similarly, figures 5(a) to 5(c) show the two-dimensional MEM electron density distribution of $Zn_{1-x}Fe_xO$ ($x = 0.00, 0.04$ and 0.06) (wurtzite) on the (100)

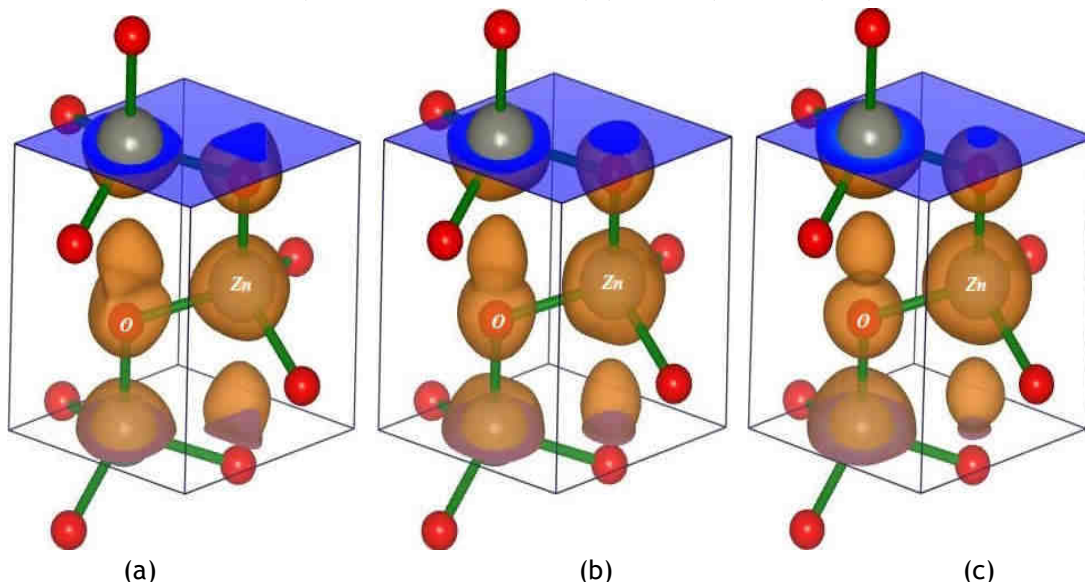


Fig. 3 Three-dimensional isosurface of $Zn_{1-x}Fe_xO$ (wurtzite) showing (001) plane for (a) $x = 0.00$, (b) $x = 0.04$ and (c) $x = 0.06$

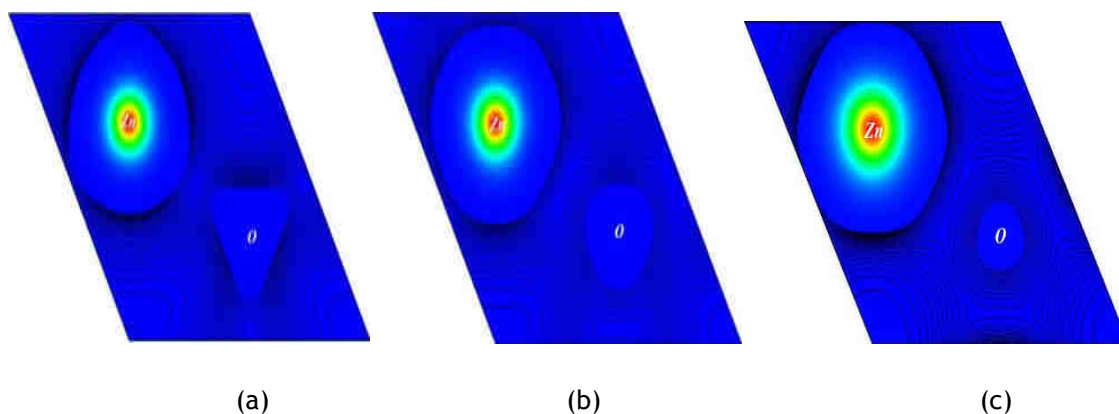


Fig. 4 Two-dimensional MEM electron density distribution of $\text{Zn}_{1-x}\text{Fe}_x\text{O}$ (wurtzite) on the (001) plane at a distance of 2.5\AA from the origin for (a) $x = 0.00$, (b) $x = 0.04$ and (c) $x = 0.06$. (Contour range is from 0.00 to $1.0\text{ e}/\text{\AA}^3$. Contour interval is $0.05\text{ e}/\text{\AA}^3$) plane respectively, with the corresponding planes being shown in the unit cell. These figures also clearly show that the addition of Fe concentration reduces electron density.

The ionic radius of Zn^{2+} is smaller compared to that of Fe^{2+} (0.74\AA and 0.92\AA). Moreover, the atomic number of Zn is larger than that of Fe (30 and 26). Hence in our electron density studies we observe a decrease in the electron density as more impurity ion Fe has been included in the crystal lattice. This supports the host lattice addition of Fe in our studies.

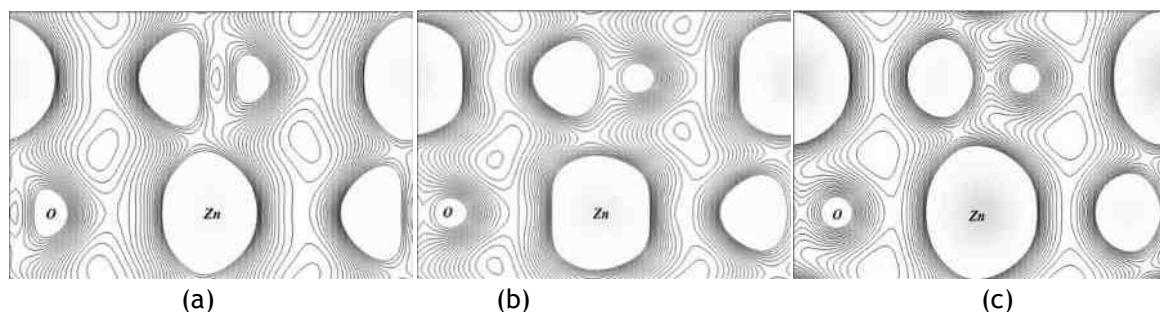


Fig. 5 Two-dimensional MEM electron density distribution of $\text{Zn}_{1-x}\text{Fe}_x\text{O}$ (wurtzite) on the (100) plane at a distance of 2.5\AA from the origin for (a) $x = 0.00$, (b) $x = 0.04$ and (c) $x = 0.06$. (Contour range is from 0.00 to $1.0\text{ e}/\text{\AA}^3$. Contour interval is $0.05\text{ e}/\text{\AA}^3$)

Conclusion

The transition metal Fe doped $\text{Zn}_{1-x}\text{Fe}_x\text{O}$ ($x = 0.00, 0.04$ and 0.06) powder samples were synthesized by standard high temperature solid state reaction technique at 1400°C . The structural analysis shows that the impurity Fe ions have been added to the crystal lattice of ZnO with slight secondary phase formation. The electron densities of observed wurtzite phase ZnO are decreasing with respect to the doping concentration of transition metal Fe.

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BAND ALIGNMENT OF STRAINED ZnCdTe/ZnTe QUANTUM DOT



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Abstract

The conduction and valence band offsets in a ZnCdTe/ZnTe quantum dot are calculated using model solid theory. The band line ups are computed as the difference between the energies at the top of heavy hole and light hole bands in CdTe and ZnTe materials. Similarly, conduction band offset is calculated as the difference between the energies at the bottom of the conduction bands in CdTe and ZnTe semiconductors.

Introduction

Band gap and the lattice constants are considered to be two important parameters for any semiconductor. Any optoelectronic devices employ alloys of binary materials. The band-gap energy and the band line ups between ZnTe and CdTe give some essential information for the theoretical investigations on the physical properties which lead to fabricate the design of optoelectronics devices operating in the long-wavelength optical devices. Among all the materials, II-VI semiconductors are recently paid attention because they have large direct band gaps throughout the visible spectrum further they have higher exciton binding energies and quantum efficiency which can be applied for opto-electronic devices in the middle regions of spectrum. CdTe/ZnTe material is considered to be an important semiconductor due to the lattice mismatch between its counter constitutes. Study of band line up of ZnCdTe ternary semiconductor on ZnTe material is important for the design of opto-electronic devices operating in the short wavelength communication window. In order to calculate the strain effects on the band line ups, the model solid theory was proposed by van de Walle [1,2]. According to the model solid theory, the band gap energy of the potential barrier is found by the difference between the bulk bandgap energy of the outer barrier material and the strained bandgap energy of the inner dot material. The band discontinuity depends on the two interfacing materials and the amount of mismatch strain at the interface.

A detailed study of energy gaps, dielectric constants and their composition dependence in zinc-blende $\text{Cd}_{1-x}\text{Zn}_x\text{Te}$ with the Zn alloy composition ranging from 0 to 1, using pseudo potential formalism, has been recently carried out [3].

In the present work, the band gap discontinuity in ZnCdTe/CdTe material is determined using model solid approach. The band offsets and the lattice mismatch effects are introduced between the dot and the barrier.

Model and Calculation

The relative band alignment of the band edges between the inner quantum dot and the outer barrier material is the total band discontinuity distributed over the conduction and valence bands. The band discontinuity depends on the semiconductors and the amount of mismatch strain at the interface. The lattice mismatch between the dot (CdTe) and the barrier (ZnTe) is 6.2% and it leads a biaxial strain splitting the valence band degeneracy. This suggests the band edge positions for heavy and holes become different. In general, the heavy hole and light hole band offsets are calculated as the difference between the energies at the top of heavy hole and light hole bands in CdTe and ZnTe. In the similar manner, the conduction band offset is calculated as the difference between the energies at the bottom of the conduction bands in CdTe and ZnTe. Thus, the valence band offset related to heavy holes in the CdTe/ZnTe heterostructure interface is given by

$$\Delta E_{v, hh} = \Delta E_{v, hh}^B (ZnTe) - \Delta E_{v, hh}^D (Cd_{1-x}Zn_xTe) + \delta E_{v, hh} \tag{1}$$

where $\Delta E_{v, hh}^B (ZnTe)$ is the unstrained outer barrier material of the dot, for other values in the dot, we have linearly interpolated the taken binary materials, ZnTe and CdTe. $\Delta E_{v, hh}^D (Cd_{1-x}Zn_xTe)$ is the strained inner material in the dot and $\delta E_{v, hh}$, the shift in the heavy hole valence band energy due to strain, is expressed as

$$\delta E_{v, hh} = a_v (2\varepsilon + \varepsilon_{zz}) - b(\varepsilon_{zz} - \varepsilon) \tag{2}$$

where a_v hydrostatic deformation potential in the valence band, b is the shear deformation potential. The volume change comes from compressive strain caused by lattice mismatch between the inner dot and the outer barrier material. Generally, the lattice parameters of the semiconductor materials constituting the inner dot and the outer barrier are different. If one grows a thin layer of the dot semiconductor on a thick layer of the barrier semiconductor, the barrier semiconductor imposes its lattice parameter in the well plane. It is thus possible to grow elastically strained quantum wells in compression or tension. The strain tensors are given by [4]

$$\varepsilon = \frac{a_D - a_B}{a_B}, \tag{3}$$

and

$$\varepsilon_{zz} = -2 \frac{C_{12}}{C_{11}} \varepsilon \tag{4}$$

where a_D and a_B are the lattice constants of CdTe dot material and ZnTe barrier material respectively. C_{11} and C_{12} are the elastic constants of the epitaxial layer material. Varying the alloy composition (Zn in CdTe) leads the variation in the lattice constants. This property tailors the electronic properties of the heterostructures.

The volume change is expressed as

$$\frac{\Delta\Omega}{\Omega} = \varepsilon_{xx} + \varepsilon_{yy} + \varepsilon_{zz} \tag{5}$$

The relative shift of the conduction band with respect to the valence band is given by

$$\Delta E_{v, av} = a_v \frac{\Delta\Omega}{\Omega} \tag{6}$$

where a_v is the hydrostatic pressure deformation potential for the valence band. Similarly, the relative shift of the conduction band is

$$\Delta E_c = a_c \frac{\Delta\Omega}{\Omega} \quad (7)$$

Hence, the volume change causes the band energy shift of $E_{v,av}^0$ and E_c^0 .

$$E_{v,av} = E_{v,av}^0 + \Delta E_{v,av} \quad (8)$$

and

$$E_c = E_c^0 + \Delta E_c \quad (9)$$

The spin orbit coupling is inserted into the valence band and eventually brings out the energy of the top most valence band as given by

$$E_v = E_{v,av} + \frac{\Delta_0}{3} \quad (10)$$

Similarly, the valence band offset for light holes is calculated as

$$\Delta E_{v,lh} = \Delta E_{v,lh}^B (ZnTe) - \Delta E_{v,lh}^D (Cd_{1-x}Zn_xTe) + \delta E_{v,lh} \quad (11)$$

where $\delta E_{v,lh}$, the shift in the light hole valence band energy due to strain, is expressed as

$$\delta E_{v,lh} = a_v (2\varepsilon + \varepsilon_{zz}) - \frac{1}{2}\Delta_0 + \frac{1}{4}b(\varepsilon_{zz} - \varepsilon) + \frac{1}{2}\sqrt{\Delta_0^2 + \Delta_0 b(\varepsilon_{zz} - \varepsilon) + \frac{9}{4}(b(\varepsilon_{zz} - \varepsilon))^2} \quad (12)$$

where Δ_0 is the spin orbit splitting. The conduction band offset is given by

$$\Delta E_c = \Delta E_c^B (ZnTe) - \Delta E_c^D (Cd_{1-x}Zn_xTe) + \Delta E_g + \delta E_c \quad (13)$$

where ΔE_g is band gap energy is given by [5]

$$\Delta E_g = 1.51 + 0.45x + 0.31x^2 \quad (14)$$

The above expression of band gap has been obtained by varying Zn concentration in ZnCdTe / ZnTe quantum dot. The quadratic term in Eq. (14) is correlated with the bowing of optical band gap. And

$$\delta E_c = a_c (2\varepsilon + \varepsilon_{zz}) \quad (15)$$

The effects of band offsets and the lattice mismatch directly affect the electron and hole potential dots. The V_c and V_h are calculated using the following expression.

$$V_c = E_c^{ZnTe} - E_c^{Cd_{1-x}Zn_xTe} \quad (16)$$

$$V_h = E_{hh}^{ZnTe} - E_v^{Cd_{1-x}Zn_xTe} \quad (17)$$

where E_c^{ZnTe} and E_{hh}^{ZnTe} are the strain shifts of the energies of conduction and heavy hole bands in the barrier dot, $E_c^{Zn_xCd_{1-x}Te}$ and $E_v^{Zn_xCd_{1-x}Te}$ are the strain shifts of the energies of conduction and heavy hole bands in the inner dot.

Results and Discussion

The effect of z-confinement has been calculated through a finite quantum dot model with confinement potential determined by the band offsets and strain are interpolated from the binary

elements. All the relevant parameters have been obtained by linear interpolation of CdTe and ZnTe parameters.

The valence and conduction band offsets in a $Zn_xCd_{1-x}Te/ZnTe$ quantum dot have been shown in Figure 1. The variation of conduction band offset (V_e), heavy-hole (V_{hh}) and light hole band offsets (V_{lh}) and the energy splitting between light and heavy hole bands ($E_{hh,lh}$) as a function of Zn alloy content in a strained $Zn_xCd_{1-x}Te/ZnTe$ quantum dot for a constant radius, 100 Å. It is observed that both V_c and V_h increase linearly with Zn alloy composition. It is because the band gap of the dot material increases in turn the barrier height also increases. V_{lh} is found to be greater than V_{hh} due to the increase in induced tensile strain. Further, it is observed that the lattice constant of the outer material ($Zn_xCd_{1-x}Te$) is greater than that of the inner dot ($ZnTe$). Hence, the tensile strain will be induced in the dot material. Also, the energy splitting between heavy and light hole bands increases with increasing x due to the increase in induced compressive strain [6]. Thus, the band gap energies and the band line up models suggested in the present work would be useful to apply for the future design and study of optoelectronic devices based on wide band band group II-VI semiconductor systems.

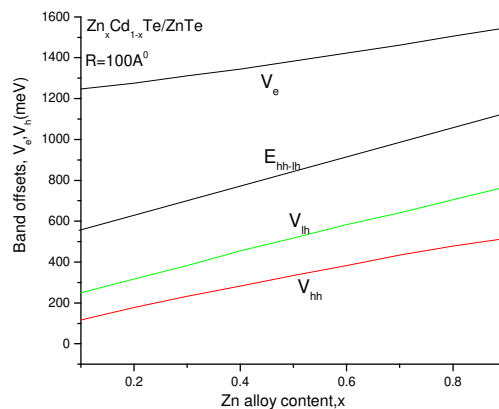


Figure 1. Variation of band offsets as a function of Zn alloy content in a strained $Zn_xCd_{1-x}Te/ZnTe$ quantum dot with a dot radius (100Å).

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CLOUD COMPUTING IN LIBRARIES: AN OVERVIEW



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Abstract

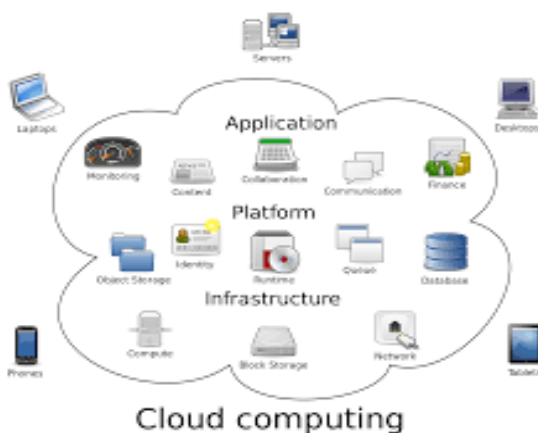
Information technological development has brought a dramatic change in every field. Information technology impacted positively on library and information system and services they provide for users. New concepts are being added to ease the practices in the libraries is also accepting many new technologies in the profession. Cloud computing technology came up as a boon for libraries and is offering various opportunities for libraries to connect their services with clouds.This paper overviews the basic concept of newly develop area known as cloud computing and how cloud computing works in the library services. The use of cloud computing in libraries and how cloud computing actually works and may be helpful in identifying and generating cloud based services for libraries.

Keywords: *Cloud Computing, IaaS, PaaS, SaaS, Models of Cloud Computing, Computing, Cloud, Library, Service*

Introduction

Library field facing many challenges due to applications of IT.With the advent of IT, libraries have become automated which is the basic need towards advancement followed by networks and more effort are towards virtual libraries. The emerging trends of digital libraries, e-publications, internet usage, web tools applications for libraries, consortium practices leads to the further development in library services. The latest technology trend in library science is use of cloud computing for various purposes.

Cloud Computing



Cloud Computing is internet based computing where virtual shared servers provide software, infrastructure, platform devices and other resources and hosting to customers on a pay-as-you-use basis. All information that a digitized system has to offer is provided as a service in the cloud computing model. Users can access these services available on the “Internet Cloud” without having any previous know- how on managing the resources involved.

Definition of Cloud Computing

According to National Institute of Standards and Technology (NIST) “Cloud computing is a model for enabling ubiquitous, convenient, on-demand network access to a shared pool of configurable computing resources (e.g., Cloud Computing: An Innovative Tool For Library Services 214 ISBN 1-63102-455-8 networks, servers, storage, applications, and services) that can be rapidly provisioned and released with minimal management effort or service provider interaction.”

Chellappa gave the first academic definition of the term Cloud Computing in 1997 and later on, in the year 2007 the term cloud computing came into popularity and firstly was used in this context when Kevin Kelly opined that eventually we will have the inter-cloud, the cloud of clouds.

Buyya defined 'Cloud computing is a parallel and distributed computing system consisting of a collection of inter-connected and virtualized computers that are dynamically provisioned and presented as one or more unified computing resources based on Service Level Agreements (SLA) established through negotiation between the service provider and consumers.

Components of Cloud

A Cloud system consists of three major components such as clients, data centre and distributed servers. Each element has a definite purpose and plays a specific role.

Clients

Clients in a cloud computing architecture are similar to the clients of everyday local area network (LAN). These are the computers which are residing on the desk of the end users. This is where the front-end applications are installed. They can be laptops, tablet computers, mobile phones or PDAs. In short clients are the devices at the user side and used to manage client information. The physical specification brings the client into the following three categories.

- Mobile- Mobile devices include smart phones, Tablets or PDAs.
- Thin-These are the dumb terminals having no hard disk space rather it let the servers do all processing activities. It simply displays the information.
- Thick- This type of client is a regular computer, using a web browser like Firefox or Internet Explorer to connect to the cloud.

Data Centre

The data centre is the collection of servers where the applications to which the user subscribes are hosted. A data centre server can be virtualized in nature where the software can be installed in the main physical server but appeared as separate server identity to the user. In this way, one can have half a dozen virtual servers running on one physical server.

Distributed Servers

It is not necessary that the data centre always contains only one server in our place. Sometimes servers are placed in geographically disparate locations in the globe. But from the end user perspective it seems that data is coming from a central server. In this approach if one server is down or instantly not available to a client request, may be due to congestions etc., the other services activate to cater the clients. In order to provide seamless service to the client, the data in these servers are synchronized frequently.

Working Of Cloud Computing

Cloud computing system can be divided into two sections: the front end and the back end. They connect to each other through a network, usually the Internet. The front end is the side the computer user, or client, sees. The back end is the "cloud" section of the system. On the back end there are various computers, servers and data storage systems that create the "cloud" of computing services. A central server administers the system, monitoring traffic and client demands to ensure everything runs smoothly. It follows a set of rules called protocols. Servers and remote computers do most of the work and store the data.

Cloud Computing Models

Two models are working for the cloud computing

- a) Deployment Models
- b) Service Models.

Cloud Deployment Models

Deployment models define the type of access to the cloud i.e. how the cloud is located. Cloud can have any of the four types of access-

1. Public Cloud
2. Private Cloud
3. Hybrid Cloud
4. Community Cloud.

1) Public Cloud Model

The public cloud model allows systems and services to be easily accessible to general public. The whole cloud computing infrastructure is fully controlled by the third party providers. E.g. Google, Amazon, Microsoft offers cloud services via Internet.

2) Private Cloud Model

The private cloud allows systems and services to be accessible within an organization. The private cloud is operated only within a single organization. But it may be managed internally or by third party. This cloud offers more security as it is implemented within the internal firewall.

3) Hybrid Cloud Model

This cloud is a mixture of public and private model. On critical activities are performed using public cloud while the non-critical activities are performed using private cloud. The organization uses the public cloud services along with its own cloud to perform resource intensive applications.

4) Community Cloud Model

This cloud allows system and services to be accessible by group of organizations. Third party or member organizations provider can hold the responsibility of managing the cloud. It shares the infrastructure between several organizations.

Cloud Service Model

The cloud computing service models are-

1. Infrastructure as a service (IaaS)
2. Platform as a Service (PaaS)
3. Software as a Service (SaaS).

1) Infrastructure as a Service (IaaS)

This service model provides access to fundamental resources such as physical machines, virtual machines, virtual storage etc. The customers install or develop its own operating systems, software and applications. All of above resources are made available to end user via server virtualization.

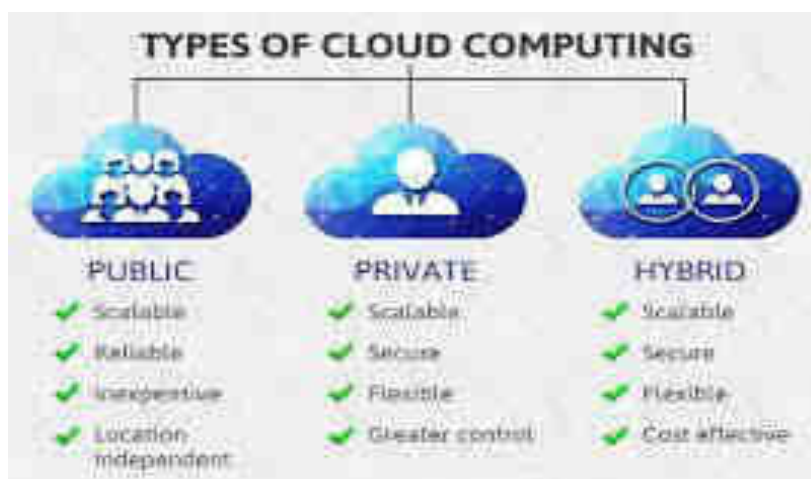
2) Platform as a Service (PaaS)

Pass offers the run time environment for applications. It also offers development and deployment tools, required to develop applications. It is the set of tools and services designed to make coding and deployment those applications quick and efficient.

3) Software as a Service (SaaS)

This service model allows to provide software applications as a service to the end users. It refers to software that is deployed on a hosted service and it accessible via internet.

Types of Cloud computing



1. Software as s service (SaaS)

Software package such as CRM or CAD/CAM can be accessed under cloud computing scheme. Here a customer upon registration is allowed to use software accessible through net and use it for his or his business process. The related data and work may be stored on local machines or with the service providers. SaaS services may be available on rental basis or on per use basis.

2. Platform as a Service (PaaS)

Cloud vendors are companies that offer cloud computing services and products. One of the services that they provide is called PaaS. Under this a computing platform such as operating system is provided to a customer or end user on a monthly rental basis. Some of the major cloud computing vendor is

3. Infrastructure as a service (IaaS)

The cloud computing vendors offer infrastructure as a service. One may avail hardware services such as processors, memory, networks etc on agreed basis for specific duration and price.

Characteristics of Cloud Computing

- Shared Infrastructure
- Network Access
- Dynamic Provision
- Pay Per Use (No Ongoing Commitment, Utility Prices)
- Self Service Interface
- Resources that are Abstracted or Virtualized.

Application of Cloud Computing in Libraries

Libraries are shifting their services with the attachment of cloud and networking with the facilities to access these services anywhere and anytime. In the libraries, the following possible areas were identified where cloud computing services and applications may be applied:

- Library Automation
- Building Digital Library/Repositories
- Searching Scholarly Content
- Website Hosting
- File Storage
- Cost saving
- User centric
- Availability anytime anywhere

Conclusion

Libraries are moving towards cloud computing technology in present time and taking advantages of cloud based services especially in digital libraries, social networking and information communication. Role of Library Science professionals in this virtual era is to make cloud based services as a reliable medium to disseminate library services to their users with ease of use and save the time of users.

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EFFECTIVE FUNCTIONING OF PUBLIC DISTRIBUTION SYSTEM



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Abstact

India is one of the developing country. 70% of the people are living below poverty line (BPL). For the sake of the BPL people government have been implementing various developmental schemes. Most of the schemes are being implemented through Public Distribution System. The PDS is being implemented through FPS only. Usually FPS will be linked to civil supplies go downs, sometimes one FPS is covering number of villages and some line. One village can have more than one FPS. FPS maintains records about opening and closing balance of the stock of various commodities. FPS dealers usually lift the monthly allotment from civil supplies goes down after getting the permission from MRO. It is huge software module, which is helping the district supplies in monitoring the issue of the permits to FPS dealers. This module provide the information about the stock position at departmental go down, stock lifting details of various FPS dealers, stock position at FPS, and ration issue position at FPS. Requirement of essential commodities from FP shops, status of various ration cards that are being issued by the Government authorities from time.

Introduction

Public Distribution System (PDS)

Public Distribution System is considered as principal instrument in the hands of state Governments for providing safety net to the poor against the spiraling rise in prices of essential commodities. The Central and State Governments shared the responsibility of regulating the PDS. While the Central Government is responsible for procurement, storage, transportation and bulk allocation of food grains, state governments hold the responsibility for distributing the same to the consumers through the established network of Fair Price Shops(FPS). State governments are also responsible for operational responsibilities including allocation and identification of families below poverty line, issue of ration cards, supervision and monitoring the functioning of FPS. Under PDS scheme, each family below the poverty line is eligible for 35 kg of rice or wheat every month, while a household above the poverty line is entitled to 15kg of food grain on a monthly basis.

India's economic growth over the last years has been as remarkable as it has been uneven. Hence, after two decades of reforms India still needs to implement a strategy to fight poverty and high inequality. More recently, the nation has committed itself to a rights-based approach to development and to assuming the responsibility of assisting the most vulnerable of its citizens through social safety nets and social protection programmes. One of the largest programmes is the Public Distribution System (PDS), India's only safety net - designed to improve food security through the provision of subsidised commodities. Since the 1960s, the PDS has distributed grains, sugar and kerosene to help households meet their consumption needs. After a reform in 1997, targeted households are now given ration cards according to their economic status, which allow them to buy up to 35 kg of grains per month at subsidized prices. In order to sustain its economic

growth, there is a need for the population to be food secure and healthy. Yet, with more than 200 million people affected, widespread mal- and under nutrition remain major challenges for the country. Since 2008, the Rashtriya Swasthya Bima Yojana (RSBY), India's National Health Insurance scheme, ensures access to essential health care for Below Poverty Line population and various categories of unorganized workers. For its implementation, a robust technology platform has been deployed. State Governments have started discussions to link the provision of subsidy distribution under the Public Distribution System (PDS) with RSBY. The first State in the country to do so, Chhattisgarh has been expanding the use of the RSBY smart card to include PDS entitlements since 2012.

Review

Today's problem in India is not the shortage of food grains but of managing the surplus. Food security policy in India ensures the availability of food grains to the public at an affordable price (Commissioner Civil Supplies, 1995)¹. Efforts need to be taken to reduce the number of undernourished kids who have been largely hampered with poverty in our country where many cannot afford the amount and types of food they need. The basic needs are satisfied through efficient PDS. Public Distribution System has a strategy to ensure food security. It implies adequate food supply as well as food intake. Timely supply of essential commodities is the basic element in the success of PDS. Mere presence of food in the economy, or in the market, does not entitle a person to consume it (Dreze and Sen, 1989)². The need of PDS is to ensure the right to get food (Vienna, 1993)³. Even the ability to buy may not guarantee food security, unless there are an efficient distribution system (Suryanarayan 2000)⁴. Every year, 24 million people and 15 million children die directly from hunger or hunger-related diseases in India (UN report 2000)⁵. India has 213 million hungry and malnourished people (GHI, UN agency)⁶. So is the most important instrument of the government for ensuring food security and also price stability. Despite the implementation of the Public Distribution System for several decades and targeted PDS for the last one-and-a-half decades, it is estimated that more than 50 per cent of the children in rural areas suffer from malnourishment; of it 21 per cent suffer from severe malnutrition (Times of India, 2011)⁷.

Objectives

1. This Paper aims to know the Functioning of PDS.
2. To Understand the Technology based Reforms of PDS.
3. To Find out the Problems and give some suggestions based on the Secondary data.

Functions of PDS

1. Procurement of Food Grains.
2. Identification of poor and needy.
3. Issue of ration cards to poor people.
4. Transportation of food grains to all Fair Price Shops.
5. Selling Food grains to all the needy people.
6. Provision of storage facilities for the maintenance of central reserves of food grains and promotion of scientific storage.

7. Formulation of national policies relating to export and import, buffer stocking, Quality control and specifications of food grains.
8. Administration of food subsidies relating to rice, wheat and coarse grains.
9. Policy matters relating to sugar and sugarcane sector, fixation of fair and Remunerative Price of sugarcane payable by sugar Factories, development and regulation of sugar Industry and sugar supply for PDS.
10. Price control of and inter-state trade and commerce in, and supply and distribution of Vanaspati, Oilseeds, Vegetable oils, Cakes and Fats.

Evolution of Public Distribution System

The Targeted Public Distribution System (TPDS) was introduced with effect from June 1997. Public Distribution of essential commodities had been in existence in India during the inter-war period. PDS, with its focus on distribution of food grains in urban scarcity areas, had emanated from the critical food shortages of 1960s. PDS had substantially contributed to the containment of rise in food grains prices and ensured access of food to urban consumers. As the national agricultural production had grown aftermath of Green Revolution, the outreach of PDS was extended to tribal blocks and areas of high incidence of poverty in 1970s and 1980s.

Revamped Public Distribution System (RPDS)

The Revamped Public Distribution System (RPDS) was launched in June, 1992 with a view to strengthen and streamline the PDS as well as to improve its reach in the far-flung, hilly, remote and inaccessible areas where a substantial section of the poor live. It covered 1775 blocks wherein area specific programmes such as the Drought Prone Area Programme (DPAP), Integrated Tribal Development Programme (ITDP), Desert Development Programme (DDP) and certain designated Hill Areas(DHA) identified in consultation with State Governments for special focus, with respect to improvement of the PDS infrastructure. Food grains for distribution in RPDS areas were issued to the states at 50 Paise below the Central Issue Price.

The RPDS included area approach for ensuring effective reach of the PDS commodities, their delivery by State Governments at the doorstep of FPSs in the identified areas, additional ration cards to the left out families, infrastructure requirements like additional Fair Price Shops, storage capacity etc. and additional commodities such as tea, salt, pulses, soap, etc. for distribution through PDS outlets.

Targetted Public Distribution System (TPDS)

In June, 1997, the Government of India launched the Targeted Public Distribution System (TPDS) with focus on the poor. Under the TPDS, States were required to formulate and implement foolproof arrangements for the identification of the poor for delivery of food grains and for its distribution in a transparent and accountable manner at the FPS level.

Keeping in view the consensus on increasing the allocation of food grains to BPL families, and to better target the food subsidy, Government of India increased the allocation to BPL families from 10 kg to 20 kg of food grains per family per month at 50% of the economic cost and allocation to APL families at economic cost. The allocation of APL families was retained at the same level as at the time of introduction of TPDS but the central Issue Prices (CIPs) for APL were fixed at 100% of economic cost from that date so that the entire consumer subsidy could be

directed to the benefit of the BPL population. However, the CIPs fixed in July and December, 2000 for BPL&AAY respectively and in July 2002 for APL were not revised upwards since then even though procurement cost have gone up considerably.

Categorisation of Beneficiaries

Under TPDS, beneficiaries were divided into two categories:

Households below the poverty line or BPL ; and

Households above the poverty line or APL.

BPL beneficiaries that are currently covered under TPDS were identified through a detailed process when TPDS was initially launched. The Planning Commission calculated state-wise estimates of the total number of BPL beneficiaries that would be covered under TPDS. Each state government was responsible for identifying eligible BPL households on the basis of inclusion and exclusion criteria evolved by the Ministry of Rural Development. Such households were entitled to receive a BPL ration card. APL households were not identified and any household above the poverty line could typically apply for an APL ration card.

Antyodaya Anna Yojana (AAY)

The AAY scheme was launched in December 2000 for the poorest among the BPL families. Individuals in the following priority groups are entitled to an AAY card, including: (i) landless agricultural labourers, (ii) marginal farmers, (iii) rural artisans/craftsmen such as potters and tanners, (iv) slum dwellers, (v) persons earning their livelihood on a daily basis in the informal sector such as porters, rickshaw pullers, cobblers, (vi) destitute, (vii) households headed by widows or terminally ill persons, disabled persons, persons aged 60 years or more with no assured means of subsistence, and (viii) all primitive tribal households. A National Sample Survey Exercise pointed towards the fact that about 5% of the total population in the country sleeps without two square meals a day. This section of the population could be called as “hungry”.

Scale Issue of Food Grains Under TPDS

Since 1997, the scale of issue of the BPL families has been gradually increased from 10 kg. to 35 kg. per family per month. The scale of issue to BPL family was increased from 10 kg. to 20 kg. per family per month. The allocation of food grains for the BPL families was further increased from 20kg. to 25kg. per family per month with effect from July, 2001. Initially, the Antyodaya families were provided 25kg. of food grains per family per month at the time of launch of the scheme in December, 2000. The scale of issue under BPL has been revised to 35kg. of food grains per family per month at the time of launch of the scheme in December, 2000.

Technology-Based Reforms and Benefits

The Supreme Court appointed a Committee under the chairmanship of Justice Wadhwa to look into reforms to the TPDS that have been implemented by various states. Technology-based reforms helped plug leakages of food grains during TPDS. The Committee found that the current manual recording of eligibility of beneficiaries and transactions was prone to human errors and tampering.

1. Digitisation of ration cards

- It allows for online entry and verification of beneficiary data.

- Online storing of monthly entitlement of beneficiaries, number of dependants, offtake of food grains by beneficiaries from FPS, etc.
- 2. Computerised allocation to FPS**
 - Computerises FPS allocation, declaration of stock balance, web-based truck challans, etc.
 - It allows for quick and efficient tracking of transactions.
 - 3. Issue of smart cards in place of ration cards**
 - Secure electronic devices used to store beneficiary data
 - Stores data such as name, address, biometrics, BPL/APL category and monthly entitlement of beneficiaries and family members.
 - Prevents counterfeiting.
 - 4. Use of GPS technology**
 - Use of Global Positioning System (GPS) technology to track movement of trucks carrying food grains from state depots to FPS
 - 5. SMS based monitoring**
 - It allows monitoring by citizens so they can register their mobile numbers and send / receive SMS alerts during dispatch and arrival of TPDS commodities.
 - 6. Use of web-based citizens' portal**
 - Publicises grievance redressal machinery, such as toll free number for call centres to register complaints or suggestions.

Sources: Justice Wadhwa Committee Report on Computerisation of PDS operations, 2009: PRS

Mechanisms to Strengthen TpdS

Reforms have been proposed to make the TPDS more effective. Major reforms include using information technology and leveraging Aadhaar to improve identification of beneficiaries.

Role of Aadhaar

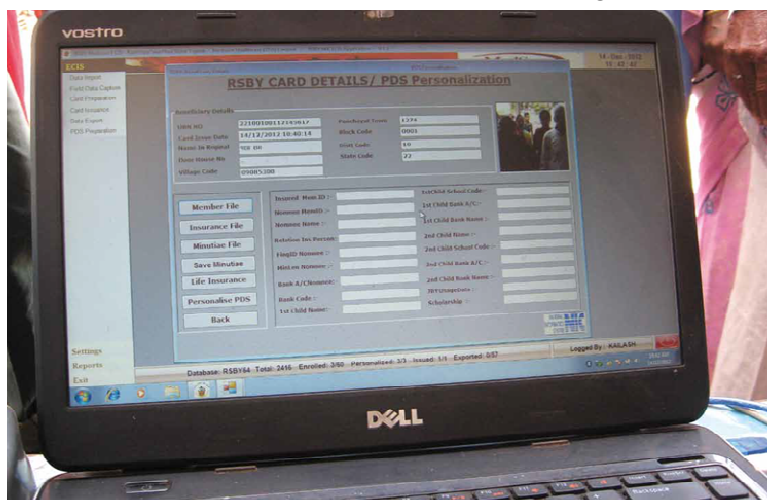
One of the key problems in the implementation of TPDs is the inclusion and exclusion errors in the identification of beneficiaries. Proposals have been made to integrate the Unique Identification or Aadhaar number with several Government schemes including TPDS to address this problem. The Aadhaar number would be used to accurately identify and authenticate beneficiaries entitled to receive subsidies under TPDS and other government schemes. According to a study by Identification Authority of India, using Aadhaar with TPDS would help eliminate duplicate and ghost beneficiaries, and make identification of beneficiaries more accurate.

The Role of the RSBY Smart Card System

The technological architecture of the RSBY (Rashtriya Swasthya Bima Yojana) scheme is designed in such a way that little effort is required to expand its usage to other social security schemes. The smart card system as used under the health insurance scheme is equipped to include the necessary information for benefit delivery under other schemes. The robust technology platform of RSBY has helped to standardize operations across all stakeholders. In providing smartcards to the beneficiaries, it uses a biometric authentication system along with a security system - the so-called KMS. This ensures that the smart card cannot be issued to a different person than the entitled beneficiary. In the same way the smart card facilitates a fool proof identification at the FPS. Through a biometric system at the so-called Point of Service (PoS)

the fingerprint of the beneficiary is matched with that on the smart card, thus identifying the beneficiary. Additionally, the platform can record all individual transactions and store personal information, such as biometric data, eligibility for rations, price and intervals of possible supply. All that is needed at the service provider is a PoS terminal that can read the card, match the biometric data it contains, and authorise transactions via existing phone or Internet lines and/or by recording the transaction on the card itself. The RSBY platform provides a useful and well-tested technology that can improve the performance of PDS through its reliable and more transparent system of benefit management. Intelligent use of such ICT can hence address all the channel related issues of PDS. With RSBY already reaching to a large segment of the PDS beneficiaries the linkage between the RSBY and PDS can not only be scaled up comparatively quickly but also take place at low cost.

RSBY and PDS Enrolment in Chhattisgar



Benefits of the Adaption of the Rsbby

An RSBY-PDS convergence has the potential to provide services of both programmes to a similar target group through the same smart card. By using a common IT system for both social security programmes, the financial and human resources of the central and State Governments can be saved. With the key management system of RSBY developed by the National Informatics Centre (NIC) the smart cards are guaranteed to be fully secure. There is no scope for duplication or misuse as all cards are issued on the spot and contain all the biometric data. Hence, the percentage of ghost ration cards in PDS (i.e. cards without real households) can be significantly reduced. At the FPS, the PoS device will increase the transparency of operation. By identifying the beneficiary through the biometrics on the card as well as the recording of lifted rations, all services in the PDS at the beneficiary and FPS level will be tracked and the problem of leakages and diversion of stocks can be addressed.

In turn, the monitoring of the actual disbursements of each FPS via the smart card system allows for the allocations to the FPS to be regulated according to their actual demands. The State Governments can track on a daily basis the utilisation of commodities as the data will be transferred directly and at least once a day from the FPS to the central server. Additionally, the

system allows multiple transactions for a single commodity by the same beneficiary as the collected quantity is recorded on a real-time basis. This allows beneficiaries to collect their monthly quota in smaller proportions according to their actual needs and requirements. After the transaction, a printed receipt is issued to the beneficiary confirming the reception and quantity of their entitlements. At the same time the use of a smart card system also supports portability: the smart card empowers beneficiaries to decide from which FPS they want to collect their rations, thereby gaining bargaining power. This will motivate FPS to compete and improve service delivery. These procedures therefore not only increase the transparency of transactions on both the beneficiary's and the providers' sides, but may also result in improved FPS services.

Apart from the improved PDS services, the convergence of the schemes could also boost the usage of RSBY and thus contribute to the aim of Universal Health Care (UHC). Currently, RSBY enrolment quotas are around an average of 50 per cent of all eligible BPL families; however with the importance of the PDS ration card, which the poor often use for proof of identification and residence, the combination of both schemes on one smart card could also enable a significant increase in the enrolment of eligible beneficiaries for RSBY.

Major Challenges

For successful implementation it is necessary to also consider the possible challenges and to develop mitigation strategies. Connectivity and the speed of Internet connections are major problems in India. However, baseline surveys on the status of connectivity in a particular area can ensure that the relevant FPS is connected. Another crucial aspect is to understand that the implementation of such a smart card system may partly act against the interest of many FPS agencies. With black marketing being a lucrative secondary business opportunity the increased transparency could make shop keepers hesitant to support the new technology. It is therefore possible that some shop owners may sabotage the new system by e.g. forming a nexus and claiming that the PoS does not work, thereby boycotting the system. However, such problems can be mitigated if beneficiaries' entitlements are portable and beneficiaries can choose the FPS from which they want to purchase their food. Under such circumstances, any dealer claiming that his PoS does not work would risk losing his business. Another possibility is to make available a special PDS truck whenever reports are received that many FPS are not working in one area. The trucks can then distribute food to the beneficiaries in front of the FPS - with the latter losing out on their business.

Contribution of German Development Cooperation

Germany can look back on nearly 55 years of development cooperation with India and is currently active in the priority areas of environment, energy and sustainable economic development. In each priority area Germany cooperates with the central Government and the States, often by focusing on particular programmes or projects. German development cooperation started in 2008 to work with the Ministry of Labour and Employment, with GIZ directly involved in designing and implementing RSBY. Since then, cooperation has been extended and in 2011 the Indo-German Social Security Programme (IGSSP) was initiated. Apart from the extensive support to MoLE with respect to RSBY, IGSSP is working with several State Governments on introducing additional benefits. It provides support in preparing documents that constitute the framework, in developing software and in devising stipulations for its implementation. Moreover, IGSSP has

started an initiative to provide additional capacity for the State Nodal Agencies in charge of RSBY. IGSSP provides extensive documentation, develops process flows, supports capacity building and engages in the coordination of processes for software development with the NIC, Smart Card Service Provider (SCSP) and the certifying governmental agency Standardising Testing Quality Control (STQC)

Limitations

1. Identification of poor by the states is not fool proof. A large number of poor and needy persons are left out and a lot of bogus cards are also issued.
2. People do not get the entitled amount of food grains from the Fair Price Shop.
3. Fair Price Shop owner gets bogus Ration cards and sell the food grains in the open market.
4. Diversion of Food grains by FPS owner and middlemen.
5. Many time good Quality food grains are replaced with poor Quality cheap food grains.
6. PDS covers only few food grains like wheat and rice, it does not fulfill the requirement of complete nutrition.
7. Uneven distribution of Food generations, procurement and distribution.

Problems by Justifications

- In the manual system work burden on FPS dealer, higher authorities and go down staff are more.
- There is a chance to occur fraud, such as FPS dealer gets ration behalf of the card holder and sell the commodities as black market.
- Every month FPS dealer must submit the details of the commodities that are distributed to the card holders to MRO then only he get the next month ration commodities from the go-down.
- Higher authorities like MRO, collector or other official may want to check the commodity quantities which are in the godown. This is the time taken process.
- Manual system also allows the FPS dealer to modify the records as the commodities are distributed to the card holders.

Suggestions

- Proposed system can resolve all the problems in the current system.
- The system connects all FP shops, godowns to the server at higher authorities.
- The ration shop dealer gives the ration to the card holder must enter the coupon number and quantity of the commodity in the specified column in the form.
- The data is not modified by the FPS dealer in proposed system Reports are produced to the higher authorities in time.
- Proposed system gives the flexibility to know the details of FPS commodities and go down commodities to the MRO.
- More Role for Women SHGs to run FPS.
- PDS retail outlet personnel could early detect and prevent bogus cards.

Conclusion

The Government of Tamilnadu took all efforts to ensure the availability, accessibility and affordability of essential commodities to the poor. Hence, universal PDS is in operation in this state and the cooperatives are given much importance in the distribution system. Further the involvement of women SHGs in the distribution network ensures safety, transparency, and accessibility and above all reduced the transaction cost. Hence the channel of distribution can be promoted.

Further, this is the major suggestion given by the sample respondents to make PDS more effective. This shows that to make the system more viable and effective, the participation of people is important. In this context the best practices of some women SHGs may be emulated and the role of local bodies in running FPS may be strengthened. Above all the present system of universal system of PDS should be continued as it has control over the market prices of essential commodities.

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AGRICULTURAL CREDIT IN INDIA: STATUS AND PROBLEMS



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Abstract

Indian agriculture is gifted with the fertile land and abundant with water resources equivalent to the availability at the United States of America (USA). Indus and Ganga-Jamuna and Brahmaputra river systems in the Northern and Eastern parts of India have irrigated throughout the year and the prosperity of India is based mainly on the development of agriculture, because, majority of its population is directly or indirectly engaged in one way or other in agricultural sector. So it is to be construed that the development of agriculture is nothing but the development of rural masses and development of India.

Keywords: Agriculture, Credit, Bank Role, Utilization

Introduction

Indian agriculture is gifted with the fertile land and abundant with water resources equivalent to the availability at the United States of America (USA). Indus and Ganga-Jamuna and Brahmaputra river systems in the Northern and Eastern parts of India have irrigated throughout the year and the prosperity of India is based mainly on the development of agriculture, because, majority of its population is directly or indirectly engaged in one way or other in agricultural sector. So it is to be construed that the development of agriculture is nothing but the development of rural masses and development of India. The development of agriculture not rests with only one factor. There are so many factors which influence the productivity of agriculture. After the introduction of Green Revolution in the year 1965, new farm practices such as using hybrid variety of seeds, better water management techniques, usage of chemical fertilizers at recommended dose, spraying of pesticides and insecticides at constant intervals, applying of new technological farm equipments have improved the productivity of agriculture to a laudable extent. But, all the above steps are not carried out by majority of the agriculturists in our country. If such is a situation, what are the reasons for not adopting such a sophisticated technology in agricultural sector? It is because, the adoption of these practices requires large scale of finance, which the poor farms are not able to meet out the expenses. So, at this juncture creation of adequate and requisite credit facility is essential for the development of agricultural sector. Now a days, banking sector has played a vital role by providing agricultural credit to the farmers and thereby it has strengthened not only the agricultural sector, but also generated more employment opportunities and improved the standard of living of the people of agriculturists, particularly, the rural folk in India. Further, agricultural development bears a close positive correlation with the credit and finance.

Evaluation and Structure of Agricultural Credit System in India

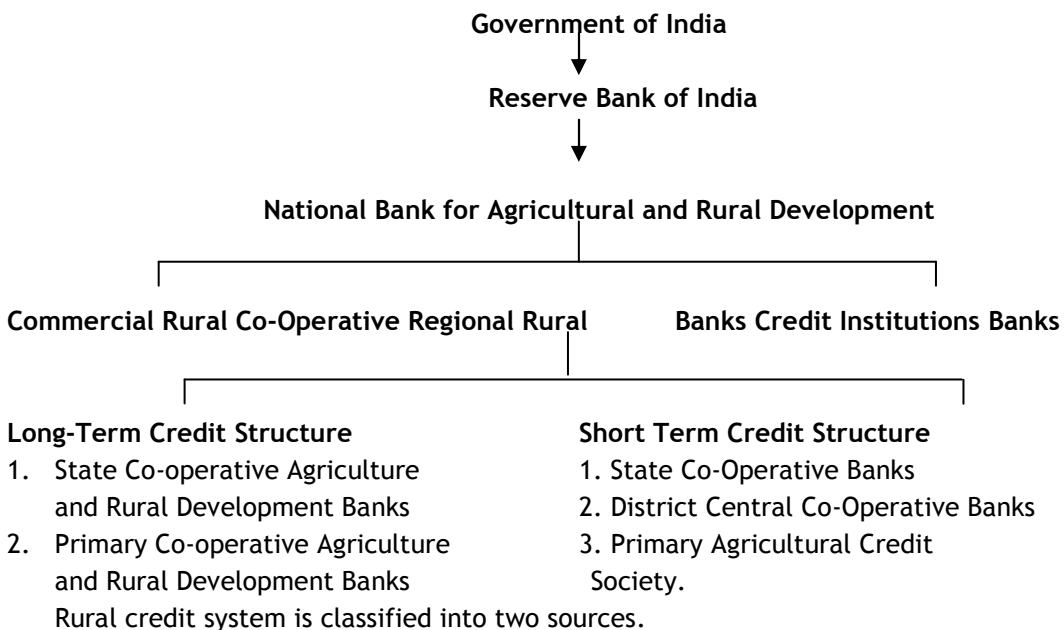
Institutional finance for agriculture in India was started in 1973 when taccavi loans were initiated. The Government of India in order to strengthen the rural base, rural credit system was introduced. Initially, the credit was given to the farmers departmentally, as grants. Later,

through cooperative system the credit was disbursed to the farmers to improve the agricultural production. Before independence, the agricultural credit was disbursed only through Cooperative Banking Systems (1904). In order to mitigate the exploitation of the money lenders only such loans were sanctioned. The loan was not in any way linked with supply channel. After sometime, the State Co-Operative Agriculture and Rural Development Bank (SCARDB), then called land mortgage bank started providing long term loan to the farmers to repay the old debts.

After the nationalization of 14 Commercial Banks in the year 1969, the banking operations reached the farmers. The farmers availed themselves of loans, particularly for their agricultural dependent needs, only after the nationalization of banks.

During this period Green Revolution was introduced. Production oriented system of agricultural sector dominated the scene. In this situation, cooperative banks alone was not able to meet the needs of the farmers. So, in 1975 Regional Rural Banks (RRBs) were set up with the aim of providing ample scope for small and marginal farmers, agricultural labourers, artisans and small entrepreneurs for the development of agriculture, trade, commerce and other productive activities. RRBs are state sponsored and work in partnership with Commercial Banks. They are mainly controlled by rural based staff that is expected to be better suited to the needs of rural population.

Structure of Agricultural Credit System in India



Institutional Credit Sources

It includes Co-operative Banks, Commercial Banks and Regional Rural Banks.

Non-Institutional Credit Sources

It includes professional money lenders, agriculture money lenders, commission agents, merchants, friends, relatives and others.

The setting up of NABARD in 1982 is an important event in the field of agricultural credit in India. It is an apex organization which makes policy decisions regarding planning, operational aspects and flow of credit for the development of agriculture and allied activities in the rural areas. It is the leader of the entire rural credit system.

Significance of Agricultural Credit

The recent union budget 2014-15 presented by the Finance Minister Arun Jaitley is indeed a budget based on long range vision of growth and with more inclusiveness in the process of growth. The global melt down is a cause of concern and a roadmap should be visualized to achieve economic growth. The eternal abject poverty that one third of population of our country should not only be addressed but also be redressed. This could be achieved only through the growth of agricultural sector, because nearly 75 per cent of the population is directly and indirectly engaged in agriculture. The growth of agriculture depends mainly on the timely availability of credit facility to the farmers. Further, the farmers face so many problems in the agricultural related matters for example, ignorance about marketing knowledge. Fluctuations in agricultural prices cause grave concern to the peasants. To redress the volatile nature of price trends, what steps or price policy should be taken or suggested by the governments in order to get remunerative prices for their produced commodities?.

Lack of technology in the agricultural sector not only reduces the volume of production, but also reduces the productivity of different commodities over the year. This will bring down the GDP at a lower level over the years. In order to withstand its share as of now, serious measures should have to be taken by the government in agricultural credit policies.

Even after the introduction of Green Revolution the availability of basic hybrid inputs are not freely available to the farmers in India. The government should ensure the supply of basic inputs.

Problem in Agricultural Credit in India

Agricultural sector in India is one among the dominant and vital sectors of the socio economic development of the country. But, the status of socio economic conditions of the farming community in India is not as strong as that of other sectors. Even though the Central and the State governments have taken earnest efforts to promote the well-being of the farmers the problems like indebtedness, low prices for their products, lack of marketing facilities, monsoon havoc, lack of adequate inputs and infrastructural facilities, adopting the obsolete method in the cultivation stand as the major impediments in India. In this situation proper flow of credit to the agricultural sector is the only way to solve the above mentioned problems. Both the Central and the State governments give directions to the commercial, cooperative and Regional Rural Banks to lend agricultural credit to the farmers in order to improve not only the agricultural sector but also the level of income of the farmers.

Indian agriculture has gone a long way from an era of frequent droughts and vulnerability to food shortages to becoming a significant exporter of several agricultural commodities. This has been possible only by the persistent efforts taken by harnessing the potential of land, water and other resources since Independence. Nationalisation of banks lends a helping hand to the poor farmers and thereby a sea change in the production and productivity has emerged. After the introduction of Green Revolution the need and importance of agriculture credit has dominated the agricultural sector. Utilisation of agricultural credit in the right direction has played an

important role not only in the development of agricultural sector but also in the growth of economy as a whole.

Agricultural Sector: Challenges

Indian agriculture has witnessed severe variations over the last seven decades and there have been phases of growth and stagnation.

The progress which was observed in the agriculture and allied sectors over the past seventy years is analyzed in the light of the revolution which took place in these sectors.

Challenges

Indian agricultural sector has successfully transformed itself from a backward status to a developing one. However, since 1990's this sector has been facing so many crises. Some of them are:

Poor Productivity of the Soil

The fertility of the soil differs from region to region. Even in some places in the same locality, the fertility of the soil differs. Over the years because of intensive cultivation the productivity of the soil has been eroded. Further, the application of chemical fertilizer has added to its woe.

Falling Water Levels and Poor Water Resources

The vagaries of monsoon over the years have put the farmers into uncountable miseries. The ground water table all over India except in a few States has depleted day by day to a lower level causing more concern to the farmers. The water resources have not been kept in proper maintenance. These factors have made the agricultural sector from bad to worse.

Expensive Credit to Farmers

Credit need is the most essential factor that influences the productivity of the agricultural sector. But, in India, the illiterate farmer has to grease the palm of the officials to get the loan sanctioned moreover, sanctioning of loan demands a cumbersome process consuming much time. It has become expensive for a farmer who avails himself of loan.

Distorted Market and Poor Infrastructure

The market infrastructure is insufficient for the farmer to sell the produces at reasonable rate. The market information is also lacking regarding the price trends of agricultural produces.

Inappropriate Research and Development

A well - established company has its own Research and Development (R & D) Wing in order to improve further qualitatively. But, such a facility in agricultural sector is lacking in India.

Poor Extension System

The extension services rendered by the government are not opting to the farmers. The Village Extension Officers do not frequently visit the agricultural fields and give advice to the farmers periodically.

Decline in the Area under Cultivation

Over the years, the cultivation area has been continuously decreasing due to the failure of monsoon and unprofitable trend in agricultural front. The opportunity cost of land is higher when the land is used for non-agricultural purpose.

Non-availability of Basic Inputs

Non-availability of fertilizers and other inputs put hardships to the farmers. The profit of the farmers deteriorates if the inputs are not used in time.

Problems of Power

A major hurdle that haunts the agricultural sector is power shortage. Electricity-supported irrigation system is handicapped due to power ravage prevalent in India.

Fluctuation in Agricultural Commodity Prices

A standard price is not ruled out for the agricultural produces. The farmers incur loss habitually though they gain sometimes.

Non-Existence of Agricultural Policy

A standard region-wise agricultural policy is needed for the upliftment of the farmers in any country. But unfortunately, in India there is no standard region-wise agricultural policy available for the benefit of the farmers.

Others

Apart from the above mentioned problems the liberalization, privatization and globalization policy has made agricultural sector profitable only for advanced countries, not for the developing and under developed countries. Further, SAFTA's amendment in APMA Act, SEZ, EED Acts and declining trend in the average farm size have constrained the agricultural sector to a deplorable state.

Concluding Remark

The productivity of all the crops has been continuously increasing after the introduction of Green Revolution and the level of production of food grains, oilseeds, pulses and other commodities has also increased over the years in India. But the level of capital formation is decreasing in the agricultural sector due to unfavourable banking policy of the government. This will affect the investment promotion to a large extent. India, after the introduction of New Economic Policy in 1991 have undertaken so many economic reforms, both internal and external. But, it must be ensured that these reforms are synchronized, so that the pace of both reforms is set right in order to work hand in hand to promote agricultural productivity and growth. In the era of globalization, unless or otherwise a vibrant agricultural base is to be set up, the sustainable growth in India is impossible. For that, the quantum of agricultural credit should be increased and the Central Government should direct the banking sector to allocate necessary funds to agricultural sector. Further, the RBI should initiate measures to ensure problem free, easily available credit at a reasonable rate of interest in time to the farmers, so that they move ahead and stabilize in agricultural operation rather than thinking of migrating from agricultural sector.

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STRUCTURE, GROWTH AND IMPORTANCE OF SHGs



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Abstract

In India, the population already crosses one billion and nearly one third of its population is living under below poverty line. In rural areas, the scenario is deplorably worse, where almost half of its residents live hand to mouth life and below poverty line. Self Help Groups (SHGs) have become the vehicle of change in the rural areas in India, transforming the lives of the underprivileged and marginalized. SHGs organize the poor, downtrodden and marginalized to join hands to solve their problems and the method has been very successfully used by the government and Non- Governmental organization (NGOs) in achieving several goals by empowering them.

Keywords: *Self Help Groups, Non- Governmental organization, Empower women.*

Introduction

Empowerment is a multi-dimensional social process. Empowerment occurs in economical, sociological, political, psychological spheres at various levels. Empower either an individual or a group or a society, thereby we challenge our assumptions about status quo, asymmetrical power relationship and social dynamics. Empowering women puts the spotlight on education and employment which are an essential element to sustainable development. Women are the key for a nation's ability to innovate and their socio-economic status is one of the strategic indicators of a nation's development. According to Jawaharlal Nehru, "you can tell the condition of a nation by looking at the status of its women". In this chapter an attempt has been made to describe the origin, structure and importance of SHGs in India. Further, the growth and trend of SHGs in Tamil Nadu is presented.

Origin of SHGs

In India, as far as, the social status is concerned, the women are not treated on a par with men in all the places. Gender discrimination rules everywhere in the society. Empowering women is nothing but to acquire and possess power resources, in order to make decision on their own or resist decisions made by others that affect them. A woman is said to be powerful only when she has control over a large portion of power resources in the society, the extent of possession of various resources such as personal wealth, educational, information, knowledge, social status, positions held, leadership skills and capabilities of mobilization. Economic empowerment of women by micro entrepreneurship leads to the empowerment of women in many things such as socio-economic opportunity, property rights, political representation, social equality, personal right, family development, market development, community development, hence the development of nation.

Empowering women particularly rural women is a daunting task. This task can be solved very easily through micro enterprises. Micro enterprises not only generate employment opportunities, propagate national income but also help to develop economic independence, personal and social

capabilities among rural women. The following are some of the personal and social capabilities, which have been developed as a result of taking up enterprise among rural women.

- Economic empowerment
- Improved standard of living
- Self confidence
- Enhancement of awareness
- Sense of achievement
- Increased social interaction
- Participation in political activities
- Increased participation level in village level meetings
- Improvement in leadership qualities
- Involvement in solving problems related to women and community
- Decision making capacity in family and community.

In the recent years, the economic reform agenda in the global perspective is dominating. In the name of 'globalization' the recent economic agenda for reform is affecting all the countries in some way or other. With the increasing accountability under the process of economic reforms, situation has started changing. Participatory approach is gaining higher acceptance. Their roles in the success of development programs are being accepted more widely.

The lesson from the experiences of other developing countries like Bangladesh, Indonesia, Bolivia and Philippines motivated India too to start experimenting the innovative scheme of Self Help Groups (SHG) which are also called as thrift and credit groups. The Self Help Group is the brain child of Grameen Bank of Bangladesh, which was founded by Prof. Mohammed Yunus of Chittagong University in the year 1975. He won the Nobel prize for peace in 2006.

In this situation, the nature and operations of economic development programmes targeting exclusively women are also changing under the overall impact of economic reforms in India. Accountability and participation are the two special features that should be accorded greater attention to promote empowerment of women in any country. The policy makers advocating development of women try to find the best way by which they can increase the level of empowerment of women.

According to B.Venkatraja¹ 'NGOs have a vital and decisive role to play in bringing about planned socio-economic and nation building developments in countries like India. NGOs can strengthen human development by enlarging opportunities and access to resources'. According to Bhoose (2003)² 'development without people's participation is like that of a wheel without spokes'.

There has been a paradigm shift of focus on women, from the concept of welfare towards development, now towards the empowerment from the nineties. Having realized the importance of the role to be played by women in national development a special chapter on the details of the plan of action for 'Integration of Women in Development' has been included in the sixth Five Year Plan and also extended in subsequent Five Year Plans. Further, New Industrial Policy of the Government of India has highlighted the need for conduction of entrepreneurship programmes for women to enable them to be economically independent and free from the clutches of family pinpricks. The government declared the year 2001 as 'Women's Empowerment Year' to focus on a vision where women are equal partners like men'. Number of legislative measures have been taken at the national and the state level to improve women empowerment in India.

In 1986, Women's Poverty Right Act was passed in Andrapradesh Assembly and expanded the right for the women to share the paternal property right equally on a par with the male. In 1993 the 73rd and 74th constitutional amendments were made by the Central Government to provide one third political reservations to women in local bodies. This process has been extended to education and employment sector. These actions lay a strong foundation for the women in their participation in decision making at the local levels.

Economic empowerment refers to the process of economic and the structural change which enables women to secure economic gain on sustained basis. Nowadays, SHGs are instrumental for enhancing the economic status of women in many of the states in India. The origin of SHGs may be traced to the year 1975 in the form of Grameen Bank of Bangladesh. 'The concept of SHG was initiated in India by National Bank for Agricultural and Rural Development during 1986-87. Its functioning could be seen from 1992 onwards after the linkage of SHGs with the commercial Banks'³. Society for Training and Employment Promotion under the Ministry of Youth Affairs with the active cooperation of local NGOs was initiated in 1997. SHGs are incorporated to come together as a Cooperative Societies Act, 1995. Self help movement through thrift and saving has been taken up as a mass movement under the government programme of Development of Women and Children in Rural Areas (DWCRA).

Constitutional Provisions to Women

The pillars of drafting of the Constitution of India tried to ensure liberty, equality, and dignity to all the citizens of India. To ensure equality, the framed constitution should eliminate all discriminations based on caste, creed, sex, or religion. In principle the constitution has accepted equality between both men and women. The Article 14 confers equal rights and opportunities on men and women in socio, economic, cultural, and political spheres. Further, it has empowered the state to make affirmative discrimination in favour of women. Similarly Article 16 provides equal opportunity in the matter of public appointment for all citizens. Article 19 stipulates that the state shall direct its policy towards providing men and women equally the right to means of livelihood and equal pay for equal work. Article 42 directs the state to make provisions for ensuring just and human condition of work and maternity relief; and Article 51(A) (e) imposes fundamental duty on every citizen to renounce practices derogatory to dignity to women. To make this de-jure equality into a de-facto one many policies and programmes have been put into action from time to time, besides enacting special legislations in favour of women.

Formation of SHGs

The Role of NGOs is crucial in the formation and development of SHGs in the villages and concentrated efforts are needed by promoting agency to bring people together by confidence building among them and making them to understand and accept the objectives of the scheme. The role of promoting agency is important in bringing cohesiveness in the group and orienting group members towards group action. The evolution process for the groups to emerge as a strong and vibrant entity would take at least 6 - 12 months.

Eligibility Conditions

Group size should be in the range of 12-20. The age group for the membership will be 18-60. Preferences will be given for the poorest women amongst the target group, with focus on widows, deserted and handicapped women.

Priority will be given to SC/ST and other socially backward communities. In any case, all members must be very poor. The group must be mixed group, being composed of members from the different communities as far as possible. In case of hamlets and colonies populated exclusively by members of a particular community, such exclusive groups may also be formed. Having more than one member of the same family in the same SHG is to be strictly avoided, as this would lead to bias in decision making and group domination. Group formation should be cleared by NGO, after a period of 3 months of the commencement of group functioning to ensure, proper targeting of the poorest and disadvantaged sections of society.

Objectives for the Formation of SHGs

The main objective of the formation of Self Help Group is to strengthen co-operative movement by utilizing the resources available in the area. To achieve this objective, SHG selects its members from the same locality and the same income group who join together to live with dignity. As a holistic group, SHGs have many social and economic objectives like inculcating the habit of saving and banking among the rural women, building up trade and confidence between the rural women and the bankers, developing group activity to implement various welfare and development programmes in a better way and to achieve women and child welfare goals by actively involving these women groups in universal immunization programmes, smallfamily norms and universal elementary education etc⁴.

Characteristics of SHGs

Every SHG is characterized by common interest, social heritage, small size, intimate knowledge of member's strengths, needs and problems, transparency in operation, conflict resolving through collective leadership and mutual discussions during meeting, common fund through regular savings and supplemented by external borrowings, loans for traditional and non-traditional production and consumption activities, decision of term of credit by consensus in group meeting, market oriented rate of interest, simple documentation, peer pressure and group dynamics to ensure repayments⁵. The SHG members are expected to perform the roles like attending SHG meetings regularly, voicing opinion clearly and freely, sharing responsibility of SHGs collectively and repaying SHGs loan promptly.

Structure of SHGs

Every Self Help Group consists of 15 to 25 members usually with two or three elected representatives like Animator, Representative-1, Representative-2 who are rotated periodically. The groups initially frame their by-laws and rules for smooth functioning. The rules include periodicity of meetings, savings, procedures for sanction of loans, books of accounts to be maintained, penalties for dealing with erring members and the like. Generally the group meets weekly/fortnightly/monthly at a fixed time. Members pay monthly subscription which for administrative expenses. Minimum savings to be contributed by each member is fixed which may vary from Rs.5 - Rs.100 per month. The savings amount thus accumulated is rotated among the members to meet their credit requirements. Groups lend for consumption and production activities but normally emergent needs are given priority. Interest rates on loans are initially high at 4-5 per cent per annum. But the rates are brought down when the funds position or the group solidarity improves. Initially the repayment period of loans is 2 - 3 months which may be extended

upto 10-12 months when the groups mature. The size of loan also increases as the groups gain strength and experience⁶.

SHG leaders perform the duties like convening meetings, resolving conflicts, operating bank accounts and cash dealings, maintaining of books like attendance register, minutes book, savings ledger, loan ledger, general ledger, cash book, individual pass book and subscription register. All the decisions are taken in open meetings in a participatory way. Cash dealing (collection of savings and credit disbursement) is carried out during the meetings. The group leaders are trained either by the government representative or by NGOs in maintaining various records.

Growth of SHGs in India

Majority of the population in India still lives in rural areas and is sustaining on traditional agricultural practices. Labour in India, when compared with other countries, except China is very cheap. Majority of the Indian population are disguisedly unemployed. It is high time that the authority should channel this unproductive labour force, towards undertaking small business activities taking into consideration their skills and expertise like carving ,embroidery and making textiles. Business opportunities for womenfolk comprise using metals, wood, stone and metal like bronze, iron, steel to create handicrafts and gift items like bangles, glass, utensils, cane and bamboo for making furniture, clay for toy making, pots, vessels, other decorative pieces, making baskets from straws and the like. Today the women in India have immense potential and expertise in all fields. In order to tap their intelligence properly, governments create opportunity and take earnest efforts to empower women socially, economically, and politically. For that, they have started NGOs and SHGs and there by they empower the women to some extent.

Growth of SHGs in Tamil Nadu

The Tamil Nadu Corporation for Development of Women Limited (TNCDW Ltd) was established for the empowerment of women in December 1983 by the Government of Tamil Nadu. Its registered office is located in Chennai while its area of operation extends to the entire state of Tamil Nadu.

This Corporation implements (1) Tamil Nadu Women's Development Project (MahalirThittam) (2) Setting up of Research Centres for Women(RCW) (3)Entrepreneur Development Programme for Women (EDPW) (4) District Level training-cum-marketing centers (5) Free gas connection to the newly married coupleunder poverty line (6) Assistance to Vocation and Skill Training Programme (VTP) (7) Assistance for formation of 25,000 SHGs (8) Total Economic development project for Theni district and the like for the socio-economic development of women throughout Tamil Nadu.

Organisational Structure of Mahalir Thittam - State Level

Chairperson and Managing Director (CMD) Executive Director (ED)

General Manager (GM)

Manager, Administration - Administrative staff Manager, Development - Development staff
Project management Officer - Support staff

Joint Co-ordinator (Monitoring and Evaluation) - Monitoring and Evaluation Officer - M & E staff.

Joint Co-ordinator (training) - Assistant Co-ordinator (training) - Support staff.

Joint Co-ordinator (marketing) - Assistant Co-ordinator (marketing) - Support staff.

Joint Co-ordinator (communication) - Assistant Co-ordinator (Communication & PRO) - Support staff.

Company Secretary & Joint Co-ordinator (finance) - Manager (Accounts) - Assistant Co-ordinator (finance) - Accounts staff.

Financial Advisor Deputy Manager (Accounts) - Accounts staff. Manager (systems).

Organisational Structure of MahalirThittam

Project Implementation Units (PIU's)

District Collector & Chairman

- NABARD
- NGOs
- Project Officer
- APO, Training and Communication
- APO, Marketing
- APO, Monitoring and Evaluation
- APO, Administration and Accounts
- APO, Credit
- APO, Schemes
- Support Staff,
- Banks
- Line departments⁸.

Growth and Trend of Women Groups

The growth and trend of Mahalir Thittam has been analysed in two dimensions.

- 1) Formation of groups and
- 2) Enrollment of women members in the group.

Importance of SHGs

SHG movement with the basic objective of removing rural poverty, inculcates the habit of saving and meet with credit needs of its members. The basic principles of the SHGs are

- a) Group approach
- b) Mutual Trust
- c) Organisation of small and manageable groups
- d) Group cohesiveness
- e) Spirit of thrift
- f) Demand based lending
- g) Collateral free
- h) Women friendly loan
- i) Peer group pressure in repayment
- j) Skill training
- k) Capacity building and
- l) Empowerment⁹

The following are some of the broad importance of SHGs.

Lending

The SHGs not only preach the financial discipline, but also provide and arrange loans from corpus fund and other financial institutions. Initially the members of SHGs utilized the loan for their personal needs. Ever the years, the loans are utilized for the income generation activities. This could promote the status and standard of living of the rural people, particularly women.

Participation in Government Programs

SHGs pave way for the neglected women community to actively participate in community activities. The SHG members are now- a- days actively participate and extend their helping hand to all the schemes launched by the government in the redress of grievances and development of rural population.

Community Activities

SHGs give a platform to its members to voluntarily participate in community services like laying roads, planting trees, construction of water harvesting structures, donations to the victims of natural calamities, Campaigning against eradication of social evils like dowry, child marriage, untouchability and HIV / AIDS.

Community Asset Creation

The SHG members with their collective strength are able to create community assets in their area. They are able to establish a library in their area. Apart from that they are able to bind the authority concerned to facilities street lights, parks, arrangement for milk supply and other amenities for better community living.¹⁰

Participation in Politics

The Government of India has amended and enacted suitable laws, especially to the women members to participate in the election fray by providing certain percentage of representation to them. This empowers the women to a great extent and raise their voices for their right in local bodies, assemblies and parliamentary councils.

Banking Habits

Normally, the rural people, especially the women members have lack of knowledge about the operations of the banks. They have inhibitions of using the bank. SHG movement has the potential to minimize the problem of inadequate access of banking services to the poor. With the emergence of SHGS, majority of the poor have access to formal banking services and this trend is likely to influence and argument their savings.¹¹

Leadership Development

SHGs help in building healthy and strong leadership skills among the members of the group. Nothing succeeds better than the power of self-help. In course of time, leadership qualities blossom, discipline prevails and true democracy begins to function.

Conclusion

Empowering women puts the spot light on education and employment which are an essential element to sustainable development. A women is said to be powerful only when she has a control

over a large portion of power resources in the society. Women were lacking behind in so many factors in realising empowerment. attention by the government as well as other agencies should be needed to improve their empowerment.

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CONSUMER AWARENESS TOWARDS KHADI AND VILLAGE INDUSTRIES



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Abstract

Spinning, weaving and garment-making units and other village industries under the aegis of the Khadi and Village Industries Commission (KVIC) have notched up a combined turnover of about Rs 50,000 crore, says a report in The Times of India. Both textile and non-textile segments have shown robust growth in 2016-17, a year of weak top line growth for most industries.

What this shows is not so much the potential of small-scale production as the catalyzing power of organized retail and the support such a retail framework can provide to small producers. Instead of viewing organized retail as a killer of small traders, policy must recognize it as a great catalyst of decentralized production, and remove hurdles in its path, including restrictions on foreign direct investment. Khadi is both hand-spun and hand-woven. For some years, it has also diversified into fabrics made from naturally colored and organically grown cotton.

Fashion designers have discovered khadi as a fabric that more than meets niche consumer yearning for authenticity. The commission has honed some marketing sophistication, helping small producers come up with appealing packaging and improved quality, apart from a sales pitch geared to the tastes of a growing market for natural, as opposed to synthetic, products, especially in foods, food flavourings, cosmetics and wellness products. But the biggest service the commission provides to the range of small and tiny enterprises, many of them run by women, under its ambit is organized retail. It gives their small, obscure brands the meta-branding of its own nationwide presence and assurance of authenticity. It gives them physical retail space, to interface with consumers. It does not cheat small producers of their sale proceeds. These are vital functions of distribution and marketing that small enterprises struggle to manage on their own.

Introduction

Marketing is one of the very crucial elements when it comes to products like Khadi. Further, it is observed that Khadi has a limited market catering to few consumers who either believe in Khadi ideology or in the comfort of wearing cotton clothes. Khadi has been known to originate in the year 1922. For more than sixty years, khadi has been linked with India's fight for freedom, but today it is perceived as one of the major agents in our fight against global warming and **climate change**. However, designers do not just see the garment as being merely eco-friendly but luxurious-defining it as 'haute couture'. We humans are truly a rare species. We are fighting a war that we ourselves have triggered. For years, Sustainable development is the new buzz word created to curb global warming. Energy is a critical requisite for economic growth, especially in a developing country like India. It is one of the most important resources of any industrial activity. However, its availability is not infinite. The textile industry is known to be one of the most polluting and energy intensive industries. It comprises a large number of plants, which consume a significant amount of energy.

Countries around the world are looking for ways and means to reduce the carbon footprint within textile industries and are spending heavily towards less energy intensive technology. India, too, is following this trend but many of us have overlooked low energy alternatives like khadi, which is eco-friendly and handmade.

Unlike other fabrics, khadi has stood as a testament of India's past and is proof that 'old is truly gold'. Despite the competition from other fabrics, khadi has survived. There is often an erroneous assumption that links khadi with other handloom products. What distinguishes khadi from handloom is that khadi is hand-spun with the help of a charkha (spinning wheel), whereas handloom yarn, on the other hand, is processed in the mill. This is what makes khadi so unique and resilient as it keeps the wearer warm in winter and cool in summer. The production of khadi is an extremely judicious process, taking the environment into consideration, right from the spinning to the weaving. Mahatma Gandhi's premise for promoting khadi was to increase employment in the non-farm sector. However, according to reports, between 1997 and 2000, "The sale of khadi plunged by more than Rs 100 crores to Rs 631.79 crores. If it employed 14 lakhs people in 1997, it employs only 12 lakhs today". Khadi has a lot of advantages over other textiles.

Objectives of the Study

- To identify the satisfaction rates of Customer towards the Khadi and Village Industrial Products in retail outlet.
- To Access the Awareness of Khadi and Village Industrial Products they manufacture.
- To examine the influencing factors responsible in purchasing Khadi and village Industrial Products.
- To find out the Customers Attitude and Preference towards the Khadi and Village Industrial products in retail outlet.
- To study the problems and difficulties faced by the Customer in purchasing the KVI^s Products in retail outlet.

Marketing Strategies of Khadi Industries

It is found that the common marketing strategy adopted by institutions are opening up of new sales bhandars, putting up advertisements and banners and distributing pamphlets during the rebate period. The primary survey data of the institutions revealed quite a dismal picture about the native marketing practices adopted by the institutions compared to today's Hi-tech marketing strategies. Now Khadi is the proud legacy of our national freedom movement and the father of the nation. Khadi and Village Industries (KVI) are two national heritages of India. One of the most significant aspects of KVI in Indian economy is that it creates employment at a very low per capita investment. The KVI Sector not only serves the basic needs of processed goods of the vast rural sector of the country, but also provides sustainable employment to rural artisans. KVI today represent an exquisite, heritage product, which is 'ethnic' as well as 'ethical'. The Sector has a potentially strong clientele among the middle and upper echelons of the society. KVIC has three main objectives which guide its functioning. These are:

- The Social Objective - Providing employment in rural areas
- The Economic Objective - Providing salable articles
- The Wider Objective - Creating self-reliance amongst people and building up a strong rural community spirit.

Role of Khadi & Village Industries Commission (KVIC)

Established under the Khadi and Village Industries Commission Act, 1956 (61 of 1956), is a statutory organization under the aegis of the M/o MSME, engaged in promoting and developing

Khadi and Village Industries (KVI) for providing employment opportunities in the rural areas, thereby strengthening the rural economy. KVIC has been identified as one of the major organizations in the decentralized sector for generating sustainable non-farm employment opportunities in rural areas at a low per capita investment. It undertakes activities like skill improvement, transfer of technology, research & development, marketing etc. and helps in generating employment/self-employment opportunities in rural areas. Khadi institutions provide employment to about a million artisans across the country. Studies suggest that the market potential for Khadi goods - especially as uniforms for schools, railways and hotels - stands at about \$6 billion in India. Plus, there is a 24-million strong middle class with potential purchasing power that is keen to explore options beyond malls and branded goods. With the changed market dynamics, and technological innovations in the field, market analysts predict the fabric can become an economically viable one for manufacturers, distributors as well as buyers. Samiti, a non-profit that works with craftspeople to promote traditional crafts, believes that any technological advancement that helps poor artisans improve their productivity and enhance incomes is a welcome development. However the government needs to ensure that apart from providing solar charkhas, a blueprint is also drawn up for the revival of craftsmanship in India. We need to turn the cottage industry into a successful enterprise through modern design development and provisioning of market linkages.

According to provisional estimates for 2015-16, the sale of khadi products has gone up to Rs 1,510 crore, up 29 per cent from Rs 1,170 crore sales recorded during 2014-15, he said, adding "the achievement is impressive when compared with a modest growth of 8.6 per cent recorded in 2014-2015.

Village Industry Planning in India to Encourage Further Development of -

- Poultry farming
- Fishery
- Sericulture
- Aviary
- Handicrafts
- Textile designing
- Pottery
- Food products

Efforts Taken for Revival of Khadi

Year	Endeavour for promotion of khadi
1985	Swadeshi Label of Khadi by Designer Devika Bhojwani
1989	Fashion show by KVIC, displayed 85 dazzling khadi garments created by Devika Bhajwani
1990	Ritu Kumar presented her first Khadi Collection
Sep 2000	Vasundhara Raje (Minister then, for Small Scale Industries) initiated movement to revive all 7000 shops of KVIC in India
May 2001	KVIC set their first air conditioned shop in New Delhi
Jan 2002	High profile textile exhibition on khadi designed by leading Indian fashion designers

Oct 2012	Narendra Modi (then Chief Minister of Gujarat) appealed to all to buy khadi and promote khadi culture (Speaking on the eve of Mahatma Gandhi's birth anniversary)
2014-2015	Khadi production and sale grew by 6%
June 2015	With the collective efforts of government, KVIC and independent labels like Gaurang Shah, Sabyasachi, Fayakun, Red Sister Blue, Cotton Rack and many others started making khadi garments with a contemporary style with international standards of quality
December 2015	Air India places order of worth INR 1.21 crore for their uniforms
Jan 2016	Promotion of Khadi by Prime Minister of India, Narendra Modi through "Mann Ki Baat"
July 2016	IIT Bombay placed the order of 3500 robes for their convocation ceremony, inculcating the feeling of Nationalism among students

Consumer Behaviour

A process of buying starts in the mind of the consumers which leads to find alternatives between products that can be acquired with their relative advantages and disadvantages. It is the decision of the consumers how to spend their available resources i.e. time, money and effort on consumption-related items that includes what, why, when, where, how often they buy, use, evaluate, dispose off after the purchase, impact of such evaluations on future purchases. There are several aspects which influence buying decision of a consumer i.e. psychological, social and economic. During festival season the buying tendencies of consumer's increases as compared to other months. Hence, consumer behaviour deals with the buying behaviour of individuals. The main method which triggers the buying decision of an individual is need for a particular.

Buying Decisions of Consumers also Depend on the following Factors

- Consumer goes through various selective exposure i.e. messages, advertisements and promotional materials.
- A consumer is not excited with promotional materials and advertisements. A consumer not only pays attention to everything he sees but is interested in only what he wants to see. This behaviour is called selective attention.
- Consumer interpretation is how an individual perceives a particular message.

A consumer would certainly buy something which appeals him the most. He remember the most relevant and meaningful message also called as selective retention. He would obviously not remember anything which has nothing to do with his need. So, there becomes a need for understanding the Customer's Attitude and Preferences towards the Khadi and Village Industries, which help the government as well as the companies involves (KVI) in improving the product features like quality, packaging, pricing etc., and also it helps the researcher to understand the positive or negative opinion about their products in the mind of Customer

The main aim of the people who buy these products is to help and promote social reform. To alleviate this hurdle, the KVI should be more active in explaining the quality their products to the customers. Door to door canvassing will go in a long way to mass sale of the products.

Packaging of khadi products may be improved and made attractive as package is the determining factor in the point of purchase decision.

Importants

It enables us to become better consumers and help to take more precise consumption related decisions.

It helps marketers to understand consumer buying behaviour and make better marketing decisions.

The size of the consumer market is constantly expanding and their preferences are also changing and becoming highly diversified. Hence, without studying it, marketers cannot predict the future of their business.

- Handcrafted self textured designs make it unique.
- It is used to make casual as well as formal wear.
- Keeps wearer warm in winter as well as cool in summer season. .
- Now as a fashion fabric too.
- Can be blended with other fibers so that variety of blends with better properties can be produced.
- Most importantly the production process of khadi involves no environmental pollution; hence extremely eco friendly.
- It greatly supports the rural artisans to earn their livelihood.
- Available not only in the form of cloth but also in the form of Apparels, Personal wear and home.

Conclusion

KVI is playing a vital role in generating employment for rural poor, unemployed youth and down-trodden artisans of the state by providing financial and technical assistance for setting up of micro and small industrial production units. consumers have positive attitude towards Khadi products. Moreover, the consumers who have good attitude towards Khadi products have more satisfaction. In general, Khadi and Village Industries Commission (KVIC) may promote their products by participating in national level exhibitions/ trade fairs and also by providing financial assistance in conducting such exhibitions. KVIC has to play an important role in constant promotion of khadi especially among youth. KVIC should further take initiatives through research and development to modify the techniques for improving raw material, invent newer blends which will overcome the problem of maintenance and cost as it will encourage the consumers to buy and wear khadi. Substantial efforts need to be taken in order to reduce the cost and make it more consumer friendly for its awareness and promotion.

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SOCIAL RESPONSIBILITY IN HIGHER EDUCATION



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“... Education fails in so far as it does not stir in students a sharp awareness of their obligations to society and furnish at least a few guideposts pointing toward the implementation of these obligations”

Abstract

Socrates: The purpose of an education is to prepare citizens to participate in public affairs.

It is a Higher educational institution's responsibility to provide a nurturing and welcoming learning environment for all the students, and to take seriously the position of influence that they are in. A teacher can influence what the students talk about, how they think and what they become. This paper, shows how we can promote a social responsibility culture through education and how we can prepare good citizens among students and thereby the community in whole. Social responsibility of education is a process whereby the whole community transmits to the next generation appropriate values, traditions, skills and cultural norms.

Keywords: Higher educational Institutions; Social responsibility; Community engagement; Curriculum

Introduction

In order to promote economic and industrial development in a country, the essential requirement is the capacity to develop skilled manpower of good quality in adequate number. According to population projections based on the 2001 Census figures, in 2011 nearly 144 million of India's population will be between the age-group 18 to 23-the target age group for Higher Education. In recent years they understand that a strong CSR program is an essential element in achieving good business practices and effective leadership. Companies have determined that their impact on the economic, social and environmental landscape directly affects their relationships with stakeholders. The responsibility of the higher education institutions can be summarized as transferring the knowledge to the new generations by teaching, training and doing research; determining a balance between basic and applied research and between professional training and general education; meeting the priority needs of their respective societies.

Social Responsibility in Higher Education

The economic development of the country has grown the service sector in the informal and small-scale social economy, which would also entail competency up gradation through new forms of knowledge systems and educational provisions. The challenging goals of skills development as envisaged in the National Knowledge Commission, and the huge requirements of capacity enhancement in hundreds of municipalities alone would require many more knowledge workers in the next decade. Teachers and students in institutions of higher education can play their roles of public intellectuals in support of such efforts, and institutions of community knowledge can be developed to support such requirements.

Need for Social Responsibility

- Transmit to the next generation appropriate values, traditions, skills and cultural norms.
- Skills and understanding a student needs to exercise social responsibility can be taught.
- Need students who care for their nation and weaker sections of society. Children coming out of schools and colleges must be imbued with a humanistic passion.

Challenges in Teaching Social Responsibility

- Curricula without guidance on how to promote social responsibility
- Administrators more concerned with orderly classrooms than substance taught there in.
- Teachers with a narrow view of citizenship and social responsibility
- Parents and community members having a narrow outlook
- Parents may protest student involvement in controversial public issues.

Social Responsibility of Teachers

Teachers should promote some values that conduct the behavior of students. The main ambition is to develop and establish an advanced **social responsibility** among the education team who will be **responsible** to transmit it to students and to community in whole.

The teacher should provide equitable opportunities for all students to develop their individual abilities, regardless of culture, socio-economic class, ethnicity, sexual orientation, or faith.

Through

Unbiased Teaching

A teacher's personal opinions must be kept out of the classroom. Politics and religion can be discussed in general terms, but the teacher should never skew lessons to promote their own beliefs. Students must be presented with objective information so that they can amass the tools and knowledge to form their own decisions and think independently.

Social Policy in Institutions

A teacher sees first-hand how economic situations can affect a student's well-being and performance. A student from a low-income family may be less likely to participate in extracurricular activities, and may have poorer grades than a fellow student from a higher-income family. As an advocate of student success, it is a teacher's responsibility to do what he can to improve conditions, whether by raising concerns to the principal, speaking to parents, coordinating school programs, or participating in social activism in his community.

Social Education

It is not enough for teachers to be aware of social justice issues; they also should discuss these issues with her students. Timely domestic and international topics --- including the inequitable distribution of wealth and power, marginalized populations, gender and social inequality, the environment, and social services --- should be talked about in a safe, open-minded environment. These discussions will promote tolerance and unbiased thinking in students.

Social Responsibility through Community Engagement

As many Indians continue to live in rural India, and many rural communities are disadvantaged, it follows that there should be substantial academic engagement in teaching and research with rural India. Areas of study would come from many disciplines and be interdisciplinary, including best practices in rural development, rural health issues, natural resource management, livelihoods diversification, poverty alleviation strategies and good governance. An emphasis on community engagement is an opportunity to inspire the systematic development of resource materials on the rural sector to build the knowledge and capacity needed to empower disadvantaged rural citizens.

Most of the innovative examples of community engagement by institutions of higher education tend to focus on ‘helping’ the community through the students. Students volunteer to support local schools, clinics, etc.; they help in tree plantation, or garbage collection.

The general purpose in these engagements is learning of students about the local realities through volunteering of their time and efforts, periodically; usefulness to local communities is a secondary consideration, if at all. It is important, therefore, to more clearly and forcefully mandate that the core purposes of such community engagement by institutions of higher education is to serve mutually agreed interests of both communities and institutions.

This means that

- The engagement must be seen as one of the core purposes of contributions that institutions of higher education make—in addition to teaching and research; this contribution is a combination of citizenship building, public service and social responsibility and accountability.
- It thus implies that community engagement would be a core mandate of such institutions, integrated in the two core functions of such institutions---teaching (curriculum, local issues, practicums, etc), and, research (accessing local knowledge, identifying local issues/problems for study).
- It will be applicable to all faculties, curriculum, courses and disciplines, and not ‘ghettoised’ in social sciences or service oriented faculties alone. Thus, faculties of natural sciences, engineering, arts and music, etc. will also have to creatively think of ways in which their own teaching and research activities can embrace community engagement meaningfully, so that both functions of teaching and research can also improve through such an engagement.
- This will imply that students get formal credits for the work they do in their community engagement, preferably through their existing courses. It will also mean that faculty get ‘recognised’ and rewarded for their contributions to community engagements.
- It will entail mainstreaming community learning and change as essential principles for curriculum development for future citizenship; institutions of higher education thus embed themselves in the larger national efforts of creating active, informed and ethical global citizens of India.

Social Responsibility of the Country

In order to promote economic and industrial development in a country, the essential requirement is the capacity to develop skilled manpower of good quality in adequate number. The awareness of the importance of education and literacy is commonly seen among governments and

international organizations, who are primary holders of this responsibility. Almost all national governments have the ministry of education which is responsible for integrating national resources to promote education for the good of the public. Besides, governmental departments, multiple NGOs (non-government organizations) are dedicated to the improvement of education, particularly across countries' borders. One such example, perhaps one of the most globally influential ones, is the UNESCO (United Nations Educational, Scientific and Cultural Organization), which aims to empower the future generation by improving the presence and quality of education. The UNESCO takes a clear position to gap the imbalance between developed countries and developing countries, as well as between genders.

India has become one of the few countries in the world to have a statutory provision on Corporate Social Responsibility (CSR). The Act provides mandatory contribution towards CSR with education being specified as an eligible activity. The education sector (including higher education) is expected to be a major beneficiary of this mandatory CSR provision resulting in improved funding for the institutions (UNESCO 1991) indicates the role of higher education institutions is a topic that has to be studied separately and discussed deeply, in order to make a comparison between higher education and traditional corporate, the responsibility of the higher education institutions can be summarized as transferring the knowledge to the new generations by teaching, training and doing research; determining a balance between basic and applied research and between professional training and general education; meeting the priority needs of their respective societies.

A traditional corporation can easily and legitimately talk about the "customer". Yet to label the students as customers in higher education is nearly a sin. When students are turned into customers, it can destroy the core understanding of the education as well as the student-academic relation. Therefore higher education institutions may face a major change in their own values and norms while adapting the business-like approach, even if that is not an intended outcome. The message for the academia was clear: academia is not allowed to lock themselves up in their ivory towers anymore.

In case of higher education, the number of aspirants is greater than the availability of the seats in universities. However plenty of private universities have been opened but the fees of such universities and colleges are very high that lower income group student cannot afford. The governments have limited resources to tackle these problems; therefore intervention of corporate sector in education is needed. Organizations goodwill, its public image is also enhanced by its social responsibility program.

Conclusion

More and more universities around the world are integrating social responsibility into their mission statements, including their research and teaching missions, arguing that higher education is better off when it gives back to the society that is responsible for funding it. Institutions of higher learning "imbue in our young the spirit to work together, give back to our community and society, and realize the differences they can make as a generation" Strengthening higher education-community linkages means that we place the connection between community and the university at the heart of the educational process in order to ensure the continuing relevance of higher education.

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The following are Illustrative *Forms* of Such Engagement

Linking Learning with Community Service

In this approach, students and teachers apply their knowledge and skills in a chosen community to improve the lives of people in that community. This can be achieved through 'adoption' of a specific village or slum, and then providing engagement opportunities to students from various disciplines and courses to apply their knowledge to address the challenges of that specific community (examples: the Samarth Bharat Abhiyan)

Linking research with community knowledge

In this approach, various faculties and programmes of higher educational institutions devise joint research projects in partnerships with the communities. In this approach, the community's own knowledge is integrated into the design and conduct of the research. New research by students and their teachers gets conducted and students complete their thesis/dissertation and research papers to complete their academic requirements (which can later be published), and at the same time the community's knowledge is systematised and integrated in this research (eg. CSUIR in BPSMV University; PRIA/Garhwal University Mountain Research Centre).

Knowledge Sharing & Knowledge Mobilisation

The knowledge available with students and teachers in various disciplines is made available to the local community to realize its developmental aspirations, secure its entitlements and claim its rights from various public and private agencies. These can take the forms of enumerations, surveys, camps, trainings, learning manuals/films, maps, study reports, public hearings, policy briefs, engagement with urban homeless shelters, teaching and health services in poor communities, legal aid clinics for under-traits etc. (IRRAD-JGLU's Good Governance Now Initiative & Mysore University's women's empowerment programme; legal aid cells in V. M. Salgaocar Law College; the Legal Aid Society of the W.B. National University of Juridical Sciences,etc)

Devising New Curriculum and Courses

In consultations with local communities, local students, local community-based organisations and local government agencies, institutions of higher education can develop new curricula in existing courses as well as design new courses. This will enrich the curriculum of existing courses through locally-appropriate subject-matter (which interests local students most); this will also create new, locally appropriate educational programmes that will interest new generation of students (CSUIR at BPSMV's Courses on Micro-financing, Integrated Energy Resource Management and Folk Medicine; Dayalbagh Educational Institute's courses,etc)

Including Practitioners as Teachers

Local community elders, women leaders, tribals and civil society practitioners have enormous practical knowledge of a wide variety of issues—from agriculture and forestry to child-rearing, micro-planning and project management. This expertise can be tapped by inviting such practitioners inside the institution to co-teach courses both in the classrooms and in the field. Such instructors should be duly recognized, compensated and respected for their knowledge (Women slum leaders as instructors in urban planning courses, SPARC, Mumbai).

Social Innovations by Students

In consultation with student unions, associations and clubs, student initiated learning projects which have a social impact can be supported. Such social innovation projects by students can also have meaningful links to curriculum and courses (example: TISS-Koshish efforts on justice for beggars; and homeless shelters with AmanBiradari)

In practice, the above six forms can be integrated together in an organic and dynamic manner for each institution and its surrounding communities. These are illustrative of what can be further innovated upon, adapted and evolved by higher educational institutions in partnership with their communities and civil society actors.

MAKE IN INDIA PROGRAMME - CHALLENGES AND OPPORTUNITIES



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Introduction

Make in India is an idea launched by the Government of India to encourage multi-national, as well as national companies to manufacture their products in India. It was launched by our Honourable Prime Minister Narendra Modi on 25 September 2014. The major objective behind the scheme is to focus on job creation and skill enhancement in 25 sectors of the economy. The initiative also aims at high quality standards and minimizing the impact on the environment. The program hopes to attract capital and technological investment in India. Make India objectives is a renowned manufacturing hub for key sectors. Companies across the globe would be invited to make investment and set up factories and expand their facilities in India and use India's highly talented and skilled manpower to create world class zero defect products.

Make in India- Sectors

Make in India is a campaign whose mission is to manufacture products in India and sell them anywhere in the world. The campaign focuses on helping and attracting companies to invest and put up their units of manufacturing in India. Between September 2014 and November 2015, the government received 1.20 lakh crore (US\$18 billion) worth of proposals from companies interested in manufacturing electronics in India. 24.8% of smart phones shipped in the country in the April-June quarter of 2015 were made in India, up from 19.9% the previous quarter.

<ul style="list-style-type: none"> • Automobiles • Automobile Components • Aviation • Biotechnology • Chemicals • Construction • Defence manufacturing • Electrical Machinery 	<ul style="list-style-type: none"> • Electronic systems • Food Processing • Information Technology and Business Process Management • Leather • Media and Entertainment • Mining • Oil and Gas • Pharmaceuticals 	<ul style="list-style-type: none"> • Ports and Shipping • Railways • Renewable Energy • Roads and Highways • Space and astronomy • Textiles and Garments • Thermal Power • Tourism and Hospitality • Wellness
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As per the new Govt. Policy 100% FDI is permitted in all the above sectors, except for Space (74%), Defence (49%) and Media and Entertainment (26%).

Why Make In India?

Make in India concept was “Promoting Foreign Investment in India in a focused, comprehensive and structural manner while acting as a first Entrance point to provide quality input and support services to the prospective foreign investors”. The main aim of this programme is as follows.

- Focus is being different stances such as *employment creation and skill enrichment* in different areas of economy, specially chemicals, IT, pharmaceuticals, renewable energy, weaving, bio innovation and hardware.
- Such initiatives in different areas aim at *expanding the GDP growth rate and Tax Revenue* of the nation.
- The initiative of Make in India is anticipated to *attract the FDI (Foreign Direct Investment)* for capital financing purposes and the technological investment in different economic segments in Indian Economy.
- The Make in India concept is relied upon to expand the development in framework division. India has the potential *to promote the health and tourism segment*.

Challenges - Make In India

India has complex taxation system and poor foundation facilities. That was the objective behind the National Manufacturing Policies of past governments, repackaged into the “Make in India” programme. The popular consensus is that all India needs to do is to make its land, tax and labour laws more business-friendly, improve its infrastructure and slash red tape for a manufacturing revival and for creating jobs for its largely unskilled workforce. Our nation should overcome the following challenges.

- Creating healthy business environment will be conceivable only when the authoritative tools are efficient. India has been very stringent with regards to procedural and regulatory clearances.
- India should also be ready to handle elements that unfavorably influence competitiveness of manufacturing. To make the nation a manufacturing hub the unfavorable elements must be evacuate.
- India's make in India crusade will be constantly contrasted with China's 'Made in China' campaign. The dragon propelled the campaign at the same day as India trying to retain its manufacturing abilities.
- India must also encourage high-tech imports; Research and Development (R&D) to upgrade 'Make in India' give edge-to-edge competition to the Chinese partner's crusade. The legislature must guarantee that it gives platform for such innovation and development.

Opportunities - Make In India

The 'Make in India' campaign appears to have come at flawless time. Numerous giant foreign companies have already communicated their enthusiasm in setting up their manufacturing plants in India. Aiming to make India as its export hub, home appliances manufacturer Bosch and Siemens today declared to open their company's first manufacturing plant in our nation, which is to be set up at a cost of Rs. 350 crore. The facility, aimed at making India as an export hub for the South East Asian region, which is estimated to start their operations by the second half of 2014, an organization's statement explained. Sony Corp sources most of the products it offers in

India, plants in Thailand, Malaysia, China and Japan. The organization, which has been known as dynamic India from past two decades, now sources products from overseas factories based on India's free-trade agreements. Japan's largest consumer electronics exporter, is presently seriously assessing to "come and make in India" opportunity. Switzerland-based chocolate producer Barry Callebaut looking for setting up a manufacturing unit in India as part of its worldwide extension plans to capitalize on Rs. 3,000 crore domestic market. Presently, the \$5.2 billion Swiss chocolate producer has 50 manufacturing factories across Europe, Africa, North and South America as well as Asia-Pacific. India is ancestral market for Barry Callebaut and it wants to be in the market on long-haul. Make in India aims to boost entrepreneurship in India irrespective of other places. A strong manufacturing sector has the potential to take our economic and financial growth to a higher direction, providing jobs to our youth and fulfill their desires. The economic impact of manufacturing in India will go beyond direct business. It will provide occupations in the administrative sector and allied services like logistics, transportation, retail and so forth. Needless to say, as manufacturing would require free flow of crude materials and finished goods, enhancing logistics foundation such as port-to-inland connectivity, freight air terminals and so forth. Would be basic and these advancements promise to transform India into a worldwide manufacturing hub. The government's "Make in India" initiative aims to expand the share of manufacturing to 25 percent of GDP by 2022 from the present 12 percent. This is expected to result in the formation of 100 million occupations.

Conclusion

To conclude, the concept of Make in India is a very promising and innovative initiative started by Indian government. The direct and indirect outputs of the Make in India concept include more job opportunities reducing unemployment, high purchasing power to better-living styles, better state of the art of infrastructure, smart cities etc. The role of the government is to be a facilitator rather than a regulator. "Make in India" mission is one such long haul initiative which will understand the fantasy of changing India into manufacturing Hub. Through this campaign, selected domestic companies with leadership in innovations and new technologies are also evaluated for boosting trade and economic growth and for turning them into global champions. Make in India scheme also focuses on producing products with zero defects and zero effects on environment. The campaign is still in its initial stages so it will be very early to predict its success.

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A STUDY ON FAMILY CONDITION AND THE SOCIAL FACTORS ATTRIBUTING TO ALCOHOLISM AND PSYCHOLOGICAL PROBLEMS



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Introduction

'Alcoholic' is a term used to describe someone who suffers from alcoholism - they often have a physical and/or psychological desire to consume alcohol beyond their capacity to control it, regardless of how it affects their life.

According to the National Institute of Health (NIH), in 2015, 15.1 million American adults (6.2 percent of the population) had an alcohol use problem.

According to the World Health Organization (WHO), globally, "3.3 million deaths every year result from harmful use of alcohol."

Definition - an alcoholic is a person, while alcoholism is the illness. An alcoholic suffers from alcoholism. Alcoholism is a long-term (chronic) disease. It should also be acknowledged that there is a growing trend away from using the term "alcoholic" as it is perceived to be a negative label. Instead, you may hear the person referred to as "a person who suffers from alcohol use disorder."

Alcoholics are obsessed with alcohol and cannot control how much they consume, even if it is causing serious problems at home, work, and financially.

Alcohol abuse generally refers to people who do not display the characteristics of alcoholism, but still have a problem with it - they are not as dependent on alcohol as an alcoholic is; they have not yet completely lost their control over its consumption.

Moderate alcohol consumption will not generally cause any psychological or physical harm. However, for some individuals, social drinking eventually leads to heavier and heavier alcohol consumption, which does cause serious health and psychological problems.

Symptoms of Alcohol Use Disorder

- Drinking alone.
- Drinking in secret.
- Not being able to limit how much alcohol is consumed.
- Having relationship problems (triggered by drinking).
- Having problems with the law (caused by drinking).
- Having work problems (caused by drinking, or drinking as root cause).
- Having money problems (caused by drinking).
- Requiring a larger quantity of alcohol to feel its effect.
- Nausea, sweating, or even shaking when not drinking.

A person who abuses alcohol may have many of these signs and symptoms - but they do not have the withdrawal symptoms like an alcoholic does, nor the same degree of compulsion to drink.

Complications of Alcoholism

Usually, drinking alcohol initially elevates the person's mood. However, after a long period of regular heavy drinking, the person's nervous system will become depressed and the drinker will become sedated by alcohol.

Alcohol may undermine a person's judgment; it can lower inhibitions and alter the drinker's thoughts, emotions, and general behavior.

Heavy regular drinking can have a serious effect on a person's ability to coordinate their muscles and speak properly. Heavy binge drinking could cause the patient to go into coma. Eventually, regular heavy drinking may cause at least one of the following problems:

- **Fatigue** - the patient is tired most of the time.
- **Memory loss** - especially the patient's short-term memory.
- **Liver diseases** - the patient has a considerably higher chance of developing hepatitis, and cirrhosis. Cirrhosis of the liver is an irreversible and progressive condition.
- **Gastrointestinal complications** - the patient can develop gastritis, or pancreas damage.
- **Diabetes** - alcoholics have a very high risk of developing diabetes type 2. Patients who have diabetes will invariably have serious complications if they are regular heavy drinkers of alcohol. Alcohol prevents the release of glucose from the liver, causing hypoglycemia. A person with diabetes is already taking insulin to lower their blood sugar levels - hypoglycemia could be devastating.
- **Menstruation** - alcoholism will usually stop menstruation or disrupt it.
- **Erectile dysfunction** - alcoholic men are much more likely to have problems getting or sustaining an erection.
- **Cancer** - alcoholics have a much higher risk of developing several cancers, including cancer of the mouth, esophagus, liver, colon, rectum, breast, prostate, and pharynx.
- **Accidents** - alcoholics are vulnerable to injuries from falls, car crashes, being run over, etc.
- **Domestic abuse** - alcohol is a major factor in spouse-beating, child abuse, and conflicts with neighbors.
- **Work (school) problems** - employment problems, unemployment, school problems, are often alcohol-related.
- **Suicide** - suicide rates among people who are alcohol-dependent or who abuse alcohol are higher than among people who do not.
- **Mental illness** - alcohol abuse increases the risk of mental illness and can make existing mental illnesses worse.

Treatment for alcohol dependency

The first step for the alcoholic is to acknowledge that there is an alcohol dependency problem. The next step is to get help. In most countries there are a range of support groups and professional services available.

- **Do-it-yourself** - some people with an alcohol problem manage to reduce their drinking or abstain without seeking professional help. There is a great deal of material in books and the on the Internet that may help the self-helper.

- **Counseling** - a qualified counselor can help the alcoholic talk through their problems and then devise a plan to tackle the drinking. CBT (cognitive behavioral therapy) is commonly used to treat alcohol dependency.
- **Treating underlying problems** - the alcoholic may have a problem with self-esteem, stress, anxiety, depression, or some other mental health problem. It is important to treat these problems, too. It is crucial for the alcoholic to realize that drinking will probably make mental health problems worse. As alcoholics commonly suffer from hypertension, liver diseases, and possibly heart diseases, these will need to be treated too.
- **Residential programs** - residential programs are ideal for some people. They include expert professional help, individual or group therapy, support groups, training, family involvement, activity therapy,
- **Drugs for cravings** - Naltrexone (ReVia) may help with the urge to have a drink. Acamprostate (Campral) may help with cravings.
- **Detoxification** - the patient takes some medication to prevent withdrawal symptoms (delirium tremens), which many alcoholics experience when they give up drinking. Treatment usually lasts 4-7 days. Chlordiazepoxide, a benzodiazepine medication, is frequently used for detoxification (detox).
- **Alcoholics Anonymous** - Alcoholics Anonymous is an international fellowship of men and women who have had a drinking problem.

Research Methodology

Research methodology chapter explains the methods techniques and procedures followed in this research study. Research is a systematic and logical study of an issue or problem or phenomenon through scientific methods. As quoted in the book "Research Methodology" by Ravi Lochan.

Statement of the Problem

The Researcher has given importance to the family condition, health condition and the social factors of the alcoholic addicts because the researcher practically saw the pathetic situation of the family where the breadwinner of the family has been affected by alcoholic behavior.

- **Sampling**

The researcher has adopted the convenience sampling technique. The sample taken by the researcher is about 20.

- **Research Design**

The researcher has adopted the "Exploratory Research Design"

- **Tools for Data Collection**

The researcher has adopted the "Case study method"

- **Analysis of Data**

The researcher has analyzed the data in a Qualitative manner.

Analysis

out of my study the most predominant social factors which are contributing to alcoholism are having the curiosity to know about the alcohol with the impact of media, the mainstream myth about the consumption of alcohol To get free from the tension and worries, By the influence of

the friends mainly for the enjoyment and relaxation, In order to get the recognition and to get the love from their own peer group. Due to the reason of one parent child and the conflicts arises between the couples and the lack of attention and the care given by the parents they started to consume alcohol. Among the middle age group because of their nature of work they consume alcohol in order to get relief from the body pain. By consuming alcohol traditionally like in this case they are not considering this as a evil one in one case he consumes alcohol in order to show his hatredness towards his fathers anti social behaviour. In majority of the cases the elders of the family members have the behaviour of alcoholic consumption.

Because of behaviour of alcoholic consumption their family members have undergone so many problems which made their family condition very worst The people who have this alcoholic behavior Lind to exhibit behaviour like stealing, self-humiliation, fighting with others, fell down in streets etc. This makes the family members feel less dignified with others. In my study majority of them are belonging to the middle class and majority of them are bread winner of the family and they have the whole responsibility in the home. But they used their whole salary for the purpose of alcoholic consumption in many times they cannot able to go to work normally at that time they used to snatched their wives salary to consume alcohol. Because of this their family has undergone so many economic problems. Because of the alcoholic consumption behaviour they have less respect in the family, and they didn't get the social recognition. In many times they lost their control and fell down in roads it is considered as a prestige issue for them because of their activities they are not having recognition in the society. So out of my study in one case his marriage was affected because of his behaviour. They are not willing to give their daughter in another case his sister's marriage was in struggle.

Because of the alcoholics their family members have no respect among the relatives and the neighbours as well as in the society. They are avoided and neglected by the relatives in social gathering and festivals the family members of alcoholics were not allowed to participate in the functions.

In family functions and festivals the family members of alcoholic was ill treated by his relatives and they do not recognize them. In order to solve the economic problem the wives of the alcoholics went to work because of this they have to undergone so many family burden. They have to perform the dual role which makes physically and mentally weak.

Because of the alcoholic consumption behaviour they are suspicious towards his wife's activities this made conflict among the couples so it results in separation and divorce.

The children of the alcoholics have bad opinion about their fathers and they have less attention and care from the parents because of this their academic qualification is in a poor condition. Because of his alcoholic consumption behaviour there is a social stigma attached with their family members. Because of the alcoholic consumption behaviour they have so many physical problems. Among the adolescence age they don't have major illnesses but they have some minor physical problems like head ache, vomiting, body pain, obesity, but among the middle age alcoholics they have the physical problems like peptic ulcer, frequent urination, lever disorder, memory disorder, sugar complaint, hyper tension and kidney failure.

Findings

1. Majority of the respondents have less educational qualification.

2. Majority of the respondents started to consume alcohol by the influence of their peer group and the curiosity towards it.
3. Majority of the respondents parents were alcoholics.
4. Similarly one study conducted by cotton 1979, "Comparative study of alcoholics and non alcoholics" found that almost 1/3rd of alcoholics has atleast one parent with cum alcoholic problem.
5. Majority of the respondents are child of single parent. They lack parental attention, love and care. These were considered to be the contributory factors for their consumption.
6. In the classification among the age group of 35 to 45 and 45 above the respondents consume alcohol as a mean to relieve from tension and pain.
7. The main consequence of the alcoholic behaviour results in marital conflict divorce, separation from the spouse etc.
8. The family members of alcoholics face problems in the society like lack of social respect, lack of social recognition, avoidance and neglect from their relatives and neighbours.
9. Most of the respondent's family was in financial crisis. In majority of the respondent's family, because of their alcoholic behaviour the spouses are going to work to run the family.
10. Most of the respondent's children show less interest in studies, low self esteem, anxiety, stress and also they lack in coping systems.
11. Among all cases. Because of the behaviour of alcoholic consumption there was the social stigma attached with that family.
12. In the classification of age group of 15-25 & 25-34 due to the behaviour of alcoholic consumption they have minor physical problems like head ache, vomiting and obesity.
13. In the classification of age group of 35 to 45 & 45 above. Due to the behaviour of alcoholic consumption they have major physical problems like peptic ulcer, kidney failure, liver failure, sugar complaint and hyper tension.

Suggestions

1. Awareness programme has to be done to the parents regarding the child rearing practices and about the crucial development at every age.
2. Health education regarding the ill effects of alcoholism has to be disseminated to the school and college students.
3. Government should take steps to close the wine shops and bar which is nearer to the schools and colleges.
4. Government rather than insisting upon the ill effects of alcoholism it can stop importing alcohol and It can find some other way to gain revenue.
5. Government has to encourage the documentary films and other forms of media which portray the defects of alcoholism.
6. De addiction counselling centres, and clinics should be available in villages.
7. Law should be framed by the Government to give severe punishment to the persons those who drinks alcohol as well as the persons those who sells it.
8. Rehabilitation centre must be organized by the Government to uplift the family condition of the alcoholics.

Conclusion

The effects of alcoholism on the body are quite far-reaching. Alcohol abuse can result in poor nutrition, memory disorders, difficulty with walking and balance, liver disease, high blood

pressure, muscle weakness, heart problems, anemia, problems with blood clotting, low resistance to infections, disorders of the digestive system, problems with the pancreas, low blood sugar, high blood fat content, reduced sexual abilities, reproductive problems and weak bones. Alcoholism can also lead to a number of personal problems including depression, unemployment, family problems and child abuse. The effects of alcoholism also extend to society at large. The condition also causes or contributes to other social issues such as homelessness, murder, suicide, injury and violent crime. Studies have shown that children who are born to alcoholic parents are four times more likely to become alcoholics than children who are not from alcoholic backgrounds. Prevention must begin at an early age. In the vast majority of cases, alcoholics begin drinking during their teen-age years. Educational programs need to be aimed especially at those known to be at risk—those parents or other relatives are alcoholics.

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STUDY ON THE FAMILY BURDEN EXPERIENCED BY THE CAREGIVERS OF ALZHEIMER'S PATIENTS



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Abstract

Alzheimer disease has a large impact on family life. Recent studies show the number of people affected by Alzheimer disease will raise up to 3.2 million by 2050. In this study the researcher not only tries to find the condition of the Alzheimer patient but also looking at the problem faced by the family member while caring the patient. One of the best qualities of the person is to love others as well as his attitude of rendering services to others. Alzheimer's is a disease in which the family member has to provide love, care and most importantly the attitude of rendering help to the affected person. Giving care to an old age person itself is a great burden for some people, then the real burden of family members while providing care, are going to be assessed throughout this study.

Introduction

Alzheimer's disease is an irreversible progressive brain disorder that occurs gradually and results in memory loss, behavior and personality changes and a decline in thinking abilities. Alzheimer's disease injures more badly the domains of the cognition, functions and behavior, the patient seldom remains fit to take care of himself or herself.

Alzheimer's disease is responsible for seventy five percent or more of all pathological diagnosis of demending disorders, affecting one in twenty people over the age of 65 in India.

The family member especially the care giver may have to go through psychological, social and economical depression or difficulty in relation to patient's medication and caring. As the disease progressing the patients face both functional and cognitive impairment which is manifested as amnesia, aphasia agnosia and apraxia. Early diagnosis and treatment will help the patient to avoid inappropriate drugs and therapies. For Alzheimer disease the main focus of treatment is to improve the quality of life of the patient. The family members are the main part in the treatment. Generally this degenerative disease, Alzheimer disease, is the most expensive disease in terms of financial and caring.

Indian Perspective

Alzheimer's disease is responsible for 75% or more of all pathological diagnosis of demending disorders, affecting one in 20 people over the age of 65 in India. The risk for Dementia of Alzheimer's Type (DAT) is 1%at age 60; and the prevalence doubles every year with increasing age.

Types of Alzheimer's Disease

There are two different type of Alzheimer's disease.

Sporadic Alzheimer's disease which can affect adults at any age, but usually occurs after age 65. This is by far the most common form of Alzheimer's disease and affects people who may not

have a family history of the disease. Familial Alzheimer's disease runs in few families and is very rare. If a parent has a mutated gene, each child has 50% chance of inheriting it. The presence of gene means the person will eventually develop Alzheimer's disease usually in their 40's or 50's. This type of Alzheimer's disease affects a very small number of people.

Common Symptoms of Alzheimer's Disease

- Forgetfulness.
- Difficulties with familiar activities
- Memory loss
- Difficulty in attention, concentration, tendency to fail when the task need a shift in problem solving strategy. Inability to perform task becomes sever as the dementia progresses.
- Orientation
- Language impairment
- Impaired capacity of Judgment
- Mood swings and behavior changes
- Personality changes
- Loss of initiative

Role of Social Workers

A clinical social worker plays an important role includes medical, psychological and emotional support to the care givers as well as to the patients. Economic understanding is very necessary. The social worker has to use available resources and alternative best residential facilities suited for individual and families.

Research Methodology

Research simply means search for facts, answers to questions and solutions to problems. It is a purposive investigation. It seeks to find explanation to unexplained facts. Research methodology is the description, explanation and justification of various methods of continuing research. Thus the researcher adopted the following research methodology.

Formulation of the Research Problem

Alzheimer disease is a progressive brain disorder that causes a gradual and irreversible decline in memory, language skills, perception of time and space and eventually the inability to care for oneself. This disease is recognized as the most common causes of the loss of mental function in those aged 65 and over. Alzheimer disease affected nearly 40 percent of those over above 85 years of age and about 5 percent of the Indian population over the age of 65. Alzheimer disease takes a devastating toll not only on the patients, but also on those who love and care for them. Family, friends and especially those who provide daily care suffer immeasurable pain and stress, as they witness and know Alzheimer disease slowly take their loved one from them. The real sufferers of this disease are those who provide care to the patient.

Need and Scope of the Study

The need of the study is to measure the level of burden faced by the caregivers of Alzheimer's patients. The current study unveils the physical, psychological, social and financial

burden of the care giver. The study can probe into various realms of Alzheimer disease viz, cognitive, neuropath logical etc and its relationship with burden of care givers. The study can also help the care givers to culture an insight into their own perception of burden and also resort to self consolation by generalizations of the feelings of burden with other care givers. This can also help the caregivers to reduce their guilt feelings and can also bring out changes in their adjust mental pattern.

Aim of the Study

To study the level of family burden experienced by the care givers of Alzheimer's patients in Madurai city.

Objective of the Study

- To study the socio demographic details of the patients.
- To study the level of family burden experienced by the care givers.
- To study whether the socio demographic details have any influence on the level of burden experienced by the care givers.

Hypotheses

- There is no significant difference among the Age group of the respondent with regard to their level of burden.
- There is no significant difference between the gender of the respondents with regard to their level of burden.
- There is no significant difference among the Socio economic status of the respondents with regard to their level of burden.
- There is no significant difference among the Respondents relationship with the patient with regard to their level of burden.
- There is no significant difference between the Numbers of persons to take care of the patient with regard to their level of burden.
- There is no significant difference among the Family Income of the respondents with regard to their level of burden.

Research Design

The research design used for the study is Descriptive cum Diagnostic.

Universe of the Study

All the care givers of Alzheimer's affected patients in Madurai city constitute the universe of the study.

Sample and Sampling

The researcher used Simple random sampling for the study. Convenient method was adopted to collect data from 50 respondents. The sample for the study includes both males and females.

Tools of Data Collection

Burden Interview Scale framed by S.H. Zarit. The scale contains 22 statements. It is a five point scale (Never, Rarely, Sometime, Quite, Nearly Always) was used to measure the burden. The

scoring attributed to the negative statements are 0, 1, 2, 3, 4. The maximum possible score is 88 and minimum possible score is 0. Higher score indicates higher the burden of caregivers while lower score indicates lower the burden.

Statistical Analysis

The collected data was coded and subjected to statistical analysis. The statistical tests used in the present study are simple percentage, ANOVA, and 't'test.

Data Analysis and Interpretation

One Way Analysis of Variance among the Age of the Respondents with Regard to their Level of Burden

Variance	Df	Mean	Sum of squares	Mean squares	F	Statistical inference
Between group	2	G1= 30.8000 G2= 35.2308 G3= 33.0370	11.849	55.925	0.574	P>0.05 Not Significant
Within group	47		4580.871	97.465		

G1= 25-40 years. G2= 40-60 years. G3= 60-80 years

'T' Test Result between The Gender of the Respondents with Regard to their Level of Burden

Sex	No: of respondents	Mean	Standard deviation	Df	t	Level of significance
Male	10	33.3000	11.7384	48	0.050	P>0.05 Not significant
Female	40	33.1250	33.1250			

Here the calculated 'F' ratio is 0.574 which is not significant at 0.05 level. Hence the hypothesis 2.1 is accepted. It interfered that the respondents belonging to the age group of 40-60 years are having higher burden than the other groups.

One Way Analysis of Variance among the Socio-Economic Status of the Respondents with Regrd to their Level of Burden

Variance	Df	Mean	Sum of squares	Mean squares	F	Statistical inference
Between group	2		225.705	112.852		
		G1= 30.1667 G2= 33.2759 G3= 36.7778			1.187	P>0.05 Not significant
Within groups	47		4467.015	95.043		

G1= High G2= Middle G3= Middle

**'t' Test Between the No. of Persons to Take Care of Patient in the Respondents
Family With Regard to their Level of Burden**

No: of persons	No: of respondents	Mean	Standard deviation	Df	T	Level of significance
One	38	33.8684	9.8370	48	0.909	P> 0.05 Not significant
Two or more	12	30.9167	9.6903			

**One Way Analysis of Variance among the Family Income of the Respondents with Regrd to
Their Level of Burden**

Variance	Df	Mean	Sum of squares	Mean squares	F	Statistical inference
Between group	2		154.903	77.452		
		G1= 35.1000 G2= 33.7500 G3= 30.1667			0.802	P> 0.05 Not significant
Within groups	47		4537.817	9.549		

G1= Rs.3000-5000 G2= Rs.5000-7000 G3= Above 7000

Findings

1. Majority of the respondents (54%) belong to the age group of 60-80 years
2. Majority of the respondents (80 %) are female
3. Almost half of the respondents (48%) have studied up to secondary level
4. Majority of the respondents (70 %) are unemployed
5. Majority of the respondents (58 %) have middle socio economic status
6. Almost half of the respondents (42%) are spouses
7. Majority of the respondents' family (76%) has only one person to take care of the patient
8. Majority of the respondents (56 %) belong to the income group Rs.5000-7000
9. (42%) of the respondents are having low level of burden, (36%) of the respondents are having high level of burden

Anova Findings

1. Age of the Respondents with Regard to their Level of Burden

Here the calculated 'F' ratio is 0.574 which is not significant at 0.05 level. Hence the hypothesis 2.1 is accepted. It can be concluded that the respondents belonging to the age group of 40-60 years are having higher burden than the other groups.

2. Relationship of the Respondents with Patient with Regard to their Level of Burden

Here the calculated 'F' ratio is 0.447 which is not significant at 0.05 level. Hence the hypothesis 2.7 is accepted. It can be concluded that the respondents who are spouses are having higher burden than the others respondents.

3. Family Income of the Respondents with Regard to their Level of Burden

Here the calculated 'F' ratio is 0.802 which is not significant at 0.05 level. Hence the hypothesis 2.9 is accepted. It can be inferred that the respondents belonging to monthly income

category of Rs.3000-5000 are having higher burden than the respondents in the other categories of monthly income.

't' - Test Findings

1. Gender of the Respondents with Regard to their Level of Burden

Here the calculated 't' value is 0.050 which is not significant at 0.05 level. Hence the hypothesis 2.2 is accepted. It can be concluded that female respondents possess higher burden when compared to male respondents.

2. Occupation of the Respondents with Regard to their Level of Burden

Here the calculated 't' value is 0.175 which is not significant at 0.05 level. Hence the hypothesis 2.4 is accepted. It can be inferred that the respondents who are employed possess higher burden when compared to unemployed respondents.

3. No: of Persons to take Care of Patient in the Respondents' Family with Regard to their Level of Burden

Here the calculated 't' value is 0.909 which is not significant at 0.05 level. Hence the hypothesis 2.8 is accepted. It can be concluded that the respondents having only one person to take care of the patient are having higher burden when compared to the respondents having two or more persons to take care of the patient in the family.

Suggestions

1. Boosting the care giver support, increasing 'time for self' and providing carer education and training in the management of bed-ridden patients can be effective in decreasing burden and mollifying its impact on the carer.
2. Day care centres for Alzheimer's disease patients in the need of the hour. People with Alzheimer' disease patients require constant care and supervision, usually for the whole 24 hours. With the help of day care centres, burden of the caregivers can be reduced considerably.
3. Education, training programmes, support group meetings etc can help to reduce the stress and strain of caregivers of patients with Alzheimer's disease.
4. Government can formulate various policies to extend financial support to the needy and can organize training programmes for the caregivers to decrease their psychological and social burden.
5. NGO's can find protean areas of intervention among the patients and their caregivers relating to perception of burden.
6. Social workers can give individual and family counselling to the caregivers of Alzheimer's disease patients, who are having high levels of burden.

Conclusion

This study exposes a real picture of the influence of burden experienced by the care givers of Alzheimer's disease patients. This study has revealed that majority of the respondents are having low level of burden while caring for the Alzheimer's patients. The reasons may be due to caregiver's knowledge about the disease, awareness programmes given to the public through seminars, workshops, media, about the disease and the influence of pharmacological and non-pharmacological treatment methods on the patient.

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ANALYSIS OF VOLLEYBALL MATCH PERFORMANCE STATISTICS BETWEEN INDIAN STARS AND NATIONAL LEAGUE WINNERS



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Abstract

The purpose of the present study was to analyse the performance statistics of the Indian stars volleyball team that played against Indian overseas bank in the exhibition match during the inauguration of Dr.Sivanthi Aditanar Indoor Stadium, Dr. Sivanthi Aditanar College of Physical Education, Tiruchendur. For the statistical analysis, the following variables were selected such as attacking, setting, serving and blocking. Since the fundamental skills were important, the efficient applications of these skills were rated numerically. The data were collected from both the teams and the collected data were stastically examined by descriptive analysis and three dimensional contingency table. Depending upon the success percentage of attacking, setting, serving and blocking, the result if the match was determined.

Introduction

Everyone wants to know the formula for winning. Volleyball is such a roller coaster ride, when a team is ahead; it's like sitting on the front seat and anticipating the thrill. When a team is behind, it is like sitting on the back seat and gasping for air.

Maintaining momentum is the key to success. It can be easy as A,B,C A stands for aggressiveness. B stands for believing commitment and loyalty. C is for communication. This is a formula. The key to it is to use it in practice, exhibit it in games, follow it in life and keep humming the A,B,C jingle.

Contests provide the opportunity for the players to show what they have learnt in practice. Of course, the contest is a teaching opportunity as well, but the focus is on performing what has been previously learnt. After a team has successfully received a serve from the opponent, it assumes the offence. When a team takes the offence, its members will be working to set up a well-placed or hard-driven spike back over the net. Some teams depend on their hitter to make assressive attacks that score points. Other prefers to mix up their attacks bu hitting hard-driven spikes combined with off-speed hits or drops. As a coach, one should watch for times when it might be wise to adjust one's team's defensive alignments to fit the type of attacks the opponent is using. Defensively, one must decide his team's defensive strategy based on how the players can best counter the opponent's strengths. As it is seen, most attackers hit crosscourt. Unless one sees opponents who can consistently hit in all over the court, assumes that crosscourt hitting will frequently occurred. There are three different alignment a coach needs to teach the players when they are playing without block: free-ball alignment, power-spike alignment and off-speed alignment. These alignments correspond to prepare the players to defend against the three varieties of offensive attacks. With this view, we made an attempt to analyse the volleyball match performance statistics.

Methodology

The purpose of the present study was to analyse the performance statistics of the Indian stars volleyball team that played against Indian overseas bank in the exhibition match during the inauguration of Dr.Sivanthi Aditanar Indoor Stadium, Dr. Sivanthi Aditanar College of Physical Education, Tiruchendur. In this match Indian over seas bank team beat Indian stars team with the points 22-25, 25-18, 20-25, 25-18 and 15-13. For the statistical analysis, the following variables were selected such as attacking, setting, serving and blocking. The efficient application of these skills was rated numerically by observing the video analysis. Each skill performance was rated by awarding one point for every successful attempt and one point for every error. The data were collected from both the teams and the collected data were statistically examined by descriptive analysis and three (2x4x2) dimensional contingency table. The level of significance was fixed at 0.05.

Table - I Team Performance Statistics in the Five Set Match

SET	WON BY	TEAMS	ATTACK				SET		SERVE		BLOCK	
			Suc	E	TA	Suc.Per.	Suc.	E	Suc	E	Suc	E
I Set	Indian Stars	Indian Stars	28	5	33	84.85	15	0	20	3	7	8
		IOB	10	7	17	58.82	23	3	13	8	5	6
II Set	IOB	Indian Stars	20	5	25	80	26	1	13	3	5	13
		IOB	20	4	24	83.3	25	0	19	2	8	11
III Set	Indian Stars	Indian Stars	23	2	25	92	20	2	16	3	2	15
		IOB	16	4	20	80	19	1	16	1	2	16
IV Set	IOB	Indian Stars	18	8	26	69.23	25	0	16	3	1	18
		IOB	21	1	22	95.46	21	1	18	5	4	14
V Set	IOB	Indian Stars	26	2	28	92.86	21	2	14	3	1	17
		IOB	17	1	18	94.44	16	0	13	4	5	10

Keys: Suc. = Success, E = Errors, TA = Total Attacks, Suc. Pct. = Success percentage

Table - II Indian Stars Versus IOB Volleyball Match Statistics

Teams	Attack					Average
	Suc.	E	TA	Suc. Pct.	Suc. pct per set	
Indian Stars	115	22	137		83.9	83.79
IOB	84	17	101		83.2	82.40

Results and Discussion

Three-dimensional (2 x 4 x 2) contingency tables were used to find out the independence of the skill performance namely attacking, setting, serving and blocking in the whole match. In this regard: the skill performance, and their success & errors and winners & runners-up are all mutually independent. The obtained chi-square value is 298.19, which is higher than the table value of 18.307. Hence, it was concluded that the skill performance, their success and errors and positions (winner and runner-up) are not mutually independent.

Conclusions

1. Depending upon the success percentage of attacking, setting, and blocking, the result of the set or match was determined.
2. Based on the results of the study on (skill performance) attacking, setting serving and blocking, it was concluded that success & errors and winners & runners-up positions are not mutually independent.
3. The Indian stars team was found best in the execution of successful attacking.
4. Indian stars team was found weaker in blocking.
5. The IOB team was found poor in the execution of service when compared to the Indian team.
6. As far as the whole match was concerned, both the teams have almost performance in success percentage of attacking.
7. The Indian stars and IOB teams were in total performance.

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A STUDY ON PRODUCTIVITY PERFORMANCE OF SELECT STEEL COMPANIES IN INDIA



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Abstract

India is the world's third-largest producer of crude steel in 2016. The growth in the Indian steel sector has been driven by domestic availability of raw materials such as iron ore and cost-effective labour. Steel is a critical industry in worldwide, and steel products are a heavily traded commodity. In recent years, market changes, shifts in import and export levels, and weakness in the global demand for steel have negatively impacted steel industries across the India. The objectives of the study are examining the productivity performance of the steel companies in India. The study used to secondary data in the year of 2006-2007 to 2015-2016. The study found that even though the steel production has been increasing, the companies are not in a position to export more.

Keywords: *Partial factor productivity and Malmquist productivity index*

Introduction

India is the world's third-largest producer of crude steel (up from eighth in 2003) and is expected to become the second-largest producer by 2016. The growth in the Indian steel sector has been driven by domestic availability of raw materials such as iron ore and cost-effective labour. Consequently, the steel sector has been a major contributor to India's manufacturing output. The Indian steel industry is very modern with state-of-the-art steel mills. It has always strived for continuous modernization and up-gradation of older plants and higher energy efficiency levels.

The steel industry in India has been an array of changes in the past decade. The economic scenario which emerged after globalization, privatization and liberalization, has thrown a new challenge before the steel producers. Now it has to be more competitive in order to meet the needs and demands of its steel production. The steel industry sector contributed to increase the awareness of the using steel about the wider range of choice of steel products and the price offered by the competing steels in the market. The technical know-how, expertise and wide experience of multinationals that have joined with the Indian companies have revolutionized almost all aspects in the industry.

Review of Literature

Sarbapriya Ray and Mihir Kumar Pal (2010) where the authors describes study attempts to measure productivity performance in terms of partial factor productivity and total factor productivity growth and tries to relate and adjust economic capacity utilization with total factor productivity growth for the entire period, 1979-1980 to 2003- 2004. The results on partial factor productivity of factors show improvement in productivity of material, labor and capital. The

result on the overall productivity shows declining total factor productivity growth during post-reform period as compared to perform period.

Kavitha and Palanivelu (2014) in their study explained that iron and steel industry is important for the economic development of a country in terms of foreign ex-change, employment generation, infrastructure development and technology. This study confines itself to the issues relating to the financial performance of the iron and steel industries with regard to its growth, profitability and liquidity and the impact on various factors such as capital, liquidity passion of iron and steel industry for the period of ten years from 2002 - 2003 to 2011 - 2012.

S.Thenmozhi and K.Tamilselvi (2015) in this study, an attempt was made to ascertain the financial soundness of the selected steel companies. For this purpose, ten years data from the year 2004-2005 to 2013-2014 are taken. The data collected with the help of secondary sources of information. This paper uses the Altman's Z-score model to predict the financial status of selected steel companies in India. The result clearly indicate that the liquidity, working capital turnover efficiency and solvency position of the companies is that the financial health of JSW steel limited, Tata Steel and Mahindra uquine were good and there is no scope of bankruptcy, where as the financial health of other selected companies were not in healthy Zone in many years.

Statement of the Problem

Steel is a critical industry in worldwide, and steel products are a heavily traded commodity. In recent years, market changes, shifts in import and export levels, and weakness in the global demand for steel have negatively impacted steel industries across the India. Along with shifting trade patterns, world benchmark steel prices have been trending downward since early 2011, and the financial outlook for many steel companies has declined. The 2008-2009 global financial crises were particularly difficult for steel industries, and this period will feature prominently in the following discussion of global steel indicators. 2015 was also a period of decline for the steel industry, as weak global demand caused declines in other indicators.

Objectives of the Study

The objectives of the study are;

- To examine the productivity performance of the steel companies in India.

Methodology

Sources of Data

The data used for the study are Secondary in nature. The required data were collected from the corporate database (Prowess) of the Centre for Monitoring Indian Economy (CMIE) and other relevant data are collected from moneycontrol.com, journals, magazines, reports and websites.

Period of the Study

The study covers a period of 10 years from 2006 - 2007 to 2015 - 2016.

Sampling Design

The sample company are selected on the basis of top 15 companies in purposive sampling based on the market capital have selected.

Frame Work of Analysis

The Malmquist productivity index is a special mathematical linear programming model and test to assess efficiency and productivity and breaking it down into two components namely, technological change (techch) and technical efficiency change (effch) The almquist productivity index measures the total factor productivity change (tfpch), between two data points over time, by calculating the ratio of distances of each data points relative to a common technology.

The malmquist productivity change index as can be given as:

$$M_0(y^{t+1}, x^{t+1}, y^t, x^t) = \left(\frac{d_o^t(x^{t+1}, y^{t+1})}{d_o^t(x^t, y^t)} \right)$$

$$X = \left(\frac{d_o^t(x^{t+1}, y^{t+1})^{1/2}}{d_o^{t+1}(x^t, y^t)} \right) \dots (1)$$

The subscript “0” has been introduced to remind us that these are output - oriented measures The CRS output - oriented Linear programming (LP) used to calculate $d_o^t(x^t, y^t)$ is identical to equation (1), except that the convexity (VRS) restriction has been removed and time subscripts have been included. That is,

$$d_o^t(x^t, y^t)^{-1} = \max \phi, \lambda, \phi,$$

Subject to

$$\begin{aligned}
 & -\phi y_{it} + y^t \lambda \geq 0, \\
 & X_{it} - X^t \lambda \geq 0, \\
 & \lambda \geq 0,
 \end{aligned}
 \dots (2)$$

The remaining there LP problems are simple variants of this:

$$\left[d_{0,t+1}(X^{t+1}, Y^{t+1}) \right]^1 = \max \phi, \lambda, \phi,$$

Subject to

$$-\phi Y_{i,t+1} + Y_t \lambda \geq 0,$$

The malmquist index of total factor productivity change (tfpch) is the product of technical efficiency change (effch) and technological change (techch) as expressed

$$tfpch = effch \times techch (2)$$

The malmquist productivity change index, therefore, can be written as:

$$M0 (Y^{t+1}, X^{t+1}, Y^t, X^t) = \text{effch} \times \text{techch} \quad (3)$$

Table 1.1 Analyses of Labour, Capital and Capital-Labour Ratio of the Steel Companies in India during the period from 2006-2007 to 2015-2016

Year	Labour (L/P) (In Percentages)	Capital (K/P) (In Percentages)	Capital-labour (K/L) (In Percentages)
2006-2007	0.155	20.54	21.41
2007-2008	0.167	22.99	23.92
2008-2009	0.209	17.57	18.71
2009-2010	0.164	19.51	19.16
2010-2011	0.207	17.59	18.99
2011-2012	0.179	16.72	17.21
2012-2013	0.150	19.58	19.82
2013-2014	0.128	19.75	16.52
2014-2015	0.132	24.17	22.75
2015-2016	0.077	28.44	26.42
AVG	0.156	20.68	20.49

Source: Annual reports and Journals.

Table 1.1 depicts the estimated values of labour, capital, capital-labour ratio of select Steel Companies in India period from 2007-2008 to 2015-2016. Despite this declining the Average value of labour ratio was at 0.156 percent. The highest level of labour ratio is 0.209 percent from 2008-2009. The lowest level of labour ratio was at 0.077 percent from 2015-2016 for the entire companies. The increase and decrease the labour ratio depends the investment and savings in physical capital, new technology, and human capital.

The above table presents the capital ratio for the select steel companies for the period 2006-2007 to 2015-2016. At the aggregate level, capital ratio was observed to be the average value was at 20.68 percent for the entire companies. The highest level of capital ratio was at 28.44 percent from the year 2015-2016. The Lowest level of capital ratio was at 16.72 percent.

The above table reveals the capital-labour ratio for the steel companies for the period 2006-2007 to 2015-2016. At the aggregate level, capital ratio was observed to be the average capital-labour ratio for the entire companies was at 20.49 percent for the entire companies. The highest level of capital-labour ratio was at 26.42 percent from the year 2015-2016. The Lowest level of capital ratio was at 16.52 percent. The technological advancements would result in higher investment in the company's leading to more availability of capital per unit of labour.

Partial Factor Productivity

Table 1.2 Partial Factor Productivity of Steel Companies in India during the period from 2006-2007 to 2015-2016

Company Name	LP (Percentage)	KP (Percentage)	K/L (Percentage)
Tata Steel Limited	0.156	0.489	0.194
JSW Steel Limited	0.179	0.287	1.346
Steel Authority of India Ltd	0.057	0.328	0.082
Star Ferro Alloys Limited	0.062	0.309	0.101
VISA Steel	0.137	0.257	0.218
Bhushan Steel	0.192	0.284	0.738
Jindal Saw Steel Limited	0.125	0.693	0.138
Ferro Alloys Corporation Ltd	0.057	0.404	0.144
Usha Martin Limited	0.235	0.293	1.368
Welspun Corporation Limited	0.097	0.302	0.329
Mukand Steel Limited	0.077	0.497	0.174
APL Apollo Limited	0.048	0.264	0.330
Jindal Steel Limited	0.067	0.326	0.512
Ashirwad Steels Industries Ltd	0.059	0.277	0.274
Bajaj Steel Industries Limited	0.046	0.305	0.172
AVG	0.106	0.348	0.408

Source: Annual reports and Journals.

Table 1.2 reveals the Partial factor productivity values of labour, capital, capital-labour productivity of select steel companies in India period from 2007-2008 to 2015-2016. The total the Average value of labour productivity was at 0.106 percent. The highest level of labour productivity of Usha martin Limited is 0.235 percent. It was majority of the least level of the labour productivity of 7 companies in the out of 15 companies for the study period.

The above table presents the capital productivity for the select steel companies for the period 2006-2007 to 2015-2016. At the aggregate level, capital productivity was observed to be the average value was at 0.348 percent for the select companies. The highest level of capital productivity of Mukand Steel Limited is 0.497 percent from 2015-2016. The Lowest level of capital productivity of VISA Steel limited is 0.257 percent.

The above table shows the capital-labour productivity for the select steel companies in India for the study period 2006-2007 to 2015-2016. The highest level of the capital-labour productivity of Usha martin limited is 1.368 percent. The lowest level of the capital-labour productivity of star ferro alloys limited was 0.101 percent. A higher level of capital-labour productivity is always preferred as it would increase the labour efficiency.

Analysis of Malmquist Productivity Index

Table 1.3 Malmquist Productivity Index of select Steel Companies in India during the period from 2006-2007 to 2015-2016

Year	EFFCH (percentage)	TECHCH (Percentage)	TFPCH (Percentage)
2006-2007	0.895	0.995	0.891
2007-2008	0.918	1.081	0.992
2008-2009	1.127	1.001	1.128
2009-2010	0.962	1.235	1.188
2010-2011	1.289	0.708	0.913
2011-2012	1.194	1.216	1.452
2012-2013	1.127	0.937	1.056
2013-2014	0.793	1.225	0.971
2014-2015	0.96	1.048	1.006
2015-2016	0.868	1.468	1.274
AVG	1.013	1.091	1.087

Source: Annual reports and Journals.

Table 1.3 reveals the average of Malmquist Productivity Index is 1.013 percent of efficiency change during the study period from 2006-2007 to 2015-2016. The highest level of efficiency change is 1.194 percent from 2012-2013. The lowest level of efficiency change is 0.868 percent from 2015-2016. Similarly the lowest level of contribution of efficiency change also indicates a point to understand that the factor inputs are yet to be fully utilized and there is labour and capital, in the steel companies.

The above table shows that technological change of average of 1.091 percent period from 2006-2007 to 2015-2016. The highest level of the technological change is 1.468 percent from 2015-2016. The lowest level of the technological change is 0.708 percent from 2010-2011. The greater contribution of technical change in increasing productivity growth indicates that Indian steel companies has undergone technological advancements by way of greater access to capital equipments and raw material and R&D efforts during the period of study.

The above table presents the total factor productivity change in average of 1.087 percent during the study period from 2006-2007 to 2015-2016. The highest level of total factor productivity change is 1.330 percent from 2011-2012. The lowest level of the TFPCH is 0.842 percent from 2010-2011.

Table 1.4 Company wise Average of Malmquist Productivity Index select Steel Companies in India during the period from 2006-2007 to 2015-2016

Company Name	EFFCH (Percentage)	TECHCH (Percentage)	TFPCH (Percentage)
Tata Steel Limited	0.937	1.080	1.012
JSW Steel Limited	0.935	1.082	1.014
Steel Authority of India Ltd	0.943	1.081	1.019
Star Ferro Alloys Limited	0.835	1.065	0.889
VISA Steel	0.885	1.035	0.978

Bhushan Steel	0.964	1.084	1.045
Jindal Saw Steel Limited	0.961	1.044	1.003
Ferro Alloys Corporation Ltd	0.942	1.043	0.983
Usha Martin Limited	0.979	1.030	1.008
Welspun Corporation Limited	0.988	1.041	1.029
Mukand Steel Limited	0.925	1.070	0.990
APL Apollo Limited	0.887	1.061	0.968
Jindal Steel Limited	0.943	1.073	1.012
Ashirwad Steels Industries Ltd	0.878	1.070	0.939
Bajaj Steel Industries Limited	0.845	1.058	0.902
AVG	0.923	1.068	0.986

Source: Annual reports and Journals.

Table 1.4 reveals that the company wise average of Malmquist Productivity Index is 0.923 percent of efficiency change during the study period from 2006-2007 to 2015-2016. The highest level of efficiency change Welspun Corporation limited is 0.988 percent. The lowest level of efficiency change Star ferro alloys limited is 0.835 percent. It could be inferred that through majority of firms registered positive growth of efficiency change in selected steel companies in India.

The above table shows that technological change of average of 1.068 percent period from 2006-2007 to 2015-2016. The highest level of technological change Bhushan steel limited is 1.084 percent. The lowest level of technological change Usha martin limited is 1.030 percent from 2010-2011. It could also be observed from the technical change was positive for all the companies.

The above table presents the total factor productivity change in average of 0.986 percent during the study period from 2006-2007 to 2015-2016. The Bhushan steel limited has the highest level of total factor productivity change of 1.045 percent. The Star ferro alloys limited has the lowest level of total factor productivity change of 0.889 percent. The most of the company's positive growth of total factor productivity change in the study period.

Suggestions

- The Steel Companies need to concentrate more on labour i.e. Human resource development strategies have to be reoriented to enhance competitiveness in the context of both external and internal changes. The manpower planning system has to be redesigned to plan labour employment in the environment of upcoming technological development.
- The VISA Steel, APL Apollo Steel Limited and Ashirwad Steel should take necessary action to improve their net profit position by improving capital productivity, increasing market share in profitable regions focusing on the retail segment and value added products.

Conclusion

India is the third-largest steel producer in the world. In 2016, India produced 91.46 million tonnes of finished steel. Total finished steel production in the country increased at a CAGR of 7.45 per cent over financial year 2011-2016. Driven by rising infrastructure development and growing demand for automotives, steel consumption is expected to reach 104 million tonnes by 2017. Technavio's market research analyst predicts the Indian steel industry to grow at a CAGR of

7% by 2020. The present study is Productivity analysis of select Steel Companies in India from 2006-2007 to 2015-2016. The study found that even though the steel production has been increasing, the companies are not in a position to export more.

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A STUDY ON TOURISM CENTERS WITH SPECIAL REFERENCE TO MADURAI DISTRICT



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Abstract

Tourism is now a major area of concern to academics, government, industry and public at large. Tourism is significant not just because of the enormous impact it has on people's lives and on the places in which they live, but it is significant because of its size, in terms of the number of people traveling, employment and income generation both in the home/host economics. It has essentially been described as a global, smokeless and labour intensive leisure industry of winning valuable social and economic gains creditably well. It is a major component of many local and national economies. It is a major social phenomenon in richer nations, and a major social force between nations and between people. It has been seen as an agent for peace, and agent of social disruption, a means for transferring money from richer to poor nations, a form of neo-colonialism, a mechanism to fund conservation, or a Trojan horse which infiltrates destruction industrial development into the world's few remaining wildernesses. No doubt all these perceptions may be accurate on occasion. The study will identify the various factors influencing the tourist visitors to take decisions, attitude towards the tourist spots, relationship between lengths of their stay and shopping experiences of visitors and for further promotion of tourist spots in Madurai District.

Keywords: *Service Industry, Employment Opportunities, Income Generation and Social Impact*

Introduction

Today, tourism can be described as leisure time used for traveling and seeking desired experiences. Travel is clearly governed by motives to get some rest from the increasingly stressful life, and also to see something new. It is seldom enough just to travel somewhere to try relaxing by doing nothing. People do need activities, new experiences and adventures to be able to disconnect from work and duties. The phenomenon of tourism is not limited to any internal or external area but it is universal. It acts as a soul of life spreading everywhere around the world and belongs to all those who seek for pleasure, rest and refreshment.

Tourism is now a major area of concern to academics, government, industry and public at large. Tourism is significant not just because of the enormous impact it has on people's lives and on the places in which they live, but it is significant because of its size, in terms of the number of people traveling, employment and income generation both in the home/host economics.

Tourism is a huge global industry if commercial travel is included in it, it is perhaps the world largest. It is a major component of many local and national economies. It is a major social phenomenon in richer nations, and a major social force between nations and between people. It has been seen as an agent for peace, and agent of social disruption, a means for transferring money from richer to poor nations, a form of neo-colonialism, a mechanism to fund conservation, or a Trojan horse which infiltrates destruction industrial development into the world's few remaining wildernesses. No doubt all these perceptions may be accurate on occasion. This has generated hesitation and fear of traveling by airplanes in some countries, and an atmosphere of uncertainty. This was further worsened by the weak International economic scenario and a fall in

the level of confidence among consumers and investors. Tourism is a dynamic factor of social progress and a great vehicle of knowledge and ideas, which fosters goodwill among people around the world and also within the country. Rising disposable incomes, tremendous strides in aviation, surface transportation, communication services and industry have all contributed to a phenomenal growth of tourism as an industry all over the world. India has an impressive heritage, culture, art and history which many other countries in the world do not have. Hence tourism has become a potential revenue earning avenue to tap foreign exchange. Many foreigners visit India exclusively to learn many things from Indian heritage, Indian temples, churches, mosques, rivers and riverbeds, seashores, flora, fauna, waterfalls, structures, buildings and the like. They have become amazing sites for the tourists.

Statement of the Problem

The following aspects of problems are important to be dealt with waste disposal, cleanliness in public places, shortage of tourist guide, lack of employment opportunities, lack of transportation facilities and poor accommodation within the tourist location. This problem has created an unflagging interest in the mind of the investigator to embark on study of visitor's attitude towards tourist spots in Madurai District. Madurai District have more scenic places, mountain and some places of pilgrimage, so the present topic "A study on visitor's attitude towards tourist spots in Madurai District has been selected. It has also become imperative to study the socio economic background and expenditure pattern of the visitors arriving at Madurai District. The study will identify the various factors influencing the tourist visitors to take decisions, attitude towards the tourist spots, relationship between lengths of their stay and shopping experiences of visitors and for further promotion of tourist spots in Madurai District.

Objectives of the Study

The study has the following objectives

- To identify the various tourist spots in Madurai District.
- To study the attitude of the tourist visitors towards tourist spots.
- To study the satisfaction level of the tourist visitors.
- To offer suitable suggestions based on the findings of the study.

Methodology of the Study

The present study is based on both primary and secondary data. First hand data were collected direct from the tourists by the researcher herself with the aid of interview schedule. The secondary data have been collected from published periodicals, text books, newspapers, journals and booklets and unpublished documents maintained by the Government departments, tourism information centres, universities, institutes and tourism development corporations.

Sample Design

The present study is based on both primary and secondary data. The researcher has collected the primary data from visitors visiting tourist spots in Madurai District. For the collection of primary data, 150 visitors from Madurai District was selected based on convenient sampling method.

Period of Study

The collection of primary data with the aid of interview schedule was carried out for Six months right from July 2016 to December 2015.

Statistical Tools

The researcher interviewed some visitors at Madurai district. The data collected are analysed by using appropriate statistical tools like Percentage analysis and Garrets ranking test.

Limitations of the Study

The researcher had to face few limitations during the field work in connection with collection of data.

- It is very difficult to collect information from foreign tourists, since they are from different countries.
- The reliability of the data depends upon the information furnished by the respondents.
- The secondary data was taken with great difficulty. For secondary data the researcher completely relies on the figures compiled by the Tourist Information Office.
- Majority of the tourists have detailed accounts of their tours with experiences, feelings and problems, few did not come out with their views and opinions so spontaneously.
- The researcher had to collect primary information mostly through field visits. But for time and cost constraints it was not possible to visit all the places.

Summary of Findings

The summaries of findings of the study are summarized below.

1. (Table 4.1) About one third 53.3 percent of respondents are male.
2. (Table 4.2) One third (43.4 percent) belongs to the age group of 21 to 40 years.
3. (Table 4.3) Majority (91.3 percent) of the respondents are Indian visitors.
4. (Table 4.4) 38 percent of the visitors in Madurai district are having degree and postgraduate level of education.
5. (Table 4.5) About 26 percent of the respondents are private employees,
6. (Table 4.6) Two third of the respondents (59.3 percent) are married.
7. (Table 4.7) About 44 percent of the respondents' monthly income are above Rs.25, 000.
8. (Table 4.8) Two third 65.4 percent of the respondents' family size consists of 2 to 5 members.
9. (Table 4.9) About 60 percent of the respondents preferred vegetarian.
10. (Table 4.10) Two third 65.3 percent of the respondents visited the place before.
11. (Table 4.11) Two third 59.3 percent of the respondents visited the place only one time.
12. (Table 4.12) 52.4 percent of the visitors have visited the places in cities.
13. (Table 4.13) One third 45.4 percent of the respondents like of visited with their family.
14. (Table 4.14) One third 33.4 percent of the respondents have visited for sightseeing.
15. (Table 4.15) One third about 42 percent of the respondents have visited along with 5 to 10 members.
16. (Table 4.16) One third 38.6 percent of the respondents have chosen.
17. (Table 4.17) One third (42 percent) of the respondents stay for a day in the single destination.
18. (Table 4.18) Two third (53.3 percent) of the respondents stayed three days to five days in the overall tour.

19. (Table 4.19) Two third (55.3 percent) of the respondents travel was arranged by them self.
20. (Table 4.20) One third (34.4 percent) of the respondents get the information about tour through travel agencies.
21. (Table 4.21) One third (36 percent) of the respondents occupied ordinary defuels for their stay.
22. (Table 4.22) One third (42 percent) of the respondents have spent less than Rs.1, 200 as room tariff for their stay.
23. (Table 4.23) One third (51.3 percent) of the respondents paid the room tariff from their own sources.
24. (Table 4.24) Two third (60 percent) of the respondents travel plan was guided by the respondents them self.
25. (Table 4.25) One third (40.6 percent) of the respondents used car for the purpose of visiting from one place to another.
26. (Table 4.26) One third (48.7 percent) of visitors said that they have choose the particular mode for travel due to conjert.
27. (Table 4.27) One third (47.4 percent) of the respondents spent Rs.1, 000 to Rs.5, 000 person for travel.
28. (Table 4.28) One third (34 percent) of the respondents opine that they were attracted by the hills beauty.
29. (Table 4.29) From the above table it was found that there is significant difference in the attitude of the respondents towards the facilities of tourists spots such as banking services and vehicle parking among different age group of visitors in Madurai district. Also found that there is no significant difference in attitude towards the facilities of tourist spots. Such as accommodation, food, transportation, shopping facilities of tourist spots among different age group.
30. (Table 4.30) by using garrets ranking method it was found that poor maintenance of resting sheds is ranked as first, followed that dirty surrounding, poor canteen facilities are ranked as second and third ranks respectively.

Suggestion

The researcher has suggested that the government should take necessary steps to improve the facilities like accommodation, hotels, transportation and shopping facilities. To attract more tourists' centers in each district should make promotional steps by giving advertisements. Public more tour operates may be appointed to give guidelines and a visiting the more number of visitors there by improve tourism in Madurai district.

Conclusion

As a research study is completed a feeling of satisfaction is left behind. A study on "a study on tourism centers with special reference to Madurai district" has analysd and interpreted in a humble manner. The design of the study shall pave the way for further innovative and initialization in this direction and serce the high values, optimal ties and success.

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GOODS AND SERVICES TAX (GST)



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Abstract

The Goods and Services Tax (GST) is becoming one of the most prominent topics in Malaysia. The announcement by the Malaysian Ministry of Finance (MOF) in the Budget 2010 on the implementation of GST had created various reactions from practitioners, academicians, general public and most important businesses. GST is one of the tools that are proposed by the Government to reduce continuous deficit budget in Malaysia. This paper discusses the GST as a new tax reform in Malaysia, and covers several issues in order to enhance the understanding and readiness among Malaysian in adopting GST.

Keywords: Tax reform; GST; budget deficit.

Introduction

The introduction of Goods and Services Tax (GST) was first announced in the Budget 2005 in order to replace the existing sales and services tax structure in Malaysia. This new tax reform is projected to be implemented in January 2007. However, the Government has announced on 22 February 2006 that the implementation would be postponed to a later date. Recently in Budget 2010 the Government is currently at the final stage of completing the study on the implementation of GST, particularly to identify the social impact of GST on the *rakyat*.

The implementation of GST will witness that, not only on manufacturing and services sector would be affected, but also include other sectors such as education, health, transport, financial services, agriculture and mining, petroleum, land, property and construction, telecommunication, electricity and water industry. Besides, GST also would be imposed on export services/international services, government, charities, club, association and union.

During the first time GST was announced, there were conflicting views from the masses. However, GST will also provide more income and strengthen our economy in future. According to Former executive director of the Malaysian Institute of Economic Research Prof Datuk Mohamed Ariff Abdul Kareem, who has been one of the most vocal proponents for the implementation of GST in Malaysia, argues, GST is needed not only to raise more revenue for the Government, but also to diversify its sources of income (The Star Online, 2010).

This entails issue of readiness among businesses and the view of the general public that GST would become burdensome. It takes too long to discuss and reviewed the benefit of new tax implementation and the most important concern is toward businesses and public, which they prefer the win win-win situation. Datuk Dr Jacob George, president of the Consumers Association of Subang and Shah Alam, (The Star Online) for people to accept any new form of tax, the Government has to make strong effort to educate and explain to consumers clearly on how the new tax will benefit them in the long run. It has to give the public confidence that the additional tax they pay to the Government is managed well and used in their best interests. Moreover, changes are the main difficult things to do without any preparation. According to tax specialist Dr Arjunan Subramaniam, there is always resistance to change, even

change for the better. The main challenge is addressing the mindset of taxpayers. They need to be educated on this new method of indirect taxation (The Star Online). Besides, the refinement of GST law is one of the most paramount opinions, in the view of practitioners. In addition, the importance of GST is highlighted due to the reason that it is not simply related to tax matter, but it is a comprehensive issue, which could not be taken for granted by society. The purpose of this paper is to explore the GST as a new tax reform in Malaysia. The remainder of this paper is organised as follows: the second section of this paper briefly discusses the reasons of GST in Malaysia. In the third section, general operations of GST are explained. Next, this paper provides deferment issue of GST in Malaysia. The fifth section provides readiness issues of GST. The final section provides some conclusions and recommendations on the topic.

Why GST?

In the current environment, there are two Acts that separately govern the goods and services which are known as Sales Tax 1972 (Act 64) and Service Tax 1975 (Act 151). Both taxes were handled by the Royal Malaysian Customs and Excise (the Customs). Sales tax is imposed on a consumer who consumes taxable goods, which is then, collected by business enterprises and accountable to the Customs.

Service tax on the other hand is imposed on a consumer who consumes foods or services for example in places such as hotels, health centres or engages in professional services such as auditing firm and such services listed under Second Schedule Service Tax Regulations 1975. Basically both sales and services tax are single stage tax levied on consumers at the consumption stage. It is known as a single stage tax due to the fact that tax is charged only once, either at the input or output stage

In contrast to existing sales and services tax, GST or Value Added Tax (VAT) is a multi stage tax. This is due to the payment of tax is made in every stage by the intermediaries in the production and distribution process. In other words GST is imposed at every level of production and distribution chain until the final **consumer**.

In the pursuit of implementing GST in Malaysia, the Government has established a Tax Review Panel comprising representatives from the public and private sectors. The scope of work of the Tax Review Panel includes formulating concepts, legislation, process and procedure for the GST. As a benchmark the Panel reviewed tax legislations of several countries which include the Goods and Services Tax Act 1985 of New Zealand, Value Added Tax Act 1994 of United Kingdom, Value Added Tax Act 1991 of Republic of South Africa, Goods and Services Tax 1991 of Canada, Goods and Services Tax Act 1993 of Singapore, A New Tax System (Goods and Services Tax) Act 1999 of Australia, Value Added Tax Act 1992 of Thailand, Value Added Tax on Goods and Services and Sales Tax on Luxury Goods 2000 of Indonesia and The Sales

Tax Act 1990 of Pakistan. Citing the tax scenario in Singapore, Pheng and Loi (1994) explained that GST is desirable to be implemented in Singapore due to the following reasons: -

- To reduce reliance on direct taxation
- To sustain a lower corporate tax rate
- To reduce its reliance on personal income taxes due to the problem of Singapore's aging
- Population

In Malaysia, the introduction of GST is aimed at reducing the nation's growing budget deficit whereby it is intended to improve revenue collection. Veerinderjet (2006) argued that, the

objective is to have a GST that is comprehensive in scope (that covers a wide or broad base of goods and services) and is effectively implemented so that there is a stable source of national revenue. Overall the introduction of GST in Malaysia is intended to achieve the following:

- To avoid tax cascading, multiple taxation and transfer pricing bias;
- To enhance tax compliance as well as to reduce tax avoidance and tax evasion;
- To implement self-policing, lessen the bureaucratic red tape and to lower the administrative cost;
- To further reduce the cost of doing business by providing tax credit on business inputs and
- To enhance Malaysia's competitiveness and to improve efficiency

General Operations of GST

Based on the discussion paper of Tax Review Panel of Ministry of Finance (MOF) (2005), a person who is registered under the GST is required to charge on his output of taxable supply of goods or services made to his customers. He is allowed to claim as credit on any GST incurred on his purchases which are inputs to his business. His customer, if he is also in a business of making taxable supply of goods or services, in turn is allowed to claim a credit on GST paid on his input. Thus, double taxation will be avoided and only the value added at each stage is taxed. As far as GST rate is concerned, it has yet to be fixed and is still at discussion level. In Europe, the rate of tax is between 16% and 25% and its GST is more complex and uneven. Basically, there are a few factors considered in determining the rate of tax which include current threshold of sales tax and service tax, number of businesses in Malaysia, exemptions and zero-rating, social and economic considerations and compliances costs as well as comparison with other countries which have implemented the GST or VAT. The GST/VAT rate in Association of Southeast Asian Nations (ASEAN) countries. In the GST environment, tax will be imposed in two situations, which are input tax and output tax. Moreover taxable person might fall under one of the three categories of GST rates: standard-rated supplies, zero-rated supplies and exempt supplies. The tax treatments for these different categories are different as explained below.

Input tax

Input tax is the GST that a taxable person has incurred on the purchases of goods and services in the course or furtherance of his business.

Output tax

Output tax is the GST that a taxable person charges on his taxable supply goods and services made by him in the course or furtherance of his business.

Standard-Rated Supplies

Standard-rated supplies are defined as taxable supply of goods and services, which are subject to a standard rate. The taxable person is eligible to claim input tax credit on his business inputs in making taxable supplies.

Zero-rated supplies

Zero-rate supplies are taxable supplies which are subject to a zero rate. Although there is no GST to be imposed on these supplies, the taxable person is eligible to claim input tax credit on his business inputs in making taxable supplies.

Exempt supplies

Exempt supplies are non-taxable supplies that are not subject to GST. Suppliers of exempt supplies are not eligible to claim the GST incurred on his business inputs. Furthermore, in the case of input tax there is credit, which is eligible to suppliers or intermediaries to claim, known as input tax credit. In other words, he is allowed to claim as credit on any GST incurred on his purchases which are inputs to his business. The purpose of input tax credits is to remove the tax on business input. According to the Tax Review Panel, the mechanism for input tax credit is as follows: -

- Tax incurred on inputs can be offset against the output tax in the relevant taxable period subject to a time limit 24 months from the date of supply
- Any refund of input tax credit may be offset against future output tax and other unpaid government taxes or duties
- Input tax credit will be refunded within 14 working days for on-line submission and 28 working days for manual submission

However for the refund on the input tax credit, Veerinderjet (2006) mentioned that one just has to refer to the difficulties faced with income tax refunds. He argued businesses just couldn't believe that a refund will be made in so short a time period. In this case, the Government should think comprehensively in convincing businesses on the refund matters.

Deferment of GST

The implementation of GST was announced in the Budget 2005 and is set to take place on January 2007. The GST is under first strategy of Budget 2005, which is to enhance the effectiveness of government financial management, efficiency of the delivery system and competitiveness. However, on 22 February 2006, the Malaysian Government announced that the implementation of GST would be postponed to a later date.

There are many factors involved in the deferment of GST and one of foremost is the readiness issue among small and medium-sized enterprises. Many businesses are coming to the realization that GST preparation is complex and will have a profound impact on financial reporting and strategic decisions in many areas of business including business planning, pricing and competitive positions. In addition, even though GST is not yet to be implemented, businesses projected to have higher initial costs especially for establishment an effective information system and knowledgeable teamwork for GST operation. In conjunction to that matter, Veerinderjet (2006) has noted that one of the logical reasons of GST deferment is readiness among enforcement agencies itself i.e. Malaysia Royal Customs and Excises. This will include computerization, electronic filing facilities, educational activities and training of Customs officers in auditing techniques, etc.

Readiness Issues of GST

Factors that need to be considered when implementing GST.

Communications

The knowledge and expertise for GST implementation need to be spread out from the top management to all staffs in each department. This is because they need to understand how GST will affect the performance of company. Moreover, every company needs to execute seminar,

training and course in order to be quality companies and aware for GST conformity. Once deciding to implement GST, company as a business community also needs to re-assess their approach towards the management of GST whether their staffs can cope with this new operation of GST.

Accounting and Finance Graduates

Future graduates need to be prepared with sufficient and broaden knowledge in order to ensure company readiness in implementing GST since this is a new issue in Malaysian Indirect Taxation. They need to understand the whole processes that involve suppliers, customers and government. In addition, they should also understand the reason of GST implementation compared with Sales Tax. Actually, the successful introduction of GST is depends on education at all levels of community and not only graduates.

Roles of Tax Authority

In this new tax reform, tax authority need to play important roles to enforce GST in order to ensure their level of understanding. They need to give training and motivate each company in case to encourage them to implement GST. In addition, sufficient consultation on relevant GST issues for respective industries needs to be given. Then, the authority **needs as well to be** compassionate when meting punishment for mistakes made by taxpayers in order to encourage them at the beginning of GST implementation.

Cash Flow Management

In implementing GST, cash flow for each company will be affected because they need to pay more to each of the supplier for the taxable charges and price mark up. Thus, most of the company needs to ensure a good level of cash flow in daily operation.

Pricing setting up

In preparing GST, management of company needs to really understand how to setting up price for goods or services because every path of supplying item from suppliers is taxable. They need to know the taxable amount and the margin for each part to ensure they will receive sufficient profit at the end of manufacturing goods or supplying their services. This is because once GST is implementing, business will raise the price of their goods and services

Developing Information Technology

Developing a new system is one of important preparation for GST and will involve in computerized accounting system in order to have accurate financial reporting. This is because every taxable percentage needs to be charged for every single path of manufacturing or servicing. Most of previous accounting system is not ready with GST modification thus we need to modify, revamp or to do significant changes. Hence, the role of developing a new system is play by both of company and system developer because they need to have a good system in order to comply with GST obligations. The survey and research need to be done before any system can be adjusted to be GST compliant. Furthermore, the cost-benefit impact need to be analyzed whether to purchase a new system or make changes on current system. However, at the beginning they need to understand the process of GST to make sure the level of readiness to implement a new system.

Manage Human Resource

More human resources need to have by both companies and tax authority. In company, they need more resources in order to refurbish overall operation of manufacturing or servicing especially when they need to handle a new system of GST. So, company need to take prompt action to enhance staff knowledge and expertise in handling any GST case. Moreover, the tax authority must recruit more new staff to be GST personnel or help-desk to provide the relevant fundamental information in order to assist taxpayers in preparing for GST.

Conclusion

Today, GST is an important issue in Malaysia and it is believed that it will boost tax consumption revenue. Thus, in ensuring the smooth implementation of GST, all parties must be well prepared and give full commitment towards it. The public should not solely rely on the Government only i.e. the Customs in ensuring its success but the responsibility is especially for the businesses. Perhaps, by continuously reducing the corporate tax from 28% to 26% in the year 2008 which has been mentioned in the Budget 2007, it will give a comfortable room to businesses to commit towards GST. Most important, any weaknesses that are identified during the initial implementation of GST should be improved and reengineered in order to create 'win-win situation' to all parties involved. As a conclusion, GST would enable to strengthen the Malaysia's economy and enhance the public quality of life.

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BLUE REVOLUTION IN INDIA -AN OVERVIEW



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Introduction

The 'Fisheries and Aquaculture Sector' is recognized as the sunshine sector in Indian agriculture. It stimulates growth of number of subsidiary industries and is the source of livelihood for a large section of economically backward population, especially fishermen, of the country. It helps in increasing food supply, generating adequate employment opportunities and raising nutritional level. It has a huge export potential and is a big source of foreign exchange earnings for the country. Contribution of fisheries to total Gross Domestic Product (GDP) at current prices is about 1.3 percent. The fisheries economy of our country has undergone rapid structural changes during the last few decades.

What is Blue Revolution?



The term "Blue Revolution" refers to India's focus on aquaculture and water reform. Things like drinking water and fish farming are addressed in the policy changes that comprise the Blue Revolution. India's Blue Revolution is a continuation of the same kind of environmental and political reforms that catalysed its Green Revolution in the 1960s. The Green Revolution was focused on resource productivity to feed the Indian population rather than on pure environmentally friendly motivations, and the Blue Revolution is similarly motivated.

Fish Production in India



Fishing and aquaculture in India has a long history. Kautilya's Arthashastra (321-300 B.C.) and King Someswara's Manasottara (1127 A.D.) each refer to fish culture. For centuries, India has had a traditional practice of fish culture in small ponds in Eastern India. India is at present the second largest producer of fish in the world after China. More than 50 different types of fish and shellfish products are exported to 75 countries.

India's Contribution in Global Fish Production (in tonnes)

Name of Country	Capture	Culture	Total Production
China	1,49,19,596	3,47,79,870	4,96,99,466
India	42,53,241	37,91,920	78,45,161
Peru	69,14,452	-	69,14,452
Indonesia	50,99,355	17,33,434	68,32,789
Vietnam	22,43,100	25,56,200	47,99,300

Source: <http://nfdb.gov.in/annual-report.htm>

India is the second largest country in the world to produce fish from aquaculture (42.53 lakh tonnes). It contributes about 6.3 percent in global aquaculture. From the last decade, where the average annual growth rate of export of fish and fisheries production in the world remaining 7.5 per cent, Indian remain at the first place with an average annual growth rate of 14.8 percent in the export of fisheries product. Accordingly to the estimate for the year 2015-16, there was about Rs. 1 lakh crore value fisheries production within the country. In fish production, India is constantly at the second position after China.

Fish Production in India

Year	Inland (lakh tonnes)	Marine (lakh tonnes)	Total Production (lakh tonnes)	Fish seeds Produced (In million)
2004-05	35.26	27.79	63.05	20790.64
2005-06	37.56	28.16	65.72	21988.30
2006-07	38.45	30.24	68.69	23647.95
2007-08	42.07	29.20	71.27	24143.57
2008-09	46.38	29.78	76.16	32177.21
2009-10	48.94	31.04	79.98	29313.17
2010-11	49.81	32.50	82.31	34110.83
2011-12	52.95	33.71	86.66	36566.43
2012-13	57.20	33.20	90.40	34921.80
2013-14	61.36	34.43	95.79	41450.00
2014-15	65.77	36.55	102.32	43390.62

Source: <http://nfdb.gov.in/annual-report.htm>

Fish production in India has increased more than tenfold since its independence in 1947. According to the Food and Agriculture Organization (FAO) of the United Nations, fish output in India doubled between 1990 and 2010. India has 8118 kilometers of marine coastline, 3,827 fishing villages, and 1,914 traditional fish landing centers.

India's fresh water resources consist of 195,210 kilometers of rivers and canals, 2.9 million hectares of minor and major reservoirs, 2.4 million hectares of ponds and lakes, and about 0.8 million hectares of flood plain wetlands and water bodies. As of 2010, the marine and freshwater resources offered a combined sustainable catch fishing potential of over 4 million metric tonnes of fish.

Growing Industry



There are many opportunities in the Marine Sector in India. It's a growing industry, and there are opportunities within capture fisheries, aquaculture, fish genetics and biotechnology, harvest and post-harvest, fishery engineering and education.

Top Five Fish Producing States in India (Production in '000 tonnes)

Year	Andhra Pradesh	West Bengal	Gujarat	Kerala	Tamil Nadu
2011-12	1603.17	1472.04	783.72	693.21	611.49
2012-13	1675.44	1490.01	848.79	677.78	620.40
2013-14	2018.42	1580.65	793.42	708.65	624.30
2014-15	1964.43	1617.319	809.93	632.256	697.61

Source: Reports from Ministry of Animal Husbandry and Fisheries.

The 'Department of Animal Husbandry, Dairying and Fisheries' is the main authority for development of fisheries' industry in India. It has been undertaking, directly and through the State Governments and the administrations of the Union Territories, various production, input supply and infrastructure development programs and welfare-oriented schemes; besides formulating and initiating appropriate policies to increase production and productivity in the fishery sector. Further, the 'Ministry of Food Processing Industries' is another main agency responsible for sound growth of fish processing segment in India.

Agriculture and Aquaculture - A Comparison

Criteria	Agriculture	Aquaculture
Area	2,500 Sq.m (1 Acre)	2,500 Sq.m (1 Acre)
Production	40 bags (paddy)	1,500 Kg (fish)
Value	Rs.40,000 (approx.)	Rs.90,000
Expenditure	25,000	63,750
Income	15,000	26,250
No.ofcrops	2	2
Total Income/Year	30,000	52,500

Over the years, fisheries' industry is emerging and rapidly growing. This covers both capture and culture including inland and sea, aquaculture, gears, navigation, oceanography, aquarium management, breeding, processing, export and import of seafood, special products and by-products, research and related activities. There exists several investment opportunities in the sector for the entrepreneurs world over.

Role of Government in Blue Revolution



The National Fisheries Development Board (NFDB) was established in 2006 as an autonomous organization under the administrative control of the Department of Animal Husbandry, Dairying & Fisheries, Ministry of Agriculture and Farmers Welfare, Government of India to enhance fish production and productivity in the country and to co-ordinate fishery development in an integrated and holistic manner. Its headquarters are in Hyderabad, located in a fish shaped building.

Looking at the large potential in the development of the fisheries, our honourable Prime Minister Narendra Modi has called for “**Blue Revolution**” (*Neel Kranti Mission*) in the field of fisheries. Thereafter, ministry has merged all the existing schemes and started a Rs.3,000Crore umbrella scheme “Blue Revolution; Integrated Development and Management of Fisheries”. This scheme includes inland fisheries, aquaculture, marine fisheries comprising of deep sea fishing, mari-culture and all the activities of National Fisheries Development Board (NFDB).

Funds Released during 12th Five year Plan Period (Rs.in lakhs)

Name of schemes	2012-13	2013-14	2014-15	2015-16
Development of Inland Fisheries and Aquaculture	3141.64	3103.87	2632.17	3665.00
Development of Marine Fisheries, Infrastructure & Post harvest Operations	7457.73	6375.68	9285.08	7000.00
National Scheme of Welfare of Fishermen	3938.47	5214.73	5204.25	4349.00
Strengthening of Database & Geographic Information System for Fisheries Sector	379.02	551.79	750.00	495.00
National Fisheries Development Board (NFDB)	10681.00	12316.00	13750.00	15786.00

Source: <http://nfdb.gov.in/annual-report.htm>

Department of Animal Husbandry, Dairying and Fisheries has prepared a National Fisheries Action Plan 2020 (NFAP) for the next five years to increase fish production and productivity and to achieve the target of blue revolution. In this Action Plan all the different fisheries resources of the country like ponds and tanks, wetlands, brackish water, cold water, lakes reservoirs, rivers and canals and marine sectors are included.

Conclusion

Due to rapid increase in fisheries and aquaculture, the income of fish farmers and farmers is constantly increasing and in the coming days it will benefit fish farmers and farmers at a large scale. The aim of Blue Revolution scheme is to increase the fish production and productivity by 8 percent annual growth rate and to reach 15 million tonnes mark by 2020. Efforts are being made to bring a “National Inland Fisheries Policy” along with new “National Marine Fisheries Policy”, which will decide an overall and integrated growth frame work in the area of inland fisheries throughout the country.

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MADURAI MINAKSHI TEMPLE GOLD IMAGES AND JEWELLERY



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Many south Indian temples in Tamil Nadu possess priceless Images made of gold and exquisite ancient jewellery. Madurai is a beautiful city. Two images, Goddess Parvati and Lord Sundaresvara at the famous Meenakshi temple are made from solid gold. The images are about 45cm and 35cm respectively. Particularly the figure of Parvati, true to its pleasant, charming feminine beauty, is delightfully proportioned and gracefully chiseled. The figures legally transferable to the ownership to the sixteenth century were probably consecrated by Viswanatha Nayak, the founder of the Madurai Nayak dynasty. He remodels the main Vimanam of Lord Sundarewara and did much to bring round the ancient glory of the temple. These golden images are commonly placed in audience in the unjal-mandapa, on every Friday when special contribution and chanting of sacred hymns are performed.

Similar and like golden images svarnavigra has are still under worship in some of the temples of Tamil Nadu. Gold, the most priceless metal known to the ancient world, was made use of for making images by emperors and nobles. References to golden images recorded in inscriptions are great in number. It shows that disregarding bronze idols, idols made of solid gold and silver were sacred during the centuries and the present images in the Madurai temple are remaining pieces of ancient idols in gold.

The Madurai temple also conserves valuable ancient jewellery the crowns, made of gold and set with precious gems, usually called the navaratna-the nine gems. Among the two crowns one is a golden turban set with gems and called ratnachummadu. This is used on one of the various festivals when Lord Sundaresvara as a friendly labourer is said to have carried earth on his head on behalf of an old lady. The legend, one among the sixty-four sports of the Lord, is accepted annually when this special turban is used to decorate the deity. Along with it are used a basket and a spade, small but very majestic ones, made of solid gold. The other one is a golden crown set with parallel rows of pearls and rudraksha beads distributed with gems. It is called Mutturudrakshakirita.

There are many immemorial crowns in the collections. Of particular regard are the pearl turbans (*muttu talaippakai*) for the Lord and a pearl crown of the goddess (*Ambal Thirumudichchattu*) made up of gold and intricately worked with gems and pearls of awe-inspiring size and shape. They are undoubtedly ancient, in all possibility made and gifted by the great Tirumalai Nayaka in the seventeenth century. This ruler was oneself interested in the temple, reorganized the festivals, and introduced many new ones, besides reforming the temple administration. He is answerable for organizing on a very great scale the Chitrai festival in the temples of both goddess Meenakshi and Lord Alagar of Alagar Koil. He funded rich presents, and costly jewels to adorn his favorite detie, and many of this presents are still in use at Madurai and Alagarkoil.

The gold scepter, set with gems, still conserved in the Madurai temple received great worship in the time of Tirumalai Nayak. On the eighth day of the Chitra festival, the great king, Thirumalai Nayak, used to receive this scepter from Goddess Meenakshi, carry it to his palace in procession, and place it on the royal throne, offering special worship. It marked the control of the Goddess over the Kingdom.

Chitra festival extended in the reign of Queen Mangammal is portrayed in a mural painting in the Madurai temple. The scepters used in those royal festivals are still preserved in the temple. Most of the ancient jewellery protected in the temple. Most of the old and earlier jewellery preserved in temple go back to the time of Tirumalai Nayak (17th Century)

Almost to the same period are attributed some of the marvelous jewellery in the Vishnu temple at Alagarkoil, the Subrahmanya temple at Tirupparankunram. The sacred temples which were under Tirumalai nayaka still preserve some of his saintly dedications. In the Madurai temple itself there are two lovely pearl crowns of notable antiquity. The crowns, necklaces, pendants, bracelets and bangles and shields called *angis* are the most interesting and enchanting pieces of temple jewellery not only for their variety but also for their beauty.

Many golden vessels in this collection bear inscriptions recording their commitment by the last of the great Madurai nayakas, Vijaya Ranga Chokkanatha Nayaka and his queens Meenakshi, and Krishnammal. A delighted palanquin, called *Tolukku Iniyan*, gifted by that Nayaka in 1735 was corrected by Francis Traverse, the then collector, golden umbrella, vessels, staff, etc., gifted by him are still preserved in the temple.

A recurring motif among the pendants is the double headed eagle, called *gandaberunda* which was the royal apex of the Hoysalas. In the Nayaka court, especially in the southern region, this motif became the trend. Pendants of this shape are established in many South Indian temples. A painting of the 17th century in Alagarkoli depicts the pendant adorning Lord Alagar.

Temples in old times having knowledge of the immense value of these jewels and devised suitable safeguards, though loss of temple jewels was not unknown.

An ancient manuscript, *Talapustaka* refers to the method adopted in preserving temple jewels and the joint authority fixed on many temple servants. It is specified that two responsible officers named *Kavistari* should receive jewels on festive days and organize for their return immediately after use to the *Kaiyaichri* (the jewel treasurer). These should be examined and properly sealed by the *Mudradhikari*. Throughout the period, when the jewels were distributed and taken out in procession adorning the deity, temple security called *Meykaval* should escort and keep watch over the jewel. This indicates the care attention paid by the other rulers in maintaining temple jewels.

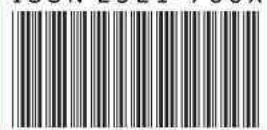


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