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Interdisciplinary Research Journal



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*"We are all born with a divine fire  
in us. Our efforts should be to give  
wings to this fire and fill the world  
with the glow of its goodness"*

**Dr. APJ Abdul Kalam**

We pay our tribute to the great scientist, Dr. APJ Abdul Kalam, the phenomenal teacher and peoples president whose contributions to science, humanity and technology cannot be elucidated.



## **Editor's Desk**

With immense pleasure we are introducing the VIII Volume of Research Lines. The keen interests for exploring the new avenues of knowledge by the researchers are really appreciable. The present issue of the journal includes 34 articles from various disciplines such as Arts, Humanities, Commerce and Science. The Journal "Research Lines" intends to provide a venue for sharing of ideas and insights of knowledge. We hope this journal will cater interests and needs of all who are deeply concerned about quality improvement in education.

We are extremely grateful to our Patron H. E. Rt. Rev. Dr. Joseph Kallarangattu, our Manager and Chairman of Advisory Board Very Rev. Dr. Joseph Thadathil, our Principal Dr. Philip John for their whole hearted support and encouragement. We also extend our sincere thanks to the contributors and readers.

**Rev. Dr. Joseph Sebastian**  
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## Theme of Insecurity in Chitra Divakaruni Banerjee's Diasporic Novel *Queen of Dreams*

Chinnu Chandran P.

### Abstract

*An unfamiliar or strange environment generates feeling of insecurity in a person uprooted from the native soil and transplanted to a foreign space. The males, with their normal potentials of extraversion resist the fear, anxiety and feeling of insecurity in the unfamiliar space. But the females, especially the Indian females shut within the confinement of domestic walls when exposed to an international theatrical space of life, find it difficult to balance their individual self with the foreign space. The present context of internationalization or globalization, has aggravated the feeling of insecurity that lies latent in the diasporic community.*

In the novel the protagonist Rakhi and her mother Mrs. Gupta are females, rooted in ideal Indian tradition. Mrs. Gupta renounces her sexual life and migrates to the world of dream, because she feels the female sexual life insecure. Despite the self-dependent show of freedom and defiant subjugation of the males, Rakhi also feels her sexual life insecure. She seeks protection from her husband, as she feels her sexuality assaulted. The feeling of sexual insecurity and protection – from the male life partner is an obsession of the Indian female mind. Though stories of chivalrous males protecting females are found in western tradition also, the traditional Indian female sexuality is a deep narrow complex packed with fear of insecurity and thus distinct from western sexual tradition. The feeling of general insecurity in the diasporic community in the context of globalization and the specific fear of sexual assault of the Indian female mind – dominate the emotional content of the novel *Queen of Dreams*. The obsession of female insecurity echoed in Manu Smriti, father, husband, and son protecting the female in childhood, youth and old age does not leave, Rakhi even when she holds the flag of the female freedom high in the air. In the material space of the novel the feeling of insecurity emerges as the dominant emotional factor allied to the sexual integrity of the female diaspora.

The major contradiction in the female selves in *Queen of Dreams* is that while all of them demand sub-orientation of the males at the external level of expression, their inner impulses seek protection and domination from the males. Initial refusal and final acceptance of the male is the recurring pattern in the male- female relationship demonstrated in the novel. Mrs. Gupta develops her faculty of dreaming and dream telling denying matrimonial sexual life to her husband. Mr



Gupta is humble, submissive and he entertains Mrs Gupta's business of making her big reducing her husband's importance. The way Rakhi projects her mother and marginalizes her father, in her thoughts testifies to the triumph of Mrs Gupta. Rakhi seeks counsel from her mother, when her business begins to collapse, but ignores even the existence of her father at such a context of crisis. But the prophetess could not suggest a solution or rescue the failing business. The great irony of this context is that the ignored father living a peripheral existence around 'Chai House' saves the situation with monetary assistance and labour. It is the emergence of the patriarchal image, at the centre of Chai House. Mr Gupta's presence and assistance is accepted by Rakhi and the old man becomes important, despite Rakhi's attitude of never letting men become important. Though Mrs Gupta failed him in many ways, as she confesses, he becomes an inspiring survival force to his daughter.

Refusal and acceptance is a recurring structure in the life of Rakhi and her husband Sonny also. Rakhi rejects Sonny for no specific reason, but for the fear of sexual assault in a party hosted by Sonny's boss. The incident of sexual assault is vague, and Sonny thinks that it is perhaps the hallucination of Rakhi's mind. He maintains good relations with Mrs Gupta even after he is divorced by Rakhi. He is a loving son-in-law to Mrs Gupta, even after he is thrown out of Rakhi's life. The general psychological attitude of the diasporic female in the novel is not to let the male become important. The females want to have an edge over their male life partners. Mrs Gupta does it in a brilliant style. Rakhi belittles, insults, and humiliates Sonny on every occasion they meet; In Indian family tradition, that is patriarchal, females are brutally ill-treated, but the diasporic female in '*Queen of Dreams*' with arrogance and power hunger commits all wrongs just to humble the male. J.A.C. Brown in '*Freud and Post Freudians*' refers to the observations of Alfred Adler in "Social Interest, a Challenge to Mankind":

Adler did not, however accept the belief implicit in the writing of Freud that innate factors cause women to be both physically and psychologically inferior to men. Observing that women frequently feel themselves to be at disadvantage in our present society and that they often manifest what he describes as a masculine protest of reaction of jealousy in relation to men, he nevertheless denies that supposedly feminine character traits or are due to anything more than the reaction of the underdog in any sphere of life.(41)

The reaction of jealousy in the relation of women to men is a response to the disadvantage experienced by women in the present day society. Subjugation of women is a universal phenomenon and the female-protest and revolt against the subjugation varies as per the behavior of the society in which they live. In the Indian diasporic society males are rather free, but the females do not get an easy entrance into the public space. They are unsafe in the public space, and they are pushed back to the domestic surface and find refuge in delicate jobs such as dreaming and painting. Dream telling and painting are the variants of useful arts, conventional domestic jobs of the females like stitching, dress designing, gardening, embroidery etc. A ferocious intellectual snob Rakhi, who enjoys boundless thrill in selling her paintings, who celebrates her painting exhibition as a historic event, stands aloof from the levels of pop art and music where Sonny makes a room for living. Her brain is infected with intellectual aristocracy, a vanishing signal of false social pride. In the context of sweeping globalization, when the aesthetic philosophers of globalization, the post colonialists



and the post structuralists erase the frontiers of distinction between high art and low art, a performing artist or a dancing jockey becomes a man of stable financial income and reputation. But Rakhi a girl bonded to the farcical fixations of moral and intellectual aristocracy even after getting married feels that her husband who is a performing artist belongs to an undignified territory of profession. Her psychic experience in the party is nothing but a projection of repressed frustration; it is a wild cry bursting out from the brain of an Indian diasporic female who still lives within the tentacles of a fictitious tradition. The aristocratic pride of the Indian female uprooted from India and transplanted in the U.S. is a farce. But Rakhi clings on to the farcical pride and raises an irrational battle against her husband. She wants to build an independent life of her own so that she can snub, insult and humiliate her husband, who in her eyes is nothing but a performing beast attracting crowds in the American club life.

The urge to dominate and make the male less important, the protest against subjugation manifested to jealousy and all such elements of revolt germinate from deep frustration and feeling of insecurity. Sonny sustains a deep attachment with Rakhi's parents despite his separation from Rakhi and this enrages the ex-wife. Sonny assisted by a brilliant display of shameless infatuation clings onto Rakhi's family. But the forsaken husband is consistently insulted by Rakhi and it is an excess of arrogance even for asserting a substantial superiority over the male, avenging, the history of female subjugation.

Rakhi builds the Chai House as an esteemed expression of the female self-pride. Chai House helped Rakhi to win a point in her favour in the divorce case. The Chai House is her sanctuary – the one place she had made her own. Rakhi thinks of her mother taking charge of the Chai House- but the marginalized father never comes to her mind. But the Chai House which excludes male presence in its management fails as a better lady performer of another catering house raises a signal of competition.

Rakhi's father appears in the role of the protector. He has the personal history of working as an employee in a hotel and then Chai House is converted to Kurma House, a space of patrilineal inheritance. They lift the female centred business house from the material situations of insecurity, fight an intellectual and physical battle and protect the business house with vigorous masculine muscle and brain. In the end Rakhi accepts the material and psychological reality of insecurity and revalidates the necessity of male protection. The novel in the end, happens to be a statement on the triumph of the rejected and marginalized males. This is relevant in the context of globalization in which the female self-help groups flourish side tracking the necessity of male presence.

The theme of insecurity is explored at the socio-biological and individual level in the novel. The fear of sexual assault is a deep complex embedded in the conscious as well as the collective unconscious of the female. Natural calamities, war, murder and terror of destruction generate a feeling of insecurity in the male and female mind almost in the same manner, yet the female mind is more perturbed in such contexts than the male for the males do have better muscular strength. But the fear of sexual assault is confined to the female mind, and for a diasporic female mind, shaped by the ethos of traditional sex ideology, fear of sexual assault is the most disastrous variant of the sense of insecurity. In the novel *Queen of Dreams* the event that inflicts schism in the matrimonial life of Sonny and Rakhi emerges out of Rakhi's deep obsession with the fear of sexual assault.



In the feeling of insecurity emerging from the the fear of sexual assault, the female is the victim and male is the aggressor. The moral, biological and psychological assault suffered by the females is a material reality. Rakhi living in an age after the collapse of the World Trade Centre is obsessed with the fear of massive terrorism, which is characterized by large scale sexual assaults. Rakhi breeds irrational enmity in her mind against Sonny not because of any wrong on his part, but for the reason that he belongs to the category of the males.

The party incident is the cultural episode in the novel which generates the focal structure of conflict. In E.M.Forster's *A Passage to India* the Marabar Cave incident cause an effective turn in the psychological course of the novel. It is an affair in which an occidental female and an oriental male are involved. Everything is vague, and what happened in the 'dark unconscious of the ancient cave' is a mystery. Forster gives no specific impression about 'violation', but a possibility of violation is open, when the nature of violation is obscure.

The party incident in *Queen of Dreams* is given a structural significance similar to Marabar Caves incident in Forster's novel. There is something obscure in the party incident, but it is different from the mystic obscurity in Forster's novel. The obscurity in the party incident deepens the sensation of fear and it suggests violation of female body and psyche. As per Freud's view mysticism is a perception arising from 'id'. "Mysticism, wrote Freud, is the obscure self perception of the realm outside the ego, of id" (218, *Freud*, Richard Wolheim). In *Queen of Dreams* the party incident is an obscure perception of the realm of 'id'.

Sonny was not interested in taking Rakhi to the party hosted by the owner of his night club. But Rakhi wanted to accompany her husband.

The party had grown louder, more crowded and she had lost Sonny. She felt panic, dry and scaly...Bodies gyrated widely slamming into each other- he wasn't wearing a shirt. He grabbed at her hand and tried to pull her on the dance floor...Bitch! She heard him yell(138-139)Arms would not let her go. There were lips. Fingers on her buttocks. Someone pulled her in a cushion. There were hands everywhere... she cried out Sonny-Sonny...help...but he was busy smiling at someone else (140)

Rakhi screams for help, like Draupadi in Indian mythology, as she feels,she is surrounded by masculine arms threatening violation. It is not the assault that pains her most. Sonny her savior, refuses to be the protector, male lord. What the Indian diasporic female demands from her husband is protection. Her brain is infected with severe insecurity complex allied to the fear of massive sexual assault.

J.A.C. Brown in *Freud and Post Freudians* writes:

"All human performances" says Sullivan, "may be divided into two categories, the pursuits of satisfaction and the pursuit of security. The pursuits relating to security are cultural in nature...whether or not the individual is able to develop his true self depends in considerable measure upon cultural factors, since man is moulded by his culture and all attempts to break with it produces anxiety.(168)

Rakhi's fear of sexual assault and insecurity complex are correlated- it is a structure of feeling allied to culture. Sullivan points out that anxiety, a variant of fear born out of the break with



culture. The Indian diaspora, especially the female diaspora is bound by a deep culture in which the sexual integrity plays a dominant role. The Indian migrant woman fears, that life in an alien space would spoil her sexual integrity. The image of the male protector who diffuses the feeling of insecurity is sculpted deep in her collective memory.

### Conclusion

Rakhi wants to enjoy freedom in the good controlling hands of the male protector. Dependency means, a feeling of security, dispelling the fear of insecurity. In the moment of challenge and crisis, Sonny proves that he is good fighter and protector. Rakhi is convinced of the intensity of his love, as he saves the life of Rakhi from the strangling hands of the rioter. He is the valiant husband material, the protector of his wife and child. When he rescues Rakhi from the teeth of insecurity from the aggression of sexual assault she feels she has "reclaimed a tiny silver of herself". (303). It is freedom. Freedom is a journey from the terror of insecurity to the safe hands of the loving dear one, that comes arching against her, touching her soul.

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## The Use of “Hinglish” in Salman Rushdie’s *Midnight’s Children*

Deepa Thomas<sup>1</sup>

Dr. P. Augustine Mathew<sup>2</sup>

### Abstract

Ahmed Salman Rushdie (b.1947), the widely acclaimed Indo-Anglian writer, attracts the attention of the readers from different parts of the world. He is now heralded as a representative figure of the contemporary British literature and has emerged as an extremely important voice in the field of postcolonial and English literary studies during the last several decades. Since the publication of his second novel, *Midnight’s Children*, Rushdie’s works have made a lasting influence on various Indian and migrant writers, sparking an extensive body of critical and theoretical writings based on his ideas. However, not many critics have focused on the narrative and the language in his novels. The present study proposes to make a comprehensive attempt to scrutinise the narrative style and the use of the hybrid language of Rushdie in the postmodern space in which he writes.

### Introduction

Salman Rushdie’s *Midnight’s Children* has been variously described as a Postmodern novel, Post colonial novel, and a novel which uses techniques of magic realism, metafiction and historiography. Having won the Booker Prize, the novel has attracted the attention of many critics for its remarkable use of language. Not only is his language abundant in unusual collocations, wordplay, allusions, metaphors, etc., but it has an obvious ‘Indian flavour’ which is strongly felt by the reader, even if it is not so easy to pinpoint what exactly accounts for it. Language assumes a central focus in postcolonial studies. It served as a tool wielded by those in authority to exert control. In Rushdie’s view, “to conquer English may be to complete the process of making ourselves free”. (*Imaginary Homelands* 17)

Much has been written on Rushdie over the years. Many works have evolved analysing the predominant concerns articulated in his novels. Many researchers have analysed his works from the theoretical perspective of post colonialism, diaspora etc. However, little has been written about his language so far. Some references to his linguistic creativity can be found within critical essays and books which focus predominantly on his themes. A study of Rushdie cannot ignore his linguistic genius. Therefore, one has to take into account the manner in which he reinvigorates

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narrative and the English language. Although not every reader will enjoy his novels in their entirety, it would be impossible for anyone to deny his extraordinary use of language.

Rushdie has created a language of his own that “transcends any English that has been spiced with Indian words and expressions” (Bharucha 160). For Agnes Scott Langeland, Rushdie has created “a magical and humorous Indian blend of English” (16). The “dialect in Rushdie’s novels are clichéd, and he is merely recreating a style already created for the specific purposes of a parody” (Jussawallah 119). Robert Fraser states that it is English as a “unitary language binding the novels together” (47).

Rushdie’s use of the expression “chutnification” epitomizes his use of language in the novel, *Midnight’s Children* (83). “Chutney” is a tasty side dish, which adds flavour to the main course of any meal. “Chutney” is a noun form, which is understood as such in English. By adding “fication”, Rushdie changes an Indian word into an English one to stand for transformation. Therefore, “chutnification” means transformation of English having an additional connotation of making the language used in the novels tangy, flavorsome and exciting. An examination of the use of the *chutnified* language of Rushdie will, therefore, be useful in comprehending his inimitable style, as well as the ways by which a language grows. The author’s language invites analysts, especially stylisticians, to examine the very many ways in which Rushdie speaks to the readers.

### Rushdie and English

Ashcroft et al note that by reworking the alien language to suit the needs and nuances of the mother language in terms of grammar, vocabulary and syntax, an “english” is constructed which differs from the received standard (67). In a similar vein, Rushdie comments on how writing in new englishes can be viewed as a salutary act of resistance, in the appropriation and re-forming of a colonial language to reflect the postcolonial experience. English, in Rushdie’s view, is another Indian language. This could not have been possible with an earlier generation, mainly on account of colonialism being that much more remote. Rushdie has been lauded for his energising use of language. His revolutionising use of English has been viewed as a subversive strategy in terms of the Empire writing back in retaliation. In Indian writing in English, Rushdie is generally accepted as an initiator and catalyst of a style that saw English being used imaginatively and with ease.

While the distinctive way in which Rushdie uses English is quite obvious but what is controversial here is his view that the Indian English novel, is not separate from British fiction. It means that Rushdie regards all literature written in English as an offshoot of the British novel while he considers those novelists like Rao, Narayan and Anand who borrow their regional languages as belonging to the vernacular Indian writers. But interestingly in each of his novels, especially *Midnight’s Children*, Rushdie has used Indian English and not British English to represent the speech of his Indian characters. Indeed, if there is a difference between his forerunners and him, then it is this that while Narayan, Rao and Anand invariably were at pains not to use a single vernacular word, untranslated into English, Rushdie often refuses to make such concessions for the Western reader. Although he occasionally uses a Hindi or Urdu word in the original, the meaning of these unfamiliar Indianisms has to be derived largely from the context. This method of embedding the English language with select Indianisms is a clear advancement in the Indian writer’s attempt to use ‘Hinglish’ as a decolonized form of English. In using it, Rushdie can be considered a pioneer in Indian English Fiction.



### “Hinglish” in *Midnight’s Children*

Rushdie entering the scene of the Indian English novel with his *Midnight’s Children*, which is a book not about any one region but the whole subcontinent, uses English as a pan-Indian language and not as a regional language. He does it by using “Hinglish” in place of any one regional language. “Hinglish” is a mixture of Hindi, the national language and English. It is an artificially created language. “Come, let’s go for *chai* (tea)” or “I’ve told her *hazaar* (a thousand) times to come on time” are all instances of “Hinglish”. Now, the beauty of “Hinglish” is that it is spoken and understood in different parts of the country. For one thing, the English-educated generations have overcome their colonial hang-up about using Hindi. For another, while people in the villages are trying to learn English, those in the South Indian States have picked up Hindi, possibly from television serials! So, “Hinglish” is commonly used in the country today. It creates a sense of its being a pan-Indian language cutting across regional, religious and class barriers.

Rushdie, unlike the novelists who preceded him, uses the hybrid, pan-Indian “Hinglish” to communicate the worldview and emotions of his characters. It is very effective because it is easily recognizable as the speaking voice of the common man or woman in India. This was not so in the novels of Narayan, Rao and Anand. In their novels, we always had to consciously suspend our beliefs that the tongawalla or the sweeper were speaking in English. But if we look at this example from *Midnight’s Children*, we won’t find anything strange:

She (Padma) attempts to cajole me from my desk: “Eat, na, food is spoiling”. I remained stubbornly hunched on paper....Padma snorts. Wrist smacks across forehead. “Okay, starve, starve, who cares two pice”. (89)

Rushdie uses British English for the educated male narrator, Saleem, and “Hinglish” for Padma, Saleem’s uneducated beloved. This gives us the knowledge that these characters belong to different social classes. While the British English highlights the stubborn moody character of Saleem, as Padma tries to cajole him and persuade him to eat much like an Indian wife is likely to do, her “snorts”, and wrist smacks across forehead reveal his and her frustration and his inflexibility. The Hinglish used here also suggests a number of things. First, the effect of both the sentences, - “eat na, food is spoiling” and “okay, starve, starve, who cares two pice” implies that Padma is not speaking English. The reason is the use of the word “na” in the first sentence and the grammatical “error” (“food is spoiling” rather than “the food is getting cold”) which are more likely to be used in the vernacular. Again, in the second sentence, the use of “starve” twice for emphasis definitely communicates that it is not an English utterance. In English, one never uses a word twice for emphasis. For example, “I sang while I worked”. This usage of the same word twice in succession is more common in the vernacular—“*Maine gaate gaate kaam kiya*”. Thus, in a few sentences using some British English and some “Hinglish”, Rushdie is able to convey a great deal about his character, their close relationship, personalities, emotions, social class, educational level and culture.

This synthesis of English and Hindi is abundant in the novel. It begins with the opening pages of the novel, where Saleem tells us that he has been called by various names in his family such “piece-of-the Moon” for which the actual Hindi and an English word come together forming a phrase as a name, such as Picture Singh still further, traditional name such as ‘Padma’ and ‘Ganesha’ are used and their etymological and mythical aspects are also referred to. Rushdie coins the phrase as “whatitsname”, to begin at beginning”, “cursing curses at dogs”, “dreaming dream”,



which sparkle the narrative shedding off its monotonous coloring of a cliché.

### **Rushdie's use of English in Descriptive scenes**

Rushdie uses the English language to describe landscapes or actions so that these acquire a three dimensional cinematic quality. He draws on the visual, auditory, kinesthetic senses and conveys images, feelings and sounds in a way that render them immediate and experience able. In the passage quoted below, Saleem tries to show off to Evie that he has learnt how to ride a bike. Evie is his neighbor on whom he has a crush while Evie is soft towards Sonny.

"roundandroundand.....finally, to please her (Evie), I stammered, 'Okay.....I think I'm..... let me, and instantly I was on my own, she had given a farewell shove....I heard her shouting. The brake! Use the goddamn brake ya dummy!' -but my hands couldn't move, I had gone rigid as a plank, and there LOOK OUT in front of me was the blue two-wheeler of Sonny Ibrahim, collision course, OUTA THE WAY YA CRAZY.....(186-87)

The use of capital letters is to convey Saleem's inner dialogue and thoughts, and Rushdie's practice of joining three to four words without a hyphen is to communicate uninterrupted motion. This use of language is present in many passages of the book. When we look at the following description of the arrival of spring in Kashmir after a long snow-laden winter, we understand that the metaphor used is that of a newborn chick, emerging out of its eggshell, bringing with itself a sense of something new, young, fresh, just born: "The world was new again. After a winter's gestation in its eggshell of ice, the Valley had beaked its way out into the open, moist and yellow" (10).

There is a scene that reflects Saleem's great sense of loss and pain at realizing that his parents don't want him back because they have just discovered that he is not their son but someone had been exchanged at birth in Narlikar's Hospital by their ayah Mary Pereira:

"This, then, was the beginning of my first exile.....I bore it uncomplainingly.....I had been loaned out, like a comic book from the Scandal Point Second Hand Library for some indefinite period; and that when my parents wanted me back, they could send for me. When, or even if...(240).

Descriptions such as these are not culture specific but universal in their reach to recreate basic human experience. Beyond the writer of Indian English themes, Rushdie is also a humanist in the best sense of the word.

### **Rushdie's narrative technique**

Rushdie's narrative technique is marvelous. He is the master of narration at present time. The charm of his themes consists in their narrative qualities. His novels demonstrate the unique narrative which lures the reader ever onward into the pandemonium of the text. His narrative technique is used for the factual rendering in historical setting. His manner is unbiased as with strict objectivity he renders the personal experiences and situations.

Rushdie's narrator constructs his own reality, which is dependent upon the events of the outside world but it is interpreted privately, because everybody interprets it's through its own mood and way. He gives the heightened picture of reality through a realization of true self and thus rejects the partial realities. However while doing so, he renders this reality with a touch of fantasy. Rushdie's novels are complex, many layered with episodic causality, bearing strong influence of



post modernist novels as well as principles of the Indian art forms. His exalted diction, elevated word usage and felicitous word phrases leave strong impinge on the readers. We see the use of daring literary innovations and disorderliness, such the unconventional word play.

Rushdie belongs to the authors who explore alternative narrative techniques, like oral narrative techniques, such as creating memorable characters, dividing books in cycles, anticipations, parallels and repetition, use of frame stories and embedded stories. He is sometimes highly antagonistic and he always establishes the relationship with the reader by addressing him, pretending the narrator is telling the story to someone and explaining his motives for telling the story the way he is telling it. He also uses modern genres such as Metafiction and Magical Realism and mixtures of genres and techniques which is typical of many post-modern authors. Rushdie is considered as a postcolonial writer as well as a postmodern writer.

Rushdie is a master manufacturer of felicitous phrases. He gives them aromatic ingredients. They are diffused all over his works. His oeuvre is resplendent with them. Saleem Sinai's seminal description of himself gives a glance of that : "Child of an unknown union, I have had more mothers than most mothers have children, giving birth to parents has been one of my stranger talents-a room of revise fertility, beg and the control of contraception, and even of the widow herself." (242) Salman Rushdie uses the device of one of the oldest narrative techniques i.e. of the first person narrator recounting his life story to a sympathetic listener. He pours a long narrative at one go in breathless haste in large paragraphs without any full stops.

Padma named after the lotus goddess pulls him up when he falters. Rushdie openly expresses his contempt for linear narration. The novel does not have a continuous forward narration rather it is complex and interrelated, based on structure repetitions and episodic casualties, which is in fact one of the strong points of the novel, as it is the perfect hitching of the content to the form. Rushdie disappears the linear narration as Saleem says : "But have is Padma at my elbow, bullying me back into the world of linear narrative, the universe of what-happened-next. At this rate, Padma complains, you'll be two hundred years old before you manage to fell about your birth. She is affecting non-chalance but does not fool me. I know how that she is despite all her protestations, hooked. No doubt about it : my story has her by the throat...fighting down the proper privet of the successful story teller, I attempt to educate her .... Padma-pressures of what happened next and remembering the finite quantity of time at my deposal, I leap forwards."(38)

Padma prefers the option always open to audiences and deceits him when the narrative tale as up on the traditional independent power of the story teller to do what he likes with a dependent and slotted audience "she is captivated, helpless as a mongoose frozen to immobility by the swaying, blinkers eyes of a hooded snake, parlay said yeast by love". The narrator is deprived of a narrate and loses it's meaning the pursues of which he has given at the novel's inaction as his main impetus : "How to dispense with Padma? How give up her ignorance and superstition, necessary counter weights to my miracle-laden omniscience? How to do without her paradoxical earthiness of spirit, which keepers-kept? My feet on the ground? I have become, it seems to me, the apex of an isosceles triangle, supported equally by twin deities, the wild god of memory and lotus goddess of the present .... but must I now become reconciled to the narrow one-diversionary of a straight line?"(39)

The presence of Padma is essential for Saleem's narration of the story. Her continuous



absence has disastrous consequences for Saleem's confidence and control of his materiel of the past : "But today, I feel confused, Padma has not returned and in her absence my certainties are falling apart. Even my nose has been playing tricks on me-by day, as I stroll between the picklevats tended by our army of strong, hairy armed, formidably competent women, I have found myself to distinguish lamer-odors form lime .... Re-reading my work, I have discovered an error in chronology. The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date : But I cannot say, now, what the actual sequence of events might have been, in Indira Gandhi will continue to die at the wrong time." (140)

Rushdie makes a good use of rhetoric language. To make his language more effective, Rushdie employs certain linguistic devices, which make the novel more appealing and powerful. The city-riot's in Amritsar is quite geographic.

"Amritsar dung was fresh and (worse) redundant. Nor was it all bovine. It issued from the rumps of the horsen between the shifts of the city's many tongas, ikk as and gharries, and mules and men and dogs attended nature's calls, mingling in a brotherhood of sheet." (169)

This juxtaposition of mules, men and dogs in one brotherhood of shit is suggestive of the author's disgust with the city. Same description we find in the city of Karachi. Through each juxtaposition, Rushdie ventilates his disgust with the cities in India as well as those in Pakistan. The vast narrative spanning over sixty three years of India's history, also including some glimpses of Pakistan and Bangladesh, achieves its compactness through some special devices. The use of repetitive imagery and summary of previous happenings revive the reader's memory. He deliberately uses the same language to highlight the great differenced for instance, Saleem himself is born at Dr. Narlikar's Nursing Home, "at the precise instant of India's arrival at Independence" (59) while his son Aadam Sinai, is born in a "night shadowed slum" of emergency. The narrator thinks of himself as preserving both vegetables and events. He says : "Every pickle-jar (you will forgive me if I become florid fro a moment) contains, therefore the most exalted of possibilities : the feasibility of the classification of history; the grandiose of the pickling of time, I however have pickled chapter. Tonight, by serving the lid finally on a jar bearing the legend special formula 'No 30 Abracadaba' I reach the end of my long-winded autobiography, inwards, and pickles, I have immutable in both methods. We must live, I'm afraid with the shadows of imperfection" (84).

Rushdie inserts North Indian vernacular language habits into flawless English intoned sentence makes the double usage of the same word for fluent effect as "chhi, chii," Padma covers her ears,"My God, such a dirty-filthy man I never knew!" ..... (118)

Rushdie inserts crisp, befitting vernacular words/ phrases, into flawless English sentences viz: "..... and now Tai Bibi leaning out of a window shouts, 'Hey, bhanchued! Little sister-sleeper, where you running? What's true is true.....! (122) We can take another example such as : ...the Nawab had invited all of these to his daughter's hennaing ceremony" (463). Rushdie presents history through the metaphor of chutnification, which gives way to his narrative. In other words Saleem is actually preserving the facts of history as chutnification is also a method of preservation each of the thirty one chapters in the novel stand for a pickle jar. Saleem suggesting the future leaves the last jar empty. Thus the novel ends literally against closure.

At the end the image of narrator is cracking up. In his robust life now he is in imminent danger of disintegration as we can see from the voice of Saleem : "my hopeless, universed body



..... began to crack... Parched, it yielded at last to the effects of a life time's battering. And now there is rip tear crunch and a stench issuing through the fissures, which must be the smell of death..... I hear live being spoken in the night, anything you want to be you can be the greatest lie of all, cracking now, fission of Saleem, I am the bomb in Bombay, watch me explode, bones spilling beneath the awful pressure of the crowd, bag of bones falling down, down, down, just as once at Jallianwala A broken creature spilling pieces of itself into the street, because I have been so-many persons, life unlike syntax allows one more than three and at last some where the striking of a clock, twelve chimed, release .... yes, they will trample me under foot.... because it is the privilege of and the curse of midnight's children to be both masters and victims of their times ..."(79).

### Conclusion

Rushdie's use of refreshing language, felicitous phrases and literary allusions are the factors for the immense popularity of *Midnight's Children*. The rich exploitation of sound and meaning in language are Rushdie's greatest contributions to the diversification of the Indian novel in English. His basic concern in the novel is to bring in India, not only as a grand theme but also through the medium. For this purpose Hindi, Urdu or Hindustani words and phrases are picked from their colloquial usages. In the words of Shepherd, "*Midnight's Children*, differs from earlier fiction in that most of the usual ground rules associated with the older form of diction are broken : the narrative fluctuates uncertainly between first and third person; ordinary notions of fictional realism are subverted, natural law becomes unnatural or supernatural even though the novel is not in any straight forward sense religious or metaphysical, the novel is full of cryptic clues, archaic utterances and seem always on the point of offering some important explanation, of arriving at some goal or conclusion but what this conclusion is one can not be sure. It is a novel of signs and gestures and sleight of hand narrated with a passion for narrating other than for clarifying meaning." (24) *Midnight's Children* is regarded as a trendsetter. The sheer energy, the innovations in the English language, form, theme and range of this big novel had a stunning impact. Today this novel is regarded as a trendsetter because of the influence it has had on the Indian English novels written ever since. Its highly imaginative quality, its unconventional word-play, the disarranged syntax and spirited metaphors, its stunning fusion of oral narrative, history, fiction, non-fiction, journalism, Hindi film songs, fantasy, realism, and the stream of consciousness provide ample materials for research.

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### Introduction

The more History attempts to transcend its own rootedness in historicity and the greater the efforts it makes to attain... the sphere of universality, the more clearly it bears the marks of its historical birth, and the more evidently there appears through it the history of which it is itself a part, inversely the more it accepts its relativity... then the more it tends to the slenderness of narrative. (Foucault 371 )

Salman Rushdie's master piece *Midnight's Children* is a novel about Indian history, Indian independence, the partition and its aftermath. It would be worthwhile to discuss in some detail Rushdie's concept and treatment of history and his exposition of the interrelationship of history and individual. The novel is Rushdie's interpretation of a period of about seventy years in India's modern history dealing with the events leading to the partition and beyond. This paper is an effort focused on the historical aspects of the novel *Midnight's Children*. It proposes to show how Rushdie narrates the history of India by linking with the personal experiences of the hero. The history of India from 1919 to 1947 is encapsulated in the form of the first Book, out of three Books. The next Book narrates the steady progress of Saleem Sinai, the child of a Hindu mother and a British Christian father. That speaks about the Indian history also. Politics, economy and society in India can be said to have had the similar progress. The language riots, the raising threat of communism to congress party, the deteriorating influence of congress, trials, elections, films all of them find their way into the pages of the novel. The last Book shows an ugly growth of the Indian democracy, Nehru and Shastri are no longer hold India in peace and Indira Gandhi leads the country.

When we analyze the development of the genre historical novel we can find that, as the literary critic R.K Dhawan has pointed out, it was popularized by Walter Scott and enjoyed immense popularity in the nineteenth century. Charles Dickens, inspired by the French Revolution, successfully made use of history in *A Tale of Two Cities*. It is a magnificent novel with a panoramic background representing the dramatic life of a few individuals interwoven with the interest of a catastrophic public event. George Eliot, who attempted a historical novel, entitled *Romola* failed disastrously. The two World Wars stimulated the imagination of writers, giving birth to some significant fiction- Eric Maria Remarque's *All Quiet in the Western Front*, Earnest Hemingway's *A Farewell to Arms*, and Herman Wouk's *The Cain Mutiny*. Indeed in the twentieth century the historical novel has largely been the providence of continental novelists for whom the themes of revolution or foreign occupation are much closer to the bon than studies of middle-class manners and morals in a relatively stable society such as England's. A case in point is F.G Farell's new novel *The Singapore Grip*, a trilogy about the decline of the British Empire. Great political movements, conflicts or revolutions are the warp and woof of a historical novelist and good writers are in mediumistic to the deeper stirrings of the life for their time or to an event of the past. Apart from *Gone with the Wind*, the historical novels of the twentieth century which may be termed classics are Leo Tolstoy's *War and Peace* and Boris Pasternak's *Dr. Zhivago*. The first is related to Napoleon's invasion of Russia; the second describes the failure of the Revolution of 1917. Failure of modern Britain to find some great fictional theme could be attributed to history itself than on writers of the age. As elsewhere, majority of novels in India have been written in response to historical movements or events such as the British rule, partition of the country and emergence of new India. The freedom



struggle caught the imagination of the entire nation, no less the Indian-English writers. No significant writer could escape the impact of the mighty movement sweeping in the country. The novels written in the Indian languages and English in the 1930s and 40s reflect the vitality of people devoted to a cause. This is amply reflected in the novels of the period- Raja Rao's *Kanthapura*, Mulk Raj Anand's *Coolie*, K.A Abbas' *Inquilab*, D.F Karak's *We Never Die* and C.N Zutshi's *Motherland*. Fiction as history is a concept of the historical novel which designates the actual process of taking on the full challenge of events and turning them into the kind of significance that history has instead of dismissing them as peripheral. Fiction as history is extraordinarily rich in potentials both fictional and historical. Fiction and history do not blend easily. It is an act of great genius by imaginatively interpreting history in order to suit the purpose of the creative writer. As a story of national history Rushdie's novel *Midnight's Children* is a panoramic work.

In *Imagined Communities* Benedict Anderson analyses the nation as a complex set of processes. He defines the nation as a social construct and as a product of a collective imagination not only in terms of history, geography and common language. It is "an imagined political community and imagined as both inherently limited and sovereign" (7). Writing India, Saleem Sinai, the narrator of Rushdie's novel *Midnight's Children*, has to enter into an accumulated tradition. He himself becomes an emblem of the nation and his body picture is produced and distributed to all Indian citizens putting him at the centre of the nation. The conflicting imagination of communal solidarities and the midnight's children become the nation in narration. Saleem Sinai begins his narration as:

I was born in the city of Bombay... once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Nalika's Nursing Home on August 15<sup>th</sup>, 1947. And the time? The time matters, too. Well then: at right. No, it's important to be more... On the stroke of midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence, I tumbled forth into the world. ( 3)

*Midnight's Children* encapsulates the experiences of three generations of the Sinai family, living in Srinagar, Amritsar and Agra and then in Bombay and, finally, migrating to Karachi. Saleem Sinai, the narrator engaged in the actual narrating of the story, works at a pickle factory by day and records his experience by night. Alongside of Saleem's personal history we have the collective experience of the people and the history of the nation. There is in the novel virtually all of the twentieth century: Jalianwalla Bagh tragedy, Quit India movement, Cabinet Mission, freedom movement, Muslim League and its role, riots and bloodshed subsequent to the independence, five year plans, reorganization of Indian states and long riots, Chinese aggression, the theft of the sacred relic from the Hazratbal mosque, Pakistan war, liberation of Bangladesh, the Emergency and various other historically important events. Rushdie creates in Saleem, a character who provokes much of the history and he records and enshrines in his personal heritage the identity of India itself. Thus the novel can be regarded as a historiographic metafiction. The term historiographic metafiction is coined by the literary theorist Linda Hutcheon. According to Hutcheon works of historiographic metafiction are those well known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages. It bridges the fissure between historical and fictional works by recombining the two genres. It both installs and then blurs the line between history and fiction. As *Midnight's Children* is a rewriting of the history



of Pakistan and India in the early and mid twentieth century Anita Singh and Rahul Chadurvedi consider it as a historiographic metafiction:

Even, Saleem's parentage depicts quiet suggestively the interplay of the national and personal history. Like his Nation, he is the illegitimate child of an Englishman. Born and a poor Hindu woman he is brought up by a Muslim couple Ahmad and Amina Sinai. In brief Saleem represents the multi-religious and multi-cultural postcolonial India and remains the confluence of these several conflicting consciousness. Saleem represents postcolonial India geographically and politically. His face resembles the map of India and Nehru himself addresses him "the mirror of India". His very anatomy is historical or historicized. He loses part of a finger, part of his scalp and his body cracks when India is further partitioned into new states. This cracks and disintegration of Saleem Sinai's body of the individual and the political body of the nation. ( 61)

The midnight's children, including Saleem, suffered on account of being born at a dismal hour in history. The writer imagines the moment of freedom as one charged with the magic powers to be bestowed on the new born babies. One thousand and one babies are born during the miraculous hour. Saleem Sinai, the greatest benefactor has the miraculous powers of entering into the minds of others and understanding the secret thoughts and feelings. The gift is shared, to some extent with his only rival, Shiva. Other children too had such powers: "... from Kerala a boy who had the ability of stepping into mirrors and re-emerging through any reflective surface in the land-through lakes and (with greater difficulty) the polished metal bodies of automobiles... and a Goanese girl with the gift of multiplying fish... and the children with powers of transformation"(274). These one thousand and one children of India's hopes are expected to lead India to prosperity and glory. But like the dreams of 'suraj after swaraj' they deteriorate and degenerate into a hopeless pack of scapegraces. Saleem Sinai grows up in Bombay. His birth is welcomed by Pandit Jawaharlal Nehru. Saleem is promised that the government will watch his progress, as he represents free India. Later on, Saleem is sorry that he is an 'under watch' of the government and that he is one of the 'wanted' men who will, afterwards, deceive his friends and thus cause impotence among them all, because of the vasectomy drive under the leadership of Sanjay Gandhi. In one sense the novel is highly political; Saleem intuitively realizes that for the individual living in a certain kind of society there must be a relatedness of some kind between one's private world and the public world into which one has been socialized. The political figures like Indira Gandhi, her son Sanjay Gandhi, Morarji Desai appear in the novel. Throughout the novel Saleem has been on a slide towards disintegration; he loses his finger, hair, sense of smell, memory and ends impotent as a result of the forced sterilization program during Emergency.

In his novel *Shame* also Rushdie deals with history. *Shame* depicts the contemporary political situation of Pakistan. The main plot of the novel revolves around the lives of Omar Khayyam Shakil and Sufiya Zinobia. The novel contains a vivid presentation of history in the side plot involving relationship between the two important architects of Pakistan- Raza Hyder and Iskander Harappa, who are in fact based on General Zia and Zulfikar Bhutto respectively. In both the novels, *Midnight's Children* and *Shame* there is a blend of personal history along with national history. For him history is not something personal. As it belongs to all Rushdie asks in *Shame*: "Is history to be considered the property of the participants only?" (28). Rushdie conceives a temporal or timeless



reality in his fiction. His novels are meditations of time, in the manner of realizing the world of timelessness, through the medium of history. An interpretation of history presupposes an approach to time and temporal sequences. Rushdie evinces a mature historical sense. The historical sense T.S Eliot remarks: "involves a perception, not only of the past, but of its presence. This consciousness of history is a sense of the timeless as well as of the temporal together making a person genuinely conscious of his place in time of his own contemporaneity". (22-23)

### Conclusion

As the critic Neil ten Kortenaar comments Salman Rushdie's *Midnight's Children* is a national allegory giving imaginative force to India and its history. The novel has a conscious and realistic note of history. Saleem Sinai, the narrator reveals his story along with that of his country. Like his nation, he begins to remake his life. By linking his life to that of the nation Saleem represent a legacy to the future generation of midnight's children as he becomes the leader of the midnight's children conference. The midnight's children are symbols of India's diversity, a country with so many voices, languages, multiple races, religions and cultures. From the beginning Rushdie maintains a continuous effort at synchronizing national and domestic life, so that the odyssey of the Azzises and the Sinai's also becomes the odyssey of the nation from the year 1915 up to the year 1977; this convergence of the national and the domestic is underscored repeatedly in the course of the novel.

The parallel between Saleem Sinai's growing up and the development of the newly independent India would normally be best understood as metaphors. Until one begins to see that Saleem Sinai is, in fact, intended to be simultaneously Rushdie's fictional alter ego and an allegorical representation of India's independence and the life of Saleem is really the history of that independence, Saleem, like Rushdie having been born at the precise hour of the end of the Raj. In an interview Rushdie himself commented that the children born at midnight on August 15, 1947, the day India was liberated by the British, were a metaphor and that was exactly the parallel that he wanted to make between the action of the book and what happened in history. Most of the critics equate Saleem with India herself. He takes good care to establish his position as an unprejudiced observer of the politics of India and Pakistan. He does so by being scrupulously truthful and evaluating only from a humanitarian point of view.

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## The Tibetan Yoga of Dream and Eternal Realisation *The Alchemist- A Case Study*

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### Abstract

*In The Tibetan Yogas of Dream and Sleep Rinpoche Tenzin Wangyal writes "We will find, as practitioners that a continuity develops in that part of our life we spend in dream. This is valuable in our spiritual journey, as dream becomes part of a specific process that reconnects us to our deeper selves, and matures our spiritual development." ( Rinpoche Tenzin Wangyal,75). In a nutshell this statement explains the importance of dream in a Tibetan context. Indeed there are several examples to prove this. From the ancient period itself the Tibetan Buddhist practitioners of dream yoga, received teaching in dream. These teachings are termed as 'gong-ter' or 'mind treasure'. It is not visible in the physical world, but consciousness. Only a mind free from all bondage has access to the mind treasure.*

Dreaming is a natural process like eating, walking or sleeping. Irrespective of caste, creed, sex or social status, everyone enters into the fascinating realm of dreaming. The study of dreams had always been a topic of interest from time immemorial. The content and the meaning of the dream is a much debated issue. But the nature of dreaming is not widely discussed. When analyzed, the nature of dreaming can probably throw light on the existence of humanity as a whole. It is indeed an enthralling fact that dreams have much implication on one's spiritual aspect. This belief is the basis for the study of the Tibetan yoga of dream and sleep.

"Dreams are explained as god's language, the language of the soul." (Paulo Coelho,12). *The Alchemist* is a novel in which the protagonist is spiritually awakened by pursuing his dream. The quest depicted in the novel is archetypal in nature. It was the dream vision which exposed the metaphysical self to Santiago. Despite many obstructions, he was keen on following his dream. It was omens and epiphanies which lead him throughout his journey. Thus Santiago's material quest becomes a spiritual odyssey. From the very beginning of his journey, the shepherd boy could feel the invisible force of the divine guiding him.

The Tibetan Buddhists practice the dream yoga and sleep yoga as a part of their spiritual tradition. Their spiritual teachers believed this to be an effective way of self realization. It aims at



generating a greater awareness of the values of one's life. It also helps in creating stability and clarity of human mind. Thus a man becomes optimistic as well as self disciplined. The dream yoga also provides an opportunity for every individual to improve the quality of ordinary life. Dream is often termed as something opposed to reality. But the Tibetan Buddhists perceived dream as a distinguished level of mind which is not divorced from reality. It is indeed a fantastic realm where extraordinary things could be experienced.

Every action of man in the world of senses is governed by the working of karma. In dream, these karmic traces manifest in consciousness and the obscuration of the mind is focused. Dreaming though a creation of the mind is a dynamic process. In Paulo Coelho's *The Alchemist*, the protagonist has in the depths of his mind the thirst for travel and discovery. It was his passion to travel that made Santiago choose the life of a shepherd. But he belonged to a very religious and orthodox family. His parents wanted him to be a priest and thus add name to their family. Thus from his early childhood itself, his wander lust was being suppressed.

The Tibetan tradition also believes that dream is an offshoot of ignorance. There are two kinds of ignorance. One is the innate ignorance, the ignorance of one's real nature and the nature of the world. This makes man enmeshed in the illusions of the mind. Santiago was not fully aware of his own potentials. Hence he was not very confident. Many a times he was going to step back from the quest because of his dualistic mind. It was the alchemist who paved way for Santiago's transcendental awakening. The second kind of ignorance is culturally conditioned. Tradition, religion, political ideologies etc contribute to this. Santiago was born in a family where religious values were given much importance. His freedom loving soul was always dissatisfied under such a circumstance. The Buddhist teachers emphasize on the need for liberating oneself out of ignorance (*ma-rigpa*). Through constant practice, the fundamental mind (*rigpa*) could be strengthened. Once the *rigpa* is stable, a person is released from the knots of *samsara*. He attains a state where spiritual insight is accessible. When the human emotions are suppressed, it creates hindrance for the further development of one's character. The liberation of karmic traits gives man an opportunity of self introspection. As Santiago completes the karmic cycle of destiny, he understands the soul of the world. He realizes that the real alchemy happens in the revival of human soul. He also learns that this results in the nourishment and refinement of an individual's psyche.

According to the Bon tradition, *Kunzhi* is the base of existence. It is the unity of emptiness and clarity. The *Kunzhi namashe* is the basic consciousness of a human being. It is the storehouse of all the obscurations of consciousness. From this the conditional experiences of the future is generated. Every physical, verbal, or mental action of an individual performed with aversion remains as a psychic remnant in the base consciousness of an individual. When he breaks the chains of *Karma* and *samsaric* traces, the *Kunzhi namashe* vanishes. Such a purified soul becomes a Buddha.

After much struggle, Santiago manages to be a shepherd boy. But his urge to discover more was always burning in him. Santiago dreams that he is taken by a child to the pyramids of the Egypt, where a treasure is waiting for him. The dream is a vivid reflection of the unsatisfied Ulysses residing in him. The life of a shepherd boy also had certain boundary for his travel. Hence his dream reveals a treasure at a far way land. His consciousness was fixed on the clues that were stimulated in his inner mind. This highlighted material provided the foundation for his



dream experience. Dream is always the creation of conditional tendencies and habitual actions. In the light of Tibetan Buddhist teachings, Santiago's *Kunzhi namashe* was evolved with the obsession to travel.

Dream is much easier to understand the dynamics of suppressed emotions than in the waking state. When an individual is dreaming he is free from the physical world and rational consciousness. The dream Yoga employs dream to be very vital in spiritual practice. The Tibetan Buddhists train themselves to understand the working of karmic traces and *Kunzhi namashe*. Dream Yoga practitioners are primarily concerned with the consciousness that is dominating the unconscious. It provides an individual to make positive choices in life. Thus these practitioners start recognizing every experience from different situation as an opportunity for spiritual learning.

Santiago's dream was indeed the reflection of his unconscious mind. The unconscious part of the mind is a repository of experience. In *The Alchemist* dream played the role of a medium of communication between Santiago's conscious and unconscious minds. His conscious self was refined by searching for the meaning of his dream. Santiago's internal dynamics paved way for the expansion of his spiritual identity.

The *Mother Tantra* describes four obstacles in the path of dream yoga. They are delusion, laxity, self-distraction and forgetting the dream. Delusion constitutes the distraction of the mind due to external or internal factors. The practitioners of dream yoga are caught in a fantasy and his mind is turned towards virtual things. The dualistic nature of human mind produces illusion. Laxity is the internal laziness that results in the deficiency of inner strength and clarity. An individual loses his focus and is distracted from the central object. Self-distraction arises due to distributed sleep. The mood fluctuations or a problem with the prana could also account for self distraction. The fourth obstacle is forgetting the dream as well as the practice. But Santiago overcame every impediment as he wanted to realize his dream. He had a very vivid and motivating dream. He treated his dream with much reverence and was determined in pursuing it. Thus he could realize his true self as well as the soul of the world.

The Tibetan Buddhists practiced dream yoga as the possibilities and the freedom of the dream is boundless. The actions in a dream have a great impact on an individual's inner self. Dreams provide an opportunity to dissolve the concrete thoughts of the mind. In the eastern and western contexts dream serve many purposes. They are the source of creativity, solutions to problem, diagnosis of illness and so on. Only a deeper analysis of the dream could reveal the real meaning of it. This is the approach by the Tibetan yogis to make it a part of their spiritual practice. As the dream yoga proceeds, the meaning of the dream becomes less important. The practitioner no longer considers dream as correspondence from another entity. The meanings of the dream are the creations of the dualistic mind. But as he travels towards nirvana all the samasara concern withers. The crux of dream practice is nirvana or complete liberation. Thus the practitioner is free from the conditioning that arises from the dualistic mind.

The vibration from the karma realm, initiated the dream in Santiago. The dynamics of it was so powerful that he dreamt the same twice. The accomplishment of dream was accelerated by Santiago's faith, commitment and patience. But the realization of the dream was a revelation that initiated spiritual maturation in Santiago. He started integrating different experiences of his life. This made his mind stable and focused. He understood the importance of his physical body



as well. Human mind needs the body to make it calm. When the sensory world is appreciated by the body, it gets reconnected to the mind. The dream yoga also aims at this. When the practitioner understands the importance of the physical self, the distractions of the mind is kept in check.

Human beings live in a world of duality. The ultimate aim of Tibetan tradition of dream yoga is the total transformation of man. Thus an individual inculcates the ability to work skillfully in life. He also develops compassion and starts helping his fellowmen. Each insignificant action of life turns out to be meaningful. As an individual is aware of the value of human life, he is free from the clasp of distractions. The Tibetan Buddhists never wanted their teachings to be perceived as conceptual understanding; it creates a block to the transcendental wisdom.

### Conclusion

According to Freud dreams reveal the unconscious part of an individual. *The Alchemist* throws light on the fact that dreaming is a process of gratifying the impulses of id. Whatever is observed in the dream corresponds to an element with in a person's psyche. From this perspective, the treasure in the novel stands for Santiago's mind. As the alchemist said, "every thing you need to know you have learned through your journey". (Paulo Coelho,12). He understood that the journey itself was the greatest treasure. Santiago's dream was filling the gap of certain elements in his waking life. The alchemist, like a skilled teacher advised him to purify his mind and evolve out of karmic chains. The dream yoga also enhances a practitioner to break the shackles of karmic traces. In the same way towards the end of this journey, Santiago's mind was washed off all skepticisms and distractions. Only the cadence of awareness remained. That was the pure light of the absolute reality. This enlightenment at the end of the dream is termed as 'nirvana' or 'awakening' by the Tibetan Buddhists. Thus a close analysis of dream, as in the case of Santiago, could pave way for spiritual awakening through self transcendence.

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## From Word to Frame: Re-interpretation of Shakespeare's *Hamlet as Karmayogi*

Karthika S.B.

### Abstract

*Literary adaptation to film is a long established tradition in cinema starting with early cinema adaptations of The Bible. Adaptations have been a common phenomenon in the world of cinema from the early years of its origin. Literature provides a wide range of possibilities for the film. Adaptation has been defined as the act of producing a work of art by adapting elements from another work of art. Film adaptation is the transfer of a written work to a feature film.*

William Shakespeare has been called the most popular screen writer in Hollywood. *Hamlet* is Shakespeare's longest play and among the most powerful and influential tragedies in English literature, with a story capable of seemingly endless retelling and adaptation by others. There are not only film versions of most of Shakespeare's works but also multiple theatrical versions of many of Shakespeare's plays. It has inspired writers from Goethe and Dickens to Joyce and Murdoch and has been described as the world's most filmed story after *Cindrella*.

*Karmayogi* is an enchanting adaptation of Shakespeare's radical revenge tragedy *Hamlet* which set in feudal era. The story of the prince of Denmark, stung by slings and arrows of outrageous fortune, is retold in the film *Karmayogi*. Directed by well-known film maker V.K.Prakash, the locale of the film has been shifted to contemporary Kerala even as it essentially follows the story line of *Hamlet*. The film had all the important characters and situations of the Shakespearean play, though narrated in the backdrop of life and cultural settings of the Malabar region (Northern Kerala) known for its centuries old martial art tradition 'Kalaripayattu', Poorakkali (which is the equivalent of the Play within the Play: *The Murder of Gonzago* of *Hamlet*), hero worship and folklore. *Karmayogi* interweaves the cultural and ritual of our ancient land and its narration glorifies traditions and rituals of medieval Kerala. Director V.K.Prakash has done justice to one of the most prominent works of Shakespeare by crafting a detailed adaptation in harmony with creative liberty.

*Karmayogi* explores the story through the yogi community, a section known for their martial art talents. One striking feature of the movie is 'Kelipatra', which plays a crucial role in the plot of *Karmayogi*. According to the local lore, the male members of the community are known as



Kelipatras, avatars of Lord Siva; who as per legend, took birth as a man in Varanasi and begged for 12 years after being cursed by Lord Vishnu for chopping the fifth head of Lord Brahma, the creator. Like Siva, the elder members of Yogi Community will also go by begging in a particular stage in their lives to fulfill their tradition. A man discarding all the comforts of life and visits each house to beg for a living. *Karmayogi* incorporates this passion to follow one's tradition into the narrative. In the film Rudran's father has become a Kelipatra, and after his murder, Rudran decides to follow his father's footsteps. But he has to face many hurdles on his path before fulfilling his goal of becoming a Kelipatra. It gives the mythical atmosphere to the film.

Rudran Gurukkal, a young man of a family named Chathothu; is the counterpart of the hero Hamlet, prince of Denmark. The arch villain Claudius finds his counterpart in Bhairavan, the new head of Chathothu family and Gertrude in Mankamma to whom Bhairavan got married to after her husband's death. Moonumani finds her equivalent in Ophelia and Polonius becomes Karyasthan of Chathothu family, Moonumani's father, who plots to capture the wealth of Chathothu family. Laertes, brother of Ophelia becomes Kanthan; Horatio, close companion of Hamlet to Shankunni and Fortinbras, the prince of Norway is presented as Sahyan (Chirikandothu family) and Rosencrantz and Guildenstern are recreated in the characters of Marmani and his disciples. The families of Chathothu and Chirikandothu are symbolic of the hierarchical relationship between Denmark and Norway.

Drama is very close to the art form of cinema. Adaptor or film maker tries to show his creativity in his film by using basic content or theme of the drama; only the soul of the drama is converted to the film. The classical unities of time, place and action are the main principles of the drama. The characters, dialogues, actions and the content have been re-interpreted on screen. Place and time may also have been undergoing changes. The text of acting in drama has been turned for the text of acting in cinema. The art of background music and costumes have a vital role in this arena. "The film *Karmayogi* is beyond time and space and so there exists still theatrical elements.

According to theoreticians, "there is nothing called adaptation" and Balram Mattannur moulded the screen play of *Karmayogi* based on this fact. In this screen play, he replaces *Hamlet's* time and space. When the screen play of *Hamlet* is written, the screen writer takes only necessary dialogues from the source text. To make an extremely different film out of *Hamlet*, the 90% of dialogues in the play exempted from the screen play. The drama trans-created to a North Malabar culture and some dialogues are taken from the play to cope with this culture. The journey of an adaptor or film maker can be compared to a critic. The film maker's aim is to transform the theatrical codes to cinematic codes. The cultural decoding of drama to film helps them and here the film uses the tactics of cultural semiotics.

Film studies and the development of linguistics are happened at the same period. It is the need of the hour as per as the future of the study of adapted films are concerned is to develop film study on the basis of semiotics (study of signs). Theoreticians opined that semiotics is used for the complete visual discipline of the film and this becomes a major reason for the creative success of *Karmayogi*. In the film earthen pots represent the close relation between Moonumani and Rudran and this relation is rejected by Kidathan. The song "Malarmancharyil Vandine pole.." reveals the love and affection between the lovers and there uses the idol of Lord Siva and Parvathy is an



instance of using signs in film. Rudran and Shankunni plan to go to Ekarajyam for fulfilling his revenge, at that time a group of bats were flying away from the cave where they rest; which represents the symbol of death. Moonumani's death, the tragedy waiting for Bhairavan and Rudran's victory in his revenge attempts are artistically denoted with this sign. In the process of alienating *Karmayogi* from *Hamlet*, the semiotic representations possess a free existence and artistic greatness in film.

Eliot famously described *Hamlet* as "most certainly an artistic failure", Eliot felt that Hamlet's strong emotions exceeded the facts of the play, which is to say they were not supported by an objective correlative. Eliot believed that the feelings of *Hamlet* are not sufficiently supported by the story and the other characters surrounding him. The objective correlative's purpose is to express the character's emotions by showing rather than describing feelings. Eliot finds some serious lapses in the plot and construction of the play. When the play is adapted to film, film makers took some measures to overcome this. The director introduces a song based on the theme of Lord Siva and his son Lord Ganapathi to signify the relation between Rudran and his father (Unniganapathi Sapramanchathil..), the song which reveals the motherly affection and the person who wears the headgear of Kelipathram for alms without uttering a word and some film usages in the scenes of Rudran's revenge attempt- all are considered as some measures taken by the film maker to bring objective correlative in the film. But these measures cannot be able to provide objective correlative in the scenes completely. It tells that the drawback of the source text affect the film also. Some critics opined that the film didn't communicate the idea of procrastination and the core of the text.

### Conclusion

The film like *Karmayogi* helps to realize the sensibility of Shakespearean dramas. It is an undeniable factor. The film became real by utilizing the possibilities and challenges of the adaptations of dramas into films. Here adaptation performs the role of eliminating literary elements of literature in film media. Thus adaptation diminished theatricality and literariness and acquires the cinematic elements. As a lingual, genre and cultural trans-creation, *Karmayogi* should have been gained much acclaim in the history of World Film Scenario especially in the field of adaptation studies.

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### Appendix: A Telephone Interview with V.K. Prakash (Maker's voice)

- Karthika S B : Do you influence by any film versions of *Hamlet* for making *Karmayogi*?
- V.K. Prakash : The concept 'to be or not to be' and self conflict in *Hamlet* had been influenced me much. The conflict faced by Hamlet is not cinematic, it is theatrical. And I tried to give cinematic atmosphere to this conflict with the help of rituals, characters and cultures.



There is a good adaptation of *Hamlet* in Marathi film by Sohrab Modi. I think it released in 1938 and it was at the earlier time of sound cinema. Mel Gibson presented a theatrical version and it influenced me.

K.S.B : In Japanese films, Shakespearean plays were transformed into indigenous culture by the veteran film maker Akira Kurasawa. Does this inspire you?

V.K.P : Yes. If anyone ask me which is your favorite film of Akira Kurasawa, I must reply with the answer *Throne of Blood*, *Macbeth's* film version.

K.S.B : According to theoreticians, both literature and film are considered as two different things. *Karmayogi* proves this. Only ideological similarities exist. What is your opinion?

V.K.P : Exactly. There relies only ideological similarities. In *Hamlet*, the main concern is with the self-conflict. In theatre, this is conveyed through the soliloquies. But in cinema, it is impossible. The characters like Hamlet (thirst for revenge, indecision), Claudius (Insecurity, fear) and Gertrude (motherly affection towards Hamlet, sense of guilt) faced conflict in conscious. So for presenting these concepts, I concentrate on the ideological level of drama.

K.S.B : What are the creative challenges faced by you as a director when adapting the towering genius like Shakespeare on celluloid?

V.K.P : When adapting a Shakespearean drama on celluloid, a director usually faces challenges like cultural, lingual and genre trans-creation. When I transform the drama into film, I tried to convey the essence of the drama. I enjoy the freedom to alter the source text for necessary changes. I didn't consider *Hamlet* and *Karmayogi* as comparatives.

K.S.B : What are the factors that inspire you to adapt the great tragedy *Hamlet*?

V.K.P : I like both drama and film. I joined in School of Drama because of my affection towards drama. There I got many opportunities for staging dramas. I am very much interested with making films by adapting plays. We presented Jayaprakash Kuloor's *Palam* on stage in Gibberish language. I made *Aidu Ondla Aidu* in Kannada and *Poppins* in Malayalam by combining Jayaprakash Kuloor's five dramas. I want to communicate the idea of 'To be or not to be' and the self-conflict of *Hamlet* on screen.

K.S.B : What are the experiences and ideologies which you have acquired by the deep study of *Hamlet*?

V.K.P : When I was a student at School Of Drama, Shakespearean plays had been learned. When we studied his dramas deeply we can realize that there is a lot of chances for presenting them as one act shows. When I make a film I didn't consider whether the film gained box office hit or appreciation. I did not aim commercial success. I tried to present my ideas through my films. That's all.

K.S.B : The screen- play writer of *Kaliyattam* and *Karmayogi* are same (Balram Mattannur). I think this may led the creation of both films in a same mould? Do you agree?

V.K.P : Yes. I agree. But both films possess individual differences. *Karmayogi* is more theatrical than *Kaliyattam* and in *Kaliyattam*, there is realistic approach than *Karmayogi*. *Kaliyattam* is filled with incidents. When we evaluate *Kaliyattam*, we can trace a particular time period while in *Karmayogi*, it is beyond time and space. That is why I say that *Karmayogi* is more theatrical than *Kaliyattam*.

K.S.B : In earlier phase of adaptation from text (play) to screen was the celluloid version of plays. But in the later phases, we get the celluloid versions of plays by blending with



film language. It is a turning point in the history of literary adaptation of plays. Do you believe the ghost of play has been quitted from the film?

- V.K.P : I think Madhu sir's film *Sati*, adaptation of G.Sankarapillai's drama, is a very good adaptation during the earlier times. G.Sankarapillai sir is my professor in School of Drama and I am too much fortunate to have prof. G.Sankarapillai as my professor there. When I take a film from a play, I would like to give it a aesthetic and creative outlook. And this help me to make films like *Punaradhipasam*, *Poppins* and *Karmayogi*. By the influence of Luigi Pirandello's drama *Six Character's In search of an Author*(1938),I made the film *Natholi Oru Cherya Meenalla*. In *Karmayogi*, I tried to quit the ghost of the play and its theatrical characteristics. As I said earlier, because the absence of time and space, *Karmayogi* possess some theatrical qualities.
- K.S.B : The mythical dimension of the film gives unequal elegance and creativity to the filming of *Hamlet*. It is the vigor of the screen- play too. Opine?
- V.K.P : Of course. It is the power of screen-play too. These mythical dimensions presented through Yogi Community. The characterization and plot in the screen-play helped the film a lot. Balram Mattannur is transformed *Othello* and *Hamlet* to North Malabar tradition or popular culture .It would have transformed the character of Hamlet to a Don or godfather type, it lacks its artistic value. I am tried to present the rituals of the community other than art forms.
- K.S.B : Do you influence by your studies at School of Drama, Thrissur in your carrier?
- V.K.P : Of course. If I am not studied at School of Drama, I will not take films like *Punaradhipasam* and *Karmayogi*.



## Maya Angelou's *Even the Stars Look Lonesome* as a Euphonic Self revelation of a Myriad Persona

Maya N. Menon

### Abstract

In this paper my attempt is to analyse and appreciate Maya Angelou's Auto biographical collection of essays entitled *Even the stars look Lonesome* as a euphonic self revelation of a myriad persona. Here we met Maya as a typical post colonial writer pride of her nation and culture, and as a liberated woman, or more as a simple free thinking human being who offers us her deep insight on various issues of life. The work is a collection of some individual essays each of which is a manifestation of her ideals principles. African myths, proverbs, arts, songs and hints about distorted historical truth of the West etc are found interwoven with instances of her life. Maya as a post colonial writer, resisting, though not directly, but indirectly, the colonial authority can be seen every now and then. Her pride in her Afro-American origin is well reflected in some essays. Maya's attitude towards life, life partner, old age, fashion, etc speak in volume of her concept of an idealized liberated modern woman. Again the fact which invites our applause is nothing but her seemingly silly but profound observations about fame, sexuality, old age, loneliness, which comes out of a free thinker but not from a conservative genius.. As I mentioned earlier they are not just small prosaic sketches of her philosophy of life, but it is the poetry of those lines coupled with the gravity of thought that render it a unique status among African Literature. The musical quality of lines and the treasure of practical wisdom it holds, compelled me to identify in her a Baconic counterpart in Common Wealth nations. Her second collection of essays, *Even the Stars Look Lonesome*, was regarded as "Angelou's wisdom books" in the New Yorker by Hilton Als. The work is a collection of twenty small essays of varying topics. Maya Angelou was known for many things throughout her life: her wisdom, her acting, her civil rights activism. But more than anything else, Angelou was famous for her writing. Being a prolific writer, Angelou penned more than two dozen books and collections throughout her life.

### Introduction

Reading her collection of essays is like experiencing her personal experience and coming



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out of it, baptized with the treasure of worldly wisdom and deep insight. Even silence and loneliness turned out to be an experience for her, during which one's soul converse with intellect. In this paper my endeavor is to analyse her essays in the collection *Even the stars look Lonesome* and appreciate the musical, aphoristic quality of her words and ideas. In Newyork Times Book Review, they wrote, "Maya Angelou writes like a song and like the truth". Let me touch the main themes that run through the work quite frequently.

#### Using a foreign tongue

The African writer should aim to use English that brings out his message without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an English, which is at once unusual and able to carry his peculiar experience. (61)

It is commendable that the writers of Africa succeeded in accomplishing the above task set by Maya Angelou, which is, by any means not an easy one. Their successful integration of native experience and expression in an alien tongue received worldwide acclaim. She succeeded to a great extent in conveying the Africans confidential feelings in an international language without the inhibition of using the language of their oppressors. She, by no means is found distracted by the usage of English as her medium of expression. It comes to her as naturally as her own native language. She etched out beautiful artistic creations from the foreign uncouth metal, by polishing and grinding it with the magical touch of her imagination and aboriginal proverbs and expression.

#### As a post colonial writer

Maya in her essay titled "Africa" says that:

Most failed to see the correlation between the African and his Gris-gris (religious amulets) and the Moslem with its beads or the Catholic with his rosary....How then, to explain that these people, supposedly without a culture, could so influence the cultures of their captors and even of distant strangers with whom they have no contact?. Most social dance around the world, if it is not ethnic-polka, hora or hula-can is seen as influenced by African movement. The African culture is spread around the world by those same hapless and sometimes hopeless descendants. An African proverb says the truth: "The ax forgets, the tree remembers. (16)

In the particular essay Maya assumes the role of a prophet with whom vested the sacred duty of prophesying the greatness of one's own otherwise forgotten and unidentified culture. She affirms that there are ample evidences for the influence, the so called culture-less Africans had on the culture of their captors especially in spiritual and cultural fields.

#### Art in Africa

Regarding African art she says "sea never dry". The essays "Art in Africa" and "Art for the sake of the soul" by Maya evidences the clarity and beauty of thought and expression with which she unfolds the mystery behind human beings bond with art. African art is even compared with a sea which cannot be dried by the scorching heat of colonial summer.

Their art, like all art, means to delight the eye, console the troubled mind, appease the highest authority and educate the children in the ways of the world. The aim also is to infuse and sustain the family in an appreciation for life and the expectation of beauty.



### Nationalism

Our singers composers and musicians must be encouraged to sing the song of struggle, the song of resistance, resistance to degradation, resistance to our humiliation, resistance to the eradication of all our values, that would keep us going as a country! We must replace fear and chauvinism, hate, timidity and apathy, which flow in our national spinal column, with courage,. Sensitivity, perseverance and I even dare say, love... and by love I mean that condition in human spirit so profoundly encourages us to develop courage. It is said that courage is the most important of all virtues, because without courage you can't practice any virtue with consistency. (132-133)

The lines from her essay "Loving Learning" open up the valiant spirit of Maya who finds courage as the most precious of virtues which is necessary for the practice of other virtues. Maya insists on the need for reaction and resistance from the part of all Africans and she instills in them a sense of self confidence which she finds necessary for the existence of Africa as a nation.

### As a Free thinker

She speaks about aging in the essay of the same name. Her earlier misconceptions about old age and how all her notions and plans got shattered when she became old. Maya's wisdom even touches other areas of Human life. She gives us a very compelling verse piece about her own confrontation with old age. She describes in detail the changes old age brought to her physique and how her still vibrant young mind finds it difficult to digest it and go on sticking to the attire of a Young woman. Anyway, those brilliant autobiographical narrations give the readers a bunch of practical worldly wisdom:

After fifty five  
The arena has changed.  
I must enlist new warriors  
My resistance,  
once natural as raised voices  
Importunes in the dark.  
Is this battle worth the candle?  
Is this war worth the wage? (23)

### A song to sensuality

Out of all the essays Maya's "A Song to Sensuality" is the one which remain as the epitome of her ability for creating euphonic word pictures. Those lines assume such a pictorial quality that one may experience it and the minute, subtle description of her sensuality will make the readers enslaved to the magical quality of her prose piece. It will compel one to quote John Keats who once said "O for a life of Sensations rather than of Thoughts!" One will agree that the life of a writer like Maya will be vital, because the way in which she experienced life is something beyond our dreams... Maya reminds us of John Keats and his sensuous poems.

I would have my ears filled with the worlds music, the grunts of hewers of wood, the cackle of old folks sitting in the last sunlight and the whirl of busy bees in the early morning.....My eyes will gladly receive colours; the burnt orange skin of old black women who ride on buses and the cool lavender of certain people's eyes.. I like the



tomato red dresses and the sienna of a highly waxed mahogany table. I love the dark green of rain forests and their sunshine yellow of a bowl of lemons....my eyes absorb the world's variety and uniqueness.(36)

The description of minutest details, done in a majestic way will make us spell bound and one cannot, but praise god for such an exciting life of human beings. Again she states:

In this tribute to sensuality I have saved the sense of touch as the last pleasure to be extolled. I wish for the slick feel of silk underclothes and the pinch of sand in my beach shoes. I welcome the sun strong on my back and the tender pelting of snow on my back.... I want the crunch of hazelnuts between my teeth and ice cream melting on my tongue. (38)

### Outspoken

I will have that night of sexuality with the man who inhabits my fantasy. I 'll take the sensuality and sexuality. Who made the rule tha t one must choose either or? (38) Her outspoken nature which is the watch word of not just her but of most writers found clear expression in the essay. Her opinion about sex is made vivid in some of her essays, without any inhibitions, but not in a confessional mode, but in a very unprejudiced manner without the constraints of social norms.

### Mother and sense of freedom

Maya projects before us the concept of an independent woman who has every right to take decision and face its consequences. She offers for her posterity the image of a self reliant woman who dares to live her life with least scope for compromises. Instead of creating an identity conflict her colonial experience moulded her in such a way they that she became more sure of her identity and made her proud of it. Her greatness lies in the fact that each and every live moment of her life nourished her sense of existence.

All right, you're a woman. You don't have a husband, but you've got a three month old baby. I just want you to remember one thing, from the moment you leave you, don't let anybody raise you. Every time you get into relationship you will have to make concessions, compromises, and there is nothing wrong with that. But keep in mind, grandmother Henderson in Arkansas and I have given you every law you need to live by. Follow what is right. You've been raised. (48)

### Conclusion

The last essay titled "Even The Stars Look Lonesome Sometimes" after which the book is titled brings forth Maya Angelou, the spiritualist. As she said, her mission in life is not merely to survive, but to thrive and to do so with some passion, some compassion, some humour and some style, it has found clear cut manifestation in the work. She succeeded in becoming a rainbow in the cloudy heart of all her readers. Let me once again borrow Maya's words to make explicit her intention in dedicating the essay to the young generation of 21<sup>st</sup> century, as she says, "You are the sum total of every thing you have ever seen, heard, eaten, smelled been told forgot- it's all there. Everything influences each of us, and because of that I try to make sure that my experiences are positive". Her essays are nothing but a summation of all her experiences both positive and negative and their narration is done in such a way that they offer the readers a cauldron of worldly wisdom, that too, in such a harmonious language and we the readers are not under the impression that we are being advised.



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## The Sensuous and the Spiritual: A Reading of the Book of Judith

Nithya Mariam John

### Abstract

*The story of Judith, a valiant woman who saved her people from the enemy, is quite often interpreted as liberating and counters the usual patterning of women in Bible. On the other hand, a few like Schmitz, Cornelius and Stocker find the use of her beauty and body to save Israelites, limit the acts of Yahweh, who is to be venerated as the ultimate liberator of the Jewish population (Efthimiadis-Keith 3). Femme fatale is an intriguing subject of discussion, and Judith is the noir who changes the course of Jewish history. The paper tries to look at how Judith defies expected femininity, and how her sexuality is interpreted in the deuterocanonical text. The patriarchal standards which try to fix boundaries for a woman's body appear to be vulnerable and flexible in case of Judith, and the reasons are numbered in the paper. Similar instances are found in the stories of Esther and Tamar who stand for the rights either of herself or of her people. The paper analyses how a woman's body is defined by biblical text in the context of vengeance and judgement of Yahweh, and why Judith is venerated in spite of the sensuous beauty she exhibits.*

Apocryphal texts refer to those texts which stood outside the English biblical canon. According to Frank Kermode's "The Canon", there was a "canonical habit of mind before there was finally a canon" (601). The "canonical habit" refers to that particular mindset which tries to draw lines between the inside and the outside, and as a result certain texts were hidden or set aside. The texts which were set aside later became inauthentic and acquired dyslogistic overtones. The present day advent of postmodern theory which gives importance to the margins, and decentres the canon, has helped in reading apocryphal texts in a new light. Apocrypha is no more substandard, rather it is one of the many texts which can be read together with the "inside" ones. Today there is an urge to read apocryphal texts like *The Book of Tobias*, *1 and 2 Enoch*, *The Gospel of Thomas*, *The Book of Judith* and others.

The Book of Judith tells the story of a valiant woman named Judith who rises up to face the crisis of her people and act as a means for their liberation. The first few chapters of the book provide the outline of the conflict between Israel and King Nebuchadnezzar. His general, Holophernes and the army has camped near Judith's village, Bethulia. There is a control over the water supply and people have asked Uziah, the town magistrate to surrender to the chief general of the Assyrian army. Uziah has asked the distressed people to wait for five days. If there is no



help from Yahweh in five days, he decides to surrender to the enemy. Judith makes her appearance in this crucial situation. She chides the elder men of her land for limiting the strength of God. She makes an elaborate speech in chapter eight at her home. The men accept her words, and say, "All things which thou has spoken is true..." (Judith.8.28). She mentions that she will leave for the enemy- camp at night with her maid servant but does not reveal the plot in her mind. After a lengthy prayer, Judith dresses herself in such a manner that people who saw her were astounded by her beauty (Judith.10.7). She goes to the enemy camp and wins the heart of the general by her beauty. On the fourth night, Holophernes invites her for a banquet in the hope to seduce her. But he had drunk a lot of wine and soon passes out. Judith prays, "Strengthen me O Lord God at this hour" (Judith.13.9). She beheads him with his own sword and hides his body. Judith and her maid walk out of the camp and reaches Bethulia. As the head of Holophernes is exhibited, the people of Bethulia shout for joy. For the rest of her 105 years Judith is a celebrated hero, but remains a widow even though many desire to marry her (Judith.16.22).

Women's voices are silenced by prominent male discourse in Bible. Esther Fuchs in *Sexual Politics in the Biblical Narrative: Reading the Hebrew Bible as a Woman* says, "No amount of searching for pre-biblical or extra biblical sources and traditions can mitigate the fact in its final presentation the biblical text reduces women to auxiliary roles, suppresses their voices and minimizes their national and religious significance" (11). The women of the Bible appear as mothers, wives, daughters and sisters, but always under the shadow of male counterparts. A difference is portrayed in Judith- the widow acts independently, as a pivot to liberate people from the clutches of the enemy. Judith has a voice which is heard in the council of wise and elderly men who accept her wisdom. Quite contrary to the expected female behaviour of a 'good' woman in biblical text, Judith asserts herself and adorns her body. It is to be noted that hers is one of the very few prayers of women recorded in the Bible.

On a closer analysis we doubt if the text is apocryphal, because of the central role played by the femme fatale as an independent personality. A woman who celebrates herself is always a threat to patriarchy. Judith, the woman who celebrates, is never portrayed in a negative manner in the book; rather she is venerated as the epitome of piety and faithfulness to Yahweh. Even then, nobody can deny the power which she exhibits, as against the stale images of male characters in the text - of lesser faith and cowards. There is a clear role reversal of gender in the text. This picture of a commanding woman, pitted against weak men is too much for the patriarchal texts to prescribe towards a fitting, canonical religious temperament. Another reason for the hidden status of the text may be the celebration of Judith's body. Quite contrary to biblical norms, Judith exhorts her beauty and assumes the role of femme fatale to win over the drunken Holophernes. But never in the text is her beauty parodied. Even though her appearance is seductive, she is never criticised or corrected by the men, rather admired. But for a patriarchal mind, such a text which sets a beautiful woman with seductive charm as a heroine, will definitely hamper the religious mindset of the readers, especially women. The best way of prevention is to hide her, along with the text as apocrypha.

The Bible has clear divisions between body and spirit. In the Old Testament and New Testament the spirit is given excessive priority over the body. According to St Paul human body is the temple of God, and a residence for the divine spirit (1 Cor.3.16, 6.19). Women are exhorted not



to dress up their body, rather perform good deeds with which they can adorn their spirit (1 Tim.2.9, 10). A woman who dresses elaborately and in luxury is often criticised in Bible. For example, Queen Jezebel is quoted by many as evil, and her dressing up relates with her vile actions which are never pardoned by Yahweh (2 Kings.9.30). Israel who worships other deities is often pictured as the harlot dressed up for other men (Eze.23.40, Jer.4.30). The Book of Isaiah gives the picture of daughters of Zion who walk with their heads held high and seductive eyes...tinkle the bangles on their feet" (Isa. 3.15-16). The Lord will affect their scalps with scab (Isa.3.16), and thus they will be punished. Contrary to all the aversion at dressed up women and those who celebrate their body, Judith is appreciated for her beauty. The appreciation does not arise from a single instance but is carefully planned and narrated by the writer. Judith is presented as a widow. Her beauty is not sensual, rather spiritual arising from prayers and fasting (Judith.10.4). She dresses up in great luxury: she has washed her body and anointed herself with the best ointment and plaited her head, and wears a bonnet. She has adorned herself with bracelets, lilies, rings and earlets, with all the ornaments (Judith.10.3). The description of beauty and the exuberant dressing style of women are uncommon in biblical texts. But in the Book of Judith, the woman celebrates her body and physical appearance. It is also unquestioned by the men since she is a pious widow, and she rises for the cause of her people. The techniques used by the writer gives a clear picture as to how this is made possible.

Body and sensuality of Judith is presented in a spiritual angle. There is a hidden sensuality and an explicit spirituality as mentioned in chapter 10 verse 4. It says, "And the Lord gave her more beauty because all this dressing up did not proceed from sensuality". Thus, the body is still the other, to be controlled, and sanctioned in Judith's case, because she has taken over the purpose of Yahweh to win over the enemy. Never in the text is it mentioned that Judith had sexual union with Holofernes. She never yearns for the company of men, or expects to be touched by man. Rather it is the men of the enemy camp who desire for her. Holofernes desires for her and asks his eunuch to invite her for the banquet (Judith.12.10-16). Instead, Judith is shown as obedient to the Jewish laws even in the enemy camp, and is described as keeping herself pure and pious (Judith.12.9). After all her story before becoming the valiant slayer of the army general is that of a pious widow. In chapter 8 we read that Judith had been living a life fit for a widow, fasting and wearing a sackcloth to show her grief, for three and a half years when the army started causing troubles. She was renowned, and nobody spoke any ill word about her (Judith.8.8). Such an introduction along with the passages which narrate her prayers validates her beauty and charm with which she deceives a man, their invader. It seems that Yahweh does not condemn the woman's body as long as her sensuality is hidden under the blankets of spiritual beauty and her aim is redemption of the land, which is a selfless endeavour. But can the divine take a double standard as to deception and murder, let it be enemy or friend?

Another technique used by the writer to show Judith in a positive light is through her maid. Judith is not alone in the company of men. In the very beginning of her story it is said that she is attended to by her maids (Judith.8.5). She leaves for the enemy camp with a maid, and she stands before the chamber of Holofernes as Judith commands when she goes in (Judith.13.5). The maid serves as a witness to Judith's innocence and upright character. Another tool used is the number of days Judith spends at the camp- three. It is only on the fourth day that Holofernes asks her to



come to his chamber. And all these nights she had been praying to the Lord for strength to complete her mission.

Her purity is validated by yet another instance where she declines the food and drink offered by Holophernes, reminding the readers about Daniel who kept himself virtuous by abstaining from food, drink and merry making at the land of exile. Even in the murder, Judith is kept pure as she calls out to the Lord for courage and wears the parnaphelia of a woman who fulfils the duty assigned by the Lord (Judith.13.7, 9). She is the holy warrior, undefiled and rising about sensuous desires and ambitions of the world.

### Conclusion

Judith is not portrayed as an ordinary woman. She is venerated as a heroine who lives 105 years, and remains unmarried, even though many suitors desire her hand (Judith.16.28-30). If she was presented as a woman with the desire for a man, beautifully dressed to celebrate herself then the story would have changed. Throughout the narrative we find that the writer crafted Judith's story so as to make the reader understand that such women are different. Their body and sensuality is used not for personal gratification, rather for the redemption of their community. In such cases, sensuality remains unquestioned in biblical interpretations. But the independent decisions made by the woman, beheading of the enemy general and social exhortation of a woman's bravery need to be hidden, under the banner of apocryphal characters. They are neither remembered, nor forgotten. But they remain outside the canon.

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## Indigenising Shakespeare: A Study of Maqbool and Omkara

Athira S Kumar

### Abstract

*Cinematic adaptations of novels are nothing new. And Shakespeare have been quite a favourite when it came to such adaptations. While his plays written for 16th century Elizabethan era, have been adapted a large number of time, they continue to inspire newer works of adaptation pointing to the timeless nature of his works. The Bard refuses to be limited by time and space. Even non-western literary circles have been influenced by Shakespeare to a great extent. Be it literature, theatre or cinematic adaptations, his works have influenced every genre of creative undertakings. Bollywood is no exception. While earlier his influence went unacknowledged, in recent times, directors have started paying tribute to the maestro through their works. Shakespeare continues to be about high culture and sophistication and Indian film directors are trying to cash in on that. Vishal Bhardwaj directed two films-Maqbool and Omkara and claims to have adapted them from Shakespeare's Macbeth and Othello respectively.*

*This paper will try to understand how Bhardwaj have adapted plays written for Elizabethan era and situated them in a highly different context. Through it, the paper will try to explore the parallels as well as the divergent points in the films from their original inspirations and point out to the eternal timeless elements in Shakespeare's works which makes it adaptable across cultures and timeline.*

**Keywords:** Shakespeare, Bollywood, Cinematic adaptations, Omkara, Maqbool

### Introduction

The cinema has been interested in Shakespeare since its earliest days. Screen adaptations of his plays have served various purposes including proving the relevance of Shakespeare to our times as well as manifesting the ability of the cinema to cope with works originally written for the Elizabethan theatre. Cinematic adaptations of Shakespeare's plays can be seen as a case of inter-semiotic and inter-temporal translation. While the medium of presentation was changed, so as the context of the plays. Shakespeare's plays have originated in a specific cultural system- 16<sup>th</sup> century English literature, the playwright deviated from them and introduced some additional complexity. So while writing in that context, Shakespeare tried to infuse something new and different in his plays. For example: he transformed the then common play of vengeance into what we now call "Shakespearean tragedy", something unique from other plays of similar genre. So even in their



originality, the plays had certain unique characteristics.

Adaptation of literary works for theatre and cinema are different as these two media are quite different. Going back to the Elizabethan theatre's era, the use of settings and decorations were minimal, all performances took place during the day time and as women were not allowed to act on stage, and young boys played the role of women. The theatre at that point of time had technical limitations. Moreover the target audience was also very specific. But cinematic adaptations have certain advantages as they can successfully create the illusion of reality onstage. Technical advancement have also changed the nature of cinematic presentations. It has also broadened the consumption of such production on a more universal level. Films were more easily accessible because of mass production and consumption.

### **Cinematic Adaptations**

Cinema as a medium is much younger than theatre. In its initial days, cinema simulated theatre since it lacked its own repertoire. So it depended a lot on theatre for material. But as technology became more sophisticated, films moved from silent to talkies and from black and white to colour as well as from 2-D to 3-D and 4-D. However most cinematic adaptations of Shakespeare usually tend to retain elements of theatrical models. This may be due to respect for the original works or to render something exotic to the production. While cinematic adaptations are nothing new, the delicacy required in transmutation from books to celluloid, has often led to much consternation amidst Hollywood elites. Many have raised concerns that callous adaptations often do tremendous injustice to original works of art. Translation across medium comes with its own limitations. It is often transliteration.

Adaptation of Shakespeare has not been limited to the West only. He has influenced literature, films in non western parts of the world including India as well. Many Indian writers find their source of inspiration in Shakespeare. His plays articulated human emotions in a timeless way. His plays are often not essentially bound by temporal contexts which facilitate its translation in various contexts. Cinematic and theatrical adaptations of his plays in India are also very common.

Adaptation process looks at how meaning is created with words in literary text and how that meaning is translated into the visual image. Although cinematic adaptations have potential, there are certain limitations. The language of written text is satirical, classy and metaphorical which cannot easily be conveyed through cinematic languages. Adaptation of written text into films in itself can be of three types—a) Literal—in which case the reproduction of plot and attending details is as close as possible, b) Traditional—while the overall persona of the text is maintained, the director also tries to make certain adjustments in the visual representation and c) Radical—where the director reshapes the book in extreme ways, by re-interpreting the story after relocating it in terms of time, setting, place etc. Shakespeare's works have seen almost all kinds of adaptations.

Some of the very first experiments in film making involved plays by Shakespeare and his works proved to be very popular with film makers for over a century. Over 200 versions of films have been made based on his plays. While such cinematic adaptations are an interesting study in inter-semiotic translations, the angle of a globalised world and culture brings forth other issues. Such cinematic adaptations in a globalised world try to seek commonality as



simultaneously prioritizes diversity. Cinematic usages of Shakespeare implicitly espouse Shakespeare's continued relevance. Shakespearean plays can take place anywhere in modern day city as Shakespeare was not for an age, but for all time. However certain cinematic adaptations of Shakespeare have been highly localized. And such localization have actually given rise to something hybrid in nature.

The first Shakespearean film in any country was made in 1899, a simple photographic record of a small part of Sir Herbert Beerbohm Tree's stage production of King John. The next few decades would see varied cinematic adaptations of Shakespeare's plays. At first it was the silent movies and then with talkies, the experimentation of representing Shakespearean plays through the medium of films continued.

### **Shakespeare in India**

Shakespeare was introduced in India as a part of the Empire's cultural and political investment. Of many things that came to India from the Empire, Shakespeare was one of the most important and most enduring. Sri Aurobindo even regarded Shakespeare as superior to Kalidasa and particularly valued the former's essential force, beauty and creativity. (Khan, 2002) Shakespeare became considerably popular since his very introduction in India. While the British playhouses staged his plays and created an appetite for theatrical performances amongst educated Indians, making his plays a part of curriculum in the newly established Hindu College induced in the students a taste for such drama and taught how to appreciate it. His plays were translated in almost every Indian language. And interestingly the Indian context was also taken into account. This is proven by the fact that few changes were made to the plays inspired by Shakespeare's original works. For example, in the Bengali adaptation of *The Merchant of Venice*, the central role was shifted from Antonio to Bhanumati. In another translation, the Duke is referred to as Rajya pal who is more specific to India. His literature has transgressed the time and space limitations and has been ruling the Indian literary circles for more than a century now. His influence cannot be separated from the history of stage performance as most versions were composed mainly for the stage.

Apart from being a source of inspiration theatrical plays, it also forms a crucial part of the curriculum for teaching, training, research and extension in universities and colleges. It has also influenced Indian theatre as well as cinema. Popular Indian playwrights like Habib Tanveer have used Shakespearean plays in a local context in an interesting way. His plays have shown the universality of Shakespearean plays by contextualizing them to the rural and tribal belt in India. Be it an adaptation of *A Midsummer Night's Dream* as *Kam Dev ka Apna Basant Ritu ka Sapnain* which the courtesans spoke Urdu while the commoners spoke Chhattisgarhi or other works of Tanveer. Such nuances showed a class gap between the people and the noble class. Tanveer's achievement with Shakespearean plays remains in the fact that he was able to recreate such plays with novices from Chhattisgarh and could also induce folk tribal music in the plays.

This in itself brings to light the immense potentialities that Shakespeare's plays hold. Needless to say, Shakespeare came to constitute the predominant literary and poetic inspiration from the West in most Indian languages. Some translations have been more direct than the others. Works influenced by him form a broad spectrum extending from brief prose retellings to extremely free adaptations. An exact numerical account may not be possible ascertain Indianized adaptations often hold out no clue to their Shakespearean origin. The Shakespearean model had



certain other formative effects on the structure, themes and other 'literary' aspects of early modern Indian drama. A vital contribution was the concept of tragedy, virtually unknown in classical Sanskrit drama.

### Bollywood and Shakespeare

Shakespeare's influence has not been limited to only Indian theatre or literature. It has influenced Indian cinema as well. Bollywood's relation with Shakespeare goes way back to 1941 when J. M. Madan adapted Shakespeare's *The Merchant of Venice* for his film *Zalim Saudagar*. Later many other adaptations came up—Gulzar's *Angoor* from *Comedy of Errors* etc. Recently the hit adaptations by Vishal Bhardwaj—*Maqbool* (*Macbeth*) and *Omkara* (*Othello*) have led to a renewed interest in the Bard's masterpieces. This is shown by movies like *10 ml Love* (*A Midsummer Night's Dream*), *Issaq* and *Ishaqzaade* (*Romeo and Juliet*). Adaptations of Shakespeare have been such that a colonizing master text became and remains to this day, the most translated and adapted, performed and published Western author. *Romeo and Juliet* have been very popular with Indian filmmakers.

Habib Faisal, the director of *Ishaqzaade* added an interesting twist by taking the romance to hinterland of Uttar Pradesh and bringing into the burning issue of Khap Panchayats which oppose marriage between particular clans. Commenting on the Bard's influence, literary Pundits claim that Bollywood may have struggled had there been no Shakespeare to inspire and borrow from. However many also point out that the existential and philosophical elements of Shakespeare's works already existed in Indian epics like *Ramayana* and *Mahabharata*.

### Indianizing Shakespeare

Shakespeare's presence in popular Hindi films can be found in both direct adaptations, often influenced directly by Parsi theatre performance, and in the use of several themes and motifs whose sources can be traced back to Shakespeare (Gruss, 2009). Bollywood's rediscovering Shakespeare comes at a time when it is increasingly banking on literature. **Macbeth meets Maqbool:**

In the rich history of Shakespearean translation and adaptation, *Macbeth* occupies an important place. *Macbeth* has found a long and productive life on celluloid. Like his other works, *Macbeth* also has the qualities of timelessness and volatility which enables its reproduction in different backgrounds. It is one of Shakespeare's shortest works. The play displays how over-psychological needs of a person drive him or her to act. How his wife's instigations pushed him over the edge and with what repercussions is crafted excellently in the play. Although there have been many adaptations of *Macbeth*, the most popular ones are Akira Kurosawa's *Throne of Blood* (1957), Roman Polanski's *Macbeth* (1971), Orson Welles *Macbeth* (1948) etc. *Macbeth* has also been adapted by Bollywood film director Vishal Bhardwaj. Coming to Vishal Bhardwaj's 2004 film *Maqbool*, set in the dark underworld of Mumbai, the film retained its Bollywood features such as festivities, songs, dances. Based in the underworld of Mumbai, the film is about the kind of power struggles that is a constant factor in the underbelly of the city. Abbaji played by Pankaj Kapoor in one of his finest works, heads a crime family. He has a young protégé *Maqbool* played by the talented Irrfan Khan. Bhardwaj's choice of actors points to his zeal of making *serious* cinema as opposed to popular commercial Bollywood films.



Abbaji's mistress Nimmi is played by Tabu. Nimmi fell from the favour of Abbaji owing to a younger woman. She makes up for this loss by taking a love interest in the young Maqbool and instigating him to take Abbaji's place as the head by killing him. Borrowing from Macbeth's core theme, Abbaji who is the head of a crime family is murdered by his mistress Nimmi's ambitious lover Maqbool. The film successfully blended the basic plot structure of Shakespeare's play with popular gang and films of Bollywood.

The adaptation has certain points of convergence as well as divergence with regard to the original piece of work. The film is much more than a mere cinematic representation. It is rather a new interpretation. Bhardwaj's Maqbool is shifted to the dark spaces of the Mumbai mafia popularly referred to as the underworld. The murder of rival gang lords is normalized in such a set up. The law of this land is similar to the era Shakespeare wrote about –the pre modern era. The era of Macbeth is marked by feudal laws which follows the strictures "Might is Right". The feudal order needs to be maintained and any subversion to that order leads to repercussions. While the underworld subverts the laws of modern state, it in turn is guided by a code of conduct which infuses the justice delivery mechanism amongst gangsters. Even this code of conduct is strictly followed and any deviation is met by strict punishment. By locating the film in Mumbai's underworld, the director stretched the possibilities of power, ambition and evil and how such imperatives are omnipresent. What is also interesting is the transformation of a royal persona of Macbeth into a gangster Maqbool. Such transformation of nobility to outlaws may convey a tinge of comic irony. While such transformation may initially seem farfetched, the complex issues that the great Shakespearean tragedy raises was not lost in Maqbool. Maqbool's elaboration of the supernatural is also remarkable. In the narrative of Shakespeare; the witches play a crucial role in giving the narrative a shape.

### **Othello in the heartlands of U.P**

A tale of tragic love, it is adapted from 17<sup>th</sup> Century classic, Othello and stars actors like Ajay Devgan, Neseeruddin Shah and Kareena Kapoor. While contextualizing it to the ground level politics of Uttar Pradesh, the lead Omkara played by Ajay Devgan plays a Bahubali or a political fixer for a local politician. The narrative is quite securely rooted in the setting of Uttar Pradesh which not only accounts for the characters but also provides the messy setting of local corrupt politics. The film dwells on the complexity of human relationships. Instead of putting things as black and white, the film brings out the grey area. While in the context of British Empire, the Bard is also a token of Englishness, that could be used to justify British colonialism, Bhardwaj's project can be described as an attempt of post-colonial rewriting and therefore a possible revision of Shakespeare's position within a postcolonial India. This he achieves by appropriating Shakespeare's masterpieces and situating them to Indian cultural contexts and hence points to the possibility of finding common grounds. While race is a central theme in Othello, caste is given the same prerogative in Omkara. This has to do with the parallel that can be drawn between race and caste and also the centrality and peculiarity of caste system to India. However the director transgressed only to some extent. Instead of making the dark complexioned Omi Shuklaa Dalit, he portrayed him as a half caste while the female lead Dolly Mishra played by Kareena Kapoor is a Brahmin. But as the film moves ahead, the jealousy of love becomes the main focus as opposed to caste. Another factor that takes centre stage is power and ambition. The character of Iago played



by Saif Ali Khan and called Langda has multiple shades. Langda Tyagi is married Omkara's sister and hence he is family. Being a second lieutenant, he is also the rightful heir to Omkara. But when it comes choosing an heir, Omkara chose a young urban educated boy Kesu played by Vivek Oberoi. He hoped Langda would understand the tactical move of portraying an educated young guy as the successor. The film pushes to the furthest point a victim exposition of Langda when it seems he is going to receive the ceremonial plate but it is finally handed over to Kesu. The scene showing Langda crowning himself after the ceremony with his own blood as he looks at himself in the mirror, has a purpose of presenting a more sympathetic Iago. Billo, a free spirited dancer is also given good screen time. It is through these characters that Bhardwaj Indianised the Shakespearean play. The film then moves on to show how Langda capitalizes on the insecurities of the jealous lover Omi to pave his own way for power and dispose of Kesu, his rival. He played on the supposed treachery of Doli towards Omi by manipulating ascertain series of event. Even Doli's father told Omkara that a daughter who can cheat her father can never be loyal to anyone. All this was used by Langda meticulously to serve his own purpose. While the temporal and spatial context of Omkara is pretty farfetched and is rooted in local politics, there are few converging points. Langda believes that Kesu is not even deserving of what he got in the same way as Iago thinks of Michael Cassio who has no real battle experience. Iago also makes up about a false affair between Desdemona and Cassio. All this leads to Cassio being killed but when Othello discovers the misunderstanding he does not kill Iago, rather leaves him to a life of pain and despair. Similarly Omkara on discovering his mistake instead of punishing Langda, plunges a knife in his own chest and kills himself. While both Othello and Omkara is about ambition manipulating jealousy and distrust, there are few points of divergence in the two stories. While Iago suspected Othello of having cheated with his wife, Langda's wife is a sister of Omkara. So Omkara is not a lascivious manipulative person. Rather his only mistake has been choosing Kesu over Langda overlooking Langda's own political ambitions.

### Conclusion

Although Maqbool and Omkara have a clearly Indian flavor and appeal, their place within the so-called Bollywood cinema is ambiguous because of their unique adaptation of Bollywood's characteristic features. Bhardwaj uses song sequences to the minimal and only when it responds to the need of the storyline and not merely as fillers. The songs are well integrated in the film's narrative. Maqbool has just three songs shown as festive interludes. Omkara's song sequences do not include a change of spatial context-rather it is more realistic and provides continuity to the narrative. What such masterly adaptations has done is created a newer genre of films within Bollywood. While it popularized the age old tradition of making films based on best sellers, it also carved a different space for such hybrid films in Bollywood. Bhardwaj's movies are not mere adaptation of Shakespeare's plays; rather he brings the changed temporal and spatial context in a very strong way, giving a new kind of twist to popular movies. But how far has Bhardwaj transgressed with regard to the limitations of a Bollywood film?

Bhardwaj's adaptations are not mere mirror representation of Shakespearean plays; rather they add something to the plays and produce something new. This has been rendered possible because of the timelessness of Shakespearean plays which frees it from the limits of time and space. However one cannot deny the fact that such adaptations have carved a



newer space for such films which despite being written for a different time and space still finds fertile ground for playing out in Indian context.

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## Image of Women in Contemporary Indian Women's writing with special reference to Anita Nair's *Mistress* and Jaishree Misra's *Afterwards*

Hima S.

### Abstract

*This paper is an analysis of present image of women in contemporary India English fiction in Women's writing. Anita Nair and Jaishree Misra are leading literary figures of present Indian scenario. Both these writers depict the transformation of ideal role of women to a rebellious one. The emergence of new type of women who break away all seclusions that prohibit her to achieve what she desires. These writers develop a new feminine sensibility in their works. This paper examines the image of woman in Anita Nair's *Mistress* and Jaishree Misra's *Afterwards*. The growth of woman to a self assertive individual.*

Traditionally, the work of Indian women writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matter is often considered superficial compared to the depiction of the replaced and oppressed lives of women. Indian writing in English is now gaining ground rapidly. Indian women writers have started questioning the prominent old patriarchal domination. They are no longer puppets in the hands of man. A major development in modern Indian fiction is the growth of a feminist or women centred approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. The image of women in Indian writing in English is an ambivalent one. She is represented as meek, passive and obedient and sometimes a defying and rebellious. The works of Kamla Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Kiran Desai and Manju Kapur, Kamala Das, Arundhati Roy, Anita Nair, Jaishree Misra and many more have left an indelible imprint on the readers of Indian fiction in English.

The role of women in literature has been changing according to the roles they play in society. Men and women are complementary to each other. Neither of them can claim any superiority over the other. In human civilization, women are often gifted with foresight, which contributes to the happiness of others. In earlier days, women were merely portrayed as dependent souls. They prefer happiness of others. Women's identity is hidden behind the mask of sacrifice and dependency. Their voices are no better than the voices of the dumb, not audible to the world. Nowadays,



women have enough courage to exhibit their individuality at various levels. Though they possess the voice of the dumb, they have made it audible in recent years and started shaking the convention of dependency. They are ready to undertake challenging journey of self- discovery to make the whole world recognize them. A certain percentage of women have successfully reached their destination and remaining are on their way to the destination Self-discovery. Indian women, after marriage, face many untold miseries and sorrows. Drunkenness, drug addiction, illegal relationship, unemployment, physical pain, mental torture and verbal abuse are the most common problems that Indian wives face with their husbands throughout their lifetime. But, the beautiful irony is that, no matter what happens, they never ever leave their husbands. They do not give a thought of betraying their husbands and eloping with someone else or filing a divorce. Indian wives give much importance to culture. They undergo all types of suffering to preserve their cultural identity'.

The new woman novelists who have education and high intellectual standards have given a psychological depth to their writings. Today's novels reflect the protest and the outburst of the suppressed feelings of women which has never been for ages. The physical burden and drabness of monotonous family life make women deeply frustrated. They find their routine lives out of joint. They now feel that they could be and do whatever they wanted to do with the same freedom as boys.

Anita Nair and Jaishree Misra are popular female writers of contemporary India. They depict the present condition of women in society, with wit and humour. Story telling is an art and she does it exceptionally well. Both writers go deep into human psyche and allow the reader to enjoy a wonderful journey by presenting absorbing stories that have colourful and unique characters. They share experiences that are drawn from day-to-day life and often enable the readers to suspect the character to be one of their neighbour's or of a friend. They present a new type of women who are powerful enough to throw off the shackles of tradition and culture to their own tales of love and adventure. The novels *Mistress* and *Afterwards* are better examples for this. Their writings reflect a new type of women, who echoes a new awareness about fulfilment of identity without compromising tradition and culture.

*Mistress* is set on the banks of river Nila. Like the river the plot is a journey to self-realisation. In *Mistress*, Anita Nair depicts the changing relationships of husband and wife in society. Her concept of a free woman transcends the limits of economic or social freedom, but relates to her mental and emotional attitude and wellbeing. *Mistress* is a story of relationships. The novel deals with several themes like art and adultery, excitement of new found love, confusion in conventional relationships, ugliness of love, abuse, broken hopes and dark family secrets. It also deals with pre-marital and post- marital sex. Most of the affairs that develop come to bad endings.

*Mistress* revolves around the life of Radha, Shyam and their morbid marriage against the backdrop of the narratives of Radha's uncle Koman, the Kathakali dancer and teacher, who lives only for his art. What holds the novel *Mistress*, on pre-marital, non-marital and extra- marital sex is the way, the author binds it with Kathakali, a popular and rigorous dance form of Kerala. The principal protagonist is a Kathakali artiste of international repute. The different cases of interplay between the characters are expressed through navarasas- the nine phases of human emotion. There is an interesting aspect in Anita Nair's novel *Mistress* that its treatment of man-woman relationship is based on her entrenched faith in 'new humanism according to which woman is not



to be treated as a mere sex object, but man's equal partner. Her concept, of a free woman, who has transcended the limits of economic or social freedom, developed a mental and emotional attitude. In *Mistress*, Anita Nair focuses on the issue of domestic sexual violence. Anita Nair's works reflect a wide range of interests making her a multifaceted writer of the present generation. *Mistress* is an intensive novel full of deep, mysterious, complex emotions that are very true to life. The story of each character unravels slowly and in the end culminates in a passionate story of life. All of the characters in the novel have a passion in life and in some way or other it decides the course of their lives.

Radha knows that it is a sin to woo another man, a foreigner, Chris. Her husband loves her despite her indifferent nature. He suspects that she is attracted towards Chris. Her frequent visits to Chris make Shyam worried and put him in a vulnerable situation. Radha is drawn into a sexual relationship with Chris. It is a form of protest against cultural norms that deny a woman any expression of her sexuality. It voices feminists' continuing as a concern with giving women control over their bodies, providing them with the power and the knowledge to enjoy their sexuality and to have children if and when they wish, in short, the power to be able to say, "Our bodies are our own". In the case of Radha and Shyam, the institution of marriage becomes the platform upon which the game of sexuality and power are played out. Radha's resistance is not without tension or fear. She acts for a while as the dutiful wife in order to give herself time for hard decisions: "Fear makes one do things one would never do otherwise. Fear lets you compromise. Fear will even let you seduce your husband so that he thinks he imagined your transgressions, your betrayal, and that you still are his". (*Mistress* 253) Finally she rejects both Shyam and Chris and in doing so, releases herself from the roles of wife and mistress. In her decision to break away from both men in her life, but keep her urban baby, she gives her baby a maternal identity through the maternal care only, by rendering it "fatherless". Radha, who had been mistress to two men (Chris and Shyam) and wife to one, moves towards becoming "mistress" of her own self.

*Afterwards* is the story of a loss. It is the journey of Maya a young, cheerful and beautiful woman who leads an unhappy married life. She was brought up in Bangalore and wanted to complete her education but was married off in her second year of graduation to a wealthy businessman, Govind. She is in suffocation of a loveless marriage and a suspicious husband. She finds a friend, a partner and finally a saviour in Rahul Tiwari who comes from England to learn mridangam and a neighbour to her. She has an urge to escape from suspicious husband Govind, he always suspects Maya of having an affair as she was brought up in Bangalore. Maya states clearly that Govind does not beat or torture her but one and only problem she faces is his suspicious nature. She says that people think that she is lucky because she has everything but all that was utterly meaningless when you have to live a life under suspicion. Although in a marriage however bad a partner is an Indian wife never leaves their husband. Indian women give more importance to their culture and social identity. Maya is an exception. She is bold enough to throw off her present identity and elope with Rahul. Maya's escape with Rahul was treated by her family as elopement and has brought shame to the family name and literally they perform her death rites 'padi adachu pindam vekkal.' Maya is character with courageous individuality which helps her to break all bonds and to pursue what she really wants. They reach England and start living a new life there but the freedom she gained doesn't last long. She meets with an accident 3 years after and loses her life. Maya is focused on



what is personally meaningful to her and others cannot divert her away from this. She does not care for her identity as a married woman and to protect culture and tradition. She only want to break away from the loveless life she experiences.

When Maya frankly shares about her married life, she confesses that Govind does not beat her or torture her, but the one and only problem she faces with him is his suspicious nature.. Maya is an exception. Maya has a nice house, a nice car and a husband who gives her everything. Her house has "three bedrooms, three attached bathrooms, stainless steel sink in a fully tiled kitchen" (*Afterwards* 56-57). The way she narrates her life to Rahul indicates that she is creating self-pity in him. She acts as if she is helpless and asks Rahul to get her a job in Delhi:

'Please help me to get a job—in Delhi or somewhere. Any job, please!'

'But you haven't even got a degree, Maya,' I reminded her gently. 'And you have little Anjali.'

'I could work in a nursery or something. Keep Anjali with me. I could study part-time—I used to be a good student.' (*Afterwards* 57)

Maya is bold enough to throw off her current identity, leave her husband for the simple reason that he is suspicious and elope with Rahul, completely shedding her identity. Maya's strong decision of betraying her husband is quite shocking. Her unbelievable courage also compels Rahul to take a wrong decision, urges him to take risk. Hence, he follows the heart rather than the mind.

### Conclusion

Women experience and suffering can be brought in words accurately by women. Women represent almost half the population of country. Contemporary novels are about middle class women who have education a development of a feminine sensibility, beyond being feminine. They might resist marriage or even indulge in extra- marital affairs in order to be happy and content in their life. Women fight against pre-determined status, social roles that tradition and culture impose upon them. There is intense introspection and analysis within her. There is a struggle to sustain their identity and quest for freedom. Thus the struggle to establish one's identity and to assert individuality has led the authors to fight against the existing social order. These characters are true representation of new woman of India, who gets an urgent need to discard the cultural norms created by the traditional society. There is a search for strength and independence. Both these novels are the reconstruction of female identity and assertion of female desires to realize full individuality. They are bold enough to choose their own path to escape from monotonous desperate familial bonds. So both the characters in the novels are true representations of new courageous liberated women of present India.

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## Identity Crisis and Cultural Dislocation: A Study of Diasporic Community in Jhumpa Lahiri's *Unaccustomed Earth*

Meera Prasannan

### Abstract

The question of identity is always a difficult one, especially for those who are culturally displaced. The immigrants are those who grow up in two worlds. Jhumpa Lahiri believes that for immigrants, the challenge of exile, the loneliness, the constant sense of alienations, the knowledge of and longing for a lost world are more explicit and distressing than for their children. The works of Lahiri shows how the immigrants face cultural dilemmas in the foreign system. Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural beliefs and customs gradually imbibe the cultural ways of the lost country too. In this paper "Identity Crisis and Cultural Dislocation: A Study of Diasporic Community in Jhumpa Lahiri's *Unaccustomed Earth*," a survey is made of the identity issues of the cross-cultural characters in the work. In these eight stories, everything including gender, homeland, geography, occupation and role within the community can act in determining and qualifying identity. In this work also, she continues to probe culture and generational clashes among Bengali brethren living in the U. S, each of these eight stories concerns the assimilation of Bengali characters into American society.

The question of identity is always a difficult one, especially for those who are culturally displaced. The immigrants are those who grow up in two worlds. Jhumpa Lahiri believes that for immigrants, the challenge of exile, the loneliness, the constant sense of alienations, the knowledge of and longing for a lost world are more explicit and distressing than for their children. The works of Lahiri shows how the immigrants face cultural dilemmas in the foreign system. Lahiri shows that the immigrants in their enthusiasm to stick to their own cultural beliefs and customs gradually imbibe the cultural ways of the lost country too. Their own children groomed to be "bilingual" and "bicultural" face cultural dilemmas and displacement more. The idea of exile runs constantly throughout Lahiri's oeuvre. At a conference in Kolkata in January of 2001, Lahiri described this absence of belonging, "No country is my motherland I always find my self in exile in whichever country I travel to, that's why I was tempted to write something about those living their lives in exile" (Lahiri 12).

Jhumpa Lahiri's second collection of short stories, *Unaccustomed Earth*, published in



2008, paints a powerful picture of life in the Indian American Diaspora. She describes the life of the first and second generations of Indian immigrants who have settled in America, most of her protagonists being second generation characters. These characters face the opportunities and challenges of belonging to two different cultures, and must continuously negotiate an intermediate position within and between two cultures.

The eight stories in this splendid volume expand upon Lahiri's epigraph, a metaphysical passage from Nathaniel Hawthorne's *The Custom House*;

Human nature will not flourish, any more than a potato, if it be planted and replanted, for too long a series of generations, in the same worn-out soil. My children have had other birthplaces, and so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth. (13)

This quotation encompasses many of the central themes and projects in Lahiri's collection. Hawthorne goes on to talk about the project of human life, using agricultural imagery, and contemplates the fortunes of his children. A possible interpretation of this is that like the Indian American parents in Lahiri's stories, Hawthorne too has great ambitions on behalf of his children, wishing them successful careers, although he too realizes that his children's destiny is not necessarily within his control. Lastly, Hawthorne's description of how and where his children will "strike their roots" is an image of settling down. These three points in Hawthorne's statement correspond with central aspects of *Unaccustomed Earth* and Lahiri's choice of an opening quotation thus serves as a fruitful context for her collection of short stories.

*Unaccustomed Earth* examines the Indian Expatriate experience in America both from the viewpoint of an older generation immigrating to America and of their children, who are truly American but always burdened by the Indian cultural past. Thus, the stories offer a moving, highly original perspective on the clash between family and cultural traditions and the search for individual identity. At first glance, Lahiri's second collection of short stories seems to be structured very much in the same way as her first, *Interpreter of Maladies*. On closer inspection however, *Unaccustomed Earth* is different due to the collection being divided into two parts. Part one consist of five individual stories, whereas part two can be considered as a novella, telling the story of Hema and Kaushik through three sections. Mainly three spheres are central to the Indian American subjects in negotiating their identities. These three spheres are career, family and home, and together they represent some of the core goals for the Indian American characters, and attaining these goals epitomizes success in America.

Indian Americans have been described as a model minority in terms of their successful careers, middle class aspirations and work ethic. In *Unaccustomed Earth*, most characters embark upon ambitious studies, often leading to multiple degrees and professional careers. "Only Goodness" is well suited for an exploration of career and its centrality to Indian American identity. It tells the story of the Mukherjee family, from the vantage point of the elder sister, Sudha. She relates her childhood and adolescent memories, and shows how her parents believed their family to be destined for success in America. They raise two clever children who excel at school and are admitted to Ivy League colleges. But, when Sudha's younger brother, Rahul, drinks and drops out college, and fails to live up to the high expectations of his parents and sister, a conflict develops between him and the rest of the family. The contrast between how the first and the second generation negotiate



their Indian American identities is interesting in this story.

Ivy League universities are generally regarded as the best educational institutions in the world. An Ivy League education thus becomes a symbol of a successful life in America, and as it offers the best education, it seems to promise limitless possibilities for any graduate. To the first generation characters that we encounter in *Unaccustomed Earth*, getting into an Ivy League school mirrors the infinite possibilities available to those who enter the United States. Sudha's parents certainly believe naively in America as a safe environment that will be conducive to the development and success of their children. They believe their children to be destined for success and happiness simply by growing up in America, believing this to make them "immune from the hardships and injustices they had left behind in India" (Lahiri 144). Likewise they also believe that getting their children accepted to Ivy League universities means that they have succeeded as parents. Whilst Sudha pleases her parents by double-majoring in Economics and Maths, Rahul tries to opt out of sciences in favour of film studies. This is unacceptable to his father who is acting as a typical Indian American parent, trying to ensure a safe and wealthy future for his children. Thus in pressuring their children into certain career paths, the parents are inadvertently pushing them away from themselves, and though they might achieve the success of the American Dream through their daughter, they are losing the close-knit family aspect that is so central to Indian identity.

Sudha has a leading role in shaping the life of Rahul to grow as an American adolescence; she does not want her brother to be labelled an Indian American nerd, as she perhaps feels that she was. In the act of letting Rahul drink alcohol, she is repeating the Americanizing influence over Rahul that she has asserted throughout his childhood. As a child, she would notice all the things that were different about her family, where she negotiated the American world for her parents and her brother, Rahul grew up in an Americanized environment. It is as if all Sudha's efforts at making Rahul's childhood and adolescence as Americanized as possible are her way of dealing with the sense of otherness that she felt growing up as an Indian American, making sure that her brother will not feel the same way. But she has failed at Americanizing Rahul, who has become the worst kind of American and not the Indian American success story that his family had predicted.

In her story, the two central male characters in "Hell - Heaven", Usha's father and Pranab Kaku, both emigrate from India as foreign students, finish their studies abroad and settle in USA. But despite this similar career path, their lives and careers are completely different. Pranab's parents had expected him to stay in America only to study, before returning home to marry and work there. But Pranab learns to enjoy his life in America, and when he falls in love with the American student Deborah, he decides to stay on in America and build up his life and career there. But Usha's father is more attached to his family roots, so after studies, he came back to India to marry a girl in order to "placate his parents" (Lahiri 74). He thus represents the work ethic that is associated with Indian American identity. Thus he is a typical career-driven Indian American.

The first generation Bengali men seem to be part of a quest for a Ph. D and they believed that it will earn them an identity in an alien land. This cements the impression of Indian Americans as being ambitious and career driven and academic excellence being central to one's sense of self. Although, all the first generation men that we encounter in this collection of stories are scientists, for several of them, their true passion lies elsewhere, for example, Ruma's father takes in gardening,



Dr. Choudhari's love for poetry etc. The second generation of Bengali immigrants seems free in their choice of careers, although they too feel pressurized to opt for sciences at university, but in the end they are largely able to make their own choices and to pursue the careers that they are passionate about. In short, it is clear that, careers play a huge part in the formation of Indian American identities. Careers offer the characters ways of finding their place within American societies and Indian American society, their families and themselves.

The theme of family permeates *Unaccustomed Earth*, and even when families are absent, they remain central to the lives of the characters. The ties between first generation parents and second generation children are often problematic, as the parent generation was brought up in India, whilst their children have been raised in Indian American homes in America. Thus they do not feel the same attachment to the traditional Indian values, and do not identify themselves in the same way.

A second important theme within the larger theme of the family is the relation between generations. Belonging to a family is perhaps more central to a sense of self and identity than finding a partner, and most of the stories in *Unaccustomed Earth* are very family focused. "A Choice of Accommodations" is one story that emerges as particularly interesting in this respect. In it, the protagonist Amit Sarkar is faced with the challenge of inhabiting the often conflicting roles of son, husband and father. Regarding the theme of Indian American identity, this protagonist seems to loath to identify himself as an Indian American and tries to suppress his background. Nevertheless, though he does not admit that Indian traditions mean anything to him, he seems uncomfortable with certain aspects of his family life that do not correspond with the values he has been raised with, most notably the fact that his wife is the main breadwinner, whilst he takes on the responsibilities often associated with a domestic feminine role.

Amit's parents were very attentive in raising their only child in American ways and they are not laying the foundation for the adult Amit identifying himself as particularly Indian. However, the main departure from the values of Indian American identity is the lack of a close-knit family life. When Amit's father is offered a position in India, he chooses to leave his only child behind halfway across the world, only to see him in the summer holidays. Thus, he is allowed to enjoy a typical American way of life and thus by losses the traditional staples of Indian home life. Thus he feels no intensity of affection for his parents or for his culture.

Again, he is among second generation characters, who through their choice of non-Indian partners, decline the possibility of finding someone who will strengthen their Indian identities. In forming his own Indian American family he is at once distancing himself further from his Indian heritage, and yet in the role of the father and husband in a close knit family, he is perpetuating the family values so central to Indian American identity.

In this theme of family, the aspects of love and marriage patterns possess some crucial role in defining identity which is changed according to the first and second generation of immigrants. They have widely different approaches to romantic relationships and marriage. To the parent generation in these stories, being a 'Good Indian' seems to equal marrying within your caste, and significantly marrying someone suggested and approved by the family. In "A Choice of Accommodations", Amit's parents clearly belong to the same privileged segment of society. Even though they try to imitate the ways of American life, they wish that their only son should "marry a



Bengali girl, raised and educated as he had been" (Lahiri 95), and this clearly shows the contrast. The first generation entered into arranged marriages and wants the same for their children, believing this to be the only way for the children to achieve lasting relationships that also maintain their Indian American identities. The second generation, on the other hand, often marries someone of their own choosing, regardless of ethnicity.

In "Hell – Heaven," we can see how love can reassure one's sense of self and acts as a reminder of their past. Usha's mother and Pranab Kaku rekindle their connection with Calcutta and with Indian culture and traditions through each other, and this bond strengthens her love for him and her sense of herself as Indian. She has infact regarded Pranab Kaku as a projection of India she grew up in, a stereotype. For Pranab, she embodies home and homeland.

But in marrying the American woman Deborah, he distances himself from the Indian American community and instead embraces an American identity. This American identity is outwardly visible, for example, in the degree of intimacy that he and Deborah show in public, behaviour that is inappropriate in Bengali society. He has become morally lax in American society, infected by 'the western disease.' In an act of ultimate irony, he cheats on Deborah with a married Bengali woman, showing that he too craves a partner who shares his Indian American identity. In assimilating to American society there is a corresponding lessening of the importance of Indian tradition.

Homes emerge as a third central sphere in which characters can negotiate their identities, whilst homes can be stalwarts of Indian culture and tradition, they may also be highly Americanized spaces where second generation characters grow up to be Indian Americans who do not feel much of a connection with their Indian heritage. In "Only Goodness," for instance, Sudha makes sure their home is sufficiently Americanized for her younger brother, Rahul. By bringing American toys and books into the house, in addition to installing a swing set in the yard, the Mukherjee home has all the staples of an American home, and yet the family still retains ties to a culture that Rahul seems oblivious to.

The home in "Once in a Lifetime", where Hema grows up in is a typical suburban middle class home, and significantly, it is centered on welcoming guests from the Indian community. They filled their home with Indian virtues of being polite and hospitable. But at the same time, Hema's home in many ways a mix of Indian and American influences, and the different aspects are highlighted and downplayed as particularly her mother sees fit. For instance, her mother proclaims the importance of sharing the bedroom of their parents, but some other aspects shows it as a typical American home. Hema feels the tug of wanting the safety of her parents' bedroom juxtaposed with a desire to be a normal American child. Her solution is to keep her sleeping arrangements a secret from her friends at school. Thus the walls of the home, specifically the walls of her bedroom preserve the Indian customs and traditions inside, and offer a hiding place or space in which to negotiate an Indian identity.

In "Hell- Heaven", we can see a contrast between the home atmosphere existing in Usha's and Pranab Kaku's. He marries an American girl and thus by abandoning all his Indian identity and reshapes himself into American. There cannot be any trace of Indianness in his home, or perhaps he is no longer interested in remaining Indian in America. Thus the experience of visiting Pranab Kaku's American home emboldens Usha to



and less as the good Indian girl that her parents have raised her to be, and she defies the limits of her Indian home. Thus, she gets more Americanized.

Ideally, a home may be the only place where one does not have to pretend and where one is safe to act as one pleases. Dhingra identifies the post colonial home as “an especially significant site of identity management. It supposedly offers a space where individuals can reveal their ‘true’ selves, in privacy and away from the gaze of others” (157). Thus, the concept of home is important in the formation and development of Indian American identity.

Gender plays a supreme role in identifying one’s identity, especially in alien lands. The Bengali men who come to USA in order to study and work are all of marriageable age, and with the exception of Pranab Kaku, they marry Bengali women and bring them over. These wives form a significant group of immigrants, who in their contrast with their husbands do not have any working career outside of the home, either as students or as working professionals. They are expected to cook, clean and otherwise care for their husbands and children, and their only success lies in the careers of their husbands and the extent to which their children excel. Many of these first generation female immigrants seem to turn into desperate housewives and detest suburban American life. Being suburban stay-at-home-mother seems to equal an unhappy and isolated existence.

The desperateness of this state is pronounced in “Hell-Heaven,” where feeling trapped in a loveless marriage leads the wife to attempt suicide. This turn of events indicates that a major source of the unhappiness and loneliness that these women feel is due to their lack of independent career. They are always dependant on their husbands. Quest for identity is basic to the human world. In the case of women it is a double quest- the quest for identity as a woman and as a human being.

Ruma’s mother, in the title story “Unaccustomed Earth” was equally miserable with life in the suburbs, and her husband seems to feel guilty for not having provided her with a happier life. She raised two children in America and spoke to them exclusively in Bengali, made elaborate Indian meals and owned more than two hundred saris. These aspects of her life in America show how she has able to cling to the Indian way of life. Ruma had grown up with contempt for her mother and her traditional ways, but after her passing, Ruma sees her mother as familiar, as home, and as a vital part of her identity construction.

“Only Goodness” is really Sudha’s story, a story about her insecurities and inability to combine or navigate the different cultural facets of her life. For Sudha, the life of her parents was contradictory to the lives of her classmates and friends. She could not identify with her parents’ cultural identity because its roots were established in a time and place before her conception”; she could not identify with her classmates because she did not have access to their home lives in order to understand them. Sudha’s situation exemplifies many conflicts of a second generation immigrant in a Diaspora because her parents’ Indian life and customs are no more real to her than her own American desires are to them. She is constantly in internal war over which end of her diasporic spectrum to identify with, who subconsciously wants to belong to America, yet feels that she does not because of her cultural background.

Sudha realizes the contrast between the genders, which also exists in her own family. She acts as the good Indian girl before her parents and realizes that such expectations do not apply to Rahul and that he “was allowed to wear shorts in summer, to play sports in school, things her



mother considered inappropriate for a girl" (137). Here the social conservatism of her parents becomes visible. No matter how much they believe in Sudha as their good daughter and ambitious student, she is still under the control of her parents, and she in turn still leads them to believe that she is playing by their rules. While the age difference between Sudha and Roger is acceptable to Sudha's parents, the age difference between Rahul and Elena is unacceptable to them. When Rahul announces his engagement to Elena, his father exclaims: "You are only a boy. You have no career, no goal, no path in life. You are in no position to get married. And this woman (...) is practically old enough to be your mother" (155). This statement shows that their parents are old-fashioned about age difference and about a husband's ability to provide for his wife and family.

In "Year's End", we encounter Dr. Chaudhari's second wife, Chitra who has a hard time adjusting to suburban life in America. The reluctance to interact with American society in one of the only ways possible for a wife living in a remote, suburban area indicates how alienated Chitra feels in America. The experiences of these first generation women signals that marrying, having children and moving to America makes a female working career an impossibility, something that is inconceivable how that she is reborn as a Bengali home maker in America. They are always considered as typical upholders of Indian tradition in far away lands. And in this sense, it is interesting that Dr. Chaudhari has a more Indian choice in his second marriage, perhaps acknowledging the importance of his cultural roots. In all cases, mothers and wives are marginalized figures, often in arranged marriages that are not entirely happy, clinging to Bengali ways. Daughters are to be watched and worried over, lest they act indecently or end up unmarried.

As in her previous books, Jhumpa Lahiri's characters tend to be immigrants from India and their American-reared children, exiles who straddle two countries, two cultures, and belong to neither; people who are too used to freedom to accept the rituals and conventions of home, and yet too steeped in tradition to embrace American mores fully. As a young girl, Ruma in "Unaccustomed Earth" had thought extremely difficult to live according to the Indian mores. To her parents' displeasure, she and her brother Romi were excessively attracted to American way of life. When Ruma and Adam, her husband, started to date, she kept it in secret until the day the engagement was officially announced. Her parents interpreted her choice as shame of her own roots, as a refusal of her origins.

Her mother's death makes her identify strongly with Indian heritage. She herself had tried to keep one foot in the past, teaching Akash a few words in Bengali, but when her son became a bit older, she did not have enough discipline to teach him. In fact, her world was divided into two languages: Bengali, in childhood and English in her adult life. Her mother, in all her traditionalism, her linkage to roots, was her true homeland. The word "homeland" is used here with the meaning attributed by Rushdie in *Imaginary Homelands*, the locus where identity is anchored. Ruma had built a paradoxical relationship with her mother. The essence of that relationship was the conflict Ruma had faced all her life; her difficulty to understand who she actually was and to what world she belonged.

Ruma's uncultivated, unaccustomed garden signifies Ruma's dislocation and lack of belonging. It shows the sense of strangeness, lack of roots and the need to grow them, the need to make the unaccustomed earth-America familiar. Ruma's father cultivates the garden by connecting various elements: his Indian wife's favourites, American daughter's needs, and American grandson's



toys and garbage collection. Those elements from disparate backgrounds share one space, which can be viewed as an expression of Ruma's national identity consisting of Bengali and American cultural influences. Moreover, it can be metaphorically read as a wish for peacefully co-existing multicultural America.

In "Only Goodness", Rahul's failure to fulfil the American Dream is the result of the conflicting position he has found himself in. Similarly to Ruma, he is a hybrid, and in the same way he finds it distressing to live in-between two cultures, his alcoholism being a symbolic expression of distress. Neither he nor his parents accept his border position; while he wishes to live like an American, they want him to preserve the Indian way of life, yet take advantage of opportunities that America offers, such as excellent education and job. They still separate the two worlds and Rahul is suspended between the strains put on by his Indian parents and his already acquired Americanness.

### Conclusion

Regardless of their levels of assimilation, the sense of alienation has been passed to the offspring as if genetically. *Unaccustomed Earth* neither focuses on tradition nor on the process of acculturation. It is a narrative that exposes the conflicts inherent to a hybrid identity, resulted from the negotiation between different cultures. The social and cultural collective memory of diasporic peoples consists of ties with an idealized and distant homeland. Lahiri's narrative style, due to transculturation, transpires the fluidity of alternative identities. The introducing epigraph, a quotation from Hawthorne, suggests that men's destiny can be changed, when they sow their seeds in new soil. That soil is exactly the place where new bonds of belonging can be built; no more based on the culture of homeland, not even based on the culture of a new country, but on the belief that we belong to the place where we want to stay.

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## Globalization: Is A Threat to the Third World ?

Megha Elizabeth Raju

### Abstract

*Globalization is being judged as a double sided coin, with high profile standards wherever it instigates fast, easy, and profitable outcomes and, with objectionable debates wherever it is seen as a rebirth of colonialism or western imperialism. The followers of globalization may force us to look into the benefits and developmental advancements of globalization but, can they unquestionably win their ideologies by showing us a prospered generation who are happy with the technological and industrial growth, mushrooming around their life, which are supposed to make life easier and faster. We can figure out the growing relevance of globalization from the following data. During the 1970s the word "globalization" was never mentioned in the pages of the New York Times. In the 1980s the word cropped up less than once a week, in the first half of the 1990s less than twice a week, and in the latter half of the decade no more than three times a week. In 2000 there were 514 stories in the paper that made reference to "globalization"; there were 364 stories in 2001, and 393 references in 2002. Today, a search of "globalization and the IMF" yields 180,000 suggestions.*

Globalization is a term which comprises several dimensions: the technological dimension with the global network, the ecological with a sustainable development, the economic with the unregulated transnational monetary fluxes, the labour organizational with the reallocation of workers, and the cultural with the sharing of music, art and food internationally. It is an inevitable phenomenon which has a profound influence in the daily transactions, connections and developmental agendas and principles of any third world country. It converted the world into a Global village where everything and anyone is at the reach. The 'distance' has lost its actual meaning, because distances are no longer distances. Nothing separates us from being connected to others who leaves at the other side of the globe. Globalization symbolises a world in motion providing people with resources to new ways of being human in the fast developing world, a new definition for 'being human'.

In India, the New Economic Policy of Prime Minister Narasimha Rao after 1991 opened the domestic market for foreign products and companies. This changed the life-styles of middle and upper-class people. India has achieved an unbeatable growth in the software field. According to Un Human Developmental Report of 1994, "the average real income in developing countries, measured in constant purchasing power parity dollars, rose almost threefold from \$950 per person



in 1960 to \$2730 in 1991. These rises were substantial in all regions except Africa and South Asia”.

Globalization has also led to the addition of new words like, McDonaldization, Glocalization, and Grobalization, into the vocabulary of English language and into the culture of modern world. “McDonaldization” is a term used by sociologist George Ritzer in his book *The McDonaldization of Society* (1993). He explains that it is obvious when a culture adapts the characteristics of a fast-food restaurant. McDonaldization is a re-conceptualization of rationalization, or moving from traditional to rational modes of thought, and scientific management.

“Glocalization” is associated with transnational process. It can be defined as the interpenetration of the global and the local resulting in unique outcomes in different geographic areas. It is a combination of globalization and local community. It is a replica of the concept, the “global village”. The determining factors of globalization include advance development in communication, technology, and transportation. With affordable means of transportation and telephone service, more people are able to easily maintain long-distance ties.

The notion of “Grobalization” focuses on the imperialistic ambitions of nations, corporations, organizations, and their desire and need to exploit maximum resources. Their main interest is in seeing their power, influence, and growth of profit throughout the world. Globalization has its implications and impacts on different aspects of humans. It regulates or influences the transactions and thus, controls the behavioural pattern of a country’s economy, politics, society and culture. Economic globalization is the monetary and fiscal policies of national government. It is dominated by the movements in the international financial markets reducing the economic autonomy of countries. The whole world is taken as a single economic unit and the market as its instrument. Open market, liberal market, free market, free trade, et al are the key words in the global market of Globalization.

National economies transcend economic borders and get integrated to international trade and financial markets round the world which are connected through instant computer link-up. The speed and extent of foreign direct investment and instant capital flows in different parts of the globe mark the economic globalization. (Kiely, 2006)

While singing halleluiah to Globalization, we must not forget to look upon the negative effect of the same in the lives of the poor. Today, globalization is being widely criticised by international intellectuals as a colonisation without colonies. It replicates what the colonisers had done to the colony during those days of imperialism. The raw materials from the colonised have flown into the markets of the coloniser benefiting the treasures of masters’. It controls and regulates the inflow and outflow of economy with their tricky and glossy means of investment like foreign direct investment (FDI), leaving the poorer sections of any country in the whirls of poverty. If United States has imperialism without colonies in the world market of today, it is only through a global dominance under the banner of globalization.

Some scholars believe that globalization is not something very new. They are of the opinion that globalization began long ago with colonisation. They say that with colonisation, raw materials from the colonised country flowed to the colonising countries, where industrial manufacture was undertaken. The output was then sold then in the colonised countries, colonisation linked various continents and brought the



world closer. Other scholars prefer to regard globalization as speeded up modernization. Modernization is linked to technological invention and industrial revolution. Colonization, coupled with modernisation, has brought the world still closer by extending the effects of modernity to the entire world. (Kiely, 2006)

The main base of the current neoliberal globalization is the imperialism of free trade, in which the established producers and nation-states effectively undermine the opportunities of others to develop. This in turn has led to the marginalisation or unequal integration for many parts of the world, as free trade and liberal finance undermine the developmental prospectus for much of the world.

It is the reality that if IMF, the World Bank, WTO and other associate global funding organizations could develop the models of development of local countries without improving direct authoritative intervention, the countries of "the East" could develop their own paradigms of development accordingly. But soil connection has been totally ignored by the global initiators. The global policies would be a misnomer if there were no room for the Third World to participate and to express. The gap between policy makers and policy-takers thus creates unfair globalization and indicates the sign of capitalistic game. This may be called oppressive globalization, anarchic globalization, or bad globalization. (Kiely, 2006)

It has led to growing unemployment as the smaller industries are unable to compete with the international industrial firms. It has also resulted in the loss of livelihood of local artisans and craftsman as the market is bombarded with cheap readymade products. The term 'transnation' is the contribution of globalization as it forced the people to leave their native places in search of job. Multinational companies nourishes the colonial reminiscent and extends the scope of post-colonial exploitation by taking advantage of cheap labour and resources in the under developed countries or third world countries. In addition, globalization produced a new culture in the third world countries, a culture which is far distant from the traditional lifestyle, customs and meaning. The Americanization or Europeanization of the native culture.

There are other arguments against the view of an emergent global American culture with certain mass- cultural symbols like McDonalds, Coca Cola and fast-food culture. . . . While in America and Europe McDonalds is a lower-middle and lower class phenomenon, in a number of non-western countries, the visitors are primarily upper and upper-middle class families and youth, who consider themselves to be modern. (Michael, 2003)

Since globalization treats the whole world as a single global market, labour is losing its voice. National government or the ruling government of the third world has least control over the economy of their own nation as everything is under the feet of the global giants- the corporate. Even employment is a trap of globalisation. It promises and offers job to people and lure them into a career by providing attractive salaries. In the glitters of benefits we tend to forget the truth that it offers us everything, but with the guarantee of an unguaranteed job.

Globalization is a powerful tool of capitalism. The reality depicts that globalization is not always something that reaches out and touches all parts of globe. We are now living in the midst of a 'globalization gloom'. Though it promises economic development and growth, it renders inadequate



opportunities and benefits for the present and future generations of the Third World. If we assess globalization in terms of change in world-economy, world culture, world society and world polity, we would find that the progress of the rich has a positive hike, whereas it is not the progress of the poor that has a positive hike but the humiliation of the poor. The economic advancement and piling up of wealth by the rich in any developing or under-developed country is always at the cost of the poor. One of the outcomes of globalization is the ever widening wealth and income gaps between the haves and have-nots.

The world was divided into West and East. The capitalism of the West was disposed to the people in the East. A new type of capitalism (flexible or managerial) in the guise of globalization got its entrepot. The word "globalization" as a concept ultimately turned into a process. Is this then a reality, or merely a knowledge economy? (Kiely, 2006)

Globalization extended the reach of communication and information technologies, abolition of distance, free-trade, cultural consumerism, and a new network fusing different civilizations together. But, in terms of profits of globalization, the beneficiaries are always the minority; powerful economies of the world. The majority; poorer of poor in the Third World are always the loser. "Third world has not yet escaped from excessive population increase, missing institutions, lack of capital formation, ill entrepreneurship, debt burden, vicious cycle of poverty, infrastructure deficit and different endowment conditions" (Kiely, 2006). That is, globalization is beneficial to those who can play the capitalist game, but it is a severe blow on those who are resourceless, illiterate, and making a living through traditional and folk production activities. The beneficiaries are in the safe zone whereas, the poor struggles for their mere existence.

Globalization tames the education sector of the Third World countries with a fixed eye on profit. Privatization is the soul of globalization and hence education can never escape from its trap. Globalization has played a leading role in bringing education under the trade agreement as an international commodity and created an education market. "Trade and industry has recommended the establishment of private universities, influx of foreign direct investment and complete marketization of higher education". (Michael, 2003)

Besides, globalization has its impact also on gender issues. There are arguments for and against globalization and its influence on gender inequality. A section of the society favourably argues that globalization favours women by providing them with more job opportunities, by mobilising women, creating new standards for the treatment of women, and liberating them from the shackles of patriarchal society. But, critically objectionable comments are made on the topic by furthering the effects into the unseen pitfalls; it may harm women economically as there are chances of discrimination in favour of male workers, and it may also marginalise women into informal or low-wage works.

Globalization provides opportunities to a few and, causes marginalisation of many others. Women play a distinct role in globalization as they experience many precarious effects of globalization. There is a rapid increase in sexual harassments in workplaces. Many urban and rural women are women forced into prostitution in cities. The wide network of multinational corporations in the industrial and rural areas has an undeniable role in sex trafficking of women and children.

Globalization is also under tremendous pressure of environmental threat, which raises the



question of future existence of spaces, habitat, and people. Maximum profit by maximising the number of industries is the lone objective of globalization. It is least concerned about the effects of de-forestation and degradation of eco-balance. Resource depletion, overpopulation, excessive carbon emission, and loss of biodiversity are serious environmental issues least concerned by the advocates of globalization. Environmentalists report that by 2100 if we go on degrading ecology, without any control policies on the emission of toxic gases, carbon dioxide concentrations are projected to be 30 to 150 percent higher than today's level.

Another important target of globalization, especially in developing countries, is tourism. Developments in transportation and communication facilities around the world have furthered the inflow of tourists from rich developed countries to the unsophisticated, radiant nature of the Third World. Tourism is a modern phenomenon that has opened up the land market. It allows the invaders or the rich 'globalized' tourists to take control of land, which is in turn an invasion without army but an invasion strong enough to colonize and destroy the economic, politic and above all the cultural structures of the communities that suffer directly from the effect of tourism.

Tourism is a new form of colonialism and imperialism. Though it is often seen as a way of stimulating regional development and regenerates the economy of a tourist destination, the benefits are often going outside the community and, because of its instability, many external factors affect the tourist industry and its prosperity. It brings prosperity and income, but in the contribution of tourist industry in the creation of employment, it is not always as good as desired because employment in the tourism industry is usually untrained, poorly paid, part-time and seasonal.

Even if tourism creates new employment opportunities in the host area and helps the community to retain members who would otherwise migrate away but, it also attracts foreigner who are searching for work or economic opportunities to set up their own business, which in turn has adverse effects on the rural livelihood and ecology as foreigner exploits land, start new business, and seek trained and educated elites to assist them in their business. Moreover, tourism pushes up prices of accommodation and food. Another adverse effect of tourism development is the moving away of local people from the 'colonised' areas because they cannot afford it longer. Thus, tourism can cause poverty and the eventual displacement of local people that are replaced by the immigration of wealthy foreigners.

The British cultural theorist Raymond Williams analyzed the powerful influence of the modern international capitalist system for society and the economy. He explained that this consists of extending and accelerating the economic fluxes that go across national frontiers with no regard for the well being of the environment and humanity. He told a striking truth in with a simple example that we might have a field of strawberries that is fruitful and ready to crop. Suppose one day some businessman decide that it is beneficial for them to import other strawberries at a lower cost. This would simply allow our crop to rot. This is what is happening in globalization. We may preach the merits and qualities of the new phenomenon but the naked truth is shocking. People penetrate and destroy other people's economies to benefit their own. And the only option at the reach of the victims is to reduce the cost of their product, or to go bankrupt.

Without any objection we could say that the incidents of sexual assault are because of the impact of digital globalization and degenerated cultural and moral freedom. The young generation



is adversely affected and influenced by globalization of media, travels, fashions, McDonaldization, and economic changes. The values between older people and the young generation begin to clash. The shopping mall, the fast food centers, and the cyber cafes are the second homes for today's kids. Globalization is thus a hallucination and the reality is only the poverty.

The people of third world feel de-trapped from economic globalization, because the ethics of globalization are undermining the ethics of justice and sustainability, of compassion, love, and sharing. The alternative way is a sudden shift from market totalitarianism to an earth democracy where, economy is shared fairly among everyone for the betterment of all. As an outcome of current globalization with demerits outnumbering the merits, there is an emerging process of de-globalization or Anti-Globalization Movement with a deliberate attempt to strengthen local economy by pushing domestic markets into major scene, and reorientation of income and land distribution. Anti-globalizers are protesting against corporate capitalism by replacing its neoliberal principles and call for an alternative system. They are demanding a "fair globalization" with the mission of "good governance". The movement is also for protecting and building democracy, community, and identity. It's about a changing a system (globalization) that has been grossly unfair to the Third World.

### Conclusion

Fight for a change is thus inevitable. Any development at the cost of the poor must be questioned. In those dark ages of colonisation, Third World countries had already witnessed the traumas of concentration of control and power in the hands of the rich nations. History of a troubled past should not have a re-birth under the shade of globalization. IMF and World Bank should remain as supporters for the poor nations in the rat-race of modern age. The shackles of heavy debt burden terminate developmental works of Third World. As, Anti-Globalization Movement demands, the need of the hour is to trigger economic policies in the Third world that can help not in building multi-storeyed buildings, or fly-over, or more multinational companies but, policies that could eliminate poverty and hunger of millions of helpless.

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## Postcolonial Ecofeminism in the Indian English Novels

Soya Joseph

### Abstract

*This paper tries to explicate the conundrum of post colonial ecofeminism in the context of Indian English Novel. Ecofeminism is a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of society. Ecofeminism describes movements and philosophies that link feminism with ecology. From arguments that there are particular and significant connections between women and nature, ecofeminism interprets their repression and exploitation in terms of the repression and exploitation of the environment. Ecofeminists believe that these connections are illustrated through traditionally "female" values such as reciprocity, nurturing and cooperation, which are present both among women and in nature. Women and nature are also united through their shared history of oppression by a patriarchal Western society. Postcolonial ecofeminism is a concept which has been in circulation for some time but is still at a nascent stage. The related fields of postcolonial ecocriticism and ecofeminism have been dominated by a typically Euro-American point of view till date, and both fields do not address the issue of postcolonial ecofeminism adequately, where both fields need to recognize the double-bind of being female and being colonized. We now come to women writing Indian fiction in English and the environment. This paper tries to answer why it is important to look at postcolonial ecofeminism in the writings of Indian women authors, and what it is that these writers have to offer to the ideology, theory and the lived material reality of women in and of the environment.*

**Keywords:** subordination, oppression, instrumental, neo-colonialism

### Introduction

Ecofeminism is a movement that sees a connection between the exploitation and degradation of the natural world and the subordination and oppression of women. The term is believed to have been coined by the French writer Françoise d'Eaubonne in her book *Le Féminisme ou la Mort* (1974). It emerged in the mid-1970s alongside second-wave feminism and the green movement. Ecofeminism brings together elements of the feminist and green movements, while at the same time offering a challenge to both. It takes from the green movement a concern about the impact of human activities on the non-human world and from feminism the view of humanity as gendered in ways that subordinate, exploit and oppress women.



A postcolonial ecofeminist perspective would involve the coming together of postcolonial ecocriticism and ecofeminism into one analytical focus, where it would be necessary to recognize that the exploitation of nature and the oppression of women are intimately bound up with notions of class, caste, race, colonialism and neo-colonialism. Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The literary critic tries to study how this close relationship between nature and society has been textualized by the writers in their works. In this context two terms have become very important today – ecology and ecocriticism. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sunderbans in the east to dry Thar of the West. With time, however, these ecosystems have been adversely affected due to increasing population and avarice of mankind. Literature could not remain unaffected from this depletion and my paper is on that how the concern for nature changes in Indian literature from reverence to destruction

#### **Nature culture dualism**

Indian women's writing, especially from the twentieth century onwards, is starting to be viewed as a powerful medium of modernism and feminism. The form of the Indian novels by women allows for a more intimate reading situation and experience than poetry, and allows time for more complex issues to emerge than the form of a poem. Indian women authors writing in English such as Kiran Desai and Arundhati Roy have earned international renown by winning prestigious awards such as the Booker Prize, and their presence in the English-speaking literary world cannot be ignored or sidelined. Postcolonial women writers from India are equally concerned to bring fore the specific textures of their own existence. Both as women and postcolonial citizens they concentrate on their own distinct actualities and often this is a political commitment. One reason why Indian women writers are often overlooked is because of their seeming interest in the very specific and private worlds of the women they write about. But Indian women authors in the present milieu have begun to voice their concerns on globalization in India, and its impact on gender and family relations as well as the environment understood in its broadest sense. Therefore, while their writings may see very specific and private, they do make a strong statement of political commitment.

The ambivalent relationship, that women have with the environment, bring to the fore the existential and material crises of the women as well as of the environment. The materiality of nature is also emphasized, where nature does not just passively exist in the background. There is a consensus in much contemporary ecocriticism that the environment consists of nature, landscapes and spaces, and all of these are socially constructed to give it a meaning, and meanings are determined by power and discourses. Such a view, however, reinforces the anthropocentricity that most ecocritics and environmentalists strive to break away from. There is a conflict in viewing the environment as being dependent on human cognition and language, and the existence of this world as largely independent of human social life.

#### **Reference to Indian novels**

With the exception of Arundhati Roy, no other Indian female writer has been mentioned in



the field of postcolonial ecocriticism or ecofeminism. Critics taking up an ecocritical reading of Roy's novel have often left out the gendered aspects altogether. Starting with Roy then, the deterioration of the village of Ayemenem emphasizes and reflects the moral corruption of the characters, especially of the Ipe family in the large narrative. The salient motifs of the pollution of the river Meenachil and the History House are focal points in depicting ecological abuse in conjunction with Ammu and Velutha's gender and caste discrimination in Kerala. If Ammu remains ever hopeful for a better tomorrow, tomorrow also being the word on which the novel ends, Baby Kochamma, on the other hand, becomes the strictest enforcer of love laws and social norms. Maimed by the love and loss of the priest, Baby Kochamma reacts in the most negative manner to the inter-caste love affair. Significantly, she states her profession as an ornamental gardener, and her garden is in shambles once she takes to living her life vicariously through television. It is against this backdrop that the sibling incest takes place, a haunting image of the grotesque that Roy employs throughout the novel.

Roy attacked the ill effects of the import of pesticide in the name of Green Revolution during the 1970s. After Estha's re-return to Ayemenem, he walked on the banks of Meenachil River, which 'smelled of shit, and pesticides brought with World Bank loans'. Because of the excessive use of pesticides, the water in the Meenachil River was polluted and became unfit for the aquatic creatures that most of the fish in the river had died. The fins of the survived fish are rotted and had broken out in boils. People had taken a bath and the women washed clothes and pots in unadulterated factory effluents. The writer stresses the negligence of the government in controlling the factories from releasing the effluents into the river. Periyar River in Kerala State has a number of factories on its lower bank - fertilizers plant, chemical factories, and metallurgy and rayon units.

The other prominent writer of this age in whose work we see the dominance of nature images which act as important part of theme is Anita Desai. Nature which includes animals, plants and birds, has a strong presence in almost all her works. Known in Indian-English fiction for ushering in the psychological novel, Desai uses external landscapes to portray interior states of mind. In 'Cry, the Peacock', the complexities of Maya's inner life is effectively brought out through the landscape as is her resentment against her husband for his inability to communicate with her. Maya compares herself with the peacock in the jungle. The peacocks are said to fight before they mate, living they are aware of death and dying they are in love with life. This is reflected towards the end in the novel when one day during a dust storm both husband and wife go up to the roof of their house, she pushes him off the parapet and he dies. In 'Voices in the City' Monisha is repeatedly compared to the encaged bird in her house who wants to be free. Her condition reflects the plight of the imprisoned bird whose need is no one's concern and its life is for the pleasure of the others. She finally commits suicide to free herself. Baba, the autistic son in 'Clear Light of Day' is described as a harmless spider. In 'Where shall We Go This Summer' the island people are described as goats as they listen to Moses.

Even before the phenomenal success of Roy's novel, earlier feminist writers such as Kamala Markandya and Anita Desai have also written about women and the environment. These writers, while writing about specific and private lives about women, nonetheless make deeply political statements about social issues and Indian society at large. The focus on the specific and the



private is one reason why women writers from this category are often overlooked and not taken seriously. Markandya's *Nectar in a Sieve* and Desai's *Fire on the Mountain* both portray the darker shades of nature and the simultaneous conjunction of the darker aspects of the women concerned. Rukmini and her family nearly starve to death when nature is unpredictable and there is a drought in Markandya's novel. While Rukmini accepts the lot that is meted out to her, her daughter Ira is forced into prostitution due to their dire financial state. Ila Das's rape in Desai's novel is mercilessly carried out in the darkness of the fields that are supposed to sustain life. The atrocities that the women suffer in Desai's novel find their culmination in Raka who sets the forest on fire in the end.

Kiran Desai's 'The Inheritance of Loss' straddles across continents, mapping the contours of the ethno-racial and historical relationship between people from different cultures and backgrounds. The novel bounces between an insurgency in India and the immigrant experience. It presents the Azima Rachel's concept of self-transplantation. Desai crosses international boundaries (India and USA) and shows her character from cross-cultural ecocritical perspective. The story shifts between the landscapes of India and America. Biju, the son of an old cook in India, tries to transplant himself in a foreign land. Once uprooted from the origin, it is not easy to adjust in a new environment and same can be seen in Desai's novel. In order to settle and have a sense of belonging to the foreign land Biju and many other like him face the similar problems like struggling for green cards, changing of jobs, search for a shelter. This transplantation is not easily established but it is only after a tense period of time that this cross cultural assimilation is finally a success. Another character of the novel, Jemubhai Patel who is the retired judge living in the foothills of the Himalayas, also went through the same experience when he had gone to London, ".....nobody spoke to him at all, his throat jammed with unuttered words.....and elderly ladies, even the hapless-blue-haired, spotted, faces like collapsing pumpkins- moved over when he sat next to them in the bus..... The young and beautiful were no kinder; girls held their noses and giggled, 'Phew, he stinks of curry!'....."

In Kiran Desai's *The Inheritance of Loss* the GNLF activists stink the toilet of Jemu, as they have been practised to defecate in the open. When Sai was returning from the Dehradun convent to Kalimpong, she noticed the railway lines in the early morning that the tracks were lined with 'rows of bare bottoms'. "Close up, they could see dozens of people defecating on to the tracks, rinsing their bottom with water from can. On looking at the scene, the innocent Sai asks the nun the reason for open defecation, because of the drop, said an earnest bespectacled scholar seated next to her, the ground drops to the railway track, so it is a good place.

More contemporary works such as Abdulali's *The Madwoman of Jogare*, Mehta's *A River Sutra*, Anuradha Roy's *An Atlas of Impossible Longing* and Usha K.Rs *Monkey-Man* deal with the relationships that women have with urbanization, development and the city. The opportunities that the city presents to the women has echoes of the rhetoric of globalization—equal opportunities for all. Such relationships do not sit comfortably with the dualism of nature/culture. The shift from rural to urban spaces shows that postcolonial ecofeminism is not a static theory, isolated to wilderness or countryside landscapes alone. These novels also incorporate the dimensions of urban paranoia and madness, a manifestation of coping with the tensions of globalization and development, highlighting that the urban environment can be a space for both creation and destruction.



## Conclusion

Indian women's fiction on the linkages between women and the environment then adds on to the corpus of theory of development and ecofeminism. In a particular reference to the strain of cultural ecofeminism and Vandana Shiva, the works of these women writers subvert the notion that women and the environment are simplistic and monolithic categories. These writings posit the women and the environment in both positive and negative ways. The unquestioning acceptance of the woman-nature link, especially in the Indian context, or in the Third World per se, does not hold. The idea that since women are most severely affected by environmental degradation, they therefore have "naturally" positive attitudes towards the environment is shown to be contested through these writers. The disruption and transformation of the static dualism of nature/culture into a more dynamic and dialectical relationship between the two sides of the binary is pivotal to gender inclusiveness in terms of women's material position as (ecological) citizens and valuing women's (care) work which naturally links women to caring for the earth. Concepts such as women's (ecological) citizenship and women's labour emerge as ways to bypass stereotypes of nature/culture and in themselves break down the dualism.

The nature/culture dualism, one amongst many such operational dualisms in theory as well as lived reality, does not recognize the female citizen as an occupant of multiple identities and a pluralistic notion of a gendered ecological citizenship. Urban spaces and the city involve myriad implications for women as urban inhabitants of the environment and their right to both that environment and the city. In conclusion, I have shown that it is necessary to disrupt the nature/culture dualism that aligns women to nature unquestionably. Disrupting the dualism posits the women in an ambivalent relationship with nature, while straddling the grey area between the two binaries. Much of the ecofeminist theory and women-led activism does not allow such an ambivalence to emerge. Women writing Indian fiction in English highlight this ambivalent relationship that women have with the environment, thus providing an important counterpoint to both theory and activism. This study is an intervention into a field in which women's writing has not been taken seriously, and Indian women's fiction resists and intervenes in dominant models of discourse and lived experience.

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## Chimamanda Ngozi Adichie's *Half of a Yellow Sun*: An Ecofeminist Discourse

Neena Puduvath

### Abstract

Chimamanda Ngozi Adichie's *Half of a yellow sun* is one of the latest novels which contributes to the Nigerian civil war literature and environmental discourse. It focuses on the effects of the civil war on human and non human Components than on politics of the War. The novel takes place in Nigeria during the Nigeria-Biafra war (1960s). The main characters are on the Biafra side of conflict. The Story is a combination of politics and personal relationship charged by the brutal Conflicts that occur around the main characters. The realities of war become a major factor. The main characters of the story are Igbo. Readers are taken through their struggles, losses and sufferings. Since the novel illuminates the lives and action of the characters in a war-time situation and its devastating effects on environment, it can be treated as an ecofeminist discourse. The novel validates the place of woman as victims of societal and environmental exploitation in general and the horror of wartime, Biafra in particular. Adichie's novel provides abundant illustrations to make a case for female and juvenile exploitation in war. In addition to human components, animals, forests, water and the interdependencies of these variables are other factors that are being exploited. Culture is another important factor in the critique of ecofeminist stance on establishing a direct link between the exploitation of Women and environment by the male dominated society. Girl Childs of Igbo community in Adichie's novel is considered inferior and less important than their male counterparts. The older woman in this novel sees the series of abortions committed by her daughter in law the reason for her inability to conceive immediately after marriage. This clearly shows how culture helps to set woman against woman. This novel also illustrates the closeness of woman and nature.

Today, we live in a world interwoven with women's oppression, ecological degradation and the exploitation of working class. In the midst of these troubles, a movement known as ecofeminism appears to be gaining recognition. Though in theory, ecological feminism has been around for a number of years, it emerged as a political movement in the 1970s. Francoise d'Eaubonne, a French feminist, philosopher, coined the term 'Ecofeminism' in 1974. Ecofeminism is a feminist approach to environmental ethics. Ecofeminists consider the oppression of humans



(racism, classism, ageism, colonialism), and the domination of nature (naturism) to be interconnected. Since the start of our retaliation against terrorism, war, and the military-industrial Complex used to support war, have become extremely important topics. While accomplishing its primary objective, war also destroys the innocent. War hits the young, old, women and children alike. The environment is partially and sometimes fully destroyed in the country in which war is fought. Feminist see the military system as another patriarchal institution of domination that values the masculine over the feminine. War usually exploits women and other marginalized groups. War becomes an environmental as well as a feminist issue. To combine these two ideologies, ecofeminism creates a more complex thorough analysis of the destructive nature of war. Ecofeminism links the oppression of women and nature as one and the same. The system that exploits and oppresses also turns and degrades the environment and perpetuates the patriarchal culture by reinforcing the masculine dominance over feminine. Ecofeminist analysis allows citizen to become more aware and informed about the destructive nature of war.

Through this paper I intend to analyze and discuss Adichie's novel *Half of a Yellow Sun*. My attempt is to show the place of woman as victim of societal and environmental exploitation. This paper tries to analyze how the male constructed culture sets woman against woman. The novel is about the post Independence disorder and horror of civil war in Nigeria. The novel illuminates the lives and actions of the characters in a war-time situation and its devastating effect on environment. Nigeria/Biafra war, like other wars destroyed hopes and aspirations of people alongside their resources. The Nigerian nation will for a long time feel destabilizing impact of the war as both human and infrastructural damage was gargantuan in size and scope. War is always a traumatic experience and it always has serious effect on society. Adichie's novel provides abundant illustrations to make a case for female and juvenile exploitation in war. Adichie seems to suggest that war-time experiences have a profound and environmental effect.

Socially constructed ideals of masculinity and femininity are used by the military to manipulate both the soldiers and the citizens. Training of the soldiers requires an intense "deprogramming" of the individuals. The soldiers must take on a nationalist mentality and focus. Men are taught to hate and push back their feminine side. The instillation of patriarchal values is used when the soldiers are ridiculed by being called 'whims' or 'girls'. By creating this atmosphere of domination of the masculine, the female is seen as lower class and often times, not even human. The idea of emotion, a 'feminine' trait is drilled out of soldiers' heads. The draining out of emotion prepares the soldiers to rape and kill as well.

In this novel young boys including Ugwu are conscripted into the army. Ugwu's forced conscription exposes him into engaging in an atrocious behavior whose legacy is a lasting shame. The narrator captures the rape scene thus.

The bar girl was lying on her back on the floor, her wrapper bunched up at her waist, her shoulders held down by a soldier, her legs wide wide ajar. She was sobbing. Please, please biko. Her blouse was still on. Between her legs High-Tech was moving. His thrust were jerky, his small buttocks darker colored than his legs. Ugwu pulled his trousers down, surprised at the swiftness of his erection. She was dry and tense when he entered her. (p.365)



The gang rape which Ugwu is involved in is one of the numerous wicked activities that come with war. And to think that High-Tech, a mere thirteen year old boy is part of this heinous crime is to say the least reprehensible. It is also a great irony that soldiers who claims that the war for liberation of their people is the ones subjecting them to all sorts of unimaginable torture and harassments. Conscripts are forced to take wee-wee and gin thereby arousing the worst of their animalistic instincts.

While Ugwu and the other young Biafra soldiers rape the bar attendant; Anulika is raped by five Nigerian soldiers one after another after the capture of NsuKka. Anulika and the bar attendant are victims of rape that is explored in the novel. The bar attendant's scenario also shows that rape was not the exclusive preserve of the Federal soldiers. it was an act of violence that was perpetuated against vulnerable women in the war by soldiers on both side of the conflict.

Kainene, another character in the novel is find missing in the course of novel, meaning she must have been killed in her search for a meaningful livelihood. Kainene represents thousands or even millions who were 'wasted' during war. These people were mainly women who in the process of trying to eke out bane existence were killed abruptly. It is apt to state that at the end of the war everybody would have learnt this lesson.

Expectedly, the war rages on with bombing and 'strafing' thereby increasing the level of causality and misery on the Biafran side. The Soldiers are abrasive and brutal as they forcefully seize people's car and belongings. Paradoxically, even decent people like Reverend Father Marcel begins to sleep with most of the women before he gives them the crayfish meant to be shared with them.

The preceding discussion of the female victims of war provides an insight into the oppression that humanity suffered during the war that need not be repeated again. But where women and children, as the ongoing discussion suggests, are victims of war exploitation the animals that we find in Adichie's novel were also exploited.

Culture is another important factor in the critique of the ecofeminist stance on establishing a direct link between the exploitation of women and the environment by male-dominated society. The Igbo setting of Nigerian civil war and Adichie's novel engender some enduring ethnocentric concern of ecofeminist discourse. As believed by several Igbo societies and also included in Adichie's novel, the girl child is considered inferior and less important than her male counterparts. This explains why Odenigbo's mother rejects the custody of Baby when she realizes her gender. She had encouraged Amala to seduce a drunken Odenigbo but when the outcome was not a male child that she had expected she refuses to accept the custody of the baby.

Also in the novel, Arinze's mother-in-law rebukes her for the delay in conception after In fact, the older woman urges Arinze to confess to the number of abortions that she has had. For the older woman, the series of abortions committed by Arinze were responsible for her inability to conceive immediately after her marriage. Add to this the refusal of Odenigbo's mother to see Olanna as his son's betrothed portrayed, a clear picture of how culture helps to set woman against woman. It is arguable that the participants in the class, environmental and racial exploitation are predominantly male. Here, woman works against themselves to perpetuate an age-long tradition that abhors female children and the education of the girl child. Unable to rationalize Olanna's high educational and social standings Odenigbo's mother labels her a witch. Thus Adichie's novel



demonstrates gender collaborates with class, race and culture to perpetuate exploitation of both human and environment.

In this context, it should be remembered that there are characters like master Odenigbo who believe that education is a priority and only if you are educated you will be able to realize what exploitation is. The other important kernel on which ecofeminist base their argument is the closeness of woman to nature and so is more protective to environment than man. It should be noted that the males fight the war and directly destroy the environment. In the novel we can find Odenigbo and his household are forced to leave Umuahia to his hometown Aba and from Aba they finally go back to Nsukka only to notice to their chagrins the pile of books burnt by the Nigerian soldiers. But Odenigbo's mother refuses to flee Aba with other members of her family due to her attachment to the land.

Ecofeminists look at the ideological and psychological pressure in the masculine ego that fuels the abuse of power. The traditional femininity or environmental approach is to suggest that the military institution can be changed through reason, education and religion. Ecofeminism seeks to change and create a new system, a system which does not put the blame and pressure on the individual.

### Conclusion

In a political context, the linking of environment issues with 'women's' issues serves many purposes. Ecofeminism in its holistic scope, creates more argument for the issues and reasons for action. If one can prove that war is not only environmentally destructive but also leads to the exploitation of women and other marginalized groups, the cause is that much stronger. Ecofeminism has dedicated itself to exhuming not only the horrors of warfare but the growing environmental consequences that last for generations. This new vision that ecofeminism creates hopes to show that the products of war destroys the living and those yet to be born. By allowing citizens a more complete picture of war, they become more aware and someday will change the system so that it will not exploit, degrade or destroy life on earth.

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## Manju Kapur as a Diasporic Writer

Divya .M. Nair

### Abstract

*Diasporic writings reflect the predicament of immigrants and their difficulties in adopting and adapting a new culture. As far as Indian people are concerned, they have been migrating to other parts of the world for many reasons. They willingly prefer a foreign land to their native place. People opt for foreign countries and leave their homeland for a lot of reasons. Though they were compulsorily taken to other countries earlier, at present they give prominence to other nations for better opportunities of job by which they can be financially satisfied. Sometimes, severe economic compulsions at home prompt them to come to terms with all the immigrant problems and atrocities like social and racial discrimination. Mental agony of being away from their home consequently unveils their unsatisfied selves. This trauma of an immigrant is being reflected and explored in the works of diasporic writers. Issues related to cultural conflicts and alien surroundings accelerate their unresolved psychic dilemma. Various diasporic writings also manifest the profound experience of anguished women characters reached abroad through an arranged marriage. Unable to give vent to their emotions, gradually they become resigned to the problems due to dislocation of their culture and alienation in new surroundings. Manju Kapur's *The Immigrant* expounds the harsh realities of immigrants' especially, Indian women immigrants. The novel pinpoints the inner conflict and the loneliness of a migrant which has a great impact on one's individuality. This paper is an attempt to find out the ingrained diasporic issues in Manju Kapur's *The Immigrant*. Though she is not considered as a diasporic writer, this novel encompasses these issues that are analyzed here.*

**Key Words**-Immigrants, dislocation, identity, discrimination, alienation

### Introduction

Migration renders a sort of uncertainty with the associated bewilderment and confusion in the life of a traditional culture within an adopted alien culture. These common grievances of displacement from one's culture and tradition give birth to a new and effective genre of 'diasporic writing'. The word 'Diaspora' originated from the Greek word 'Diaspora' meaning 'dispersion'. It may be defined as dispersion of people, language or culture that was formerly concentrated in one place. The adjective 'diasporic' from 'Diaspora' relates every immigrant of different countries. Diaspora explores both the cultural and psychological conflicts of immigrant due to this dislocation.

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This paper is an attempt to analyze Manju Kapur's novel *The Immigrant* on the basis of diasporic features. The novel delineates the life of immigrants in a new settled society.

### Features of Diasporic Writing

Though literature of a novel form emerged from this homogeneous nature of immigrants' sensitivity, it has two distinctive types of writing. The first of these types of writing focuses on the narration of self seeming to be autobiographical. The other exclusively deals with studies on diaspora. Anyhow, most of these diasporic writings examine the strong bond with motherland and the urge to have an identity in an alien land that consequently gives a hybrid existence as stated by Lau:

They are people who are as multi-cultural as they are multi-lingual. They do not regard themselves as fully belonging in either culture and have practically evolved a sub-culture peculiar to themselves. They try to take the best from both worlds, but suffer the sense of hybridity and cultural entanglement. (241)

Diasporic life is fictionalized by amalgamating reality and imagination. In some works their mother country is being portrayed whereas others reveal the life of a settled country. Therefore all the characteristics of diasporic writing cannot be recognized in their works. Several factors that attribute to diasporic writing are:

#### 1. Displacement

Displacement of a community/an individual is caused by different reasons. These factors can be broadly divided into two such as: voluntary and non-voluntary movements. Educational fulfillment and economical benefits appear the two strong elements of voluntary movement. But unfortunate non voluntary movement is caused by various reasons like political upheavals and national compulsions, as far as woman is concerned marriage becomes an unavoidable excuse. This forced displacement triggers psychic imbalance which will be severe to them unlike the voluntary moved ones.

#### 2. Wistfulness

The reality of being away from their homeland, culture and tradition, upsets the migrant mental framework. Though standing aloof to their culture, they try to recollect it. Relocating their mind in the lost culture and tradition through their memories invigorates them. Hence a sense of nostalgia emerges from this displaced and divided self.

#### 3. Discrimination

The attempt of assimilating themselves with the other community, most of the time, proves to be unsuccessful. The very truth of discrimination probes into their mind and accordingly feels a sense of alienation. Loneliness and feeling of loss are inextricable for the immigrants.

#### 4. Existence

One of the key problems faced by the immigrant community seems to be the arduousness to survive in a settled society. Encompassed by a vast group of people showing discrimination, the immigrant is treated as a creature.

#### 5. Cultural Transformation

Immigrant community create 'imaginary homeland' that resemble a miniature of their cultural and traditional background. This reflects their reluctance to discard their own cultural continuation.



## 6. Gender Bias

Earlier, diasporic writing is considered as portrayal of male experiences. Later women started depicting their confrontations in the alien society. Sometimes, their works were considered as critiques of their society. Gender discrimination is highlighted when women are marginalized from the settled society's culture and several restrictions are enforced on them. This particular attitude of the society exclusively on women's behavior reveals the persisting discrimination on the basis of gender.

### Manju Kapur-A New Thought in Indian Writing

From 1998, Manju Kapur, in her novels, is presenting women who is trying to establish their own identity. She provided an insight to women's plight, emancipation and striving for some space in such a manner that we read it with our heart. Manju Kapur has taken writing as a protest, a way of mapping from the perception of a woman's experience. Manju Kapur negotiates different issues emerging out of social-political upheaval in her country. Being a writer of new generation in an atmosphere of the nation's socio-political flux, Kapur has strongly recorded the truth in her fictive narrative. With zeal to change the Indian male perception, she describes the traumas of her female protagonists from which they suffer, perish in for their triumph.

During freedom movement itself women got a varied opportunity to cross the threshold of family life. Kapur in her novels- *A Married Woman*, *Difficult Daughters*, *Home*, *The Immigrant* and *Custody* presents the changing image of women moving away from traditional portrayals of enduring self sacrificing women towards self assured, assertive and ambitious women making society aware of their demands and in this way providing a medium for self expression. The search for control over one's destiny is the key theme in all her novels.

### Manju Kapur's Diasporic Observations

Manju Kapur is a spellbound writer with modern views and concepts. Her acclaimed works provide a deep insight to the problems endured by women in different stages of life. She presents her protagonists as well-educated women with determined and independent thought. Her characters are assertive and capable to protest against the society. They daringly show their hatred towards the society for drawing a circle around them with the so-called patriarchal rules and regulations. Realizing the value of education, her self-reliant characters initiate the process of stepping out from this circle of the society. Kapur never allows her characters to be confined within the four walls of the family and traditional norms and conventions. Even the unsuccessful marriage bond is broken down by her characters without following the conventional percepts and dogmas of the patriarchal institution of marriage. They emancipate themselves as real women of flesh and blood with their emotions and sentiments. As part of their identity, they made an effort to get economic freedom too.

### Diasporic Dilemma in *The Immigrant*

*The Immigrant* describes the diasporic issues of an Indian couple in Canada. The novel deciphers the apparent documentation of the immigrant life. The story is set in seventy's; it begins with Nina, 30 year old exasperated English lecturer who lives in New Delhi with her widowed mother. Her marriage to Ananda Sharma an NRI dentist in Halifax, Canada takes her to Canada. The moment she reached there, started to face the common grievances related to migration. The



novel explores the frustrated and collapsed life of this couple in Canada.

In the novel, marriage becomes the basis for the dislocation of Nina whereas Ananda migrates due to economical need and better fortune. They feel alienation and agony of double consciousness at the moment they leave their mother land. When Ananda goes to Canada for the first time, he stays with his uncle that provides him only a sense of alienation and pain. From his childhood, Ananda was appreciated for his perfection in delivering things. But in Canada, his uncle ill-treats him and instructs him to keep manners, clean the bathroom and do all his work by himself. He did not receive respect and affection even in his close relative's house. He realized the cultural transformation has occurred in their mind otherwise, with respect to Indian culture guest would not be treated likewise. Gradually Ananda starts to behave like a Canadian when he learns life in a new place. Though he adapts himself in the new milieu, he seems to be conscious of his pride culture. His adamant belief in his culture is reflected when he rejects the opportunity to date with Sue, a Canadian lady even when his manhood is questioned.

As far as Nina is concerned, she also becomes a victim of Western ill-treatment. When Nina reaches Toronto, she was interrogated and treated in a suspicious manner at the immigration clearance counter in the presence of her silent husband. She asks him why that happens only to her and not to Europeans and Americans thereby pinpointing the discrimination of diasporic surrounding. When Nina goes with Ananda to his uncle's home for a dinner, she was appreciated by him for wearing sari and looking traditional. Sue and Garry of different community admire her beauty but his uncle insults her.

With the passage of time, Ananda adopts the new culture and tradition and changes his demeanour, even his name to Andy. His need to survive in the settled country might have enforced this transformation on his self. Later to get acquainted with people and to become familiar in her surroundings, Nina begins to wear jeans and t-shirts. In order to survive in the new surrounding, reluctantly she transforms herself that is reflected in changed dress code. To be a part of the new community, she mislays her identity and most valuable culture which unfortunately render no respect to her. Realizing the fact of her economic dependency on her husband, she is encouraged by Sue to join two years Library Science Course.

Both Ananda and Nina, even after their transformation and adaptation of new culture fail to treasure their married life. Absence of a strong rapport between Ananda and Nina makes them feel loneliness even in the presence of the other. Ananda does not satisfy his wife's needs and hides his impotency too. Instead he flirts and enjoys the relationship with Mandy. The experience of Nina was not different when she encounters Anton; a guy from New York who always appreciates and pleases her. Gradually, she starts enjoying smoking, alcohol and all the pub activity like a Canadian. Thereby, she surrenders herself to Anton without even a pinch of regret. When she tries to come out of his relationship, she realizes that she is raped and accepts it. Her sudden change of eating non-vegetarian and moving with new entities ruins her life and Indian values and morals. Both of them carried their relationship without the knowledge of one's deception of the other. Just to be independent, she loses modesty and becomes a good example of western woman.

When she comes to know of her mother's death, she visits India and witnesses the rituals which make her remember her lost values, morals and tradition that made her to tears. Before she returns to Canada she decides not to commit sin again. Kapur has brought out the pride of Indian



culture in diasporic theme. Immediately after her return from India, she finds a blond hair on the pillow and thus Ananda's relationship with Mandy comes to light. Nina decided to end up the hide and seek game between them. She wants to get rid of all the dirt and decides to make a fresh start. She gives up her western life and marriage. She begins to search for a job thus stepping into the world of freedom and identity as a reinvigorated woman.

### Conclusion

Problems in the new settled land provide only alienation and loneliness that make them unable to fight against these resentments. Instead of continuing their faith in their culture, they try to be a part of the foreign land. They change themselves in order to survive. Later when they realize their fault they are not able to come out of the alien culture. But only Nina bravely decides to divert her way. Through her educated protagonist Nina, Manju Kapur presents the way of maintaining one's identity even in a foreign land. Kapur has also dealt with the diasporic issues like dislocation, nostalgia, discrimination, survival, cultural change and identity crisis. Acclimatization of unfamiliar heritage demands willful alteration of cognitive state. Ananda's uncle's aspersion of Ananda and Nina blurts out his abomination of his native culture. Repudiation of his cultural background enables him to outlive the stumbling blocks of migration. His present deportment seems to be a prophesy of unavoidable jeopardy of dislocation. His temperament evolved from his loneliness and alienation in the foreign land. All the immigrants are forced to a new commitment which will help them gain acknowledgement of their individuality. The novel comprises of an astute investigation of the aspiring diasporic writing.

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## Living with the Divided identity: in Bharathi Mukherjee's *Wife*

K.V. Rosha

### Abstract

*Indian writing in English is greatly influenced by writing in England. With the introduction of English education in different parts of the country, a new development happened among the elite. The English educated Indians started to express their ideas in English. Indian women writers constitute a major part of the Indian writing in English. Indian expatriate writers project the perspective of someone caught between two different cultures. Diasporic writings display the features of nostalgia, loss and fragmentation of identity. This paper focuses on pull between two cultures and clash between the two worlds created by the protagonist Dimple in Bharathi Mukherjee's *Wife*.*

**Key Words:** Indian Writing in English, Women's Writing, Diasporic Writing, Identity Crisis

Indian English Writing is that body of work by writers from India, who write in the English language. For a long time "Indian English" used to be a term of disapprobation, implying an insecure grip on English Idiom or an infelicitous use of English vocabulary. It was treated as a branch of British Literature. But slowly it developed characteristics and qualities of its own, with its roots in the Indian soil and culture. An Indian writer had to tackle the question of why to write in English when one has his mother tongue to express his views and ideas. The answer was that the English language was a vehicle for the writers to express themselves to people all over the world.

Fiction by women writers focuses mainly on issues connected specifically with women. Writers who are born in one country but have their literary career in another constitutes the Diasporic writers. Indian Diaspora includes all those writers who write from another country but have an Indian origin. Writers who have immigrated to a new country face a new world. Kermode Arnold, to highlight the experience remarks "wandering between two worlds, the one dead, the other powerless to be born."

Bharathi Mukherjee (1940) is an American writer of Indian origin writing of the diasporic and immigrant experience. She emphasizes that though one has different ethnic origin, one has an individuality of his/her own. She asserts that in an age of diaspora one's parentage and caste might not be one's real identity because emigration brings both physical and psychological change. She glorifies immigration in most of her novels. The major themes in her works are issues related to



women, their self-actualization, issues of gender and culture, the problems and challenges faced by the Indian communities especially by women in foreign countries and problems of identity. Latha Venkateshwari quotes Bharathi Mukherjee's interview in The Times of India

We immigrants have fascinating tales to relate. Many of us have lived in newly independent or emerging countries. . .when we uproot ourselves from these countries and come here, either by choice or out of necessity, we suddenly must absorb two hundred years of American history and learn to adapt to American society.(201)

Mukherjee's *Wife* (1976) portrays the struggle of a young Indian woman to gain an identity and cope with her immigrant status in the United States of America. Dimple, the protagonist of the novel is caught between two cultures – Indian and American. She is sandwiched between reality and fantasy. Thus, her psyche is divided. Isolation, boredom, obsession, violence and problems of identity add on to her tragedy. She struggles to assert her identity through torture. Dimple touches "the mole very lightly...., then she brought her right hand up and with knife stabbed the magical circle once, twice, seven times.... (212). Thus she feels that she has asserted herself by giving pain to her husband.

Mukherjee juxtaposes traditional Hindu female codes of behavior and the freedom implied in the American dream. She thus dramatizes the opposition between two cultures. *Wife*, is the story of Dimple Dasgupta; a product of middle class Bengali family that values docility and submissiveness in women. As a young girl Dimple "wanted a different kind of life – an apartment in Chowringhee, her hair done by Chinese girls, trips to New Market for nylon saris – so she placed her faith in neurosurgeons and architects.... Marriage would bring her love."(3)

Dimple's marriage was settled with Amit Basu, an engineer who plans to emigrate to U.S. She felt that her husband's decision will provide liberty and freedom. The mainstay of Dimple's going to America was to be free from the clutches of all customs and traditions. She never understood the problems she has to face in the U.S. Search for identity, alienation, emotional predicament and marital disharmony are some of the problems that Dimple had to face. Dimple is entrapped in a dilemma of tensions between American culture and society and the traditional constraints surrounding an Indian wife, between a feminist desire to be assertive and independent and the Indian need to be submissive and self-effacing.

Mukherjee's Dimple reveals "culture shock" for she was so ignorant to know whether to adhere to the Indian tradition or to adopt American tradition which gives unrestrained freedom to women. Coming to America for Dimple was a dream come true. She was not able to make a balance between the two juxtaposed worlds; the one she left behind and the other she comes to live in. To get rid of her role of a traditional wife she left India. But in America she was not able to adjust. To be precise she was not comfortable. Once abroad she understands that life is not as glamorous as she has imagined it to be. She is caught between two worlds, one which is dead as she has left it behind and the other which is not yet born as she has not yet accepted it. She found herself totally isolated, to the extent of her not able to bond with her neighbors. She had a strong desire to forget Indian culture and tradition but in vain. Cultural and racial difference and her failure in speaking fluent English keep her away from other Indians.

Dimple lives in a dual world – the two social worlds that do not meet. The two incompatible



cultures split her personality and make her schizophrenic. Dimple's state of mind is best exemplified in the novel. She compares herself with Ina Mullick, whose sense of liberty, her sense of dressing; smoking, flirtations are Dimple's point of envy. Dimple reached the alien land after willingly giving up her known world of comfort in Calcutta. But her life here proves to be threat to her existence; she compares her life in Calcutta with that of her dangerous life in New York.

Indian culture, in most of the cases, nurture a feeling among young Indian girls that marriage is their gate way to happiness because most parents often give no freedom to their daughters before marriage. Hence, daughters long to enjoy freedom through marriage. Dimple was no exception to it. She struggles hard to enter into marriage. She enters into arranged marriage with unrealistic notions of life, love and marriage. The inner anguish transforms her into a neurotic with homicidal violence. She enters marriage with doubts, regrets and a sense of unhappiness.

Marriage in Dimple's dreams is a battle ground where the enemy has to be conquered through the doctrine of passive resistance like that of *Sita*:

. . . thinking not of freedom fighters and fasting armies led by a balding, bespectacled old man but of herself at some future date, a good wife, a docile wife conquering the husband enemy by withholding affection and other tactics of domestic passive resistance. (9)

Her married life turns baneful on account of her own mental dispositions. Her ideas of marriage are a total freedom, affluence and exquisite bliss. To Dimple marriage is a movement towards love, freedom and fulfillment.

Dimple was very excited to fly to U.S. as it was a total liberation for her from all customs and traditions. She was in a world of fantasy, dreaming about the life in America, without knowing the practical aspects of that life. Even though Dimple and Amit miss their mother land all the time, they continue to excel in the alien land. They long to go back to India but their ego prevents them to do so. Dimple expected pain initially understanding that pain is part of any new beginning. She explains:

She had expected pain when she had come to America, had told herself that pain was part of any new beginning, and in the sweet structures of that new life had allotted pain a special place. (115)

She goes to the extreme to fulfill her dreams by skipping away her pregnancy. Once in America she was unable to face the harsh realities of life and cannot discern the way to deal with her psychological problems. This becomes a reason for the ruin of her "inner self". Her dream is to be somebody else. From her cosmetic experiments to present a better front to the world, to her trying to think and act like the women in books and T.V. serials, her constant endeavour is to get into the skin of a non-existent romanitized "self".

The gap between expectation and reality gets widened and she fails to accept harsh realities of life. Her innate tendency to compare herself with others and her unsatisfied mind adds to her agony. Dimple tries to live in illusion in order to escape and forget the crude realities of her isolated life. The charm of an imaginary world lures her. She hopes to gratify her psychic needs through her imagination.

The external factors play havoc on her hyper sensitive mind. She falls an easy prey to the



glamorous way in which violence is depicted. Her imagination takes her further to visualize her husband's head as an artifact to be showcased in the drawing room. That which she was unable to achieve in reality, she achieves in fantasy. So as to get away from the traditional taboos of a wife and to make an escape from the world of reality she slips into the world of fantasy. New York intensifies her frustrations and takes her away from reality. The world of illusion fuses with the world of reality generating confusion in her mind. Thoughts of illusion and reality alternate in her psyche – the illusion of committing suicide and reality of butchering her husband. She does not belong either to the world of fantasy or to the world of reality but keeps on shuttling between the two. She could not handle even the disruption of her day-dreams which is evident in her killing the mouse.

A reason for Dimple's divided self was the alienation, both from her own self and from her husband. Amit is isolated from her since he fails to nourish her fantasies. His own problems turned him apathetic towards Dimple's mental and emotional turmoil. The gap between the romantic fanciful Dimple and the realist Amit widens day – by – day. Slowly Dimple turns into an introvert. In her moment of crisis she turns to Ina, Leni and Milt Glasser. But no one could give her a complete mental peace. The rebel in her devised new means of committing suicide. She turned to be an alienated being undergoing the supposed after effects of alienation like psychosis. She experiences a split personality which allows her to see her own body and soul apart.

Dimple always wanted to adopt the American culture but she suppresses her feelings and this leads to neurosis. Multicultural experiences lead her to a state of fragmentation, almost akin to schizophrenia. She became psychotic as she was totally out of touch with reality. Dimple's assertion of identity comes out in the form of murdering her husband by brutally stabbing him seven times. For Mukherjee the act is positive and self assertive but it is possible to learn and visualize that Dimple was caught between two contrary worlds – the world of fantasy and the world reality. Along with that the pull between culture made her isolated, alienated and furthermore divided her identity.

### Conclusion

In order to keep your identity intact even in an unknown land, one should be aware about his own self. The values you hold are central and they help in shaping your identity in many ways. To strengthen one's identity the person should work on his/her relationships unlike Dimple who gets alienated even from her husband Amit who is the only available relative in her nearby surrounding.

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## രതിവിരതികളുടെ സമന്വയം ശ്യാമാധവത്തിൽ

(പ്രഭാവർമ്മയുടെ 'ശ്യാമമാധവ'ത്തിലെ രാധാകൃഷ്ണ പ്രണയസങ്കല്പത്തെക്കുറിച്ച് ഒരു അവലോകനം)

രമ്യ. ആർ

### സംഗ്രഹം

ദൈവികതയുടെയും മാനുഷികതയുടെയും അതിർവരമ്പുകൾ ഉയർത്തിക്കാട്ടുന്ന നൈതികതയുടെ ദൃശ്യവത്കരണമാണ് പ്രഭാവർമ്മയുടെ ശ്യാമമാധവം എന്ന സമാഹാരം. പ്രണയവും മോഹഭോഗവും മോഹാവേശശൃംഖലയും ഭൂമിയിലെ മാനുഷികമായ പശ്ചാത്തലത്തിൽ നോക്കിക്കാണുകയാണ് കവി. പ്രണയത്തിന്റെ ഉദാത്തതലത്തിൽ കൃഷ്ണനെയല്ല രാധയെയാണ് കവി പ്രതിഷ്ഠിക്കുന്നത്. കൃഷ്ണൻ പരാജിതനാകുന്നിടത്ത് രാധ വിജയിക്കുന്നു.

### ആമുഖം

'കൃഷ്ണൻ' എന്ന വിഗ്രഹസങ്കല്പത്തിന്റെ ഉടച്ചുവാർക്കലാണ് പ്രഭാവർമ്മയുടെ ശ്യാമമാധവം എന്ന കവിതാസമാഹാരം. പ്രണയത്തെയും സൗന്ദര്യത്തെയും രണ്ടുതലത്തിൽനിന്ന് നോക്കിക്കാണുകയാണ് ദാമധികരണ്ഡകം, രാധാമാധവം എന്നീ കവിതകളിൽ. പ്രണയത്തിന്റെ ഉദാത്തതയുടെ ഗരിമ രാധയിൽനിന്ന് ഒട്ടകലെയാണ് കവി കൃഷ്ണന് കൽപ്പിക്കുന്നത്. അമാനുഷിക പരിവേഷം കൽപ്പിക്കാതെ നന്മതിന്മകളെ സ്വയം വിവേചിച്ചറിയുന്ന മനുഷ്യനായി ഇവിടെ കൃഷ്ണൻ നിലകൊള്ളുന്നു. ആദർശപ്രണയത്തിന്റെ കൊടുമുടിയിൽ പ്രതിഷ്ഠിച്ചിട്ടുള്ള രാധാമാധവ സങ്കല്പത്തിന് പുതിയ പ്രതിഫലനം നൽകുകയാണ് കവി. കവിയുടെ ഈ തരത്തിലുള്ള കാഴ്ചപ്പാടുകളെ വിലയിരുത്തുകയാണ് ഈ പ്രബന്ധം.

പ്രഭാവം പ്രതിഭയുടെ പ്രവേശമാണെന്ന് ആംഗല നിരൂപകരുടെ ഒരു സംഘം അവകാശപ്പെടുന്നു. ഈ അവകാശത്തെ ഗാഢമായി പരിശോധിച്ചാൽ അതേ വഴിച്ചാലിൽ സഞ്ചരിച്ച കവിയാണ് പ്രഭാവർമ്മയെന്ന് കാണാം. അഭിപ്രായം അനുവാദത്തിനു വിടാതെ അവകാശമായി കവിതയിൽ വരച്ചിരുന്നു എന്നതാണ് പ്രഭാവർമ്മയുടെ പ്രത്യേകത. അനുവാദത്തെ നിരാകരിക്കുന്ന പ്രഭാവർമ്മ പ്രതലബിന്ദു പോലെ ആത്മീയതയെ കവിതയിൽ വിന്യസിക്കുന്നു. 'ഗാന്ധാരി' എന്ന അദ്ദേഹത്തിന്റെ കവിത തന്നെ ഇതിനുദാഹരണമായി കാണാവുന്നതാണ്. ഇതിഹാസ രചനയുടെ വയൽ വരമ്പിലൂടെ അനല്പമായ തത്ത്വദീക്ഷയോടെ പ്രഭാവർമ്മ എന്ന കവി സഞ്ചരിക്കുമ്പോൾ അത് 'ശ്യാമ മാധവം' എന്ന ഇതിഹാസ സമാന രചനയുടെ പരികല്പനയായി.

മാറിയ വഴികളും തെറ്റിയ ചിന്തകളും വ്യതിചലിക്കുന്ന വീക്ഷണങ്ങളും നവീനമായൊരു ആത്മീയ ചിന്തയ്ക്ക് വഴിത്താരയാകുന്നു. ശ്യാമ വർണ്ണമയമായ സങ്കല്പങ്ങളും, ആരോപണങ്ങളും ഏറ്റുപറച്ചിലുകളും \*കൃഷ്ണൻ\* എന്ന വിഗ്രഹത്തെ മന:പൂർവ്വമായി ഭഞ്ജിക്കുന്നില്ലെങ്കിലും വ്യവസ്ഥിതികളുടെ പൊളിച്ചെഴുത്തിനായി വ്യാഖ്യാനിക്കാവുന്നതാണ്. ഉന്നതങ്ങളിലെ കൃഷ്ണനല്ല മറിച്ച് ഭൂമിയിൽ കാലുറപ്പിക്കുന്ന മാനുഷിക രൂപം പൂണ്ട കൃഷ്ണനാണ് ശ്യാമ മാധവത്തിലെ കൃഷ്ണൻ. കൃഷ്ണനായനും, ദാമകാവർത്തം എന്നു തുടങ്ങി അനന്തകൃഷ്ണൻ, ശ്യാമ മാധവം എന്നിങ്ങനെ അവ



ജൂന കൃഷ്ണൻ 'രാധികാദണ്ഡക'ത്തിൽ ആർദ്രചിത്തനാകുന്നു.

രാധികാദണ്ഡകത്തിലെ നായകൻ പരിതാപത്തോടെ ആത്മ പരിശോധന നടത്തുന്ന ദൃശ്യമാണ് രാധാ മാധവത്തിൽ കവി അവതരിപ്പിക്കുന്നത്. രാധയോട് തനിക്കുണ്ടായിരുന്ന സ്നേഹവും ആത്മാർത്ഥതയും താൻ തന്നെ തിരിച്ചറിഞ്ഞില്ലോ എന്ന് കൃഷ്ണൻ വേദനിക്കുന്നത് വൈകിയ വേളയിലാണ്.

“നഷ്ടം മൃതിയിലില്ലെന്നാൽ  
മൃതിക്കപ്പുറമുള്ളിലെ  
പ്രണയം നഷ്ടമായിടീൽ  
അതു സമ്പൂർണ്ണ നഷ്ടമാം”

എന്ന ഏറ്റുപറച്ചിലുകളും വിലാപങ്ങളും രാധയോടുള്ള നഷ്ട പ്രണയത്തിന്റെ തീവ്രതയെ വെളിവാക്കുന്നു.

രാജ്യത്തിനും രാജാവിനും അപ്പുറം കൃഷ്ണമനസ്സിനെ പ്രണയിച്ച രാധയുടെ പ്രണയത്തിന് ഉപാധികളില്ലായിരുന്നു. ദീപ്തമായ പ്രണയത്തെ അനുരാഗത്തിന്റെ തലത്തിലേക്കുയർത്തിയ രാധയ്ക്കു മുമ്പിൽ കൃഷ്ണൻ ശിരസ്സു നമിക്കുന്നു. നേടിയതും, കൈവന്നതും അർജ്ജിച്ചെടുത്തതുമായ നേട്ടങ്ങൾക്കു നടുവിൽ നിന്ന് പിൻതിരിഞ്ഞ് നോക്കുമ്പോൾ ശരിക്കും അനുഭവിച്ച നഷ്ടം എന്തെന്ന് 'മഥുരാനാഥൻ' അറിയുന്നു. സ്നേഹം തീരാക്കടമാണെന്നും ജീവിതം നഷ്ടമായെന്നും അറിയാനരുതാത്തതായി ചിലതുണ്ടെന്നും സ്വാഗതാഖ്യാനം നടത്തുമ്പോൾ കൃഷ്ണന്റെയുള്ളിൽ കുറ്റബോധത്തിന്റെ കനലാട്ടമാണ്. തന്റെ തെറ്റുകൾ, ദൗർബല്യങ്ങൾ എന്നിവ ഏറ്റു പറയുന്ന കണ്ണന്റെ മുമ്പിൽ അകളങ്കിതയായി രാധ നിൽക്കുമ്പോൾ അവൾക്കത് പ്രണയ സാക്ഷാത്ക്കാരം തന്നെയാകുന്നു. പ്രണയാസ്തമയത്തിനും ജീവാസ്തമയത്തിനും രണ്ടു വട്ടം വിധിക്കപ്പെട്ട കൃഷ്ണനേക്കാൾ ആത്മ സാക്ഷാത്ക്കാരം ലഭിച്ചതു രാധക്കുതന്നെ.

“കാറ്റിനു രൂപമില്ലല്ലോ  
നിറവും; അതുകൊണ്ടുതാൻ  
കാറ്റിനെക്കാൺമതില്ലാരും  
സ്നേഹം അക്കാറ്റിനൊപ്പമാം”

എന്ന് ന്യായംകണ്ടെത്തുന്ന കൃഷ്ണൻ അതിലൂടെ സാന്ത്വനിക്കാൻ ശ്രമിക്കുന്നു.

“നിനക്കല്ലാതെ രാധേ, ആർ  
ക്കറിയാം കൃഷ്ണമാനസം”

എന്ന് ചോദിക്കുന്ന കൃഷ്ണൻ രാധയെ നഷ്ടമായതിന്റെ വേദന ലഹരിയായി പടർത്തുന്നു. കണ്ണനെ കാണുകയും, അറിയുകയും ഉൾക്കൊള്ളുകയും ചെയ്തത് രാധ മാത്രമാണെന്ന സത്യവും തനിക്ക് രാധയോടുള്ള സ്നേഹം എത്രമാത്രമാണെന്ന് അറിയാതിരുന്നതും ഓർത്ത് സ്വയം പഴിക്കുന്ന കൃഷ്ണൻ ഇതൾ പോയ പൂവുപോലെയൊക്കുന്നു. നഷ്ടപ്പെട്ടതിനെ വീണ്ടെടുക്കാനാവില്ല എന്ന് മനസ്സിലാക്കുമ്പോൾ സ്വന്തം വേദനയിൽ കുത്തിനോവിച്ച് സമാധാനിക്കാൻ മനുഷ്യൻ ശ്രമിക്കും. ന്യായങ്ങളും ആശ്വാസങ്ങളും അന്യമാകുമ്പോൾ ഒഴുകിയകലുന്ന ഓളങ്ങൾക്കു വേണ്ടി കൈ നീട്ടുന്നതിനേക്കാൾ ഓളപരപ്പിൽ ആഴ്ന്നിറങ്ങുന്നതു തന്നെയാണ് നല്ലത് എന്ന് ചിന്തിക്കുന്ന മാനവ ഹൃദയത്തിന്റെ പ്രതിബിംബമാകുന്നു മാധവൻ.

“എങ്കിലും ചെയ്ത തെറ്റിനു  
പിഴയായി സർവ്വകാലവും



അനാഥമായുലഞ്ഞിടും

എന്റെ ഈണമിതെപ്പോഴും”

ജീവിതത്തിലെ സർവ്വ സൗഭാഗ്യങ്ങളും പ്രതീക്ഷകളും സ്വപ്നങ്ങളും പൊലിഞ്ഞു പോയ രാധയുടെയുള്ളിൽ കനലുപോലെയെരിഞ്ഞ കൃഷ്ണരൂപം നിലനിന്നിരുന്നു. അണയാത്ത സൂര്യതേ ജസ്സുപോലെ ആളിപ്പടർന്ന ആപ്രണയാഗ്നിക്ക് മരണമില്ലായിരുന്നു. നീലക്കടമ്പും, കായാമ്പു വർണ്ണവും, മുരളീഗാനവും, പീതവർണ്ണവും അവളിൽ മരവിപ്പിച്ചുവാക്കിയില്ല. പാടിത്തീർന്നാലും പാട്ടു തുടരുകയും വാടിയാലും വിടരാൻ കൊതിക്കുകയും ചെയ്യുന്ന ശുഭ പ്രതീക്ഷയുടെ ചിഹ്നമായി ഇവിടെ രാധ മാറുന്നു. കമിതാവ് നഷ്ടപ്പെട്ട് വിലപിക്കുന്ന സാധാരണ സ്ത്രീയെയല്ല അമാനുഷിക പ്രതിഭക്കുറപ്പും വിരാജിക്കുന്ന ഔന്നിത്യ പ്രതീതിയാണ് രാധാമാധവത്തിലെ രാധയ്ക്കുള്ളത്. അസാധാരണതം കൊണ്ട് കൃഷ്ണന് നേടാനാവാത്തത് ലാളിത്യം കൊണ്ട് രാധ നേടുന്നു. മണ്ണും മരവും തമ്മിൽ ബന്ധിപ്പിക്കുന്ന വേരുകളെപ്പോലെ ആഴത്തിൽ ആഴ്ന്നിറങ്ങുന്ന വേരുകളായി പ്രണയത്തെ മാറ്റിയെടുക്കുന്ന സ്ത്രീ മനസ്സിന്റെ ഭാവാരമകതയാണ് പ്രഭാവർമ്മ രാധാമാധവത്തിലൂടെ അനാവരണം ചെയ്യുന്നത്. ഉപരിതല സ്പർശിയായ ലാവണ്യം, അനുഭൂതി എന്നീ വിഷയങ്ങൾ സ്പർശിക്കാതെ മനസ്സിന്റെ അഗാധ തലത്തിലേക്ക് ഇറങ്ങിപ്പെന്ന് ‘കൃഷ്ണൻ’ എന്ന വിഗ്രഹത്തെ മാനുഷിക പരിവേഷം നൽകി അവതരിപ്പിക്കാനും നിലവിലുള്ള വീക്ഷണങ്ങളിൽ നിന്നും അടർത്തിമാറ്റിയെടുക്കുവാനും കവിയ്ക്കു സാധിച്ചു. ആർഷ ഭാരത സംസ്കാരത്തിന്റെ ആദർശ മുഖമുദ്രയായ ‘രാധാകൃഷ്ണപ്രണയ’ത്തെ ഉടച്ചു വാർക്കാൻ പ്രഭാവർമ്മക്ക് ശ്യാമമാധവത്തിലെ ‘രാധികാദണ്ഡകം’, രാധാമാധവം എന്നീ രണ്ടു കവിതകൾ കൊണ്ടു സാധിച്ചു. അവതരികാകർത്താവിന്റെ വാക്കുകളിൽ പറഞ്ഞാൽ ‘ഇതിഹാസ സമാനമുള്ള കാവ്യം’ എന്ന് ഈ കൃതിയെ വിശേഷിപ്പിച്ചാൽ അതിശയോക്തിയാവില്ലതന്നെ.

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## വേരുകളിലെ പാരമ്പര്യം

ഐശ്വര്യ എം.

### സംഗ്രഹം

സാമൂഹികവും രാഷ്ട്രീയവുമായ കാലിക പ്രശ്നങ്ങൾ മിഴിവോടെ പ്രതിഫലിപ്പിക്കുന്നവയാണ് മലയാറ്റൂർ രാമകൃഷ്ണന്റെ കൃതികൾ. താൻ രചിക്കുന്ന ഓരോ നോവലിലും നൂതനമായ ഒരു ഭാവം പകർത്തണമെന്ന് നിർബന്ധമുള്ള നോവലിറ്റാണ് അദ്ദേഹം. വേരുകൾ ആത്മപ്രചോദിതമായ അനുഭൂതിയുടെ തികവു നിറഞ്ഞ നോവലാണ്. വേരുകളുടെ തനതുഭാവം നൊസ്റ്റാൾജിയയുടേതാണ്. താൻ ജനിച്ചു വളർന്ന ചുറ്റുപാടിന്റെ വാസ്തവികതയെ അത്യന്തം സരസമായ രീതിയിൽ പ്രതിഫലിപ്പിക്കുവാൻ മലയാറ്റൂരിനു കഴിഞ്ഞിട്ടുണ്ട്. ഗൗരവമേറിയ പ്രമേയം, കഥാപാത്ര ചിത്രീകരണം എന്നീ തലങ്ങളിൽ ഈ നോവൽ വളരെയധികം വ്യത്യസ്തത പുലർത്തുന്നു. ജീവിതത്തിന്റെ സങ്കീർണ്ണ തലങ്ങളെ പ്രതിനിധാനം ചെയ്യുന്ന ഈ നോവലിനെ ആധാരമാക്കിയുള്ള അന്വേഷണം പ്രത്യേകം പാഠാന്യമർഹിക്കുന്ന ഒന്നാണ്.

### ആമുഖം

#### പാരമ്പര്യ ദർശനം

കൃത്യമായൊരു ചട്ടക്കൂടിനുള്ളിലോ നിത്യമായൊരു നിർവ്വചനത്തിലോ പാരമ്പര്യത്തെ ഒരുക്കി നിർത്താനാവില്ല. എങ്കിലും പൊതുവായി പറയുകയാണെങ്കിൽ ഒരു ജനസമൂഹം കാലഘട്ടങ്ങളിലൂടെയുള്ള ജീവിതാനുഭവങ്ങളിൽ നിന്നും സംഭരിച്ചു സൂക്ഷിച്ചു വച്ചിരിക്കുന്ന വസ്തുതകളുടേയും നേട്ടങ്ങളുടേയും ആകെ തുകയാണ് പാരമ്പര്യം. പാരമ്പര്യത്തെപ്പറ്റി ആദ്യമായി ഗഹനവും വിശദവുമായ ഒരു കാഴ്ചപ്പാടവതരിപ്പിച്ചതും സാഹിത്യത്തിൽ പാരമ്പര്യത്തിനുള്ള പ്രസക്തിയും പ്രാധാന്യവും തിരിച്ചറിഞ്ഞതും ടി.എസ്. എലിയട്ടാണ്. “പാരമ്പര്യത്തോട് പ്രായോഗികവും സൈദ്ധാന്തികവുമായി രമ്യത പുലർത്തുകയും അതിന്റെ അനിവാര്യവും അനിരുദ്ധവുമായ ചൈതന്യം യുഗചേതനയിൽ ലയിപ്പിച്ചുകൊണ്ട് സർഗ്ഗാത്മകവും വിമർശനപരവുമായ കൃതികൾ രചിക്കുകയും ചെയ്ത എഴുത്തുകാരനാണ് ടി.എസ്. എലിയട്ട്”.<sup>(1)</sup> അദ്ദേഹത്തിന്റെ “Tradition and the Individual Talent” എന്ന ലേഖനം അന്നുവരെ പാരമ്പര്യത്തെ ആസ്പദമാക്കി സാഹിത്യത്തിൽ നിലനിന്നിരുന്ന പല കാഴ്ചപ്പാടുകളും തിരുത്തിക്കുറിച്ചു. പാരമ്പര്യത്തെക്കുറിച്ചും പാരമ്പര്യവും കവിയും തമ്മിലുള്ള ബന്ധത്തെക്കുറിച്ചും അദ്ദേഹം ഈ ലേഖനത്തിൽ വളരെ വ്യക്തമായും ഗഹനമായും വിശദീകരിക്കുന്നുണ്ട്. പാരമ്പര്യം എന്നത് വളരെ വിശാലമായ സാംഗത്യം ഉള്ള ഒരു വിഷയമാണ്. അത് പിൻ തുടർച്ചയായി കൊടുക്കാൻ പറ്റുന്ന ഒന്നല്ല. പാരമ്പര്യം ഉൾക്കൊള്ളുന്നത് ചരിത്രപരമായ അറിവാണ്. ഈ ചരിത്രപരമായ അറിവ് ഇന്ദ്രിയജ്ഞാനം ഉൾക്കൊള്ളുന്നതാണ്. ഇന്ദ്രിയജ്ഞാനം എന്നു പറഞ്ഞാൽ അത് ഭൂതത്തിന്റെ ഭൂതത്തെയും ഭൂതത്തിന്റെ ഭാവിയേയും ഉൾക്കൊള്ളുന്നു. ഒരാളിനെ ‘Traditional’ ആക്കുന്നത് അയാളുടെ ചരിത്രബോധമാണ്. ചരിത്രബോധം സമയാതീതവും കാലത്തെ സൂചിപ്പിക്കുന്നതുമായ ബോധമാണ്<sup>(2)</sup> എലിയട്ടിന്റെ പാരമ്പര്യത്തിന്റെ കാതൽ ഇതാണ്.

എലിയട്ടിനുശേഷം മറ്റുപലരും പാരമ്പര്യത്തെക്കുറിച്ചും പാരമ്പര്യ നിരാസത്തെക്കുറിച്ചും അതിന്റെ പരിണിതഫലങ്ങളെക്കുറിച്ചും അഗാധമായി ചിന്തിച്ചു രേഖപ്പെടുത്തിയിട്ടുണ്ട്. “പാരമ്പര്യത്തെ



സംബന്ധിച്ച ഉൾക്കാഴ്ച മറ്റൊരു വിധത്തിൽ മാത്രം അർത്ഥശാലിനും ഉണ്ടായിരുന്നു. ജീവിക്കുന്ന ആശയങ്ങളുടെ ഒരു പ്രവാഹം സാഹിത്യ രചനയ്ക്ക് ആവശ്യമാണെന്നും അതുവഴി വരുത്തേണ്ടത് വിമർശകന്റെ ചുമതലയാണെന്നും അതിനു വിമർശകൻ യൂറോപ്യൻ രാജ്യങ്ങളിലാകമാനം ആരായണമെന്നും ബൗദ്ധികവും സാഹിത്യപരവുമായ നിലവാരം നിർണ്ണായക പ്രാധാന്യമുള്ളതാണെന്നും ഗ്രീസിലേയും റോമിലേയും ഉത്തമകൃതികൾ മാതൃകകളായി കണക്കാക്കപ്പെടണമെന്നും അർത്ഥശാലി പറഞ്ഞു വെച്ചിരിക്കുന്നു.<sup>(1)</sup> പാശ്ചാത്യ സാഹിത്യത്തിൽ എസ്രാപൗണ്ട്, ടി.ഇ.എസ്. തുടങ്ങിയവരും പാരമ്പര്യത്തെക്കുറിച്ച് ചിന്തിച്ചിരുന്നു.

ഭാരതീയ സാഹിത്യത്തിൽ അരവിന്ദപേലാഷ്, ടാഗോർ, ആനന്ദകുമാരസ്വാമി, കൃഷ്ണ ചൈതന്യ തുടങ്ങിയവർ പാരമ്പര്യത്തിന്റെ വിശദാംശങ്ങളെയും സാധ്യതകളെയും കുറിച്ച് ഗാഢമായി ചിന്തിക്കുകയും പഠിക്കുകയും ചെയ്ത പ്രതിഭാധനന്മാരാണ്. മലയാള സാഹിത്യത്തിലും പാരമ്പര്യ വാദത്തിന്റെ അലകൾ ഒരു ഘട്ടത്തിൽ ശക്തമായി അടിച്ചുയർന്നു. ഇവരിൽ പ്രമുഖൻ എൻ.എൻ. കക്കാടാണ്. മലയാള സാഹിത്യ രംഗത്ത് ഈ വിഷയം സംബന്ധിച്ച് വ്യക്തമായ നിരീക്ഷണങ്ങൾ അവതരിപ്പിച്ചതും അദ്ദേഹം തന്നെ. ശക്തമായ പാരമ്പര്യബോധം കക്കാടിനുണ്ടായിരുന്നു. എലിയട്ടിൽ നിന്നും ആറായിരം യോജന അകലെ താൻ നിൽക്കുന്നു എന്ന് അദ്ദേഹം പറയുമ്പോഴും എലിയട്ടിന്റെ പാരമ്പര്യവാദം അദ്ദേഹത്തെ സ്വാധീനിച്ചിരുന്നു എന്ന വസ്തുത മറക്കാൻ വയ്യ. എലിയട്ടിന്റെ പാരമ്പര്യവാദം അതിന്റെ എല്ലാ പ്രസക്തിയോടുംകൂടി ഉൾക്കൊണ്ടുകൊണ്ട് തനതായ വീക്ഷണങ്ങളും അഭിപ്രായസമന്വയങ്ങളും അദ്ദേഹം അവതരിപ്പിച്ചു. “കവിതയും പാരമ്പര്യവും” എന്ന ചെറു ഗ്രന്ഥത്തിൽ അദ്ദേഹം ഈ വാദഗതികൾ ക്രോഡീകരിച്ചിട്ടുണ്ട്.

കക്കാട് പാരമ്പര്യത്തെ ഇപ്രകാരം വിലയിരുത്തുന്നു. “ഇടയ്ക്കിടെ തടസ്സപ്പെടുകയും പിന്നെ തടസ്സം ഭേദിച്ചു മുന്നോട്ടു നീങ്ങുകയും ഉയർന്നു താണുപോകുകയും ചെയ്യുന്ന ഒരു ജനസമൂഹ ചൈതന്യമാണ് പാരമ്പര്യം. പരമ്പരയായി ഒന്നിൽ നിന്നു മറ്റൊന്നിലേക്കുള്ള, ഒന്നിനു പിന്നിൽ മറ്റൊന്നായി തരംഗരൂപേണയുള്ള ഒരു പ്രയാണമാണത്”<sup>(2)</sup> അദ്ദേഹം തുറന്നു പറയുന്നുണ്ട്. ‘പാരമ്പര്യം അനുകരിക്കാൻ പറ്റുന്ന ഒരു റെഡിമെയ്ഡ് സാധനമല്ല, തന്റെ കർമ്മങ്ങളിലൂടെ, സൃഷ്ടികളിലൂടെ തന്റെ കാലത്തേക്കും തന്നിലേക്കും വലിച്ചടുപ്പിക്കേണ്ട, തനിക്കുമുന്പുവരെ, എത്തി നിൽക്കുന്ന പ്രവാഹമാണ്. ഇടയ്ക്കിടെ തകരുന്നു, തകരുന്നു എന്നു വിളിച്ച് കരയുന്നത് പാരമ്പര്യമല്ല. പാരമ്പര്യ ചൈതന്യത്തെ തടഞ്ഞു നിർത്തി കെട്ടുവള്ളമാക്കി മാറ്റുന്ന കാവ്യാചാരങ്ങളാണ് അത്.’<sup>(3)</sup>

നമ്മുടെ ഓരോരുത്തരുടേയും ഉള്ളിൽ മൂന്നുതരം പാരമ്പര്യങ്ങൾ ഒരേ സമയം പ്രവർത്തിക്കുന്നുണ്ട്, അവയെ മഹത്തായ പാരമ്പര്യം, വ്യക്തിപരമായ പാരമ്പര്യം, വരാൻ പോകുന്ന പുതിയ കാര്യങ്ങളുടെ പാരമ്പര്യം എന്നിങ്ങനെ മൂന്നായി തിരിക്കാം. നമ്മുടെ അനുഭവ ജീവിതത്തിലും ജോലികളിലും കുട്ടികളുടെ വളർച്ചയിലും സുഹൃദ്ബന്ധങ്ങളിലും കലാസൃഷ്ടികളിലും എന്നുവേണ്ട ജീവിതത്തിന്റെ എല്ലാ മേഖലകളിലും ഈ മൂന്ന് പാരമ്പര്യങ്ങളിലൂടെയുള്ള ഒരു രൂപപ്പെടലാണ് നമ്മിൽ നടക്കുന്നത്. ഓരോ പാരമ്പര്യവും വൈവിധ്യമുള്ളതും വ്യത്യസ്തവുമാണെങ്കിലും ഒന്ന് മറ്റൊന്നിൽ നിന്ന് വേറിട്ടു നിൽക്കുന്നില്ല. ഒരു എഴുത്തുകാരന് പാരമ്പര്യം, ശാസ്ത്രോപാസം പോലെ പ്രധാനപ്പെട്ടതും അതീവശുദ്ധാവശ്യവുമായ ഘടകമാണ്. ഒരേ സമയം പാരമ്പര്യം എഴുത്തുകാരനെ പ്രോത്സാഹിപ്പിക്കുകയും തടയുകയും ചെയ്യുന്നുണ്ട്.

#### പാരമ്പര്യ ദർശനവും മലയാള നോവലും

പാശ്ചാത്യ ചിന്തകന്മാരാണ് സാഹിത്യത്തിലെ പാരമ്പര്യാംശങ്ങളെ കണ്ടെത്താൻ ആദ്യമായി ശ്രമിച്ചത്. അക്കൂട്ടത്തിൽ പ്രധാനി കവിയും നിരൂപക പ്രതിഭയുമായിരുന്ന ടി.എസ്. എലിയട്ട് ആണ്. “പാരമ്പര്യത്തിൽ കവി പ്രതിഭ ലയിക്കുന്നു. കവിധർമ്മം വിശേഷത്തെ സാമാന്യത്തിലേക്കുക എന്നതാണ് സർവ്വലൗകികമാവാത്ത ഭാവത്തിന് സഹ്യദയ ഹൃദയങ്ങളെ ആഹ്ലാദിപ്പിക്കുവാൻ സാധ്യമല്ല.”<sup>(4)</sup> ഈ കാവ്യതത്വത്തിൽ അധിഷ്ഠിതമായ ദർശനങ്ങളോടുകൂടിയ എലിയട്ടിനെ ക്ലാസ്സിസ്റ്റ് എന്നു വിശേഷിപ്പിച്ചു പോരുന്നു. എന്നാൽ ഡോ. ജോൺസന്റേയും മറ്റും ക്ലാസ്സിസ്റ്റ് സങ്കല്പത്തേക്കാൾ സങ്കീർണ്ണ



മാണ് എലിയട്ടിന്റെ സിദ്ധാന്തം. മനുഷ്യരാശിയെ മുഴുവൻ ഒന്നായി കാണുന്നു എലിയട്ട്. ദേശവും ദേശീയപാരമ്പര്യവും ശക്തി നേടുന്നത് മനുഷ്യരാശിയുടെ സഞ്ചിത സംസ്കാരത്തിൽ നിന്നാണ്. പാരമ്പര്യം എന്നാൽ പ്രാചീനരേ അന്ധമായി അനുകരിക്കൽ അല്ല, ഏറെ പ്രയത്നം ചെയ്ത് ആർജ്ജിക്കേണ്ട ഒന്നാണ് പാരമ്പര്യം എന്നാണ് എലിയട്ട് പ്രസ്താവിക്കുന്നത്. പാരമ്പര്യത്തിന്റെ മഹിമ ഉൾക്കൊണ്ടുകൊണ്ട് നിരവധി മഹാരഥന്മാർ മലയാളത്തിന്റെ മഹത്വത്തെ വാനോളം ഉയർത്തിയിട്ടുണ്ട്. കാല്പനിക കവികളായ 'ആശാൻ, ഉള്ളൂർ വള്ളത്തോൾ' ഇവരെക്കൊണ്ടു പാരമ്പര്യത്തിന്റെ മഹത്വം അറിഞ്ഞവരായിരുന്നു. സ്വാതന്ത്ര്യസമരകാലഘട്ടത്തിൽ ദേശീയ ബോധത്തെ ഉണർത്തുന്ന ഇവരുടെ കവിതകൾ കേരളീയ ജനതയ്ക്ക് പ്രചോദനം നൽകി. നാടിന്റെ അടിമത്വം വള്ളത്തോളിന്റെ ബോധത്തെ ഉണർത്തി. ഭാരതത്തിന് തേജോമയമായ ഒരു ഭൂതകാലമുണ്ടെന്നും ആ തേജസ്സിൽ നിന്ന് തിരികൊളുത്തിയാൽ വർത്തമാനകാലത്തിന്റെ ഇരുട്ടകറ്റാം എന്നു ആത്മവിശ്വാസവും അദ്ദേഹത്തിന് ഉണ്ടായിരുന്നു.

“ഭൂതകാലത്തിൽ പ്രഭാവത്തുക്കളാൽ ഭൂതിമത്താമൊരു ഭാവിയെ നെയ്കനാം”<sup>(2)</sup> എന്ന് വള്ളത്തോൾ പ്രഖ്യാപിച്ചിരുന്നു. ഉള്ളൂരിന്റെ ഖണ്ഡകാവ്യങ്ങളിലെല്ലാം തന്നെ പാരമ്പര്യ ദർശനത്തിന്റെ വിളംബരം നമുക്ക് കേൾക്കാൻ സാധിക്കും. “പൗരാണികത്വമെൻ പൈതൃക സ്വത്തല്ലേ പാരായണം ചെയ്യാം ഞാനല്പം”<sup>(3)</sup> എന്ന് കർണ്ണഭൂഷണത്തിൽ അദ്ദേഹം അഭിമാനം കൊള്ളുന്നുണ്ട്. ഉള്ളൂരിന്റെ ‘അന്നും ഇന്നും’ എന്ന കവിതയാകട്ടെ, സമകാലികമായ ആതുരതകളെക്കുറിച്ചുള്ള അവബോധത്തിൽ നിന്നാണ് ആരംഭിക്കുന്നത്. മൃതസഞ്ജീവനി മിന്നിയിരുന്ന ഈ മലർകാവിനെ തിരികെ കൊണ്ടുവരണം. അതിന് ഭാരതത്തിന്റെ ഇതിഹാസങ്ങൾക്കേ കഴിയൂ എന്ന് പുരാണ കഥാപാത്രങ്ങളെ അവതരിപ്പിച്ചുകൊണ്ട് മഹാകവി ഉള്ളൂർ ഈ കൃതിയിലൂടെ ഉത്ഘോഷിക്കുന്നു.

പാശ്ചാത്യ നോവലിന്റെ സ്വാധീനത്താൽ 19-ാം നൂറ്റാണ്ടിൽ വളർന്നു വന്ന മലയാള നോവൽ നിരവധി പരിണാമഘട്ടങ്ങളിലൂടെ കടന്നുപോയി. ആദ്യത്തെലക്ഷണമൊത്ത നോവലായ ചന്തുമേനോന്റെ ഇന്ദുലേഖ മലബാറിലെ സാമൂഹിക- സാംസ്കാരിക ജീവിതത്തിന്റെ പരിച്ഛേദമാണ്. സി.വി രാമൻപിള്ള തിരുവിതാംകൂറിലെ ചില ചരിത്ര സംഭവങ്ങളെയും ചരിത്രമനുഷ്യന്മാരെയും സ്വീകരിച്ചെഴുതിയ നോവൽ ത്രയമാണ് മാർത്താണ്ഡവർമ്മ, ധർമ്മരാജരാമരാജബഹദൂർ എന്നിവ പാരമ്പര്യത്തിന്റെ പ്രയോക്താക്കളായി ചന്തുമേനോനും സി.വി യും മലയാള നോവലിന്റെ തുടക്കം കുറിച്ചു.

ഈ നവോത്ഥാന ഘട്ടത്തിൽ ചെറുകഥാകൃത്തുക്കളായി കടന്നു വന്ന പലരും നോവൽ രംഗത്തേക്ക് പ്രവേശിച്ചു. തകഴി, കേശവദേവ്, ബഷീർ, പൊൻകുന്നം വർക്കി, ഉറുബ്, എസ്.കെ പൊറ്റക്കാട്, ലളിതാംബിക അന്തർജ്ജനം തുടങ്ങിയവർ ഈ നവോത്ഥാന നോവലിസ്റ്റുകളിൽ മുൻനിരക്കാരാണ്. പാരമ്പര്യത്തിന്റെ സാന്നിദ്ധ്യം വ്യക്തമാക്കുന്ന കയർ തകഴിയുടെ മനോഹരമായ ഇതിഹാസ സമാനമായ ഒരു കൃതിയാണ്. എസ്.കെ പൊറ്റക്കാട് തന്റെ കൃതികളിൽ വ്യക്തികൾക്കു പകരം സമൂഹമോ, മണ്ണോ, തെരുവോ, ദേശമോ ഒക്കെ കഥാപാത്രമാക്കി മാറ്റി. മലയാള നോവലിൽ ഈ മാറ്റം വളരെ അധികം ശ്രദ്ധേയമായിത്തീർന്നു. ജീവിതത്തിന്റെ നന്മയും സൗന്ദര്യവും കാണാൻ ശ്രമിച്ച കലാകാരനാണ് ഉറുബ്. അദ്ദേഹത്തിന്റെ സുന്ദരികളും സുന്ദരന്മാരും രണ്ട് തലമുറകളുടേയും മൂന്നു വ്യാഴ വട്ടക്കാലത്തിന്റേയും സംഭവ ബഹുലമായ കഥപറയുന്നു. വൈക്കം മുഹമ്മദ് ബഷീറിന്റെ നോവലുകൾ ആത്മാനുഭവ പ്രദാനങ്ങളാണ്. താനുൾപ്പെട്ട തറവാടിന്റെ കഥ ആവിഷ്കരിക്കുന്ന പാത്തുമ്മയുടെ ആട്, സുഹ്റയുടെയും മജീദിന്റേയും പ്രണയകഥ പറയുന്ന ബാലുകാലസഖി എന്നീ നോവലുകളും അക്കാലത്തെ മുസ്ലീം സമുദായത്തിന്റെ നേർക്ക് പിടിച്ച കണ്ണാടികളായിരുന്നു. സമൂഹത്തിന്റേയും മരുമക്കത്തായ വ്യവസ്ഥയുടേയും ശൈഥില്യത്തോടെ വ്യക്തി ഒറ്റപ്പെട്ടു. എം.ടിയുടെ നാലുകെട്ട്, കാലം, അസുരവിത്ത് ഇവയൊക്കെ ഒറ്റപ്പെടുന്ന വ്യക്തിത്വത്തിന്റെയും തകരുന്ന തറവാടിന്റേയും കഥ പറയുന്നു. ലളിതാംബിക അന്തർജ്ജനത്തിന്റെ അഗ്നിസാക്ഷി എടുത്തു പറയേണ്ട ഒരു കൃതിയാണ്. തേതിയേട്ടത്തി (ദേവകീമാനവള്ളി) എന്ന കേന്ദ്രകഥാപാത്രത്തിലൂടെ നമ്പൂതിരി സമുദായത്തിന്റെ നേർചിത്രം നമുക്ക് അവർ കാട്ടിത്തരുന്നു. പാരമ്പര്യത്തിന്റെ മൂല്യങ്ങളെ നഷ്ടപ്പെടുത്താൻ ആഗ്രഹിക്കാതെ തന്നെ പുതുമ തേടുന്ന ഒരു സ്ത്രീ മനസ്സ് ഈ നോവലിൽ നമുക്ക് കാണുവാൻ കഴിയും.



നോവലിന്റെ അടുത്തഘട്ടത്തെ ആധുനികം എന്നു വിളിക്കാം. ഇവിടെയും പാരമ്പര്യ ദർശനങ്ങൾ സ്വാധീനം ചെലുത്തുന്നതായി കാണാം. മിത്തുകളും ബിംബങ്ങളും ഐതിഹ്യങ്ങളും ആധുനിക എഴുത്തുകാരനെ സ്വാധീനിച്ചു. മിത്തുകൾ മനുഷ്യനെയും പ്രകൃതിയേയും ബന്ധിപ്പിച്ചു. ഇവ പാരമ്പര്യത്തിൽ നിന്ന് ഉയിർകൊണ്ട് വന്നതാണെന്ന വസ്തുത വളരെ അധികം ശ്രദ്ധേയമാണ്. കാക്കനാടന്റെ സാക്ഷി, അജ്ഞതയുടെ താഴ്വര എന്നിവ ആധുനിക നോവലിന് ഉദാഹരണമായി കാണാം. ഒ.വി വിജയൻ ഒരു സാങ്കല്പിക ഗ്രാമത്തിന്റെ ജനജീവന സാഹചര്യത്തിൽ നിന്ന് സൃഷ്ടിച്ചതാണ്. 'ഖസാക്കിന്റെ ഇതിഹാസം' എം.മുകുന്ദനാകട്ടെ 'മയ്യഴിപ്പുഴയുടെ തീരങ്ങളിൽ' മയ്യഴിയിലെ സ്വാതന്ത്ര്യ സമരത്തെ പാശ്ചാത്തലമാക്കി ഒരു ജനതയുടെ കഥ പറയുന്നു. അദ്ദേഹം തന്റെ 'ആദിത്യനും രാധയും മറ്റു ചിലരും' എന്ന നോവലിൽ വർത്തമാനത്തിൽ നിന്ന് ഭൂതത്തിലേക്കും ഭൂതത്തിൽ നിന്ന് ഭാവിയ്ക്കും നിരന്തരം സഞ്ചരിക്കുന്ന ഒരു കഥാപാത്രത്തെ സൃഷ്ടിച്ചിരിക്കുന്നു. 'ആദിത്യൻ', മുകുന്ദൻ ഈ നോവലിലൂടെ മനുഷ്യരാശിക്ക് നഷ്ടപ്പെട്ട പാരമ്പര്യമൂല്യങ്ങളുടെ സംരക്ഷകനായി മാറുന്നു. കഥയെക്കുറിച്ചുള്ള പഴയസങ്കല്പങ്ങൾ തകർത്തുകൊണ്ട് ഒരു പുതിയ അവബോധം സൃഷ്ടിച്ച ശ്രദ്ധേയനായ എഴുത്തുകാരനാണ് ആനന്ദ്. കഥയുടെ പാരമ്പര്യ സങ്കല്പങ്ങൾക്ക് നിരക്കാത്ത പ്രമേയങ്ങളും ആവിഷ്ക്കാരങ്ങളും അദ്ദേഹം സ്വീകരിച്ചു. ജനക്കൂട്ടങ്ങളിൽ മുഖം നഷ്ടപ്പെടുന്ന വ്യക്തികളെ ചിത്രീകരിക്കുന്ന ആൾക്കൂട്ടം' തെറ്റു ചെയ്യാതെ ശിക്ഷ അനുഭവിക്കേണ്ടി വരുന്ന നിരപരാധികളുടേയും ഭീകരകുറ്റകൃത്യങ്ങളിലൂടെ ഭൂമിയിൽ മരുഭൂമികൾ സൃഷ്ടിക്കുന്ന മാഫിയകളുടേയും ക്രൂരതകൾ ആവിഷ്ക്കരിക്കുന്ന 'മരുഭൂമികൾ ഉണ്ടാകുന്നത്' ഇങ്ങനെ ആനന്ദിന്റെ നോവലുകൾ വ്യത്യസ്തമായ ചിന്തകളുടെ കലവറകളാകുന്നു. ഒരു ജനസമൂഹത്തിന്റെ സാംസ്കാരിക പൈതൃകത്തിന്റെ പുരാവൃത്തങ്ങളാണ് മിത്തുകൾ. മലയാളത്തിൽ സേതു സ്വന്തമായി സൃഷ്ടിച്ച ഒരു മിത്താണ് 'പാണ്ഡവ പുരം', പുനത്തിൽ കുഞ്ഞബ്ദുള്ളയുടെ സ്മാരക ശിലകളിലും മിത്തു സൃഷ്ടിക്കാനുള്ള ഭാഗികമായ ശ്രമം കാണാം. അങ്ങനെ മനുഷ്യന്റെ ആന്തരിക ജീവിതത്തിന്റെ വിചിത്രവും വിഭ്രമജനകവുമായ ആവിഷ്ക്കാരങ്ങളായി നോവൽ മാറിക്കൊണ്ടിരിക്കുന്നു. പാരമ്പര്യങ്ങൾ സ്വാംശീകരിച്ച് ലോക നോവലിൽ നിന്ന് രചനാതന്ത്രങ്ങൾ സ്വീകരിച്ച് സ്വതന്ത്ര നേടി വളരുകയാണ് മലയാള നോവൽ.

#### ഗ്രന്ഥസൂചിക

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3. കെ.പി ശരത് ചന്ദ്രൻ, പാരമ്പര്യവും പുതുമയും കേവലസൗന്ദര്യം എന്ന മിഥ്യ, സാഹിത്യ പ്രവർത്തക സഹകരണ സംഘം, കോട്ടയം, 1979, പുറം 96
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5. നെല്ലിക്കൽ മുരളീധരൻ, വിശ്വസാഹിത്യ ദർശനങ്ങൾ, ഡി.സി ബുക്സ്, കോട്ടയം, ഏപ്രിൽ 1999, പേജ് 367 403.
6. ടി.എം ദേവസ്വ, തരിശുഭൂമി, എലിയട്ട് കവിയും നിരൂപകനും, കറന്റ് ബുക്സ്, കോട്ടയം, 1981, പുറം 116 -118
7. ടി.എസ് എലിയട്ട്, നിരൂപണ ധർമ്മം, വിവർത്തനം, കെ.എം മത്തായി
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11. ജയചന്ദ്രൻ റ്റി.എൻ, നോവലിസ്റ്റിന്റെ ശില്പശാല പുറം 143
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14. റ്റി.എൻ ജയചന്ദ്രൻ, നോവലിസ്റ്റിന്റെ ശില്പശാല, നാഷണൽ ബുക്സ്, കോട്ടയം
15. ഡോ. കല്പറ്റ ബാലകൃഷ്ണൻ, മലയാള സാഹിത്യ ചരിത്രം, കേരള സാഹിത്യ അക്കാദമി, തൃശ്ശൂർ
16. മലയാറ്റൂർ രാമകൃഷ്ണൻ, വേരുകൾ, ഡി.സി ബുക്സ്, കോട്ടയം
17. പ്രൊഫ. കെ.പി ശരത്ചന്ദ്രൻ, നോവലുകളിലൂടെ, സാഹിത്യ പ്രവർത്തക സഹകരണ നാഷണൽ ബുക്സ്, കോട്ടയം



## ഭാഷാഭേദവിചാരം - ആലാഹയുടെ പെൺമക്കളിൽ

ഡോ. ബ്രിൻസി മാത്യു

### സംഗ്രഹം

ഭാഷാഭേദങ്ങളാണ് ഓരോ ജീവൽഭാഷയെയും വികസരമാക്കുന്നത്. ഓരോ നാടിന്റെയും തനതാത്മകത സൂക്ഷിക്കുന്ന എഴുത്തുകൾ എഴുത്തുകാരും നാടുംമധ്യമുള്ള സവിശേഷ ബന്ധത്തിൽ നിന്ന് രൂപപ്പെടുന്നു. ഭാഷയും ഭാഷണവും നാടിനെ എഴുതുകയാണ്. ഭാഷാഭേദത്തിന്റെ അകൃത്രിമസൗന്ദര്യം വായനക്കാർക്കു കൈമാറാൻ സാഹിത്യകാരന്മാർ പലപ്പോഴും ശ്രദ്ധിച്ചിട്ടുണ്ട്. സാഹിത്യരചനയ്ക്ക് മാനകഭാഷയാണ് ഉത്തമമെന്ന പ്രബലമായ ധാരണയെ തകിടം മറിച്ചുകൊണ്ടാണ് 'ആലാഹയുടെ പെൺമക്കളിൽ' സാറാജോസഫ് പ്രാദേശിക ഭാഷയുടെ ഊർജ്ജം തുളുമ്പുന്ന വാക്കുകൾ ഉപയോഗപ്പെടുത്തിയിരിക്കുന്നത്. സൂക്ഷ്മനിരീക്ഷണവും വൈകാരികഭാവങ്ങളും മേളിക്കുന്ന ധ്വനിസാന്ദ്രമായ തൂശൂർ നാട്ടുഭാഷയുടെ വിചിത്രാനുഭൂതികൾ സാറാജോസഫ് ഈ നോവലിൽ പങ്കുവയ്ക്കുന്നു. ഭാഷണശൈലിയിലൂടെ കഥാപാത്രങ്ങളുടെ വികാരവിചാരങ്ങളെ സ്പഷ്ടീകരിക്കാനും പരിതോവസ്ഥകളെ സൂക്ഷ്മമായി ആവിഷ്കരിക്കാനും ഈ നോവലിന് സാധിച്ചിട്ടുണ്ട്. 'ആലാഹയുടെ പെൺമക്കൾ' എന്ന നോവലിന്റെ ശക്തിയും സൗന്ദര്യവും ഇതിലൂടെ ആവിഷ്കൃതമാകുന്ന തൂശൂർ ഭാഷയാണെന്ന് നിസ്സംശയം പറയാം.

ഭാഷയും സമൂഹവും തമ്മിൽ അഭേദമായി ബന്ധപ്പെട്ടിരിക്കുന്നു. ഭാഷയിലെ വ്യത്യസ്തതകളെ അംഗീകരിച്ചു രേഖപ്പെടുത്തുന്ന ഭാഷാഭേദവിജ്ഞാനം സാമൂഹ്യവ്യവഹാരങ്ങളുമായി ചലനാത്മകമായ ഭാഷാസമീപനം വികസിപ്പിച്ചതിന്റെ ഫലമായിട്ടാണ് സാമൂഹിക ഭാഷാശാസ്ത്രം ഉടലെടുക്കുന്നത്. നിലവാരഭാഷ (Standard language) യെക്കൊൾ നാടൻ ഭാഷാഭേദങ്ങൾ പലപ്പോഴും ഭാഷാവസ്തുതകളെ കൃത്യമായും വ്യക്തമായും വെളിപ്പെടുത്തുന്നു. ഈ ഭാഷാഭേദങ്ങളാണ് ഓരോ ജീവൽഭാഷയെയും വികസരമാക്കുന്നത്. പലപ്പോഴും മാനകഭാഷ നിർമ്മിച്ചെടുക്കുന്ന ഉൽകർഷബോധത്തിന്റെ ഇരകളായി ഭാഷകളും ഭാഷാഭേദങ്ങളും വിസ്തൃതമാകുന്നു.

ഓരോ ദേശത്തെയും അടയാളപ്പെടുത്തുന്ന ഭാഷാരൂപങ്ങളെ സാഹിത്യം പലപ്പോഴും കൈക്കൊണ്ടിട്ടുണ്ട്. ഓരോ നാടിന്റെയും തനതാത്മകത സൂക്ഷിക്കുന്ന എഴുത്തുകൾ എഴുത്തുകാരും നാടുംമധ്യമുള്ള സവിശേഷ ബന്ധത്തിൽ നിന്ന് രൂപപ്പെടുന്നു. ഭാഷയും ഭാഷണവും നാടിനെ എഴുതുകയാണ്. ഭാഷാഭേദത്തിന്റെ അകൃത്രിമസൗന്ദര്യം വായനക്കാർക്കു കൈമാറാൻ സാഹിത്യകാരന്മാർ പലപ്പോഴും ശ്രദ്ധിച്ചിട്ടുണ്ട്. മലയാളത്തിൽ സി.വി. രാമൻപിള്ള, വൈക്കം മുഹമ്മദ് ബഷീർ, എം.ടി. വാസുദേവൻ നായർ, മാധവിക്കുട്ടി, പാറപ്പറം, ഉറുബ്, തകഴി, വി.ടി. ഭട്ടതിരിപ്പാട്, ഒ.വി. വിജയൻ, എൻ.പി. ചെല്ലപ്പൻനായർ, ചെറുകാട്, എം. മുകുന്ദൻ, മലയാറ്റൂർ രാമകൃഷ്ണൻ, നന്തനാർ, സാറാ ജോസഫ് തുടങ്ങി നിരവധി സാഹിത്യകാരന്മാർ പലപ്പോഴായി ഭാഷാഭേദങ്ങൾ തങ്ങളുടെ കൃതികളിൽ ഉപയോഗിച്ചിട്ടുണ്ട്. സി.വി.യുടെ ചരിത്രാഖ്യായികകൾ തെക്കൻ തിരുവിതാംകൂർ ഭാഷ ചാരുതയോടെ ഉപയോഗിച്ചിരിക്കുന്നു. ബഷീർ കഥകളിൽ പ്രത്യക്ഷപ്പെടുന്ന മലബാർ മാപ്പിളമാരുടെ സംഭാഷണഭാഷയും ധ്വനിസാന്ദ്രമായ അർത്ഥവൈചിത്ര്യങ്ങൾ ഉൾക്കൊള്ളുന്നു.



ഖസാക്കിന്റെ ഇതിഹാസം, വേരുകൾ, ലന്തൻ ബത്തേരിയിലെ ലുത്തിനിയകൾ തുടങ്ങിയ കൃതികൾ ഭാഷാഭേദത്തിൽ കഥ പറയുന്നു. ഓരോ പ്രദേശത്തിന്റെയും സാമൂഹികവും സാംസ്കാരികവും ജൈവവുമായ ആത്മബന്ധങ്ങളിലേക്ക് ഇറങ്ങിച്ചെല്ലാൻ ഈ കൃതികളിലെ ഭാഷാഭേദങ്ങൾക്ക് കഴിഞ്ഞിട്ടുണ്ട്.

സാഹിത്യരചനയ്ക്ക് മാനകഭാഷയാണ് ഉത്തമമെന്ന പ്രബലമായ ധാരണയെ തകിടം മറിച്ചുകൊണ്ടാണ് 'ആലാഹയുടെ പെൺമക്കളിൽ' സാറാജോസഫ് പ്രാദേശിക ഭാഷയുടെ ഊർജ്ജം തുളുമ്പുന്ന വാക്കുകൾ ഉപയോഗപ്പെടുത്തിയിരിക്കുന്നത്. സൂക്ഷ്മനിരീക്ഷണവും വൈകാരികഭാവങ്ങളും മേളിക്കുന്ന ധ്വനിസാന്ദ്രമായ തൃശൂർ നാട്ടുഭാഷയുടെ വിചിത്രാനുഭൂതികൾ സാറാജോസഫ് ഈ നോവലിൽ പങ്കുവയ്ക്കുന്നു. ഭാഷണശൈലിയിലൂടെ കഥാപാത്രങ്ങളുടെ വികാരവിചാരങ്ങളെ സ്പഷ്ടീകരിക്കാനും പരിതോവസ്ഥകളെ സൂക്ഷ്മമായി ആവിഷ്കരിക്കാനും കഴിഞ്ഞിട്ടുണ്ട്. 'ആലാഹയുടെ പെൺമക്കൾ' എന്ന നോവലിന്റെ ശക്തിയും സൗന്ദര്യവും ഇതിലൂടെ ആവിഷ്കൃതമാകുന്ന തൃശൂർ ഭാഷയാണെന്ന് പറയാം. തൃശൂർ ജില്ലയിലെ കുരിയച്ചിറയിൽ ജനിച്ച സാറാ ജോസഫ് സ്വന്തം നാട്ടിലെ ക്രിസ്ത്യൻ സമൂഹത്തിന്റെ ഭാഷണത്തിലെ സവിശേഷതകളെയാണ് കൂടുതലായി പ്രയോജനപ്പെടുത്തിയിരിക്കുന്നത്. കോക്കാഞ്ചിറ ഭാഷയുടെ ആദിരൂപം മറിയഞ്ചേടത്തിയുടെ 'ആലാഹയുടെ നമസ്കാര'ത്തിൽ കാണാം.

"ആലാഹ തന്റെ വചനത്തിലെ നൽമരണ ഉണ്മയോട് അക്കാലത്തെയും ആദത്തെയും അപ്പുയേയും സൃഷ്ടിച്ച തമ്പുരാൻ തുക്കൈകൊണ്ട് മെന്നത്തുണ്ടാക്കിയ ശുദ്മാനതമ്പുരാൻ റഹാദ് കുദശയാലെ ഉദ്ഭവിച്ച് ഉടുപ്പ് ഉടുക്കപ്പെട്ട് ബൽലെഹം എന്ന മലയിൽ ഭൂമി തന്റെ പകയുള്ള സിംഹം, ആന, ആടുമാടുകൾ കണ്ടൊഴിഞ്ഞ് വാങ്ങിപ്പോകുവാൻ ഭൂമി ഗാഗുൽത്താമലയിൽ തല തറയ്ക്കപ്പെട്ട് ആണിനാലും ഒന്ന് ആകാശമോക്ഷത്തിലും ഒന്ന് മാർപ്പാപ്പാ പക്കലും ഒന്ന് മാലാവപക്കലും ഒന്ന് കാറ്റിനെയും കടലിനെയും തടഞ്ഞതുപോലെ ചെങ്കണ്ണ്, കരങ്കണ്ണ്, ചങ്കടപ്പൻ, അഞ്ചാംപനിയും, 'വസുരി ചോർ' പോക്കും, വയളളി ചാതിയും, കൊതിയും, കൊമ്പനീച്ചിയും ചാഴിയും പുഴുവും കുഴിയും കിണറും എണ്ണിയാൽ എണ്ണം തീരാത്തോളം വമ്പൻ പിശക്കുകളും മുപ്പതുക്കോടി ദേവന്മാരും അറുപത്തോരായിരം സമസ്തപിശാക്കളെയും കർത്താവിന്റെ കൊടിയിൽ കുത്തിയ കൊടിപോലെ ആലാഹയുടെ നാമത്തിൽ എരികെ എരികെ പോട്ടെ." ദുഷ്ടശക്തികളെ ഉച്ചാടനം ചെയ്യാൻ ആദിജനത ഉപയോഗിച്ച ഗൃഹഭാഷയിലാണ് ഈ നമസ്കാരം രേഖപ്പെടുത്തിയിരിക്കുന്നത്.

എട്ടുവയസ്സുകാരി ആനിയുടെ കാഴ്ചകൾ, കേൾവികൾ, അനുഭവങ്ങൾ, ഭാവനകൾ എന്നിവയിലൂടെ കഥ പറയുന്ന സാറാജോസഫ് ബൈബിൾ ഭാഷയുടെ കാവ്യാത്മകതയും ആർജ്ജവവും തൃശൂർ ഭാഷയുടെ തനിമയോട് ഇണക്കിച്ചേർത്തിരിക്കുന്നു. ഗ്രാമത്തിന്റെ ഭാഷയും നഗരത്തിന്റെ ഭാഷയും തമ്മിലുള്ള ഏറ്റുമുട്ടലിന്റെ വേദിയായി നോവൽ മാറുന്നു. ആനിയെ അമ്പരപ്പിക്കുന്ന രീതിയിലുള്ള കുട്ടിപ്പാപ്പന്റെ അച്ചടി ഭാഷയും ഭാഷാഭേദ താരതമ്യത്തിനെന്ന്പോലെ ഈ നോവലിൽ ചേർത്തിരിക്കുന്നു. കോക്കാഞ്ചിറ എന്ന ഗ്രാമത്തിന്റെ ഭാഷ ഒരു കുഞ്ഞിന്റെ മനസ്സിൽ രൂപപ്പെടുത്തുന്ന സംസ്കാരത്തിന്റെയും സമൂഹജീവിതത്തിന്റെയും ഈടുവയ്പ്പുകൾ ആനിയിൽനിന്ന് വായിച്ചെടുക്കാനാകും. അർത്ഥം കിട്ടാത്ത വാക്കുകളെ കുട്ടികളാക്കി മുന്നിലിരുത്തുന്ന ആനി മുളളുകളുള്ള വടികൊണ്ട് വാക്കുകളുടെ തുടയ്ക്കിച്ച് അവരെക്കൊണ്ട് അർത്ഥം പറയിക്കുന്നു.

ഇത്യാദി, അംശം, അധുനാ, പൈദാഹം തുടങ്ങിയ പദങ്ങളെ അനുസരണക്കേടിനാൽ ആനി അടിച്ചു പുറത്താക്കുന്നു. ഭാഷയിലെ മറിമായങ്ങൾ കണ്ട് ആനി അമ്പരക്കുന്നതുപോലെ ഭാഷാഭേദത്തിന്റെ രൂപഭേദങ്ങൾകണ്ട് അമ്പരക്കുകയാണ് വായനക്കാർ. മതവിഭാഗത്തിന്റെയും തൊഴിലിന്റെയും സാമൂഹ്യശ്രേണിയിലെ പദവിയുടെയും അടിസ്ഥാനത്തിലാണ് പലപ്പോഴും ജനസമൂഹങ്ങൾ ഉപയോഗിക്കുന്ന ഭാഷാഭേദങ്ങളുടെ സ്വത്വപദവി നിർണ്ണയിക്കപ്പെടുകയെന്ന് ഈ നോവലിലെ ഭാഷ വ്യക്തമാക്കുന്നു.



## ഭാഷാഭേദത്തിൽ ഉപയോഗിച്ചിരിക്കുന്ന പദങ്ങൾ

## അടിസ്ഥാനപദങ്ങൾ

കോക്കാഞ്ചിറ	-	കുരിയച്ചിറ
വെട്ടോഴി	-	വെട്ടുവഴി
സുറായി	-	സുറിയാനി ക്രിസ്ത്യാനി
ക്ടാവ്	-	കൂട്ടി
സൊർണക്കൊടം	-	സ്വർണ്ണക്കുടം
അന്നാദവെള്ളം	-	ഹന്നാൻവെള്ളം
അദികാരം	-	അധികാരം
തൊയിരം	-	സൈരം
കെട്ടിച്ചയച്ചോറ്റ	-	കെട്ടിച്ചയച്ചവർ
മാലാക	-	മാലാഖ
തല്ലാട്ട്	-	തല്ലാനായിട്ട്
കീലിട്ട	-	ടാറിട്ട
ബിമ്മക്കുറ്റി	-	വീപ്പക്കുറ്റി
മ്മള്	-	നമ്മള്
പിശാൾ	-	പിശാച്
പ്രാന്ത്	-	ഭ്രാന്താണ്
സുബാവം	-	സ്വഭാവം
സൂക്കേട്	-	സുഖക്കേട്
ദൈവം	-	ദൈവം
മനിഷ്യൻ	-	മനുഷ്യൻ
അശ്രീരം	-	അശ്രീകരം
ചെട	-	ജട
നഗാരം	-	നഗരം
ബോദം	-	ബോധം
കൂർത്തം	-	ഗുരുത്വം
പര്യേപ്രം	-	പുറകുവശം
തമ്മാമിൽ	-	തമ്മിൽതമ്മിൽ
പഴ്തെ	-	വെറുതെ
പങ്കപ്പാട്	-	ബുദ്ധിമുട്ട്
പ്രാർത്തന	-	പ്രാർത്ഥന
വിരോദം	-	വിരോധം
തോറാന	-	ദുഃഖാന
ഒറക്കെ	-	ഉച്ചത്തിൽ



മാനോൻ	- മഹനോൻ
ഇളളക്കുട്ടി	- ചെറിയകുട്ടി
പരോബകാരി	- പരോപകാരി
കൊള്ളിപ്പൊടി	- കപ്പപ്പൊടി
പശിണ്	- ദാരിദ്ര്യമാണ്
മങ്ങലും	- മംഗലം
ഭങ്ങി	- ഭംഗി
കൊറുയായി	- കുറെയായി
സൊൽപ്പം	- സ്വല്പം
ചൊക്കറ	- കോങ്കണ്ണ്
ഇത്തരീം	- ഇത്രയും
നെലോളി	- നിലവിലി
കൈവാഴിങ്ങ	- കൈ പരിചയം
ഉമ്പായി	- അമ്മിഞ്ഞ
എമണ്ടൻ	- വലിയ
ലോഹ	- ജോഹ
കച്ചോടം	- കച്ചവടം
കൊച്ചുറോത	- കൊച്ചുറോസ
അരിബക്ഷണം	- അരിഭക്ഷണം
ഷെയം	- ക്ഷയം
ദെർമ്മാശുപത്രി	- ധർമ്മാശുപത്രി
ഉച്ചക്കുറുവാന	- ഉച്ചക്കുർബാന
അപ്പാപ്പൻ	- അപ്പപ്പൻ
മൊകം	- മുഖം
കുടുമ്മം	- കുടുംബം
വയറുകണ്ണി	- ഗർഭസ്ഥശിശു
ഉമ്പഗാരം	- ഉപകാരം
ഉരേല്	- പുരയില്
സറക്കാർ	- സർക്കാർ
വർണ്ണെങ്കില	- വരുന്നുണ്ടെങ്കിൽ
കൊസേപ്പ്	- കൊച്ചുസേപ്പ്
അരയ്ക്കലാമ്പ്	- ഹരിക്കയ്ൻ ലാമ്പ്
തിമ്മരട്ട്	- വിരട്ട്, ധിക്കാരം
ശില്ലി	- ചില്ലി
സ്ത്രീദനം	- സ്ത്രീധനം



കഞ്ഞിരിളളം	- കഞ്ഞിവെളളം
മ്മടെ	- നമ്മുടെ
ഹദ്ധാവേ	- കർത്താവേ
ശദ്ധാ പോഹ്ത്തെ	- ചത്ത് പോകട്ടെ
മോളേ	- മുകളിൽ
തൂവാൽ	- തുളുൽ
മതീരി	- മതി
ഒന്നുലു	- ഒന്നുമില്ല
കൊണ്ടാ	- കൊണ്ടുവാ
വരയ്ക്കറീ	- വരയ്ക്കടി
നിങ്ങളുടെ	- നിങ്ങളുടെ
അവക്കെടെ	- അവളുടെ
അവളുക്ക്	- അവൾക്ക്
കൊഴപ്പം	- കുഴപ്പം
ഇന്യൊട്ട്	- ഇനിയൊട്ട്
പെണ്ണാ	- പെണ്ണ്
തീയാ	- തീയ്
ശേഷിണ്ടി	- ശേഷിയുണ്ടെടി
കൊണ്ടക്കോ	- കൊണ്ടുപോയ്ക്കോ
വേണങ്കി	- വേണമെങ്കിൽ
ഒറ്റൊരിത്ത്	- ഒറ്റ ഒരേണ്ണത്തിന്
പെശ്ക്ണ്	- പേശകാണ്
ളേളിക്ക് വലു	- ഉള്ളതിൽ വലിയത്
ശവീ	- ചീത്തവാക്ക്
അങ്ങ്	- അങ്ങോട്ട്
സലണ്	- സ്ഥലമാണ്
അവറ്റങ്ങൾ	- അവർ
ഇങ്ങും അങ്ങും	- ഇങ്ങോട്ടും അങ്ങോട്ടും
പുച്ചിണ്	- പുച്ചയാണ്
അപ്പണ്	- അപ്പമാണ്
വെല	- വില
ചോമാർ	- ചോകോന്മാർ
പോലു	- പോലെ
നിനിക്കോ	- നിനക്കോ
കേസണ്	- കേസാണ്



**ക്രിയാപദങ്ങൾ**

തുപ്പണേ	-	തുപ്പുന്നേ
കാട്ടണ	-	കാട്ടുന്നത്
കന്നംപിടിക്കുക	-	വഴക്കിടുക
ഒഴീക്കുറീ	-	ഒഴിക്കടി
കടംവേടിക്കുക	-	കടംവാങ്ങിക്കുക
പേറ്റ് തൊടുക	-	പ്രസവം എടുക്കുക
കൊണ്ടുരും	-	കൊണ്ടുവരും
ചിയുന്നേ	-	ചെയ്യുന്നത്
പെരട്ടലാണ്	-	പുരട്ടലാണ്
മോന്തുക	-	കുടിക്കുക
കെടന്നേരി	-	കിടന്നോളം എടി
ഞാൻ പാമ്പാണ്	-	ഞാൻ പോകുകയാണ്
കോഴികാർപ്പിക്കുക	-	കോഴി കാറുക
ചിരി തുടയ്ക്കുക	-	മുഖം തുടയ്ക്കുക

**നിഷേധരൂപങ്ങൾ**

മിണ്ടാണ്ട്	-	മിണ്ടാതെ
നടക്കിലൂ	-	നടക്കുകയില്ല
കണ്ടുടാ	-	കണ്ടുകൂടാ
പുവാറിലൂ	-	പോകാറിലൂ
മുണ്ടാണ്ട്	-	മിണ്ടാതെ
പുറുണ്ട	-	പോകണ്ട

**ചോദ്യപദങ്ങൾ**

എന്താണ്ടി	-	എന്താണ്?
എന്തുണ്ടി	-	എന്താണ്?
എന്തുട്ട്നാ	-	എന്തിനാണ്?
ഇതാരണ്ടപ്പ	-	ആരാണിത് ?
ശല്യണ്ടാർന്നോ	-	ശല്യമുണ്ടായിരുന്നോ?
ചോദിയ്ക്കുറീ	-	ചോദിക്കുറീ
ഇന്യെന്തുട്ട്	-	ഇനി എന്താണ്?
തൊള്ളൊ തൊറന്നുടേ	-	തൊണ്ട തുറന്നുകൂടേ?
ന്ത്ത്ണ്	-	എന്താണ്?
ഇത്രയ്ക്കൊളോ	-	ഇത്രമാത്രമേയുള്ളോ?
എന്തേരാ	-	എന്താണെടാ?
ന്തുടാ	-	എന്താണ്?
ചൊമു	-	ചുമയാണോ?



**നാടൻ ശൈലികൾ**

കുശുമ്പം പൈശ്വന്യോ, കാക്ക നന്നാവണത് കോഴിക്ക് കണ്ടുടാ, മൊതലേനെ നീന്തലുപിപ്പിക്കണപോലെ, അകത്താ വെച്ചാ കാല് പൊറത്താ കുത്താൻ പറ്റാത്ത മഴ, വിരലുവണ്ണത്തിൽ പെയ്യുന്ന മഴ, നെലയ്ക്കാ നിന്നാ മലയ്ക്കാ പൂവാം, നല്ല ബ്രാഡ് വേക്കല വെടക്കണ പേര്, കാണാത്തതാ കാണും, കേക്കാത്തതാ കേക്കും, തൊട്ടാൽ പൊള്ളുന്ന പ്രായം, എല്ലിന്റെടേല് വറ്റ് കേറീട്ടുള്ള കൊഴപ്പം, നാഴീം ചെരട്ടോ പോലെ ക്കാങ്ങള്, കിണ്ണത്തിന്റെ വക്കത്തെ കടുകുമണിപോലെ, വെന്തുതക്കോക്കി മതല മയങ്ങി, കഞ്ഞിക്കലത്തിന്റെ മുടുപോലെ, പട്ടിപാതുകൈവാ പൂച്ചവാതുകൈവാ, നാടു തടുക്കാം മുടുതടുക്കാനുറ്റോ, തൃശൂർപുരത്തിന്റെ വെടിക്കെട്ട് വയറ്റില്, നേരും നെറീം മര്യാദീം, ഇടുത്തോ പിടിച്ചോ മറിച്ചോന്ന് കലയാണത്തരക്ക്, ഉറുളി പണയം വെച്ചുപോലെ, ക്കാവ് മുക്കില് ഇരിക്കുക, എണ്ണ പുരട്ടിയതുപോലെ ഒരു ചിരി, പാമ്പും പരതേശീം മാത്രമുള്ള ചതുപ്പ്, സകലത്തിന്റെയും ഞാറും ഞരമ്പും നോക്കല്, അന്തീരെ മുട്ടില് വരവ്, ഒല്ലൂരു മാലാഖയുടെ പന്തലിലെ പിശാചിനെപ്പോലെ തുള്ളുക, പെറ്റട്ടുലു, ഒടഞ്ഞിട്ടുലു, പിന്നാലപ്പട്ടായിട്ട് നടക്കുക, തവളക്കുറിട്ടു കിടക്കുക, മരിമങ്ങലം, മിഷ്യനടിക്കും പോലെ കട കട ചിരിക്കുക.

**ഭാഷാസവിശേഷതകൾ**

1. പദമദ്ധ്യത്തിലെ പദങ്ങൾ ലോപിച്ച് പ്രയോഗിക്കുന്നു.

ഉദാ:

വർണ്ണങ്ങളിൽ	-	വരുന്നുണ്ടെങ്കിൽ
നിങ്ങളുടെ	-	നിങ്ങളുടെ
തല്ലാട്ട്	-	തല്ലാനായിട്ട്
കണ്ടുടാ	-	കണ്ടുടാ
അശ്രീരം	-	അശ്രീരം
സ്ഥലം	-	സ്ഥലമാണ്
ആകെള്ള	-	ആകെയുള്ള
ഇങ്ങും അങ്ങും	-	ഇങ്ങോട്ടും അങ്ങോട്ടും
പൂച്ചിണ്	-	പൂച്ചയാണ്
കൊഴീണ്	-	കോഴിയാണ്
അപ്പണ്	-	അപ്പമാണ്
വേണങ്കി	-	വേണമെങ്കിൽ
കൊണ്ടക്കോ	-	കൊണ്ടുപൊയ്ക്കോ
സൂക്കേട്	-	സുഖക്കേട്

2. ആദിവർണ്ണലോപം

ഉദാ.	മ്മള്	-	നമ്മള്
	മ്മടെ	-	നമ്മുടെ
	മ്മളാരിടം	-	നമ്മള് ആരുടെയും

3. ചില്ലക്ഷരങ്ങൾക്ക് സംഭവിക്കുന്ന മാറ്റങ്ങൾ

i) പദാന്ത്യത്തിൽ ചില്ലിനൂപകരം സംവൃതോകാരം ഉപയോഗിക്കുന്നു.

ഉദാ : കൈയില് (കൈയിൽ)

ii) ചില്ലക്ഷരം മാറ്റി ദ്രാവിഡ മധ്യം ഉപയോഗിക്കുന്നു

ഉദാ: അവളുക്ക് (അവൾക്ക്)



## 4. ഘോഷത്തിനുകരം മൃദു ഉപയോഗിക്കുന്നു.

ഉദാ: അദികാരം	-	അധികാരം
ബോധം	-	ബോധം
വിരോധം	-	വിരോധം
അരിബക്ഷണം	-	അരിഭക്ഷണം
സ്ത്രീദനം	-	സ്ത്രീധനം
ദെർമ്മാശുപത്രി	-	ധർമ്മാശുപത്രി
അഹബാവാൻ	-	അഹംഭാവമാണ്
അബ്യാസം	-	അഭ്യാസം
ബുദ്ധി	-	ഭൂമി

## 5. ഘോഷത്തിനുകരം ഖരം ഉപയോഗിക്കുന്നു

ഉദാ: പ്രാത്ത്	-	ഭ്രാന്താണ്
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## 6. അതിഖരത്തിനുകരം ഖരം ഉപയോഗിക്കുന്നു

മാലാക	-	മാലാഖ
പ്രസ്താനം	-	പ്രസ്ഥാനം

## 7. അതിഖരത്തിനുകരം മൃദു ഉപയോഗിക്കുന്നു.

ഉദാ:		
മാലാഗ	-	മാലാഖ
രേഗ	-	രേഖ
കദ	-	കഥ

## 8. സംവൃതോകാരത്തിനുകരം ദീർഘാക്ഷരചിഹ്നം ഉപയോഗിക്കുന്നു

ഉദാ:		
പെണ്ണാ	-	പെണ്ണ്
തീയാ	-	തീയ്

## 9. മധ്യമത്തിനുകരം ദ്രാവിഡമധ്യമം ഉപയോഗിക്കുന്നു.

ലോഹ	-	ജോഹ
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## 10. മൃദുവിനുകരം ഖരം ഉപയോഗിക്കുന്നു.

ചെട	-	ജട
കുരുത്തം	-	ഗുരുത്വം

## 11. ഖരത്തിനുകരം മൃദു ഉപയോഗിക്കുന്നു

ഉദാ : പരോബഗാരി	-	പരോപകാരി
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## 12. മൃദുവിനുകരം അനുനാസികം ഇരട്ടിക്കുന്നു

ഭങ്ങി	-	ഭംഗി
മങ്ങല്യം	-	മാംഗല്യം

## 13. ഖരത്തിനുകരം ഘോഷി ഉപയോഗിക്കുന്നു

ഉദാ:	ഹർയണേ	-	കരയുന്നത്
	ഹദ്ധാവേ	-	കർത്താവേ

## 14. ഇ - യു

ഉദാ:	പേട്ടാവും	-	പേടിയാവും
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15. എ- യു പോലു - പോലെ  
കൊറായി - കൊറെയായി
16. അ - യു തലു - തല
17. അ - എ ഷെയരോഗി - ക്ഷയരോഗി
18. കു - കൊ കൊഴുപ്പം - കുഴുപ്പം
19. ഇ - എ വെല - വില
20. 'ആണ്' എന്ന ക്രിയാപദം ലോപിച്ച് 'അണ്' ആകുന്നു.  
ഉദാ : കേസ്ണ് - കേസാണ്  
ഞാനണ് - ഞാനാണ്  
എവിടന്നണ് - എവിടുനാണ്  
പേശക്ണ് - പേശകാണ്  
കെട്ടിടണ് - കെട്ടിടമാണ്  
പെരട്ടല്ണ് - പുരട്ടലാണ്
21. സമസ്തപദങ്ങൾ ഉപയോഗിക്കുന്നു  
തമ്മാമിൽ - തമ്മിൽതമ്മിൽ  
ഒറ്റൊരിത്ത്ണ് - ഒറ്റ ഒരെണ്ണത്തിന്  
അടത്താഴ്ച്ചീം - അടുത്ത ആഴ്ചയും  
അടങ്ങുയാത്ങ്ങി - അടങ്ങി ഒരുങ്ങി
22. ബന്ധസൂചക പദങ്ങൾ  
പാപ്പൻ, അമ്മ, ആങ്ങള, പെങ്ങള, കടാവ്, വലുത്തായി, അപ്പാപ്പൻ

മേൽ സൂചിപ്പിച്ച പ്രത്യേകതകളെല്ലാം ക്രോഡീകരിക്കുമ്പോൾ തൃശൂർ ഭാഷാഭേദത്തിലെ സവിശേഷതകളായി ചില കാര്യങ്ങൾ എടുത്തുസൂചിപ്പിക്കുവാനുണ്ട്. പദമധ്യത്തിലെ പദങ്ങൾ ലോപിച്ച് പലപ്പോഴും പ്രയോഗിച്ചുകാണുന്നു. ആദിവർണ്ണങ്ങൾ ഉപേക്ഷിച്ച് പ്രയോഗിക്കുന്ന ധാരാളം പദങ്ങളുണ്ട്. ചില്ലക്ഷരങ്ങൾക്കുപകരം സംവൃതോകാരവും ദ്രാവിഡമധ്യമവും പ്രയോഗിച്ചുകാണുന്നു. ഘോഷത്തിനു പകരം ഖരം, മൃദു എന്നിവയും ഉപയോഗിക്കുന്നു. മധ്യമത്തിനു പകരം ദ്രാവിഡമധ്യമവും മൃദുവിനുപകരം ഖരവും അനുനാസികവും ഉപയോഗിക്കുന്നു. ഖരത്തിനു പകരം മൃദുവും ഘോഷിയും ചില അവസരങ്ങളിൽ ഉപയോഗിക്കാറുണ്ട്.

#### ഉപസംഹാരം

അക്ഷരങ്ങളുടെയും വർണ്ണങ്ങളുടെയും അതിമനോഹരമായ ഒഴുകിച്ചേരലുകളും കൂടിപ്പിണയലും നീട്ടലും കുറുക്കലുംകൊണ്ട് വർണ്ണപ്രപഞ്ചംതന്നെ സൃഷ്ടിച്ചിരിക്കുകയാണ് 'ആലാഹയുടെ പെൺമക്കളിൽ' ഡോ. ലീലാവതി അഭിപ്രായപ്പെട്ടിരിക്കുന്നതുപോലെ "തൃശൂർ ക്രിസ്ത്യാനികളുടെ ഭാഷണത്തിലെ 'ആ' ചേർന്നുള്ള നീട്ടലുകളും സ്വരങ്ങൾ പലതും വിഴുങ്ങിക്കൊണ്ടുള്ള ഉച്ചാരണഭേദങ്ങളും കഥാപാത്രങ്ങളുടെ യഥാതഥമായ ചൈതന്യപൂർണ്ണത സാക്ഷാത്ക്കരിക്കുന്നതിൽ കുറച്ചല്ല പകു വഹിച്ചിരിക്കുന്നത്." കഥാപാത്രങ്ങളുടെ ജീവിത പരിണാമങ്ങളും മാനസികഭാവങ്ങളുമെല്ലാം ഭാഷയിലൂടെ പ്രതിഫലിപ്പിക്കപ്പെടുന്നു. ആലാഹയുടെ പെൺമക്കളിലെ പരമ്പരപോലും നിലനിർത്തപ്പെടുന്നത് ഒരു അതീതഭാഷയുടെ തലത്തിലാണ്. 'ആലാഹയുടെ നമസ്കാരത്തിലൂടെ' ചുരുക്കത്തിൽ



കേരളത്തിലെ സജീവമായ ഒരു പ്രാദേശികഭാഷാഭേദചിത്രം സാഹിത്യലോകത്തിന് കൈമാറുവാൻ സാറാജോസഫിന് ഈ നോവലിലൂടെ കഴിഞ്ഞിരിക്കുന്നു.

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## മാധവീകൃതിയുടെ കഥകളിലെ ബാല്യാവിഷ്കാരം

റിയ മറിയം ജേക്കബ്

ഡോ.വി.എ.ഫിലിപ്പ്

### സംഗ്രഹം

ജീവിതത്തിലെ ഏതു ഭാവത്തെയും ലളിതവും സൗന്ദര്യാത്മകവുമായി ആവിഷ്കരിക്കുവാൻ ചെറുകഥയ്ക്ക് കഴിയുന്നു. ആധുനിക കഥാസാഹിത്യത്തെക്കുറിച്ചുള്ള അന്വേഷണപദ്ധതികളിൽ ഒന്നു ബാല്യകാല സ്മൃതികളെ അപഗ്രഥന വിധേയമാക്കിക്കൊണ്ടുള്ളതാണ്. 'കാരുർ' മുതൽ 'സക്കറിയ' വരെയുള്ള മിക്ക എഴുത്തുകാരിലും നിരന്തരം ആവർത്തിക്കപ്പെടുന്ന പ്രമേയമാണു ബാല്യമെങ്കിലും കലർപ്പില്ലാത്ത ബാല്യകാലപ്രതിഫലനങ്ങൾ സൂക്ഷ്മതയോടെ ആവിഷ്കരിച്ച കഥാകാരിയാണ് മാധവീകൃതി.

### ബാല്യം സവിശേഷതകൾ

ഒരു മനുഷ്യായുസ്സിലെ നാല് അവസ്ഥകളിൽ പ്രഥമവും പ്രധാനവുമായ അവസ്ഥയാണ് ബാല്യം. ബാല്യം എന്നാൽ ബാലന്റെ ഭാവം, ധാരണാശക്തിക്കുറവ് എന്നൊക്കെയാണ് അർത്ഥങ്ങൾ (1) "ഉത്പാദനശേഷികൈവരിക്കുന്നതിനു മുമ്പുള്ള പ്രായത്തിലെ വ്യക്തിയാണ് ഒരു ബാലൻ അല്ലെങ്കിൽ ബാലിക." (2) ഒരു കൃതിയുടെ രണ്ടു വയസ്സുമുതൽ പതിമൂന്നു വയസ്സു വരെയുള്ള ഘട്ടത്തെയാണ് ബാല്യം എന്നു വിശേഷിപ്പിക്കുന്നത്. ലോകത്തോട് വിനിമയം ചെയ്ത് സ്വയം വികാസം നേടിയെടുക്കുന്ന സന്ദർഭമാണിത്. ബാല്യകാലത്തെ രണ്ട് ദശകളായി തിരിക്കാവുന്നതാണ്. ആദ്യ കാലബാല്യം പിൽക്കാലബാല്യം എന്നിങ്ങനെ. രണ്ടു വയസ്സുമുതൽ ആറു വയസ്സ് വരെയുള്ള പ്രായമാണ് ആദ്യകാലബാല്യം. പിൽക്കാലബാല്യമാകട്ടെ ആറു വയസ്സ് മുതൽ പതിമൂന്നു, പതിനാലു വയസ്സുവരെയുള്ള പ്രായവും. ശുദ്ധമായ സ്നേഹത്തിന്റെയും നിഷ്കളങ്കതയുടെയും കാലമാണ് ബാല്യം. ജീവിതത്തിന് അർത്ഥവും സൗന്ദര്യവും പ്രദാനം ചെയ്യാൻ ബാല്യത്തിനുള്ള സിദ്ധി അനിർവചനീയമാണ്. "ഒരു മനുഷ്യൻ അവന്റെ ചെറുപ്പകാലത്ത് മാത്രമാണ്-അതായത് പതിമൂന്നു പതിനാല് വയസ്സു വരെ മാത്രം-ജീവിതത്തെ തീവ്രതയോടെയും പച്ചയായും അനുഭവിക്കുന്നത്. അക്കാലത്തെ അനുഭവങ്ങളിൽ നിന്ന് അവന്റെ ജീവിതാന്ത്യം വരെ അവൻ പരിപോഷിപ്പിക്കപ്പെടുന്നു എന്ന് ഹെർമ്മൻ ഹെസ്സെ അദ്ദേഹത്തിന്റെ ജീവിതകാലങ്ങൾ എന്ന കൃതിയിൽ രേഖപ്പെടുത്തിയിരിക്കുന്നു"(3). എമേർസൺ എന്ന മഹാകവി പറയുന്നു. ശൈശവം ശാശ്വതമായ ഈശ്വരത്വം തന്നെയാണ്. അധഃപതിതമായ മനുഷ്യസമുദായത്തെ ആകർഷിച്ച് സ്വർക്ഷത്തിലേക്കുയർത്തുവാനാണ് അത് വീണ്ടും വീണ്ടും സ്വർക്ഷത്തുനിന്ന് ആവിർഭവിക്കുന്നത്. ഈശ്വരഹസ്തത്തിൽ നിന്നും മോചിപ്പിക്കപ്പെടുമ്പോൾ പരിശുദ്ധനായിരിക്കുന്ന ശിശു മനുഷ്യസവിധത്തിൽ എത്തിക്കഴിമ്പോൾ പങ്കിലനായിതീരുന്നു എന്ന് റൂസ്സോ പറയുന്നു. "അറിയുക, വികാരാധീനമാവുക, ഇച്ഛിക്കുക എന്ന അവസ്ഥാ ത്രയം ബാലമനസ്സിനുണ്ട്. അതായത് പ്രായമായ ഒരാളുടെ മനസ്സിനുള്ള അംശങ്ങളെല്ലാം ഒരു ശിശുവിനുമുണ്ട്. മുതിർന്നവരുടെ പിതാവും വൃദ്ധരുടെ മുത്തച്ഛനുമാണ് കൂടി." (4) എന്നാൽ പ്രാരംഭഘട്ടത്തിൽ ഇതെല്ലാം അകുരപ്രായമായിരിക്കുമെന്നുമാത്രം. നിഷ്കളങ്കതയും നിർമ്മലതയും കൃത്യതയും കൗതുകവും ബാല്യത്തിന്റെ മുഖമുദ്രകളാണ്

<sup>1</sup>ഗവേഷക, മലയാളഗവേഷണവിഭാഗം കാതോലിക്കേറ്റ് കോളേജ്, പത്തനംതിട്ട

<sup>2</sup>മാർക്ഷദർശി, മലയാളഗവേഷണവിഭാഗം കാതോലിക്കേറ്റ് കോളേജ്, പത്തനംതിട്ട



.മനുഷ്യനിൽ ബാല്യം എക്കാലവും ഏതൊക്കെയോ രൂപഭാവങ്ങളിൽ നിലനിൽക്കുന്നുവെന്നു കാണാം. പ്രത്യേകിച്ചും വാർദ്ധക്യത്തിൽ ബാല്യത്തിന്റെ രൂപഭാവങ്ങൾ വീണ്ടും പ്രത്യക്ഷപ്പെടുന്നതു കാണാം. ആറും അറുപതും ഒരുപോലെ യെന്നാണ് ഈ അവസ്ഥയെപ്പറ്റി പറയപ്പെടുന്നത്. നല്ലതായിരുന്നാലും ചീത്തയായി രുന്നാലും ബാല്യത്തിൽ ഉറയ്ക്കുന്ന ശീലങ്ങൾ മാറ്റാൻ വിഷമമാണ്. “ചെറുപ്പകാലങ്ങളിലുള്ള ശീലം മറക്കുമോ മാനുഷ്യനുള്ള കാലം” എന്നു നമ്പ്യാർ കവിതയിലും “ബാലൻ നടക്കേണ്ടുന്ന വഴിയിൽ അവനെ അഭ്യസിപ്പിച്ചാൽ വൃദ്ധനായാലും അതു വിട്ടുമാറില്ല” എന്ന വി.ബൈബിൾ വാക്യത്തിലും മേൽപറഞ്ഞ തത്വമാണ് പ്രതിപാതിച്ചിട്ടുള്ളത്.

**ബാല്യത്തിന്റെ ഭിന്നമുഖങ്ങൾ മായവികുട്ടിയുടെ കഥകളിൽ**

ബാല്യകാലസ്മരണകളിൽ നിന്നും രക്ഷപ്പെടാനാവില്ല മനുഷ്യന്. യുവത്വത്തിന്റെയും മധ്യവയസ്സിന്റെയും തീവ്രസന്ദർഭങ്ങളിൽ പെടുമ്പോൾ മനുഷ്യൻ ഈ സ്മരണകളിലേക്ക് തിരിച്ചുപോകുന്നുവെന്നതിനു തെളിവാണ് സാഹിത്യത്തിലെ ബാല്യാവിഷ്കാരം. കാല്പനികഘട്ടത്തിലെ മായവികുട്ടിയുടെ കഥകളിൽ കലർപ്പില്ലാത്ത ബാല്യകാലപ്രതിഫലനങ്ങൾ ധാരാളം കാണാം. പൂർണ്ണവളർച്ചയെത്തുമ്പ്പോൾ ഇവർ പിന്നിട്ട സങ്കീർണ്ണമായ മാനസികാവസ്ഥകൾ ഇത്തരം ബാല്യകാലകഥകളിൽ കാണാം. ബാല്യത്തിന്റെ സജീവസാന്നിധ്യമുള്ള മായവികുട്ടിയുടെ കഥകളാണ് ഈ വിശകലനത്തിനു തിരഞ്ഞെടുത്തിരിക്കുന്നത്. ബാല്യകാലത്തിന്റെ നഷ്ടം മരണത്തിനു തുല്യമായി കാണുന്ന നിർമ്മലമായ ഒരു മനസ്സാണ് മായവികുട്ടിയുടേത്. ജീവിതത്തിന്റെ ദുരന്തം മരണമല്ല മറിച്ച് വളർച്ചയാണ് എന്നവർ പറയുന്നതിൽ നിന്ന് ബാല്യത്തെ അവർ അത്രയധികം ഇഷ്ടപ്പെട്ടിരുന്നുവെന്ന് മനസ്സിലാക്കാം. ബാലമനസ്സുകളെ അപഗ്രഥിക്കുന്ന മായവികുട്ടിയുടെ കഥകൾ വിചിത്രമായ ഒരു ലോകം തുറന്നിടുന്നു. കുട്ടികൾ കഥാപാത്രങ്ങളായി വരുന്ന കഥകളും മുതിർന്നവർ തന്നെ അബോധമനസ്സിന്റെ പ്രവർത്തനത്താൽ കുഞ്ഞുങ്ങളാകുന്ന കഥകളും കാണാം. ‘നാവികവേഷം ധരിച്ച കുട്ടി’, ‘മെറീൻ-ഡ്രൈവ്’, ‘ഉണ്ണി’ എന്നിവ ഉദാഹരണങ്ങളാണ്.

കുട്ടിയുടെ ഉള്ളിലേക്കു കടന്നുചെന്നു അവന്റെ മാനസിക പ്രതികരണങ്ങളിലൂടെ കഥയെ പൂർണ്ണമാക്കുകയാണ് മായവികുട്ടി. കുട്ടികളുടെ മനസ്സുകളിലേക്കു പടർന്നെത്തുന്ന വേദനയുടെയും ദുഃഖത്തിന്റെയും ഇരുണ്ടലോകവും, ആഹ്ലാദകലവികളുടെ തെളിഞ്ഞ ലോകവുമാണ് ഇത്തരം കഥകളിലൂടെ നമ്മുടെ മുമ്പിലെത്തുന്നത്. ബാല്യകാലത്തിലെ ചില നിമിഷങ്ങൾ നൽകുന്ന സാമ്പ്രീകരിക്കപ്പെട്ട അനുഭൂതികളിലേക്കാണ് മായവികുട്ടി ശ്രദ്ധ കേന്ദ്രീകരിക്കുന്നത്. മായവികുട്ടിയുടെ ബാലകഥകൾ സ്മരണാരൂപങ്ങളിലുള്ളവയല്ല. ‘വേനലിന്റെ ഒഴിവ്’ എന്ന ഒരു കഥയിൽ മാത്രമേ അവർ ഈ രീതി ഉപയോഗിച്ചിട്ടുള്ളൂ. തന്റെ ബാല്യത്തെയല്ല മറിച്ച് ഒരു പുതിയ ബാല്യത്തെ സൃഷ്ടിക്കുവാൻ ശ്രമിക്കുന്നതുകൊണ്ട് ബാല്യകാലചിത്രീകരണങ്ങളിൽ ഒരു സ്വാതന്ത്ര്യം ഈ കഥാകാരി കൈവരിക്കുന്നു. കുട്ടികൾക്കു വേണ്ടിയുള്ള കഥകളാണ് ബാലസാഹിത്യകഥകൾ.

**ദാർശനികസ്വഭാവമുള്ള കഥകൾ**

മനഃശാസ്ത്രപരമായ ഉൾക്കാഴ്ചയോടെ അനവധി ബാല്യങ്ങളിലേക്ക് മായവികുട്ടി കടന്നു ചെല്ലുന്നു. ഭിന്നസാഹചര്യങ്ങളിലുള്ള കുട്ടികളുടെ മനസ്സ് കണ്ടെത്തുവാൻ അവർ ശ്രമിക്കുന്നു. ദയ എന്ന വികാരവും, നുണകളും, ചുവന്ന പാവായും അവർക്ക് എഴുതാൻ കഴിഞ്ഞത് അതിനാലാണെന്ന് നിസംശയം പറയാം. കഥാകാരി വ്യത്യസ്ത ബാലികമാരുടെ ബാഹ്യവൃത്തികളിലൂടെ അവരുടെ മാനസികജീവിതത്തിന്റെ അജ്ഞാതതലങ്ങളിലേക്ക് നമ്മെ കൂട്ടിക്കൊണ്ടു പോകുന്നു. രതിവിരതിയുടെ ലോകങ്ങളുമായി സമ്പർക്കത്തിലേർപ്പെട്ടു ന്ന കുട്ടികളുടെ മാനസിക പ്രതികരണങ്ങൾ ഈ കഥാകാരി സൂക്ഷ്മമായി പിടിച്ചെടുത്തിരുന്നു. ഇതിനുദാഹരണങ്ങളായ ശ്രദ്ധേയ ബാലകഥാപാത്രങ്ങളാണ് ‘വേനലിന്റെ ഒഴിവ്’ലെ അമ്മുവും ‘കുടുകൾ’ എന്ന കഥയിലെ സീതയും ലക്ഷ്മിയും ‘രുഗ്മണിക്കൊരു പാവക്കുട്ടി’യിലെ രുഗ്മണിയും ‘ശിക്ഷ’യിലെ അമ്മുവും ‘ചീത്തമാമ’നിലെ ബാലികയും ഒക്കെ. മാതാപിതാക്കളുടെ അസാന്നിധ്യത്തെക്കാൾ മാതാപിതാക്കൾ അടുത്തുണ്ടെങ്കിലും കുട്ടി ആഗ്രഹിക്കുന്ന സ്നേഹം അവരിൽ നിന്നും ലഭിക്കാത്തതാണു കഥാകാരിയുടെ ബാലകഥകളിലെ



പ്രധാന പ്രശ്നം. മാധവിക്കുട്ടിയുടെ 'കുടുകൾ', 'വെള്ളിത്തകിട', 'പുതിയ ഒരമ്മ', 'കുട്ടിയും അച്ഛനും', 'വി.പശു' എന്നിങ്ങനെ ചുരുക്കം ചില കഥകളിൽ മാത്രമേ മാതാപിതാക്കളിൽ ആരെങ്കിലും ഒരാൾ ഉള്ളവരോ അല്ലെങ്കിൽ അനാഥരോ ആയ കുട്ടികളെ അവതരിപ്പിക്കുന്നുള്ളൂ.

ഈ കഥാകാരിയുടെ ബാലകഥാപാത്രങ്ങൾ സാഹചര്യങ്ങൾക്ക് വഴങ്ങിക്കൊടുക്കുന്നവരും വിശാല ഹൃദയരുമാണ്. അതിനാൽ അവരുടെ ബാല്യത്തിൽ ശത്രുവിന്റെ നിഴൽപാടില്ല. സാമ്പത്തികമായി ഉയർന്ന ചുറ്റുപാടിൽ കഴിയുന്നവരായ ഇവരുടെ കുട്ടികളുടെ ജീവിതത്തെ ക്ലേശം നിറഞ്ഞതാക്കുന്നത് സ്നേഹരാഹിത്യമാണ്. നഗരത്തിന്റെ യാത്രികതയും കപടസംസ്കാരവും കുട്ടികളെ മാനസികമായി ഒറ്റപ്പെടുത്തുന്നതായി കഥകളിൽ കാണാം. സ്ത്രീപുരുഷബന്ധങ്ങളെപ്പറ്റി അറിവുള്ളവരാണ് മിക്ക ബാലകഥാ പാത്രങ്ങളും അറിഞ്ഞോ അറിയാതെയോ രതിസങ്കല്പങ്ങളുമായി ബന്ധത്തിലാകുന്ന കുട്ടികൾ നിരവധിയാണ്. മുതിർന്ന സ്ത്രീപുരുഷന്മാരുടെ ലൈംഗികബന്ധങ്ങൾക്ക് ദൃക്സാക്ഷികളാകുന്ന കുട്ടികൾക്ക് ഏൽക്കുന്ന വൈകാരികാഘാതമായിട്ടാണു രതി പല കഥകളിലും ചിത്രീകരിക്കപ്പെടുന്നത്. കുട്ടിക്കാലത്തിന്റെ നിഷ്കളങ്കത നിറഞ്ഞ സ്വർക്ഷം തകരുന്നതിന്റെ വേദനയും പുതിയ ഒരു ലോകത്ത് എത്തിപ്പെടുന്നതിന്റെ ആഘാതവും ഈ കുട്ടികൾ ഒരുമിച്ചനുഭവിക്കുന്നു. ലൈംഗികതയുമായി ബന്ധത്തിലാകുന്ന കുട്ടിയുടെ ബാല്യത്തെപ്പറ്റി യുള്ള-മാധവിക്കുട്ടിയുടെ ഏറ്റവും മികച്ച രചനകളാണ് 'നൂണുകളും' 'ചുവന്ന പാവാടയും' 'രുശ്ണിക്കൊരു പാവക്കുട്ടിയും' .അച്ഛനും സ്നേഹിയുമായുള്ള ബന്ധം കാണുക വഴിയും സ്നേഹിയുടെ ചായമിട്ട നഖങ്ങളും ഉറക്കെയുറക്കെയുള്ള ചിരിയും അവളുടെ ഉടുപ്പിന്റെ മണവുമറിഞ്ഞുകൊണ്ട് അപരിചിതയായ ആ സ്ത്രീയുടെ സാമീപ്യം ഏറ്റുവാങ്ങുക വഴിയും കുട്ടി അറിയാതെതന്നെ രതിയുമായി ബന്ധപ്പെടുകയാണ്. അലോസരപ്പെടുത്തുന്ന ആ ഓർമ്മയെയാണ് ഫ്രോയിഡിയൻ ലൈംഗികപ്രതീകമായ കുതിരയുടെ രൂപത്തിൽ അവന്റെ സ്വപ്നത്തിലേക്ക് എഴുത്തുകാരി സന്നിവേശിപ്പിക്കുന്നത്. ഭാര്യയെ ഭയന്നിട്ടാണ് യജമാനൻ തന്റെ നേരെ യഥാർത്ഥ വികാരം കാട്ടാതിരുന്നതെന്നു തിരിച്ചറിയുന്ന ഒരു കൊച്ചുപെൺകുട്ടിയുടെ കഥയാണ് 'ചുവന്ന പാവാട' തന്നെ സംബന്ധിക്കുന്ന രഹസ്യത്തെപ്പറ്റിയും തന്റെ ശരീരത്തെപ്പറ്റിയും ബോധവതിയാകു ന്നിടത്താണ് കഥ അവസാനിക്കുന്നത്.

**ബാല്യവിവാഹം കഥകളിൽ**

മാനസികമായി പക്വത ആർജ്ജിക്കാത്ത ബാലികമാരുടെ ജീവിതത്തിലേക്കു വിധിപോലെ കടന്നുവരുന്ന വിവാഹത്തെപ്പറ്റി അവർ എഴുതിയിട്ടുണ്ട്. ആരുടെയൊക്കെയോ നിർബന്ധത്തിനു വഴങ്ങി വിവാഹം കഴിക്കേണ്ടി വന്ന നിർഭാഗ്യവതികളായ ബാലികമാർ ബാല്യത്തിന്റെ ചാരതകളിൽ നിന്ന് പെട്ടെന്നു അകന്നുപോകേണ്ടി വന്നതിലുള്ള ദുഃഖം ഉള്ളിൽ പേറുന്നവരാണ്. പരീക്ഷയിൽ തോറ്റതിനോ മറ്റോ മുതിർന്നവർ തങ്ങൾക്കു നൽകുന്ന ശിക്ഷയായിട്ടാണ് അവർ വിവാഹത്തെ കാണുന്നത്. 'ശിക്ഷ' എന്ന കഥയിലെ വിവാഹം കഴിക്കേണ്ടി വന്ന ബാലിക ഇങ്ങനെ പറയുന്നു. "ഞാൻ പാസ്സായിരുന്നു വെങ്കില് ഇപ്പോ കല്യാണം ഉണ്ടാവില്ല കൊറച്ചുകുടി നല്ലോണം പഠിക്കുമായിരുന്നു. അവൾ പിറുപിറുത്തു". പീഡിതമായ ഭാരതീയ സ്ത്രീത്വത്തിന്റെ നൊമ്പരം പേറുന്ന എഴുത്തുകാരിയുടെ കഥയായി ഇവയെ വിശേഷിപ്പിക്കാം.

**ലൈംഗികതയോടുള്ള ബാലമനസ്സിന്റെ പ്രതികരണം**

നിഷ്കളങ്കരായ പെൺകുട്ടികൾക്ക് അനുഭവിക്കേണ്ടി വരുന്ന ലൈംഗിക പീഡനങ്ങളെപ്പറ്റി 'കുടുകൾ', 'രുശ്ണിക്കൊരു പാവക്കുട്ടി', 'ചീത്തമാമൻ' എന്നീ കഥകളിൽ പറയുന്നു. 'രുശ്ണിക്കൊരു പാവക്കുട്ടി'യിലെ രുശ്ണിയും സീതയും ലൈംഗിക വേഴ്ചകളെപ്പറ്റി അറിയാത്ത പ്രായത്തിൽ വേശ്യകളായി തീർന്നവരാണ്. അജ്ഞാതമായ ഏതോ കാരണത്താൽ തങ്ങൾക്കു നൽകുന്ന ശിക്ഷയായിട്ടാണ് അവർ ലൈംഗിക വേഴ്ചകളെ കണ്ടിരുന്നത്. ചതുരക്കളെത്തിലെ വട്ടുകുളിക്കിടയിൽ കൂടെ കൂടെ ഉണ്ടാകാറുള്ള ഈ ശിക്ഷയിൽ അവർ കലിമ്പുകപോലും ചെയ്തിരുന്നു. അപ്പപ്പൻ ആകാൻ പ്രായമുള്ള പരുക്കന്മാരായ ആളുകൾ അവരുടെ ഇളം ശരീരത്തിൽ ആഘാതം



കണ്ടെത്തിക്കൊണ്ടിരിക്കുമ്പോഴും അവരുടെ മനസ്സുകൾ പൂമുഖത്തെ ചതുരക്കളത്തിൽ വലിയ വട്ട് കാൽകൊണ്ട് തെന്നിച്ച് തെന്നിച്ച് ചാടുന്നതിലായിരുന്നു.

**മരണത്തോടുള്ള ബാലമനസ്സിന്റെ പ്രതികരണം**

മരണത്തിന്റെ നേരെയുള്ള നിഷ്കളങ്ക പ്രതികരണം മാധവിക്കുട്ടിയുടെ കഥകളിൽ തെളിഞ്ഞു കാണാം. 'ഡാർജലിങ്' എന്ന കഥയിലെ നാലു വയസ്സുകാരൻ തന്റെ ഹൃദ്രോഗിയായ അമ്മയെ ആംബുലൻസിൽ കൊണ്ടുപോകുമ്പോഴും അവൻ ദ്രുതഗതിയിലുള്ള ആ സവാരിയിലാണ് താൽപര്യം തോന്നിയത്. തങ്ങളുടെ വലിയ വാഹനത്തിന് വഴി കൊടുക്കാനായി ചെറുവാഹനങ്ങൾ വേഗത്തിൽ ചെരിയുന്നതും നോക്കിക്കൊണ്ട് അവൻ ഇരുന്നു. അതുപോലെ അമ്മ മരിച്ചുവെന്നറിയാതെ കളിച്ചുകൊണ്ടിരിക്കുന്ന കുട്ടികളാണ് 'നെയ്പായസം' എന്ന കഥയിലെ കഥാപാത്രങ്ങൾ. അമ്മയുടെ ശവസംസ്കാരത്തിനുശേഷം കഴിക്കാൻ തനിക്ക് അമ്മയുണ്ടാക്കിയ 'പായസം മതി, നല്ല സ്വാദുണ്ട്' എന്നു പറയുന്ന ബാലൻ നമ്മെ നിശ്ചലരാക്കുന്നു. ഇവിടെ കുട്ടിയെ സംബന്ധിച്ചിടത്തോളം "മരണം ഒരു മഹാദുരന്തമല്ല വേർപിരിയൽ മാത്രമാണ്. തന്നിൽനിന്നു വിട്ടുകലുന്ന വസ്തുക്കളുമായി താരതമ്യപ്പെടുത്തിയാണ് കുട്ടികൾ മരണത്തെ കാണുന്നത്. അതിനാൽ മരണത്തിന്റെ ആത്യന്തികതയെ അവർക്ക് തിരിച്ചറിയാൻ കഴിയില്ല". (5) ഇത്തരം വേർപിരിയൽ ഉണ്ടാകാതിരിക്കാൻ അനുകമ്പ നിറഞ്ഞ മനസ്സോടെ കുട്ടി ആഗ്രഹിക്കുന്നു വേനലിന്റെ ഒഴിവ് എന്ന കഥയിൽ കുട്ടിയുടെ ഈ സ്വഭാവം പ്രകടമാണ്. മുത്തശ്ശിയുടെ കഴുത്തിൽ കയ്യിട്ട് മുഖം അവരുടെ കവിളത്ത് അമർത്തിക്കൊണ്ട് ഉറക്കെ യാചിക്കുന്നു ആ ബാലിക "മരിക്കില്ലാന്ന് പറയോ മുത്തശ്ശീ മരിക്കില്ലാന്ന് പറയോ എന്നോട് സത്യം ചെയ്യണം മരിക്കില്ലാന്ന്" മുത്തശ്ശിയും അച്ഛനും അങ്ങനെ അവളോട് സത്യം ചെയ്യുമ്പോൾ തീവണ്ടിചക്രങ്ങളും അത് ഏറ്റു പാടുന്നതായി അവൾക്കു തോന്നി. മരണത്തെ നിഷ്കളങ്കതയോടെ ജയിക്കാൻ കഴിയുന്ന ബാലമാണ് അവർ ചിത്രീകരിക്കുന്നത്. ദൈവത്തെ ധിക്കരിച്ച കുട്ടി എന്ന കഥയിലെ കുട്ടിയോട് അമ്മയെ കൊല്ലണമെന്നു സന്യാസി പറയുമ്പോൾ അമ്മയെ കൊന്നാൽ രാത്രിയിൽ ആരാണ് എന്റെ അടുത്ത് കിടക്കുക? എനിക്ക് ഇരുട്ട് പേടിയാണ് എന്നാണ് കുട്ടി പറയുന്നത്. ബാലുത്തിന്റെ ഒറ്റപ്പെടൽ

മാധവിക്കുട്ടിയുടെ കഥകളിലെ കുട്ടികൾ സമൂഹിയുടെ നടുവിലും ഒറ്റപ്പെട്ടു പോകുന്നവരാണ് മാതാപിതാക്കളുടെ അസാന്നിദ്ധ്യത്തെക്കാൾ മാതാപിതാക്കൾ അടുത്തുണ്ടെങ്കിലും കുട്ടി ആഗ്രഹിക്കുന്ന സ്നേഹം അവരിൽ നിന്നും ലഭിക്കാത്തതാണു കഥാകാരിയുടെ ബാലകഥകളിലെ പ്രധാന പ്രശ്നം. "കുട്ടിയുടെ വീക്ഷണത്തിലുള്ള നല്ല മാതാപിതാക്കൾ തങ്ങൾ ആഗ്രഹിക്കുന്നതെന്തും നിറവേറ്റാൻ തയ്യാറുള്ളവരും അവരുടെ വിളിപ്പുറത്തുള്ളവരുമായിരിക്കും. ഈ ആവശ്യം മനസ്സിലാക്കാൻ പരാജയപ്പെടുന്നതോടെ അവരിൽ നിന്നും കുട്ടി അകലാൻ തുടങ്ങുന്നു". (6) കുട്ടിയും അച്ഛനും എന്ന കഥയിൽ അമ്മയോളം താൻ സുന്ദരിയല്ലാത്തതിനാൽ അച്ഛനെ അമ്മ തന്നിൽ നിന്നും അപഹരിക്കുകയാണെന്ന ബോധം മന:ശാസ്ത്രപരമായ ഉൾക്കാഴ്ചയോടെ അവതരിപ്പിക്കപ്പെടുന്നു. വാതിൽപ്പടിയിൽ ചുവന്ന ചോക്കുകൊണ്ടു പ്രവേശനം ഇല്ല എന്ന് എഴുതി തന്റെ മുറിയിലേക്ക് ഉൾവലിയുന്ന ദയ എന്ന വികാരത്തിലെ ശിവപ്രസാദിന്റെ ഒറ്റപ്പെടലിനു കാരണം സ്നേഹമെന്നതും അംഗവൈകല്യവുമാണ്.

**അപരിഷ്കൃത വ്യക്തികളോടുള്ള ബാലുത്തിന്റെ ആഭിമുഖ്യം**

സമൂഹത്തിലെ ഭിന്നതലങ്ങളെക്കുറിച്ചുള്ള അറിവും പരിചയവും കൊണ്ട് സമൂഹത്തെപ്പറ്റി ശരിയായ ബോധം രൂപീകരിക്കാൻ മാധവിക്കുട്ടിയുടെ കുട്ടിക്കഥാപാത്രങ്ങൾക്ക് കഴിയുന്നു. മുതിർന്നവർ പഠിപ്പിച്ചുവെച്ചത് പലതും തെറ്റാണെന്ന് വ്യത്യസ്ത സാമൂഹിക ക്രമീകരണങ്ങളിലൂടെ കടന്നുപോകുമ്പോൾ ഈ കുട്ടികൾ അറിയുന്നു. സമൂഹത്തിന്റെ വിവിധ അടരുകളിൽ നിന്നാണ് സത്യത്തെയും സ്നേഹത്തെയും പറ്റിയുള്ള പ്രായോഗികവിജ്ഞാനം ഇവർ ഗ്രഹിക്കുന്നത്. 'പ്രഭാതം', 'വേനലിന്റെ ഒഴിവ്' എന്നീ കഥകളിലെ കുട്ടികൾ ഇതിനുദാഹരണങ്ങളാണ്. പരിഷ്കൃത സമൂഹത്തിന്റെ കപടതയോടുള്ള വിരോധിപ്പുമൂലം അപരിഷ്കൃത വ്യക്തികളോടുള്ള ആഭിമുഖ്യം മാധവിക്കുട്ടിയുടെ



കഥകളിലെ കുട്ടികളിൽ പ്രകടമാണ്. 'ഗോസായിത്തത്', 'ദൈവങ്ങൾ', 'അലാവുദീന്റെ കഥ', 'പ്രഭാതം', 'പാറു അമ്മയോടൊപ്പം ഒരു രാത്രി', തുടങ്ങിയവ ഇതിനു ദാഹരണങ്ങളാണ്. ടാഗോറിന്റെ കാബൂളിവാലയെ സ്നേഹിച്ച കുട്ടിയോട് മാനസികഭാവത്തിൽ സമാനരാണു ഇവയിലെ കഥാപാത്രങ്ങൾ. മഞ്ഞപ്പല്ലുകളും മുഖത്ത് ചുളിവുകളുമുള്ള ഗോസായിത്തയും കരി മുറിയിൽ താമസിക്കുന്ന അലാവുദീനും പരിഷ്ക്കാരം പഠിക്കാത്ത മുത്തശ്ശിയുമൊക്കെ കുട്ടിയുമായി മമതാബന്ധത്തിലാകുന്ന മുതിർന്ന വ്യക്തിത്വങ്ങളാണ്. "ചെരിപ്പിടാതെ മണ്ണിലൂടെ നടക്കാനുള്ള ആഗ്രഹവും അച്ഛന് എന്നാണ് ചെവി കേൾക്കാതാവുക?" എന്ന കുട്ടിയുടെ ചോദ്യവും ഈ അപരിഷ്കൃതസങ്കല്പത്തെയാണ് വ്യക്തമാക്കുന്നത്. "കർക്കശമായ അച്ചടക്കവും നിയന്ത്രണവും മക്കളിലടിച്ച് ചേല്പിക്കുന്ന അച്ഛനും അച്ഛനെ അനുസരിക്കുന്ന അമ്മയും മുത്തശ്ശിയുടെയും വേലക്കാരിയുടെയും വാത്സല്യത്തിലും തറവാടിന്റെ ഗ്രാമീണമായ സമൃദ്ധിയിലും അഭിരമിക്കുന്ന മകളും കഥകളിൽ ആവർത്തിച്ചുവരുന്നതു കാണാം".(7) പരിഷ്കൃതലോകത്തിന്റെ കൃത്രിമങ്ങളുമായി ശൈശവകാല നിഷ്കളങ്കതയ്ക്ക് ഇണങ്ങി ചേരാൻ കഴിയില്ല. അവരുടെ നിഷ്കളങ്കത നിറഞ്ഞ ചോദ്യങ്ങൾക്കും ആവശ്യങ്ങൾക്കും മറുപടി ലഭിക്കുന്ന സ്ഥലത്തേക്ക് അവർ ആകർഷിക്കപ്പെടുന്നു. ഈ സത്യസന്ധമായ വസ്തുതയാണ് മേൽപ്പറഞ്ഞ കഥകളിലൂടെ മായവികുട്ടി വെളിപ്പെടുത്തുന്നത്.

#### അടികുറിപ്പുകൾ

ശ്രീകണ്ഠേശ്വരം ജി പദ്മനാഭപിള്ള, ശബ്ദതാരാവലി, സാഹിത്യപ്രവർത്തക സഹകരണ സംഘം, കോട്ടയം, 2006, പൂ.328

A young person of either sex below the age age of puberty, a boy or girl.

A.S. Hornby (Ed), Oxford English Dictionary (Vol.3) Clarendon Press, Oxford 1989, p.113

വിൽസൺ കെ സി ഹെർമൻഹൈസ്സെയുടെ ജീവിതകാലങ്ങൾ, ഡി സി ബുക്സ്, കോട്ടയം, 2001, പൂ.36

Rogers Dorothy, Child Psychology, 1977. p.3

Hurlock, Elizabeth, B Development Psychology, A life-span approach, 1982 p.131

ടി പുസ്തകം പൂ. 139

രാമകൃഷ്ണൻ ഇ വി .(എഡിറ്റർ), സ്ത്രീ സ്വത്വം സമൂഹം, മായവികുട്ടി പഠനങ്ങൾ, പൂർണ്ണപണ്ഡിതേഷൻസ്, കോഴിക്കോട്, 1994, പൂ.113

#### സഹായകഗ്രന്ഥങ്ങൾ

വിൽസൺ കെ സി ഹെർമൻഹൈസ്സെയുടെ ജീവിതകാലങ്ങൾ, ഡി സി ബുക്സ്, കോട്ടയം, 2001.

രാമകൃഷ്ണൻ ഇ വി .(എഡിറ്റർ), സ്ത്രീ സ്വത്വം സമൂഹം, മായവികുട്ടി പഠനങ്ങൾ, പൂർണ്ണപണ്ഡിതേഷൻസ്, കോഴിക്കോട്, 1994.

ശ്രീകണ്ഠേശ്വരം ജി പദ്മനാഭപിള്ള, ശബ്ദതാരാവലി, സാഹിത്യപ്രവർത്തകസഹകരണസംഘം, കോട്ടയം, 2006.

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ഡി സി ബുക്സ് കോട്ടയം, 2003.

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## വസൂരി - അതിജീവനത്തിന്റെ തത്വശാസ്ത്രം

സിനു വർഗീസ്

സംഗ്രഹം

ആധുനിക മലയാള സാഹിത്യത്തിലെ ശ്രദ്ധേയരായ എഴുത്തുകാരിൽ ഒരാളായിരുന്നു കാക്കനാടൻ. (1935 - 2011) ആധുനികത എന്ന പദം സവിശേഷമായ ഒരു ചരിത്ര ഘട്ടത്തെ കുറിക്കുന്നതിനാണ് ഇന്നുപയോഗിക്കുന്നത്. ആധുനികതയ്ക്ക് സാഹിത്യചരിത്രത്തിൽ ശ്രദ്ധേയമായ ഒരു സ്ഥാനം തന്നെയുണ്ട്. രൂപത്തിലും ഭാവത്തിലും തികഞ്ഞ കരുത്തോടെ ആധുനികതയുടെ ദർശനങ്ങൾ മലയാള നോവലിൽ ആദ്യം പ്രത്യക്ഷപ്പെട്ടത് കാക്കനാടന്റെ രചനകളിലാണ്. സാർത്ത്, കാമ്യം, കാഫ്ക തുടങ്ങിയവരുടെ അസ്തിത്വചിന്തകൾ മലയാളികൾക്ക് പരിചിതമായതും കാക്കനാടന്റെ കൃതികളിലൂടെ തന്നെയാണ് മനുഷ്യാസ്തിത്വം, മരണം, മരണം മുന്നിൽ കാണുന്ന വ്യക്തികളുടെ സദാചാരബോധം, ശൂന്യത, നന്മ-തിന്മ ഇവയെല്ലാം ഈ കൃതികളിൽ ധാരാളം കാണാം. മരണാവബോധം മനുഷ്യനിൽ സൃഷ്ടിക്കുന്ന മാറ്റങ്ങളെ അവതിരിപ്പിക്കുന്ന നോവലാണ് കാക്കനാടന്റെ വസൂരി (1966). രോഗവും രോഗഭീതികളും മരണാവബോധവും എപ്രകാരമാണ് ഒരു വ്യക്തിയെ/സമൂഹത്തെ ബാധിക്കുന്നത് എന്നതിനെക്കുറിച്ചുള്ള അന്വേഷണമാണ് ഈ ബന്ധം.

മരണം അല്ലെങ്കിൽ മരണാവബോധം മനുഷ്യനിൽ സൃഷ്ടിക്കുന്ന ശൂന്യതയും അതെത്തുടർന്ന് മനുഷ്യമനസ്സിനു സംഭവിക്കുന്ന മാറ്റങ്ങളും വളരെ സൂക്ഷ്മമായി അവതരിപ്പിക്കുന്ന നോവലാണ് കാക്കനാടന്റെ വസൂരി (1966). മരിക്കും എന്നു തിരിച്ചറിവുള്ള/മരണം മാത്രമേ ഇനി തനിക്കുമുണ്ടുള്ളൂ എന്ന അവസ്ഥയിൽ എത്തിച്ചേർന്ന വ്യക്തികളുടെ വിചിത്രസ്വഭാവങ്ങൾ അഥവാ രോഗം ഉന്മാദമാകുന്നത് ഈ കൃതിയിൽ കാണുവാൻ കഴിയും. രോഗത്തിന്റെ പൂക്കൾ എന്ന കൃതിയിൽ വി.രാജകൃഷ്ണൻ പറയുന്നു. 'രോഗം പലപ്പോഴും മനോജ്ഞമായ പ്രലോഭനമായിത്തീരുന്നു. അത് അയാളിൽ ഉറങ്ങിക്കിടക്കുന്ന ആസൂരമായ ചൈതന്യങ്ങളെ തട്ടിയുണർത്തുകയും അയാളുടെ സംവേദനങ്ങൾക്ക് പുതിയ തലങ്ങൾ ഒരുക്കുകയും ചെയ്യുന്നു'. (76)

ശാരീരികവും ഒപ്പം മാനസികവുമായ രോഗാവസ്ഥകളെ വിഷയമാക്കിയിട്ടുള്ളതാണ് എം. ടി.യുടെ കാലവും ഒ.വി.വിജയന്റെ ഖസാക്കിന്റെ ഇതിഹാസവും. രോഗം പലപ്പോഴും രോഗിയെ എന്നപോലെ ചുറ്റുപാടുള്ളവരെയും ശാരീരികവും മാനസികവുമായി തളർത്തുന്നു. മാത്രമല്ല അത് രോഗിയിൽ പലതരത്തിലുള്ള ആസക്തികൾ ഉണ്ടാക്കുകയും ചെയ്യുന്നു. ഇപ്രകാരം ഒരന്തരീക്ഷം കാക്കനാടന്റെ വസൂരി എന്ന നോവലിൽ കാണുവാൻ കഴിയും. രോഗവും സാഹിത്യഭാവനയും എന്ന കൃതിയിൽ കെ.പി. അപ്പൻ നടത്തുന്ന നിരീക്ഷണം ഇതിനു ബലം പകരുന്നതാണ്. "വസൂരി എന്ന നോവലിൽ കാക്കനാടൻ വസൂരി രോഗത്തെ വർണ്ണിക്കുമ്പോൾ അതിൽ രോഗനിദാനശാസ്ത്രത്തിന്റെ പഠനക്കുറിപ്പുകൾ സാഹിത്യഭാവനയുമായി കലർന്നു പ്രത്യക്ഷപ്പെടുന്നതുകാണാം. ...രോഗലക്ഷണങ്ങൾ ജീവിതത്തിന്റെ ഉത്കണ്ഠകളായി അവതരിക്കുകയാണ്" (81). രോഗം വിഷയമായിവരുന്ന ധാരാളം കൃതികൾ സാഹിത്യത്തിൽ ഉണ്ടായിട്ടുണ്ട്. "തോമസ് മൻ സൃഷ്ടിച്ചത്



രോഗനിദാന സാഹിത്യമായിരുന്നു. എന്നാൽ അത് വായനക്കാരുടെ ആന്തരികതയെ തകർക്കുന്ന ശൂന്യത സൃഷ്ടിക്കുന്നില്ല. രോഗം മനുഷ്യനിൽ സൃഷ്ടിക്കുന്ന നിരന്തരമായ ആത്മീയ വിപ്ലവത്തെക്കുറിച്ചാണ് തോമസ് മൻ സംസാരിച്ചത് " (76) എന്നും അദ്ദേഹം പറയുന്നു. തോമസ് മൻ -ന്റെ കഥാപാത്രങ്ങൾ രോഗത്തെ അംഗീകരിക്കുന്നവരാണ്. ഈ ഒരു പാരമ്പര്യമാണ് മലയാളത്തിലെ എഴുത്തുകാരും പിൻതുടർന്നത്. കോളറയെ എം.ടി.വിഷയമാക്കിയപ്പോൾ കാക്കനാടനും ഒ.വി.വിജയനും വസുരിയെ അവതരിപ്പിച്ചു. രോഗത്തിന്റെ ഭീകരത / തീവ്രത ഇവ പകർച്ച വ്യാധികളുടെ വിവരണത്തിലൂടെയാണ് ശക്തമായി ആവിഷ്കരിക്കുവാൻ കഴിയുക. എം.ടി.യുടെ അസുരവിത്തിൽ കൂടല്ലൂരിലെ ഗ്രാമത്തിൽ പടർന്നുപിടിക്കുന്ന കോളറയുടെ ഭീകരദൃശ്യം കാണുവാൻ കഴിയും. ഗ്രാമത്തിനു മുകളിൽ മരണം ഒരു പരുന്തായി വട്ടമിട്ടു പറക്കുന്നു എന്ന് എം.ടി. പറയുമ്പോൾ "ഖസാക്കിൽ ജമന്തിപ്പാക്കൾ വിരിഞ്ഞുപൊട്ടി" എന്ന് ഒ.വി.വിജയൻ എഴുതുന്നു. രോഗവും മരണവും മനുഷ്യനിൽ സൃഷ്ടിക്കുന്ന അസാധാരണമായ ഭയം ഈ കൃതികളിൽ കാണുവാൻ കഴിയും. രോഗവിശകലനത്തിലൂടെ ഒരു നാടിന്റെ സംസ്കാരത്തെ ബാധിച്ചിരിക്കുന്ന രോഗത്തെയാണ് കാക്കനാടൻ അവതരിപ്പിക്കുന്നത്. രോഗം സൃഷ്ടിക്കുന്ന ധർമ്മഭംഗങ്ങൾക്കൊപ്പം അത് അതിജീവനത്തിന്റേതാകുന്ന ഒരു കാഴ്ച വസുരി യിൽ കാണുവാൻ കഴിയും.

മരണം സൃഷ്ടിച്ച ദുരന്ത ബോധത്തിൽനിന്നുള്ള മോചനത്തിനുവേണ്ടി ലൈംഗികതയെ അഭയം പ്രാപിക്കുന്ന കഥാപാത്രങ്ങളാണ് വസുരിയിൽ ഉള്ളത്. ലൈംഗികത വിഷയമായി വരുന്ന മറ്റു ചില കൃതികളാണ് മാധവിക്കുട്ടിയുടെ എന്റെ കഥയും ഒ.വി.വിജയന്റെ എട്ടുകാലിയും ലൈംഗികതയെക്കുറിച്ച് ദാർശനികമായ കാഴ്ചപ്പാടാണ് കെ.പി.അപ്പനുള്ളത്. കലഹവും വിശ്വാസവും എന്ന കൃതിയിൽ അദ്ദേഹം പറയുന്നു. ലൈംഗികത തിന്മയല്ല. അതിനെ തിന്മയായി കാണുന്നത് തത്ത്വചിന്താപരമായ പാതകമാണ്. വിജയനോ കാക്കനാടനോ മാധവിക്കുട്ടിയോ സെക്സിനെ തിന്മയായി കാണുന്നില്ല ..... അവർ സെക്സിനെ ആദരപൂർവ്വം വീക്ഷിച്ച് അതിന്റെ ചൈതന്യത്തെ ആവിഷ്കരിക്കുവാൻ ശ്രമിക്കുന്നു. .... ഇവരുടെ കൃതികളിൽ പ്രകടമാകുന്ന സെക്സിന്റെ വിശദാംശങ്ങളെ വർണ്ണന എന്ന നിലയിലല്ല, അറിയപ്പെടാത്തതിന്റെ അതിർത്തികളെക്കുറിച്ചുള്ള വെളിപാട് എന്ന നിലയിലാണ് നോക്കിക്കാണേണ്ടത് " (30).

ജീവിതം നിഷ്പഫലമാണെന്ന തിരിച്ചറിവ് രോഗവും മരണവുമാണ് ഒരു പരിധിവരെ മനുഷ്യനിൽ സൃഷ്ടിക്കുന്നത്. ആധുനികരായ എഴുത്തുകാരെ സംബന്ധിച്ചിടത്തോളം മരണം ഒരസ്തിത്വപ്രശ്നമാണ്. "മരണം വ്യർത്ഥമാക്കിയ ജീവിതത്തിനു നേരെ പുതിയ മനുഷ്യൻ കൈക്കൊണ്ട ജീവിത വീക്ഷണമാണ് ആധുനികത" എന്ന് എം.മുകുന്ദൻ പറയുന്നു.(19). ആധുനികപൂർവ്വഘട്ടത്തിലെ നോവലുകളിൽനിന്ന് ഭിന്നമായാണ് ആധുനിക കൃതികൾ മരണത്തെ അവതരിപ്പിച്ചിരിക്കുന്നത്. ഒന്ന് മരണത്തെ ചിത്രീകരിക്കുമ്പോൾ രണ്ടാമത്തേത് മരണാവബോധത്തെയാണ് ചിത്രീകരിക്കുന്നത്. തോട്ടിയുടെ മകനും (തകഴി), വസുരി (കാക്കനാടൻ)യും നോക്കുക. തോട്ടിയുടെ മകനിൽ മരണത്തെക്കുറിച്ചോർത്ത് ആരും വ്യാകുലപ്പെടുന്നില്ല. എന്നാൽ വസുരിയിൽ വസുരി രോഗം പിടിപെടാത്തവർപോലും മുട്ടുഭീതിയിലാണ്. മരണമല്ല മരണാവബോധമാണ് മൂല സങ്കല്പങ്ങളുടെ നേർക്ക് ഇവിടെ വെല്ലുവിളി ഉയർത്തുന്നത്. ഇത് മനുഷ്യരിലുണ്ടാകുന്ന വികാരങ്ങളും അസ്വാസ്ഥ്യങ്ങളും ഈ നോവലിൽ കാണുവാൻ കഴിയും. ജീവിതം വ്യർത്ഥമായിത്തീരുന്നു എന്നു മനസ്സിലാകുമ്പോൾ ആ ശൂന്യതയിൽനിന്ന് രക്ഷപ്പെടാൻ മനുഷ്യർ ശ്രമിക്കുന്നു. ഞാൻ എതിരിട്ടു നില്ക്കുന്നു. അതുകൊണ്ട് ഞാൻ ജീവിക്കുന്നു (I Rebel therefore I Exist) എന്ന് കാമ്യ പറയുന്നു. ഈ നോവലിലും കാണുന്നത് ഇതുതന്നെയാണ്. പരാജയപ്പെടുമെന്ന് അറിഞ്ഞുകൊണ്ടുതന്നെ അതിനോട് എതിരിട്ടുനിന്ന് അതിജീവനത്തിന് ശ്രമിക്കുന്നവരാണ് വസുരിയിലെ കഥാപാത്രങ്ങൾ.

ഗ്രാമത്തെ മുഴുവൻ മരണഭീതിയിലാഴ്ത്തിക്കൊണ്ട് വസുരി പടർന്നുപിടിക്കുന്ന സന്ദർഭത്തിൽ ജനങ്ങളുടെ പ്രതികരണം പലവിധത്തിലാണ് ചിലർ മരിക്കുന്നതിനുമുൻപ് ശരിക്കൊന്നു



സുഖിക്കാൻ ആഗ്രഹിക്കുന്നു. മറ്റു ചിലർ ആപത്തിൽനിന്നു ഓടി രക്ഷപ്പെടാനുള്ള സ്വാർത്ഥബുദ്ധി പ്രകടിപ്പിക്കുന്നു. ഈ അവസരത്തിൽ ജീവിതത്തിന്റെയും ബന്ധങ്ങളുടെയും അർത്ഥശൂന്യതയെ മനസ്സിലാക്കി രോഗത്തോടും മരണത്തോടും എതിർത്തുനിന്നുകൊണ്ട് സ്വന്തം ജീവിതത്തെ അർത്ഥപൂർണ്ണമാക്കുവാൻ ശ്രമിക്കുന്ന കൃഷ്ണൻകുട്ടിയാണ് ഈ നോവലിലെ കേന്ദ്രകഥാപാത്രം. യാതൊരു നിയമാവലികൾക്കോ സദാചാരസംഹിതകൾക്കോ കീഴടങ്ങാതെ സ്വതന്ത്രമായ ജീവിതം നയിക്കുന്ന വ്യക്തിയാണ് കൃഷ്ണൻകുട്ടി. ഗ്രാമജീവിതം ശാന്തമായിരുന്ന അവസ്ഥയിൽ ഗ്രാമവാസികൾക്ക് കൃഷ്ണൻകുട്ടി നിഷേധിയും കൊള്ളരുതാത്തവനും താനോന്നിയുമായിരുന്നു. ഗ്രാമത്തിലെങ്ങും വസുരി പടർന്നു പിടിക്കുന്നു. അപ്പോഴാണ് സന്മാർഗ്ഗികളും സദാചാരവാദികളുമായിരുന്നവരുടെ സ്വാർത്ഥവും വിഷയാസക്തവുമായ മറ്റൊരു മുഖം കാണുന്നത്. എന്നാൽ ഇവർ അസന്മാർഗ്ഗിക ജീവിതം നയിച്ചിരുന്നവരല്ല. ഒരുപക്ഷേ മരണത്തെക്കുറിച്ചുള്ള ഭയമായിരിക്കാം ഇവരെ ഇങ്ങനെയൊക്കിത്തീർത്തത്. അതിലൂടെ അതിജീവനത്തിന്റെ വഴികളാകാം അവർ അന്വേഷിക്കുന്നത്. മരണം എന്ന ബോധത്തെ അതിജീവിക്കാനുള്ള ശ്രമമാണ് അവർ ഈ എതിരിടലിലൂടെ നടത്തുന്നത്.

**ആത്മീയദുഃഖവും അന്യതാബോധവും**

കാക്കനാടന്റെ മുഖ്യകഥാപാത്രങ്ങൾ എല്ലാവരും തന്നെ അസ്തിത്വദുഃഖം അനുഭവിക്കുന്നവരാണ്. ഈ ദുഃഖമാണ് അവരെ ഒറ്റപ്പെട്ടവരും നിഷേധികളും അസന്മാർഗ്ഗികളുമാക്കി മാറ്റുന്നത്. ഈ നിസ്സഹായത കഠിനമായ ദുഃഖത്തിനും ഒപ്പം ജീവിതം വ്യർത്ഥമാണ് എന്ന തോന്നലിനും ഇടയാക്കുന്നു. ഈ വ്യർത്ഥതാബോധമാണ് /അന്യതാബോധമാണ് രക്തബന്ധങ്ങളെ നിഷേധിക്കുവാനും സദാചാരതത്ത്വങ്ങൾ മതസംഹിതകൾ ഇവയെ ധിക്കരിക്കുവാനും മനുഷ്യരെ പ്രേരിപ്പിക്കുന്നത്. കൃഷ്ണൻകുട്ടിയും അസ്തിത്വദുഃഖം അനുഭവിക്കുന്നുണ്ട്. എന്നാൽ സമൂഹനിഷേധത്തിലൂടെയാണ് അയാൾ അത് പ്രകടമാക്കുന്നത് എന്നു മാത്രം. സമൂഹത്തിന്റെ കപട സദാചാരത്തിന് എതിരായിരുന്ന അയാളുടെ പ്രവൃത്തികൾ ഒരു ഘട്ടത്തിലും സമൂഹത്തിന്റെ ചിന്തകൾക്ക് അനുസരിച്ചായിരുന്നില്ല. വസുരി ബാധിച്ചവരെ അവരുടെ ബന്ധുക്കൾ കൈവെടിയുമ്പോൾ അവരെ പരിചരിക്കാൻ കൃഷ്ണൻകുട്ടി മാത്രമെ തയ്യാറാകുന്നുള്ളൂ.

ആൽബർട്ട് കാമ്യൂവിന്റെ അസ്തിത്വ ചിന്തയിലെ പ്രധാനപ്പെട്ട രണ്ടു വാക്കുകളാണ് പ്രവാസി (exile) (rebel) എന്നിവ ചുറ്റുപാടുകളോട് ഇണങ്ങിപ്പോകുവാൻ സാധിക്കാത്തവരെയാണ് എതിരാളി കാമ്യൂ പ്രവാസി എന്ന് ഉദ്ദേശിച്ചിരിക്കുന്നത്. ചുറ്റുമുള്ള സമൂഹത്തോട് പൊരുത്തപ്പെടാനാകാതെ അന്യരും ഏകാകികളുമായിത്തീരുന്നവരാണ്. ഈ ഏകാന്തത ജീവിതത്തിൽ അർത്ഥശൂന്യത (absurdity) സൃഷ്ടിക്കുന്നു. മദ്യശാലയ്ക്കും വേശ്യാലയത്തിനുമിടയിൽ ജീവിതം കഴിച്ചുകൂട്ടുന്ന കൃഷ്ണൻകുട്ടി വീട്ടുകാരിൽ നിന്നും നാട്ടുകാരിൽനിന്നും അന്യനായിരുന്നു. ഇവിടെ അന്യത രണ്ടുതരത്തിൽ സംഭവിക്കുന്നുണ്ട്. വസുരി ബാധ ഉണ്ടാകുന്നതിനുമുമ്പ് നാട്ടുകാർക്കും വീട്ടുകാർക്കും അയാൾ അന്യനായിരുന്നു. നാട്ടിൽ വസുരി പടർന്നു പിടിച്ചതോടെ രോഗികളിൽനിന്നും എല്ലാവരും അകന്നുമാറുന്നു. എന്നാൽ രോഗത്തെ വകവയ്ക്കാതെ രോഗികളെ ശുശ്രൂഷിക്കുന്ന കൃഷ്ണൻകുട്ടി ആ തരത്തിലും അന്യനാകുന്നു. ഇത് പൊതുധാരയിൽ നിന്നുള്ള ഒറ്റപ്പെടലാണ്.

നാട്ടിൽ പടർന്നുപിടിക്കുന്ന വസുരി മനുഷ്യന്റെ സഹജമായ, അവനിൽ മറഞ്ഞുകിടക്കുന്ന വാസനകളെ ഉണർത്തുന്നു. മരണത്തിനുമുമ്പിൽ നിൽക്കുന്നവർ അവയെ തുപ്തിപ്പെടുത്താൻ ശ്രമിക്കുകയും ചെയ്യുന്നു. നന്മ തിമകൾക്കപ്പുറം മരണം അവരെ കീഴ്പ്പെടുത്തുന്നതുകൊണ്ട് ഒരതിജീവനത്തിനുവേണ്ടി അവർ എന്തും ചെയ്യാൻ തയ്യാറാകുന്നു. മരണബോധം അവരുടെ ചിന്താശേഷിയെ കൂടി നശിപ്പിക്കുന്നു. ഏലിക്കുട്ടി തന്റെ മകളുടെ ഭർത്താവിനോട് പറയുന്നതു നോക്കുക. "ഇതു പാപോം പുണ്യോം നോക്കേണ്ട നേരമല്ല. തലയ്ക്കുമുകളിൽ വാളു നിൽക്കുമ്പോഴോ പാപോം പുണ്യോം. എനിക്കു പാപവും പുണ്യവും ഇല്ല തോമ്മാച്ചാ. എന്റെ കഷ്ടപ്പാട് കർത്താവിനറിയാം."



കർത്താവ് ആണിനേംപെണ്ണിനേം ഒണ്ടാക്കിയേക്കുന്നെ !” (42) വസൂരി പിടിപ്പെട്ടാൽ പിന്നെ മരണം മാത്രമാണ് എന്ന ചിന്തയാണ് ഒരു നിമിഷമെങ്കിലും അതിനെ അതിജീവിക്കണം എന്ന ബോധമാണ് ഏലിക്കുട്ടിയെയും ബാധിക്കുന്നത്. കാക്കനാടന്റെ വീക്ഷണമനുസരിച്ച് ഇത് ഏലിക്കുട്ടിയുടെയോ തോമ്മാച്ചന്റെയോ ചാനാരുടെയോ മാത്രം വിധിയല്ല എല്ലാ മനുഷ്യരുടെയും ആണ്. ആധുനിക സാഹിത്യവും എഴുത്തുകാരും വ്യക്തികൾക്കപ്പുറം അവരുടെ മനസ്സിനാണ് പ്രാധാന്യം കല്പിച്ചിരുന്നത്. മരണത്തിനുമുൻപിൽ സമൂഹം കല്പിച്ചുവെച്ചിരിക്കുന്ന മൂല്യബോധങ്ങളെ തകർക്കുന്ന ആധുനികമനുഷ്യനെയാണ് വസൂരിയിൽ കാണുന്നത്. മരണമെന്ന് സത്യത്തെ അംഗീകരിക്കുമ്പോഴും വിഭ്രാന്തരും ആകുലരും ജീവിതത്തോടുള്ള അടങ്ങാത്ത ആഗ്രഹം മൂലം അതിജീവനത്തിനു ശ്രമിക്കുന്നവരുമാണ് ഇതിലെ കഥാപാത്രങ്ങൾ. രോഗക്കിടക്കയിൽ സ്വന്തം ഭർത്താവോ മക്കളോ ആരുതന്നെയായാലും അതൊന്നും അവരെ ബാധിക്കുന്നില്ല. അതിജീവനത്തിനുശ്രമിക്കുമ്പോഴും ഈ കഥാപാത്രങ്ങൾ സദാ മൃത്യുബോധത്തോടെ ജീവിതത്തെ കാണുന്ന അസ്തിത്വദർശനത്തോട് അടുത്തുനിൽക്കുന്നു.

#### ശൂന്യതയും നിരർത്ഥകതയും

ജീവിതം നിരർത്ഥകമാണെന്ന കാഴ്ചപ്പാട് അസ്തിത്വദർശനത്തിന്റേതാണ്. ജീവിതത്തോട് എതിരിട്ടുനിന്നുകൊണ്ട് സ്വന്തം അസ്തിത്വം സ്ഥാപിച്ച് ഈ നിരർത്ഥകതയെ അതിജീവിക്കണമെന്ന വാദമാണ് കാമ്യൂവിനുള്ളത്. ജീവിതം വ്യർത്ഥമാണെന്ന് ഉറപ്പുള്ള അവസരത്തിലും അതിനോട് എതിരിട്ട് നിൽക്കുന്ന കഥാപാത്രമാണ് കൃഷ്ണൻകുട്ടി. ഒഴുക്കിനെതിരെ നീന്തി സ്വന്തം അസ്തിത്വം സ്ഥാപിച്ചെടുക്കാൻ കൃഷ്ണൻകുട്ടി ശ്രമിക്കുന്നു. ജീവിതത്തിന്റെ അർത്ഥശൂന്യതയും നൈമിഷികതയും ഇവിടെ വ്യക്തമാകുന്നു. ഗോപാലപിള്ളയുടെ ചിന്തകളിലൂടെ നോവലിസ്റ്റ് ഇത് അവതരിപ്പിക്കുന്നുമുണ്ട്. ഒരു രോഗം മനുഷ്യന്റെ മനസ്സിനെതന്നെ എന്തുമാത്രം വ്യത്യാസപ്പെടുത്തുന്നു ! മാനുഷികബന്ധങ്ങളെ ഉലയ്ക്കുന്നു. വാസ്തവത്തിൽ മനുഷ്യനെ മുഗമാക്കി മാറ്റുന്നു. ആത്മീയമായ അന്ധകാരത്തിലേക്ക് അവനെ നയിക്കുന്നു. ആ ചുറ്റുപാടുകളിൽ സ്നേഹം, അനുകമ്പ ഒക്കെ ഇല്ലാതാകുന്നു. അമ്മമാർ മക്കളെ വിട്ടു പ്രാണരക്ഷാർത്ഥം ഓടിയൊളിക്കുന്നു. ഭാര്യമാർ ഭർത്താക്കന്മാരെ വിട്ടോടുന്നു. മക്കൾക്ക് അച്ഛനമ്മമാർ വേണ്ട. ഇതൊരു രോഗമല്ല. പൈശാചികമായൊരു ശക്തിയാണ്. മനുഷ്യനെ മുഗമാക്കി മാറ്റുന്ന ഒരു ശക്തി ! (35). നാട്ടുകാർ സ്വന്തം രക്ഷയും സുഖവും മാത്രം അന്വേഷിച്ച അവസരത്തിൽ കൃഷ്ണൻകുട്ടി രോഗത്തെ ഭയപ്പെടാതെ അവരെ ശുശ്രൂഷിക്കുകയാണ് ചെയ്യുന്നത്. അയാളുടെ വിവാഹം മരണക്കിടക്കയിലായിരുന്നു. വധു ഒരു വേശ്യയും. ഇങ്ങനെ അസാധാരണയിലൂടെ കൃഷ്ണൻകുട്ടി സ്വന്തം അസ്തിത്വം കണ്ടെത്തുന്നു. അതുപോലെ തന്നെ മരണബോധം ഉണർത്തുന്ന ശൂന്യതയെയും വ്യർത്ഥതാ ബോധത്തെയും സാമൂഹികനിയമങ്ങളെ തകർത്തുകൊണ്ട് എതിരിടാനുള്ള ശ്രമം ഇവിടെ കാണാം. “ജീവിതം ഏതു നിമിഷത്തിലും അവസാനിക്കും. അപ്പോൾ സമ്പാദിക്കുന്നതെന്തിന് ? സുഖിക്കുക ! ജീവിതത്തിന്റെ പാനപാത്രം ആർത്തിയോടെ മോന്തുക .... എന്തിനീ മൂല്യങ്ങൾ വച്ചു പുലർത്തുന്നു. അർത്ഥശൂന്യങ്ങളാണീ മാനുഷികമൂല്യങ്ങളൊക്കെ. അവസരങ്ങൾ പാഴാക്കാതിരിക്കുക കഴിയുന്നിടത്തോളം സുഖം അനുഭവിക്കാൻ ശ്രമിക്കുക (169) പാപപുണ്യങ്ങൾ, വിശ്വാസങ്ങൾ, തത്വശാസ്ത്രങ്ങൾ ഇവയെക്കുറിച്ചുള്ള ബോധ്യങ്ങൾ നഷ്ടപ്പെട്ട ആധുനിക കണക്കിലിടാത്ത സമൂഹത്തിന്റെ നിസ്സഹായതയാണ് ഇവിടെ കാണുന്നത്. മലയാളനോവൽ സാഹിത്യചരിത്രത്തിൽ കെ. എം.തരകൻ പറയുന്നു: “മരണം ആസന്നമാകുന്ന നിമിഷത്തിൽ നിർത്തി മനുഷ്യനെ വ്യാഖ്യാനിക്കുമ്പോൾ ആണ് അവന്റെ തനിമ വെളിപ്പെടുക, അപ്പോഴാണ് ‘ധർമ്മ സങ്കല്പം’ വ്യർത്ഥമാണെന്നും മനുഷ്യൻ ശൂന്യതയാണെന്നും അറിയാൻ കഴിയുക ” (221) ഇവിടെ വസൂരി നിസ്സഹായനായ /ഒറ്റപ്പെടുന്ന ആധുനിക മനുഷ്യനെ (existential outsider) കാണിച്ചുതരുന്നു.

#### മൂല്യരഹിതമായ ലോകത്തിലെ പ്രതിസന്ധി

ലോകത്തിലുള്ള സകല മൂല്യങ്ങളും മനുഷ്യൻ തന്നെയാണ് സൃഷ്ടിക്കുന്നത്. “ഈ ആധു



നിക യുഗത്തിൽ മനുഷ്യന്റെ യാഥാർത്ഥ്യം എന്നത്തേക്കാളും സൂക്ഷ്മമാണ്. അന്യവൽക്കരണവും അസംബന്ധബോധവുമൊക്കെ അവന്റെ യാഥാർത്ഥ്യത്തിന്റെ ഭാഗമാണ് എന്ന് വത്സലൻ വാതുശ്ശേരി പറയുന്നു. മരണത്തിനുമുമ്പിൽ മൂല്യങ്ങളെക്കുറിച്ചുള്ള ചിന്തകൾ നഷ്ടപ്പെടുന്ന ഒരു കൂട്ടം മനുഷ്യരെ വസൂരിയിൽ കാണാം. സമൂഹം ഓരോ വ്യക്തിയുടെയും ജീവിതത്തിനും ചോദനകൾക്കും വ്യക്തമായ അതിർവരമ്പുകൾ സൃഷ്ടിച്ചിട്ടുണ്ട്. എന്നിൽ മരണബോധത്തിനുമുമ്പിൽ ഈ മൂല്യങ്ങളെല്ലാം നഷ്ടപ്പെടുന്നതും ബന്ധങ്ങൾ തകരുന്നതും ഇവിടെ കാണാം.

#### ഉപസംഹാരം

മരണവും ലൈംഗികതയും ഒരുപോലെ കടന്നുവരുന്ന കൃതിയാണ് *വസൂരി*. മരണത്തിനുമുമ്പ് ഒന്നു സുഖിച്ചുകളയാം എന്ന മോഹമാണ്. പരസ്പരം പ്രണയത്തിനും പരപുരുഷസംഗമത്തിനും അവരെ പ്രേരിപ്പിക്കുന്നത്. മരണത്തെ അതിലൂടെ അതിജീവിക്കാനുള്ള ഒരു ശ്രമം ഇവിടെ കാണാം. പാപമാണെന്ന ഉറച്ച ബോധത്തോടെ തന്നെയാണ് മകനെപ്പോലെ കരുതേണ്ട മകളുടെ ഭർത്താവിനോട് ഏലിക്കൂട്ടി സംസാരിക്കുന്നത്. “മകനെപ്പോലെ കരുതേണ്ട ഒരു കൊച്ചനെ വശീകരിച്ചു. താൻ പെറ്റുവളർത്തിയ, പത്തുമാസം ചുമന്നുപെറ്റ മകളുടെ ഭർത്താവിനെ പാപത്തിനു പ്രേരിപ്പിച്ചു. അതും ഭർത്താവ് പച്ച ജീവനോടിരിക്കുമ്പോൾ” (44). ഈ ബോധമുള്ളപ്പോഴും എന്തും വരട്ടെ എന്ന ചിന്തയാണ് ഏലിക്കൂട്ടിയെ വഴി നടത്തുന്നത്. “നല്ലതും ചീത്തയുമൊക്കെ ഇവിടെ ഇല്ലാതാകുന്നു. ശരീരത്തിനു ദാഹമാണ്. ആർത്തിയാണ്. തലയ്ക്കു ഭ്രാന്താണ്.... എന്തും വരട്ടെ. അവരുടെ മനസ്സ് ദുഃഖമായി. അവർ വീണ്ടും അയാളെ ചുറ്റിപ്പിടിച്ചുടുത്തുകിടന്നു” (42). ലൈംഗികത കാക്കനാടനെ സംബന്ധിച്ചിടത്തോളം ജീവിതത്തിലും പ്രകൃതിയിലും വ്യാപിച്ചു നിൽക്കുന്ന ഒന്നാണ്. മൂല്യങ്ങൾക്ക് ജീവിതത്തിൽ യാതൊരു സ്ഥാനവുമില്ല. സാമാന്യ വൽക്കരിക്കപ്പെട്ട മൂല്യങ്ങൾ കപടമൂല്യങ്ങളാണെന്നും അതിനാൽ അവയ്ക്കുപകരം സ്വന്തം സാഹചര്യങ്ങൾക്കും അനുഭവങ്ങൾക്കും അനുസരിച്ച് യാഥാർത്ഥ്യമൂല്യം നാം കണ്ടെത്തണമെന്നുമാണ് അസ്തിത്വവാദികൾ പറയുന്നത്. ജീവിതം എപ്പോൾ വേണമെങ്കിലും അവസാനിക്കാം. അതുകൊണ്ട് മൂല്യങ്ങൾക്കപ്പുറം നൈമിഷികമായ സുഖങ്ങളിൽ ദുഃഖങ്ങളെ ഇല്ലാതാക്കുക. ഈയൊരു കാഴ്ചപ്പാട് *വസൂരി*യിൽ കാണാം. രോഗങ്ങൾ മനുഷ്യനെ ഒറ്റപ്പെടുത്തുകയും അന്യവൽക്കരണത്തിലേക്ക് നയിക്കുകയും ചെയ്യുന്നു. ഈ അന്യവൽക്കരണവും ശൂന്യതയും അതിജീവനത്തിന് പ്രേരിപ്പിക്കുന്നതും *വസൂരി*യിൽ കാണാം. അതുകൊണ്ടുതന്നെ കാക്കനാടന്റെ *വസൂരി* അതിജീവനത്തിന്റെ തത്വശാസ്ത്രമാകുന്നു.

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## കൊടുങ്ങല്ലൂർക്കാവ് - ഒരു സാമൂഹിക കാഴ്ചപ്പാട്

ലെജ. വി.ആർ.

### സംഗ്രഹം

തൃശ്ശൂർ ജില്ലയുടെ തെക്കു പടിഞ്ഞാറായി കിടക്കുന്ന കൊടുങ്ങല്ലൂരിന്റെ ഹൃദയഭാഗത്ത് സ്ഥിതിചെയ്യുന്ന ക്ഷേത്രമാണ് കൊടുങ്ങല്ലൂർ ശ്രീ കുരുംബക്കാവ് എന്നറിയപ്പെടുന്ന ഭഗവതിക്ഷേത്രം. ഒരു സമൂഹത്തെ നിലനിർത്തുന്നത് അവിടത്തെ കൂട്ടായ്മയാണ്. ഈ കൂട്ടായ്മ അതത് പ്രദേശങ്ങളിലെ 'മന്നങ്ങളോ' 'തറകളോ' 'കാവുകളോ' 'ക്ഷേത്രങ്ങളോ' ആയി ബന്ധപ്പെട്ടു കിടക്കുന്നു. ഇവ സമൂഹത്തിന് ശക്തി പകരാനുള്ളതാണ്. സമൂഹത്തിലെ ഓരോ കൂട്ടായ്മയും സാമൂഹിക ജീവിതവുമായി വൈവിധ്യവും വൈചിത്ര്യവും നിറഞ്ഞ ചടങ്ങുകൾ നിലനിർത്തുന്നതായി കാണുന്നു. അതിന് അടിസ്ഥാനം ചരിത്രമോ ഐതിഹ്യമോ വിശ്വാസമോ ആണ്. നിരവധി ഐതിഹ്യവും വിശ്വാസവും അനുഷ്ഠാനവും ചരിത്രവും കൂടിക്കൂഴഞ്ഞ് കിടക്കുന്ന ഒന്നാണ് കൊടുങ്ങല്ലൂർ ശ്രീ കുരുംബക്കാവും അവിടത്തെ ആചാരാനുഷ്ഠാനങ്ങളും.

### ആമുഖം

കൊടുങ്ങല്ലൂർ ശ്രീ കുരുംബക്കാവിന്റെയും അവിടത്തെ ഉത്സവങ്ങളുടെയും ഏറ്റവും വലിയ സവിശേഷതയായി കാണുന്നത് ഓരോ ചടങ്ങുകളിലും പ്രകടമാകുന്ന വിവിധ വിഭാഗങ്ങളുടെ പങ്കാളിത്തമാണ്. പുരാതനകാലം മുതൽ തന്നെ അന്യമതസ്ഥരല്ലാത്ത എല്ലാവർക്കും ക്ഷേത്രത്തിൽ കടന്ന് ദർശനം നടത്തുവാൻ അവകാശവും അനുവാദവും ഉണ്ടായിരുന്നു. ക്ഷേത്രപ്രവേശനത്തെപ്പറ്റി ചിന്തിക്കുവാൻ കഴിയാത്ത കാലത്തുപോലും പുരോഗമനപരമായ ഈ ഏർപ്പാട് നിലനിന്നിരുന്നത് കൊടുങ്ങല്ലൂർ ക്ഷേത്രത്തിൽ മാത്രമാണ്. അബ്രാഹ്മണ പുജാരിയുള്ള ക്ഷേത്രം എന്നതിനുപുറമെ ക്ഷേത്രവിധികളിലും ക്ഷേത്രാചാരങ്ങളിലും നിറഞ്ഞു നിൽക്കുന്ന വിവിധ ജാതിക്കാരുടെ പങ്കാളിത്തവും ഒരു സവിശേഷതയാണ്. ജാതിയുടെ പേരിലുള്ള അനാചാരങ്ങൾക്ക് ഏറെ പഴികേട്ട കേരളത്തിന് അഭിമാനിക്കാവുന്നതാണിത്.

കൊടുങ്ങല്ലൂർക്കാവിലെ ഓരോ ആഘോഷങ്ങളിലും നിറഞ്ഞ് നിൽക്കുന്നത് അധഃസ്ഥിതരെന്ന് മുദ്ര കുത്തപ്പെട്ടവരുടെ സാന്നിധ്യമാണ്. ദേശപരമായ കൂട്ടായ്മ, ജാതിപരമായ കൂട്ടായ്മ എന്നിങ്ങനെ ഈ നിറഞ്ഞ സാന്നിധ്യത്തെ വേർതിരിയ്ക്കാം.

### ദേശപരമായ കൂട്ടായ്മ

കൊടുങ്ങല്ലൂർക്കാവിലെ ഉത്സവങ്ങൾക്ക് വരുന്നവരെ തെക്കൻ, വടക്കൻ എന്നിങ്ങനെ പറയാം. കൊടുങ്ങല്ലൂരിന്റെ തെക്കൻ ജില്ലകളിൽ നിന്നും വരുന്ന പിന്നോക്ക വിഭാഗത്തിലുള്ളവരാണ് കൂടുതലും താലപ്പൊലി മഹോത്സവത്തിന് വരുന്ന ഭക്തർ. മലയോര ഗ്രാമങ്ങളിൽ താമസിക്കുന്ന ഇവർ മാസങ്ങളോളം വ്രതമനുഷ്ഠിച്ചാണ് എത്തുന്നത്. ഇവർ നെല്ല്, അരി, മഞ്ഞൾ, കുമ്പുളക് എന്നീ പുജാദ്രവ്യങ്ങളടങ്ങിയ ഇരുമുടിക്കെട്ട് ക്ഷേത്രനടയിൽ സമർപ്പിക്കുന്നു. ഈ സമയം അവർ ചുവന്ന വസ്ത്രം ധരിയ്ക്കുകയോ, അരയിൽ ചുവന്ന ശീല കെട്ടുകയോ ചെയ്യുന്നു. ദാരിക നിഗ്രഹത്തിനുശേഷം ദേവി തെക്കൻ ജില്ലയിൽ നിന്നാണ് പുലയപ്പാടത്ത് എത്തിയതെന്നും അന്ന് ദേവിയുടെ നിർദ്ദേശമനുസരിച്ച് മുപ്പത്തിരണ്ട് പുലയ കുടുംബങ്ങൾ തെക്കൻ ജില്ലകളിലേയ്ക്ക് മാറിത്താമസിച്ചു എന്നും വിശ്വസിക്ക



പ്പെടുന്നു. അവരുടെ പിൻഗാമികളാണ് ഈ തെക്കർ എന്ന് അവകാശപ്പെടുന്നു.

എന്നാൽ മീനഭരണിയിൽ തെക്കരെ അപേക്ഷിച്ച് വടക്കർക്കാണ് പ്രാധാന്യം. ഭരണിയിൽ വടക്കൻ കേരളത്തിൽ നിന്ന് സ്ത്രീകളും കുട്ടികളും അടങ്ങുന്ന ഒരു വലിയ സംഘം ഭക്തജനങ്ങൾ എത്തിച്ചേരുന്നുണ്ട്. കോഴിക്കല്ല് മുടിയശേഷം ആദ്യത്തെ കോഴിയെ സമർപ്പിക്കുന്നത് തച്ചോളി വീട്ടു കാരാണ്. പെൺ വെളിച്ചപ്പാടുകൾ ഭരണി ഉത്സവത്തിന്റെ പ്രത്യേകതയാണ്.

### ജാതിപരമായ കൂട്ടായ്മ

ശ്രേണീകരിക്കപ്പെട്ട വ്യവസ്ഥിതിയാണ് ജാതിവ്യവസ്ഥയിൽ ഉള്ളത്. ഓരോ ജാതിയും അവ സ്വയം വളർത്തിയെടുക്കുന്ന തനതായ ജീവിതരീതികളും മൂല്യബോധവും ലോകവീക്ഷണവും സംസ്കാര വുമൊക്കെ കൊണ്ട് ഒറ്റപ്പെട്ട ഘടനയുടെ സ്വഭാവം കാണിക്കുന്നു. അതോടൊപ്പം തന്നെ സമാനമായ മൂല്യബോധവും ലോകവീക്ഷണവും ഉള്ള കൂട്ടായ്മയും ഇതിൽ കാണാം. ഇതിന്റെ കേന്ദ്രം സംഘ വ്യക്തിത്വമാണ്. ഇവ ഒത്തുചേർന്ന് മറ്റൊരു കൂട്ടായ്മ ഉണ്ടാവുകയും ചെയ്യുന്നു. അതിൽ എല്ലാവരും ഒന്നായി ഏക രൂപമായിത്തീരുകയും ചെയ്യും. അപ്പോഴവിടെ ജാതിയോ, ദേശമോ, പ്രായമോ, സ്ഥാന മാനങ്ങളോ, ലിംഗ വ്യത്യാസമോ ഒന്നും തന്നെ പരിഗണിക്കപ്പെടുന്നില്ല. ഓരോ കൂട്ടായ്മയും അവരുടേ തായ ചടങ്ങുകളും ആചാരാനുഷ്ഠാനങ്ങളും നടത്തി വരുന്നു. എന്നാൽ ഈ വ്യത്യസ്ത കൂട്ടായ്മകൾ ആഘോഷങ്ങളിൽ ഒന്നായി മാറുന്നു. ഇവിടെ വ്യക്തിയില്ല, വ്യക്തികൾ ചേർന്നുണ്ടാകുന്ന ഒരു കുടുംബമോ സമൂഹമോ മാത്രം നിലനിൽക്കുന്നു. വ്യത്യസ്ത ജാതിക്കാർക്ക് സ്വതന്ത്രമായ സ്വത്വങ്ങൾ നിലനിൽക്കേതന്നെ സവിശേഷഘട്ടത്തിൽ അവ ഒത്തുചേർന്ന് ഒരൊറ്റ കൂട്ടായ്മയുടെ സ്വത്വത്തിലേക്ക് വളരുകയും ചെയ്യുന്നു. കൊടുങ്ങല്ലൂർ ക്ഷേത്രത്തിലെ ഓരോ ആഘോഷങ്ങളിലും സംഭവിക്കുന്നത് ഇതുതന്നെയാണ്.

കൊടുങ്ങല്ലൂർ ക്ഷേത്രത്തിന്റെ അധികാരിയായ കൊടുങ്ങല്ലൂർ കോവിലകത്തെ വലിയ തമ്പുരാന്റെ സാന്നിധ്യം ഓരോ ചടങ്ങുകളിലും പ്രത്യക്ഷമാകുന്നുണ്ട്. താലപ്പാലി ഉത്സവത്തോടനു ബന്ധിച്ച് ചാത്തിര നമ്പൂതിരിമാർ നടത്തുന്ന സംഘകളിയിൽ മുതൽ മീനഭരണിയിലെ ഓരോ ചടങ്ങുകളിലും തമ്പുരാൻ ആധിപത്യം വഹിയ്ക്കുന്നു. നായന്മാരും അധഃസ്ഥിതരും ഒരുപോലെ എല്ലാ ചടങ്ങുകളിലും പങ്കെടുക്കുന്നു. അതുപോലെ ഇവിടത്തെ പ്രധാനപ്പെട്ട ഉത്സവമായ മീനഭരണിയുടെ വ്യത്യസ്തമായ ചടങ്ങുകളിൽ വിവിധ ജാതിക്കാരുടെ പങ്കാളിത്തം പ്രകടമാണ്. ഇതിന് സാമൂഹിക മായ ഒരു തലമുണ്ട്.

മീനമാസത്തിലെ ഭരണിയിൽ ആരംഭം കുറിയ്ക്കുന്നത് കുറുമാസത്തിലെ ഭരണി നാളിലാണ്. അന്നാണ് ചെറുഭരണി കൊടിയേറ്റം നടക്കുന്നത്. ഈ ചടങ്ങിന്റെ പ്രധാന അവകാശി മലയൻ തട്ടാനാണ്. ഉഷപൂജയ്ക്ക് മുമ്പ് വാദ്യമേളങ്ങളോടെ വടക്കെ നടയിൽ എത്തിച്ചേരുന്ന തട്ടാൻ കൊടിക്കുറയുമായി ക്ഷേത്രത്തിന് ചുറ്റും മണിയും കിലുക്കിക്കൊണ്ട് മൂന്നു പ്രാവശ്യം പ്രദക്ഷിണം വെയ്ക്കുന്നു. അതിനു ശേഷം കോഴിക്കല്ല്മേൽ കൊടിക്കുറ വെച്ച് സ്വർണ്ണത്താലിയും മണിയും അതിന്മേൽ സമർപ്പിക്കുന്നു. ഇങ്ങനെ മലയൻ തട്ടാൻ കൊടി കയറുന്ന ചടങ്ങ് ബ്രാഹ്മണ മേധാവിത്വത്തിന് മുമ്പുണ്ടായിരുന്ന ആചാരങ്ങളുടെ അവശിഷ്ടമായി കാണാവുന്നതാണ്.

മലയൻ തട്ടാൻ സമർപ്പിക്കുന്ന കൊടിക്കുറ കെട്ടുന്നതിനുള്ള അവകാശം എടമുക്ക് കുഡുംബി സമുദായത്തിനാണ്. അവരാണ് ആനപ്പന്തലിലും ക്ഷേത്രപ്പറമ്പിലെ ആൽമരങ്ങളിലും കൊടിക്കുറകൾ കെട്ടുന്നത്. ഇതാണ് 'കൊടികയറൽ ചടങ്ങ്'. മീനമാസത്തിൽ കോഴിക്കല്ല് മുടിയതിനുശേഷവും ക്ഷേത്രത്തിന്റെ തെക്കു കിഴക്ക് പ്രദക്ഷിണ വഴിയിൽ കൊടിക്കുറകളും മണികളും അരങ്ങുപോലെ ഒരാലിൽ നിന്ന് മറ്റൊരാലിലേക്ക് വലിച്ചു കെട്ടുന്നതും ഇവർ തന്നെയാണ്. 'വേണാടൻ കൊടികയറൽ' എന്നാണിതിനെ പറയുക. അതുപോലെ തന്നെ, കോഴിക്കല്ല് മുടി കഴിഞ്ഞാൽ അശ്വതി കാവുതീണ്ടൽ വരെ ക്ഷേത്രപാലകന്റെ നടയിൽ വഴിപാടായി എറിഞ്ഞുടയ്ക്കുന്ന നാളികേരം എടുക്കാനുള്ള അവകാശവും ഇവർക്കാണ്. താലപ്പാലി മഹോത്സവത്തിനും കുഡുംബി സമുദായത്തിന് പ്രത്യേക സ്ഥാനമാനങ്ങൾ



ഉണ്ട്. ഇതെല്ലാം ഈ സമുദായത്തിന് കാലാകാലങ്ങളായി അനുവദിച്ചു കിട്ടിയിരിയ്ക്കുന്ന അവകാശങ്ങളും സ്ഥാനങ്ങളും ആണ്.

മീനമാസത്തിലെ തിരുവോണം നാളിൽ നടക്കുന്ന കോഴിക്കല്ല് മുടാനുള്ള അവകാശം ഭഗവതി വീട്ടുകാർക്കാണ്. വടക്കേ മലബാറിലെ തച്ചോളി വീട്ടുകാരാണ് ആദ്യത്തെ കോഴിയെ സമർപ്പിക്കുന്നത്.

വർഷത്തിലൊരിയ്ക്കൽ നടത്തി വരുന്ന തൃച്ചന്ദന ചാർത്തൽ പൂജ ക്ഷേത്രത്തിലെ പ്രധാനപ്പെട്ട പൂജകളിലൊന്നാണ്. ഇതിന്റെ മുന്നോടിയായി വേല സമുദായത്തിലെ 'പാലക്കാവേലൻ' വാദ്യമേളങ്ങളോടെ ക്ഷേത്രത്തിന്റെ പടിഞ്ഞാറെ നടയിൽ ഇരിയ്ക്കും. പണ്ടു കാലത്ത് വൈദ്യന്മാരും കുടിയായിരുന്നു വേലന്മാർ. ഭിഷഗ്വരന്മാരായ വേല സമുദായത്തിലെ ഇയാൾ നിർദ്ദേശിയ്ക്കുന്ന അതിശക്തമായ മരുന്നാണ് പൂജാദികർമ്മങ്ങളോടും മന്ത്രങ്ങളോടും കൂടി അടികൾമാർ ദേവിയ്ക്ക് ചെയ്യുന്നത്. ഈ മരുന്ന് ചെയ്തു കഴിഞ്ഞാൽ മുറിവുകൾ ഉടനേ ഉണങ്ങുമെന്നാണ് വിശ്വാസം. വേലന്മാർ പണ്ട് ദ്രാവിഡരുടെ പുരോഹിതന്മാരും വൈദ്യന്മാരും ആയിരുന്നു. സമൂഹത്തിൽ ഇവർക്ക് നല്ല സ്വാധീനവും ഉണ്ടായിരുന്നു. പുരോഹിതന്മാരും വൈദ്യന്മാരും ആയതിനാൽ ആര്യവൽക്കരണത്തെ ചെറുക്കാൻ ഇവർ മുൻപന്തിയിലുണ്ടായിരുന്നു എന്നു വിശ്വസിക്കുന്നു. ആര്യവൽക്കരണത്തോടെ കരുത്താർജ്ജിച്ച സവർണ്ണർ ഇവരെ അധഃസ്ഥിതരാക്കിയതിൽ അത്ഭുതമില്ല.

തൃച്ചന്ദന ചാർത്തലിനുശേഷം നടക്കുന്ന ചടങ്ങാണ് കാവുതീണ്ടൽ. വളരെയധികം പ്രാധാന്യമുള്ള ചടങ്ങാണിത്. കിഴക്കേ നടയിൽ നിലപാടു തറയിൽ ഇരുന്ന് വലിയ തമ്പുരാൻ പട്ടുകൂട നിവർത്തി കാവുതീണ്ടലിന് അനുവാദം കൊടുക്കുന്നു. അപ്പോൾ നിശ്ശബ്ദരായി പ്രദക്ഷിണ വഴിയിൽ തിങ്ങിക്കൂടി നിൽക്കുന്ന ഭക്തജനങ്ങൾ 'അമ്മേ ദേവി' എന്ന വിളിയോടെ ക്ഷേത്രത്തിന് വലംവെച്ച് ഓടുന്നു. കൈയിലുള്ള വടികൾകൊണ്ട് ക്ഷേത്രത്തിന്റെ ചെമ്പോല തകിടിന്മേൽ ആഞ്ഞടിയ്ക്കുന്നു. ഇതാണ് കാവുതീണ്ടൽ ചടങ്ങ്. ഇവിടെയും ആദ്യം കാവുതീണ്ടാനുള്ള അവകാശം പാലക്കാവേലനാണ്. അതിനു ശേഷമാണ് മറ്റുള്ളവർ കാവു തീണ്ടുന്നത്.

കാവുതീണ്ടലിനുശേഷം ചാലിയ വിഭാഗക്കാർ വടക്കേനടയിൽ ദീപസ്തംഭത്തിനരികിൽ അടക്കാ മരത്തിന്റെ കൊടിമരം നാട്ടി കൊടി ഉയർത്തും. 'വെന്നിക്കൊടി ഉയർത്തൽ' എന്നാണിതിനെ പറയുന്നത്. അതോടൊപ്പം ചാലിയ വിഭാഗക്കാർ തന്നെ പടിഞ്ഞാറെ നടയിൽ തിരുമുറ്റത്തുള്ള കോഴിക്കല്ല്നേൽ കുമ്പളങ്ങ വെട്ടി ഗുരുതി നടത്തും. അശ്വതി കാവുതീണ്ടലിനു മുമ്പായി ക്ഷേത്രനട അടയ്ക്കുന്നു. പിന്നീട് ഏഴുദിവസം കഴിഞ്ഞ് പുയം നാളിൽ നട തുറക്കും.

അമ്പലത്തിന് കിഴക്കു ഭാഗത്ത് കാവിൽക്കടവ് എന്ന സ്ഥലത്തുള്ള പുലയപ്പാടവുമായി കൊടുങ്ങല്ലൂർ ഭരണിക്കുള്ള ബന്ധം ശ്രദ്ധേയമാണ്. ക്ഷേത്രം 'മേൽക്കാവെ'നും പുലയപ്പാടം 'കീഴ്ക്കാവ്' എന്നും ആണ് അറിയപ്പെടുന്നത്. മേൽക്കൂരയോ, ചുവരുകളോ ഇല്ലാതെ ഒരു തറയിൽ പ്രതിഷ്ഠിച്ചതും വളരെ കാലപ്പഴക്കമുള്ളതുമായ ദേവി വിഗ്രഹമാണ് ഇവിടെയുള്ളത്. ഇവിടെ നിത്യപൂജകളും വിശേഷാൽ പൂജകളുമൊക്കെ നടത്തി വരുന്നത് 'വളോൻ' എന്ന സ്ഥാനപ്പേരിലറിയപ്പെടുന്ന പുലയനാണ്. കുംഭ ഭരണിയ്ക്ക് കൊടിയേറ്റം നടത്തുമ്പ്പ് പുലയപ്പാടത്ത് കോഴിയെ ബലികൊടുത്ത് പൂജകൾ നടത്തി കൊടിയേറ്റം നടത്തണമെന്നാണ് നിശ്ചയം. മീനഭരണിയ്ക്ക് ആരംഭം കുറിച്ചു കൊണ്ട് നടത്തുന്ന കോഴിക്കല്ല് മുടൽ ചടങ്ങിന് മുമ്പ് പുലയപ്പാടത്ത് ദേവിയ്ക്ക് പന്തൽ വിരിക്കണം. കോഴിക്കല്ല് മുടിക്കഴിഞ്ഞാൽ ഇവിടെ ദേവീസാന്നിധ്യം കൂടുമെന്നാണ് വിശ്വാസം.

സവർണ്ണരുടെ മേൽക്കോയ്മയാൽ അധഃപതിച്ചു പോയ ഒരു അവർണ്ണ വിഭാഗമാണ് വേട്ടുവർ. 'വടിക്കാരൻ' എന്ന സ്ഥാനം കൊടുങ്ങല്ലൂർ രാജാവ് ഈ വിഭാഗത്തിന് കല്പിച്ചിട്ടുണ്ടുണ്ട്. ഇവർക്കും കൊടുങ്ങല്ലൂർ ഭരണിയിൽ സ്ഥാനമുണ്ട്. ഭരണിയുടെ മുഖ്യചടങ്ങായ കാവുതീണ്ടലിനു മുന്നോടിയായുള്ള തൃച്ചന്ദനച്ചാർത്ത് പൂജയ്ക്കു മുമ്പ് ക്ഷേത്രാങ്കണവും പരിസരവും ശുദ്ധീകരിക്കുന്നത് ഇവരാണ്. മീനമാസത്തിലെ തിരുവോണം നാളിൽ മുടിയ കോഴിക്കല്ല് തുറന്ന് പൂർവ്വസ്ഥാനത്ത് സ്ഥാപിക്കുവാനുള്ള



അവകാശവും ഇവർക്കാണ്. ഭരണി കഴിഞ്ഞുള്ള കാർത്തിക നാളിലാണ് കോഴിക്കല്ല് തുറക്കുന്നത്. അതുപോലെ മത്സ്യബന്ധനം തൊഴിലാക്കി ഉപജീവനം കഴിയ്ക്കുന്ന ദ്രാവിഡ വർഗ്ഗത്തിൽപ്പെട്ടവരാണ് ധീവരർ അഥവാ മുക്കുവർ. ഇവരുടെ പരദേവത ഭദ്രകാളിയാണ്. ഇവർ കൊടുങ്ങല്ലൂർ ശ്രീ കുരുംബ ഭഗവതിയെ സേവിക്കുന്നു. കാവുതീണ്ടലിനു മുമ്പായി അരയ സമുദായത്തിൽപ്പെട്ട ഇവർ പുലയപ്പാടം വലംവെച്ച് 101 പണം ദക്ഷിണ നൽകുന്ന ചടങ്ങുണ്ട്.

#### ഉപസംഹാരം

കൊടുങ്ങല്ലൂർക്കാവിലെ ഓരോ ആഘോഷങ്ങളിലും ചടങ്ങുകളിലും നിറഞ്ഞ് നിൽക്കുന്നത് കീഴാളരെന്ന് മുദ്ര കുത്തപ്പെട്ട സമുദായങ്ങളാണ്. ഇത് ഈ ക്ഷേത്രത്തിൽ ഒരിയ്ക്കൽ അവർക്കുണ്ടായിരുന്ന പ്രാധാന്യത്തെയാണ് എടുത്തു കാണിക്കുന്നത്. പുലയപ്പാടത്തെ പുലയൻ മുതൽ യുദ്ധത്തിൽ മുറിവേറ്റ ദേവിയെ ശുശ്രൂഷിക്കുന്ന പാലക്കാ വേലൻവരെയുള്ള ജാതിവൈവിധ്യങ്ങൾക്ക് ഇവിടെ വളരെയധികം പ്രാധാന്യമുണ്ട്. അതുകൊണ്ടു തന്നെ ഇവിടത്തെ ആഘോഷങ്ങളിൽ വിചിത്രമായ ആചാരാനുഷ്ഠാനങ്ങളിൽ നിന്ന് വ്യത്യസ്തമായി സാമൂഹികമായ ഒരു തലം കണ്ടെത്താൻ കഴിയുന്നു. അങ്ങിനെ നോക്കുമ്പോൾ കൊടുങ്ങല്ലൂർക്കാവിലെ ആചാരങ്ങളെല്ലാം തന്നെ, തങ്ങളെ മാറ്റി നിർത്തിയ അല്ലെങ്കിൽ ഒരിയ്ക്കൽ തങ്ങളുടേതായിരുന്നതെല്ലാം തങ്ങളിൽ നിന്ന് പിടിച്ചെടുത്ത്, അടിച്ചമർത്തിയ മേലാളു വർഗ്ഗത്തിനെതിരായുള്ള കീഴാള വർഗ്ഗത്തിന്റെ പ്രതിഷേധ പ്രകടനമാണ്. അതോടൊപ്പം തങ്ങളുടെ അവകാശങ്ങൾ സ്ഥാപിച്ചെടുത്തതിന്റെ ആഹ്ലാദവും ശക്തിയും ഇതിൽ കാണാവുന്നതാണ്.

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## മാധ്യമരംഗത്തെ ബ്ലോഗ് സവിശേഷതകൾ

<sup>1</sup>മനോജ് ജോസഫ്

<sup>2</sup>ഡോ. ജോസ് കെ. മാനുവൽ

### സംഗ്രഹം

ആധുനികജീവിതത്തിൽ മാധ്യമങ്ങൾ അവിഭാജ്യഘടകമായി തീർന്നിരിക്കുന്നു. മാധ്യമസംസ്കാരത്തിന്റെ തുടർച്ചയെന്നോണം പ്രത്യക്ഷപ്പെട്ട ബ്ലോഗുകൾ കഴിഞ്ഞകാല മാധ്യമങ്ങളുടെ എല്ലാവിധ സവിശേഷതകളുടെയും ഡിജിറ്റൽ രൂപഭാവങ്ങളെയാണ് അവതരിപ്പിച്ചത്. സാമ്പ്രദായികമാധ്യമസങ്കേതങ്ങളിൽനിന്ന് വ്യത്യസ്തമായ അവതരണശൈലി ബ്ലോഗുകളെ ഏറെ ജനപ്രിയമാക്കിമാറ്റി. പ്രധാനമായും നാലുവിധത്തിലുള്ള സവിശേഷതകളാണ് ബ്ലോഗുകളെ ജനപ്രിയമാക്കാൻ ഇടവന്നത്. ഒന്നാമതായി ബ്ലോഗുകൾ വ്യക്തിപരമായ ഡയറികളുടെ ഇലക്ട്രോണിക് രൂപങ്ങളാണ്. ഓൺലൈൻ ഡിജിറ്റൽ ഡയറി എന്നും അവ വിളിക്കപ്പെടുന്നു. രണ്ടാമതായി അവ സിറ്റിസൺസ് ജേർണലിസ്റ്റ് മീഡിയ എന്ന പേരിൽ ഏറെ ജനശ്രദ്ധ നേടി. മുഖ്യധാരാമാധ്യമങ്ങളോട് ചേർന്ന് പൗരന്മാരുടെ പത്രപ്രവർത്തനത്തിന്റെ പുതിയ രൂപങ്ങളെ ബ്ലോഗുകൾ അവതരിപ്പിച്ചു. മൂന്നാമതായി ബ്ലോഗുകൾ വെർച്വൽ ലോകത്തെ സാഹിത്യരൂപങ്ങളാണ്. ഇന്ന് സാഹിത്യം ഏറ്റവും അധികം പ്രസിദ്ധീകരിക്കപ്പെടുന്നത് ബ്ലോഗുകളിലാണ്. നാലാമതായി അവ ആത്മപ്രകാശനത്തിന്റെ വേദിയായി മാറ്റപ്പെടുന്നു. ഇന്റർനെറ്റ് ലോകത്ത് സ്വാതന്ത്ര്യാർജ്ജനത്തിന് ഏറ്റവും അധികം സാധ്യത ഒരുക്കിയത് ബ്ലോഗുകളാണ്.

### ആമുഖം

മനുഷ്യന്റെ സാംസ്കാരിക മുന്നേറ്റത്തിലും സർഗ്ഗപൈതൃകത്തിലും മാധ്യമങ്ങളുടെ പങ്ക് അനിഷേധ്യമാണ്. അവന്റെ/അവളുടെ സംവേദനതലങ്ങളിൽ പുതിയ മാധ്യമസംസ്കാരത്തെ ഉണർത്താൻ അതതു കാലങ്ങളിൽ പത്രത്തിനും റേഡിയോയ്ക്കും ടെലിവിഷനും മൊബൈൽഫോണിനും സാധിച്ചു. ഈ മാധ്യമസംസ്കാരത്തിന്റെ തുടർച്ചയെന്നോണം പ്രത്യക്ഷപ്പെട്ട ബ്ലോഗുകൾ ഈ മാധ്യമങ്ങളുടെ എല്ലാവിധ സവിശേഷതകളുടെയും ഡിജിറ്റൽ രൂപഭാവങ്ങളെയാണ് അവതരിപ്പിച്ചത്. കഴിഞ്ഞ കാലമാധ്യമങ്ങളുടെ എല്ലാവിധ ഗുണവിശേഷങ്ങളെയും ഉള്ളിൽവഹിച്ച ബ്ലോഗുകൾ ഈ മാധ്യമങ്ങളുടെയെല്ലാം സംഗമകേന്ദ്രമായി പരിഗണിക്കപ്പെട്ടു. പത്രത്തിലെന്നപോലെ എഴുതാനും വായിക്കാനും റേഡിയോയിലെന്നപോലെ പറയുവാനും പാടുവാനും കേൾക്കുവാനും ടെലിവിഷനിലെന്നപോലെ ദൃശ്യം ഭംഗി നുകരുവാനും മൊബൈൽ ഫോണിലെന്നപോലെ വിവരസീകരണദാനങ്ങൾ നടത്തുവാനും കഴിയുന്ന ആശയ സംവേദനത്തിന്റെ അത്യന്താധുനിക മാധ്യമമെന്ന നിലയിൽ ബ്ലോഗുകൾ വേഗം ജനപ്രിയമായി മാറി. സാഹിത്യം, പത്രപ്രവർത്തനം, രാഷ്ട്രീയം, സിനിമ, വിദ്യാഭ്യാസം, ഗവേഷണം എന്നി

<sup>1</sup> ഗവേഷകൻ (മലയാളവിഭാഗം), സ്കൂൾ ഓഫ് ലെറ്റേഴ്സ്, മഹാത്മാഗാന്ധി യൂണിവേഴ്സിറ്റി, കോട്ടയം

<sup>2</sup> മാർഗ്ഗദർശി (മലയാളവിഭാഗം), സ്കൂൾ ഓഫ് ലെറ്റേഴ്സ്, മഹാത്മാഗാന്ധി യൂണിവേഴ്സിറ്റി, കോട്ടയം



ങ്ങനെ വ്യത്യസ്ത മേഖലകളുമായി കൈകോർത്തുകൊണ്ട് ഒരു നവമാധ്യമ സംസ്കാരം പടുത്തുയർത്തുവാൻ ബ്ലോഗുകൾക്കു കഴിഞ്ഞു. സാമ്പ്രദായിക മാധ്യമങ്ങളുടെ പരിമിതികളെ തകർക്കുവാനും സാമ്പ്രദായിക മാധ്യമസാധ്യതകളെയെല്ലാം ഒരൊറ്റകൂടക്കീഴിൽ അണിനിരത്തുവാനും ബ്ലോഗിന്റെ നിർമ്മാതാക്കൾക്കുകഴിഞ്ഞു. വർത്തമാന ലോകത്തിന്റെ സാംസ്കാരികതയെ മുഴുവൻ പങ്കുവയ്ക്കുന്നതിനുള്ള മാധ്യമപരമായ വിഭവശേഷി ബ്ലോഗുകൾക്കുണ്ടായിരുന്നു. സമൂഹത്തിന്റെ സജീവ സ്വഭാവങ്ങളുടെ ഭാഗമായി മാറിയ ആ മാധ്യമങ്ങളുടെ ഗുണവിശേഷങ്ങളെ വ്യത്യസ്തമായ രീതികളിൽ അവതരിപ്പിക്കാൻ കഴിഞ്ഞുവെന്നതാണ് ബ്ലോഗിന്റെ അനന്യത. ഈ അവസ്ഥവിശേഷമാകട്ടെ ബ്ലോഗിന്റെ ഘടനാപരമായ സവിശേഷതകളിൽനിന്ന് വളർന്നുവന്നതാണ്. സാമൂഹ്യശൃംഖലാമാധ്യമരംഗത്ത് ഒരു തരംഗമായി മാറിയ ബ്ലോഗിന്റെ ചുവടു പിടിച്ചുകൊണ്ടാണ് ഇതര സാമൂഹ്യശൃംഖലാമാധ്യമങ്ങളായ ഫേസ്ബുക്ക്, ട്വിറ്റർ ഗൂഗിൾ പ്ലസ്, വാട്സ്ആപ്പ് എന്നിവ ജനമധ്യത്തിൽ ചുവടുറപ്പിക്കപ്പെട്ടത്. സാമ്പ്രദായികമാധ്യമ സങ്കേതങ്ങളിൽനിന്ന് വ്യത്യസ്തമായ അവതരണ ശൈലികൊണ്ട് ബദൽ മാധ്യമം എന്നതോന്നൽ സൃഷ്ടിക്കാനും അതുവഴി വർദ്ധിച്ച സ്വീകാര്യതയെ നേടിയെടുക്കാനും ബ്ലോഗുകൾക്കു കഴിഞ്ഞു. മാധ്യമലോകത്ത് ബ്ലോഗിനെ സ്വീകാര്യമാക്കിയ മാധ്യമസവിശേഷതകളെ അന്വേഷിക്കുകയാണ് ഈ ലേഖനത്തിൽ.

### 1. ബ്ലോഗുകൾ ഓൺലൈൻ ഡയറി

വ്യക്തിപരമായ ഡയറികളുടെ ഇലക്ട്രോണിക് രൂപങ്ങളാണ് ബ്ലോഗുകൾ. എന്താണ് ബ്ലോഗുകൾ എന്ന ചോദ്യത്തിന് ആദ്യകാലത്ത് ഏറ്റവും കൂടുതൽ തെളിഞ്ഞു കേൾക്കപ്പെട്ട നിർവചനം ഓൺലൈൻ ഡയറി എന്നുള്ളതായിരുന്നു. ഓൺലൈൻ ഡയറികളുടെ സ്ഥാപകനായ ജസ്റ്റിൻ ഹാൾ തന്നെയാണ് ബ്ലോഗുകളുടെ സ്ഥാപകൻ എന്നതിനാൽ മിക്കവാറും എല്ലാ നിർവചനങ്ങളിലും ബ്ലോഗിനെ ഓൺലൈൻ ഡയറിയാണെന്ന് ചിത്രീകരിക്കുവാൻ ഇടവന്നു. ഒരു വ്യക്തിയാൽ കൈകാര്യം ചെയ്യപ്പെടുന്നതും സാധാരണയായി ഹൈപ്പർ ലിങ്കുകൾക്കൊണ്ട് മറ്റു സൈറ്റുകളുമായി ബന്ധിപ്പിക്കപ്പെട്ടതുമായ ഓൺലൈൻ പ്രസിദ്ധീകരണങ്ങളെയും ഡയറിക്കുറിപ്പുകളെയുമാണ് ബ്ലോഗുകൾ എന്ന് വിളിക്കുന്നത് എന്നാണ് ഓക്സ്ഫോർഡ് ഡിക്ഷണറി ബ്ലോഗിനെ നിർവ്വചിച്ചത്. ഒരു വ്യക്തി എഴുതുന്ന ഓൺലൈൻ പ്രസിദ്ധീകരണങ്ങളും ഡയറിക്കുറിപ്പുകളുമാണ് ഇവിടെ ബ്ലോഗിന്റെ പ്രസിദ്ധീകരണമേഖലയിൽ ഉൾപ്പെടുന്നത്. വിക്സിപീഡിയ ബ്ലോഗുകളെപ്പറ്റി നൽകുന്ന വിശദീകരണം 'ദിനസരി' (ജേർണൽ)പോലെ കുറിപ്പുകളോ ചെറുലേഖനങ്ങളോ ഉൾക്കൊള്ളുന്ന മുഖ്യമായും വ്യക്തിഗതമായ വെബ്പേജുകളാണ്' എന്നാണ്. സ്വയം പ്രകാശനത്തിനുള്ള ആളുകളുടെ താല്പര്യത്തെ പൂർത്തീകരിച്ച മാധ്യമമാണ് ബ്ലോഗുകൾ. ബ്ലോഗ് എന്ന പദം ഓൺലൈൻ ജേർണൽ രൂപത്തോട് സമാനാർത്ഥത്തിലാണ് കാണപ്പെടുന്നത് എന്ന് മാക് നെയ്ൽ (MC Neil) അഭിപ്രായപ്പെടുന്നു (2005: 120).

വ്യക്തിപരമായ വെബ്ലോഗുകൾ അഥവാ ബ്ലോഗുകൾ മറ്റേതൊരു മാധ്യമത്തെക്കാളുമുപരി സാധാരണക്കാരായ ആളുകൾക്ക് എഴുതുന്നതിനും അവരുടെ സത്തയെ പ്രദർശിപ്പിക്കുന്നതിനുമുള്ള താല്പര്യത്തെ പൂർത്തീകരിച്ച ഇടമാണ്. സാധാരണക്കാരായ വ്യക്തികൾക്ക് ജീവിതാനുഭവങ്ങളെ എഴുതുന്നതിനുള്ള അവസരം ബ്ലോഗുകൾ തുറന്നുനൽകി. ജീവിതത്തിന്റെ സ്വകാര്യ അനുഭവങ്ങളെ രേഖപ്പെടുത്തുന്ന കുറെയധികം ആളുകൾ ഈ ലോകത്തിലുണ്ട്. സ്വജീവിതത്തിലെ ഏറ്റവും പ്രധാനപ്പെട്ട അനുഭവങ്ങളേയും ചിന്തകളേയും രേഖപ്പെടുത്തിവയ്ക്കാൻ അവർ സമയം കണ്ടെത്തുന്നു. മനസ്സിന്റെ നിരന്തരമായ പ്രകാശനത്തിന്റെ ഭാഗമായിട്ടാണ് ഈ ഡയറികൾ എഴുതപ്പെടുന്നത്. എന്നാൽ അവ ഒരിക്കലും പ്രകാശം കാണാറില്ല. കലാസാംസ്കാരികരംഗത്തും രാഷ്ട്രീയ മതരംഗങ്ങളിലുമുള്ള ചിലരെങ്കിലും വളരെ അപൂർവ്വമായി തങ്ങളുടെ അനുഭവങ്ങൾ പ്രസിദ്ധീകരിക്കാറുണ്ട്. എഴുതപ്പെടുന്ന ലക്ഷോപലക്ഷം അനുഭവക്കുറിപ്പുകളിൽ എണ്ണം പറഞ്ഞവമാത്രമേ ഇപ്രകാരം പ്രസിദ്ധീകരിക്കപ്പെടുന്നുള്ളൂ. വെങ്കിലടേശ്വർ ഇപ്രകാരം കുറിക്കുന്നു. "ഏറ്റവും സ്വകാര്യമായ എഴുത്തുപോലും ഒരു വായനക്കാരനോ/വായനക്കാരിയ്ക്കോ ആയി ദാഹിക്കുന്നു. അവനവനെ വെളിപ്പെടുത്തുന്നതിനുള്ള മടിയോ, ഭയമോ, ജാള്യമോ അല്ലെങ്കിൽ അനർഹതാബോധമോ ആണ് ലക്ഷോപലക്ഷം സ്വകാര്യക്കുറിപ്പുകളെ



പ്രകാശനമില്ലാത്ത ഒന്നാക്കി അവശേഷിപ്പിച്ചത് (2008:29).

ബ്ലോഗുകൾ വ്യക്തികൾക്ക് എഴുതുന്നതിനുള്ള അവസരം തുറന്നു നൽകി. സ്വതന്ത്രമായി എഴുതുന്നതിനും മറ്റുള്ളവരുടെ സാന്നിധ്യം നിറഞ്ഞുനിൽക്കുന്ന ഓൺലൈനിൽ തങ്ങളെത്തന്നെ പ്രതിഷ്ഠിക്കുന്നതിനും ഇടവരുത്തി (Gill 2009:18).

വെർച്വൽ ലോകത്ത് ആത്മകഥാ പ്രകാശനത്തിന്റെ ആദ്യവേദിയായിരുന്നു ബ്ലോഗുകൾ. അനേകം ആളുകൾ തിങ്ങിനിറഞ്ഞ വെർച്വൽ ലോകത്തിന്റെ ചുമരുകളിൽ പതിച്ച താളുകൾപോലെ അവ വായിക്കപ്പെട്ടു. ബ്ലോഗ് എഴുതുക എന്നത് ഡയറി എഴുതുന്നതുപോലെയാണ് എന്തെഴുതണം, എന്തിനെപ്പറ്റി എഴുതണം, എങ്ങനെഴുതണം എന്നിങ്ങനെ വ്യക്തിപരമായ പ്രകാശനത്തിന് അതിന്റെ എഴുത്തുകാരന് വലിയ സ്വാതന്ത്ര്യമാണ് ബ്ലോഗ് പ്രദാനം ചെയ്യുന്നത്. അവരുടെ വ്യക്തിപരതയോട് ബന്ധപ്പെട്ട് ബ്ലോഗ് എഴുത്തുകാരന്റെ ഏറ്റവും മൗലികമായ കാഴ്ചപ്പാടുകൾ പ്രദാനം ചെയ്യുന്നു എന്ന അർത്ഥത്തിൽ ബ്ലോഗുകൾ ഉത്തമമായ മാധ്യമമാണ് (2009:18).

ഇന്നത്തെ കാലത്ത് തൽക്ഷണമായ പ്രസാധനത്തിനുള്ള അവസരമാണ് വെബ്ലോഗുകൾ തുറന്നുതന്നത് (Soropure 2003:3). വെബ്ലുകളിലെഴുതപ്പെട്ട ഡയറികളെപ്പറ്റി എഴുതിയ ലേഖനത്തിന്റെ തലവാചകം സോറാപൂർ (Sorapure M) നൽകിയത് "Screening moments, Scrolling Lives" എന്നാണ്. കടലാസ് ഡയറിയുടെ അകങ്ങളിൽ ആരാലും തുറക്കപ്പെടാതെ കിടന്ന ജീവിതത്തിന്റെ സ്വകാര്യ നിമിഷങ്ങൾ കമ്പ്യൂട്ടർ സ്ക്രീനിന്റെ മിന്നുന്ന വെളിച്ചത്തിൽ വർണ്ണാഭ കാഴ്ചകളോടെ ലോകത്തിന്റെ വിവിധ ഭാഗങ്ങളിലുള്ള ആളുകളുടെ മുന്നിൽ മൗസ്സിന്റെ സ്ക്രോളിങ്ങിലൂടെ ചുരുളഴിയുന്ന ഒന്നാക്കി മാറ്റാൻ ബ്ലോഗുകൾക്ക് കഴിഞ്ഞു. സ്വകാര്യതയുടെ ലോകത്തിരുന്നുകൊണ്ട് തികച്ചും വ്യക്ത്യാംശത്തിന്റെ രഹസ്യാത്മകതയിൽ ചൂഴ്ന്നുനിന്ന് നിർവ്വഹിക്കാൻ കഴിയുന്നുവെന്നതാണ് ഇതിന്റെ സവിശേഷത (രാമചന്ദ്രൻ 2008:27).

സ്വകാര്യതയുടെ വെളിപ്പെടുത്തലിന് ബ്ലോഗുകൾ തുറന്നുകൊടുത്ത സ്വാതന്ത്ര്യം ആദ്യകാലത്ത് ബ്ലോഗുകളെ ഓൺലൈൻ ഡയറികളായി പരിമിതപ്പെടുത്തുവാൻ ഇടവന്നു. കോടിക്കണക്കിന് ആളുകൾ ബ്ലോഗുകളെ സമീപിച്ചത് ഓൺലൈൻ ഡയറി എന്ന സാധ്യതയുടെ പൂർത്തീകരണത്തിനായിരുന്നു. ഇന്ന് ഓൺലൈൻ ഡയറികളായും ഇതരവിജ്ഞാനമേഖലകളുടെ പ്രദർശനത്തിനും ബ്ലോഗുകൾ പ്രയോജനപ്പെടുത്തുന്നു.

## 2. ബ്ലോഗുകൾ പൗരന്മാരുടെ പത്രപ്രവർത്തന മാധ്യമം/സിറ്റിസൺസ് ജേർണലിസ്റ്റ് മീഡിയ

ആശയ പ്രസിദ്ധീകരണരംഗത്തേക്ക് കടന്നുവന്ന ബ്ലോഗുകളുമായി കൂട്ടിച്ചേർത്ത് ഏറ്റവും അധികം ചർച്ച ചെയ്യപ്പെട്ട ചിന്ത പൗരന്മാരുടെ പത്ര പ്രവർത്തനം/സിറ്റിസൺസ് ജേർണലിസം എന്നതായിരുന്നു. മുഖ്യധാരാ മാധ്യമങ്ങളോട് ചേർന്ന് ബ്ലോഗുകളെ പൗരന്മാരുടെ പത്രപ്രവർത്തനത്തിന്റെ/സിറ്റിസൺസ് ജേർണലിസത്തിന്റെ പുതിയ രൂപം എന്നു ചിത്രീകരിക്കുന്നു (Gillmor 2004:137-138). ഇന്റർനെറ്റിന്റെ ആവിർഭാവത്തോടെ മാധ്യമലോകത്തിന് പ്രത്യേകിച്ച് പത്രലോകത്തിന് ലഭിച്ച അധിക സാധ്യതയായിരുന്നു ബ്ലോഗുകൾ. വാർത്തകളുടെ നിർമ്മാണത്തിലും വിതരണത്തിലും സ്വതന്ത്രമായി പ്രവർത്തിക്കാൻ അവസരം സൃഷ്ടിച്ചുവെന്നതായിരുന്നു ബ്ലോഗിന്റെ സവിശേഷത. കുറഞ്ഞ ചെലവിലും സൗകര്യത്തിലും ആർക്കും പ്രസാധകനായി മാറാം എന്ന് ബ്ലോഗുകൾ തെളിയിച്ചു. ഇന്റർനെറ്റ് കണക്ഷനുള്ള ആർക്കും സ്വന്തമാക്കാവുന്ന ആധുനികമായ വാർത്താ പ്രസാധക ഇടം അതായിരുന്നു ബ്ലോഗുകൾ തുറന്നുവച്ച മാധ്യമലോകം. ആർക്കും എവിടെയിരുന്നും വാർത്തകൾ സൃഷ്ടിക്കാം. എന്നതായിരുന്നു ബ്ലോഗുകൾ ഒരുക്കിയ സ്വാതന്ത്ര്യം (Walker 2014:91). ആരംഭകാലം മുതൽ ബ്ലോഗുകളുടെ സാധ്യതകളുമായി ബന്ധപ്പെടുത്തി നടത്തപ്പെട്ട എല്ലാ പഠനങ്ങളിലും ഏറ്റവും ഉയർന്നുനിന്ന വസ്തുത സിറ്റിസൺസ് ജേർണലിസത്തിന്റെ പ്രാധാന്യവുമായി ബന്ധപ്പെട്ടായിരുന്നു. ആദ്യകാലത്തെ ഗവേഷകർ ബ്ലോഗിനെ വിശദീകരിക്കുന്നതിന് അതിനോടു ചേർത്തുപയോഗിച്ച രൂപകങ്ങൾ ജേർണലും ജേർണലിസവുമായിരുന്നു (Dean 2010-44.49).



പത്രപ്രവർത്തനരംഗത്ത് ബ്ലോഗുകൾ ശക്തമാകുന്നതിനുള്ള പ്രധാന കാരണം മാധ്യമലോകത്തെ രാഷ്ട്രീയമായ ചില പക്ഷപാതിത്വങ്ങളാണ്. 20-ാം നൂറ്റാണ്ടിന്റെ അവസാനം മാധ്യമലോകത്തോടുള്ള പ്രതിഷേധം ഉയർന്നുവരുവാൻ തുടങ്ങി. ജനാധിപത്യരാജ്യസമൂഹങ്ങളിൽ മാധ്യമ സമൂഹം പ്രസിദ്ധീകരിക്കുകയോ, പ്രക്ഷേപണം ചെയ്യുകയോ ചെയ്തിരുന്നത് വൻകിട കോർപ്പറേറ്റുകളുടെ തത്വസംഹിതകളായിരുന്നു. അവ പൊതുജനത്തിന്റെ താല്പര്യത്തിന് ചിലപ്പോഴെങ്കിലും വിരുദ്ധവുമായിരുന്നു. ജനാധിപത്യ വിരുദ്ധ സമൂഹങ്ങളിൽ സെൻസർഷിപ്പുകളും രാഷ്ട്രത്തിന്റെ ആശയപരമായ അടിച്ചമർത്തലുകളും യഥാർത്ഥവാർത്ത അറിയുന്നതിൽനിന്ന് ജനങ്ങളെ വിലക്കി. ഈ രണ്ടു സമൂഹങ്ങളിലും മാധ്യമങ്ങൾക്ക് അതിന്റെ സത്യസന്ധമായ ആശയപ്രചാരണം സാധിക്കാതെ വന്നു (Walker 2014:90.91).

മാധ്യമങ്ങളുടെ വാർത്താനിർമ്മിതിക്കു പിന്നിലെ അജണ്ടകളും സിറ്റിസൺ ജേർണലിസത്തെ പ്രോത്സാഹിപ്പിച്ച വസ്തുതകളാണ്. മാധ്യമങ്ങളിൽ രണ്ടു തരത്തിലുള്ള അജണ്ടകളാണ് പൊതുവിൽ നിലവിലിരിക്കുന്നത് എന്ന അഭിപ്രായമുണ്ട്.

(1) പത്രങ്ങളും ഇതരമാധ്യമങ്ങളും യഥാർത്ഥ്യത്തെ ചിലപ്പോഴെങ്കിലും പൂർണ്ണമായി പ്രതിഫലിപ്പിക്കുന്നില്ല. അവ യഥാർത്ഥ്യങ്ങളെ രൂപമാറ്റം നടത്തുകയും അതിൽക്കൂട്ടിച്ചേർക്കലുകൾ നടത്തുകയും ചെയ്യുന്നു.

2) മാധ്യമങ്ങളെ സംബന്ധിച്ച് ചില വിഷയങ്ങൾ ഗൗരവവും ചിലത് നിസ്സാരവുമായി പരിഗണിക്കുന്നു. പ്രത്യേകിച്ച് പൊതുജനപ്രശ്നവുമായി ബന്ധപ്പെട്ടവയ്ക്ക് മറ്റുള്ളവയെക്കാൾ കുറഞ്ഞ പ്രാധാന്യമാണ് ലഭിക്കുന്നത്. ബഹുജനമാധ്യമങ്ങളുടെ വാർത്താ അജണ്ടകളുടെ രൂപീകരണം ആളുകളുടെ ബോധതലത്തെ വിദഗ്ദ്ധമായി രൂപപ്പെടുത്തുന്നതായിരിക്കും. ഓരോ ദിവസവും പൊതുതലത്തിൽ വ്യാജമായ ഒരു വാർത്ത ചുറ്റുപാടിനെ നിർമ്മിക്കുകയും പൊതുമനോഭാവത്തെ അതിൽ തളച്ചിടുകയും ചെയ്യുന്നു. ഓരോ ദിവസവും ഒരു പൊതുമനോഭാവത്തെ സൃഷ്ടിച്ചെടുക്കുക എന്ന പ്രധാന ദൗത്യമാണ് മാധ്യമങ്ങൾ ചെയ്യുന്നത് (Galily 2012:70).

ഏതൊരു വാർത്തയേയും വ്യക്തിപരമായ വീക്ഷണത്തിലും സാമൂഹിക വീക്ഷണത്തിലും കണ്ടെത്തി അവയെ വിലയിരുത്തുന്നതിനുള്ള അധിക സാധ്യതയിലാണ് ബ്ലോഗുകൾ നിലയുറപ്പിക്കപ്പെട്ടത്. സിറ്റിസൺ ജേർണലിസത്തിന്റെ പരമാവധി സാധ്യതകൾ പ്രയോഗിക്കപ്പെട്ടതും ഈ മേഖലയിലാണ്.

സിറ്റിസൺ ജേർണലിസവുമായി ബന്ധപ്പെട്ട് പ്രസാധക രംഗത്ത് ലഭിച്ചപുതിയ സ്വാതന്ത്ര്യം മുഖ്യധാരാ മാധ്യമങ്ങളുടെ പങ്കിനെപ്പറ്റി ചിർച്ചകളും വിചിന്തനങ്ങളും രൂപപ്പെടുത്തുവാൻ കാരണമായി. നിത്യേനയുള്ള ആയിരക്കണക്കിന് വാർത്തകളിൽ ചില വാർത്തകൾ വഴിയെങ്കിലും പൊതു സമൂഹത്തിൽ സ്ഥാനം നേടുവാൻ ബ്ലോഗുകൾക്കു കഴിഞ്ഞു. യുദ്ധം, ഭൂകമ്പം, പ്രകൃതി ക്ഷോഭങ്ങൾ, തുടങ്ങിയവ നടന്ന സംഭവസ്ഥലങ്ങളിലെ നേർക്കാഴ്ചകളും അനുഭവങ്ങളും ബ്ലോഗർമാരിലൂടെ പുറംലോകം അറിഞ്ഞു. മുമ്പ് പരമ്പരാഗത വാർത്താമാധ്യമങ്ങൾ കൈകാര്യം ചെയ്തിരുന്ന എല്ലാ ചർച്ചാവിഷയങ്ങളിലും ബ്ലോഗുകൾ കടന്നുകയറി രാഷ്ട്രീയ വിശകലനങ്ങൾ, വാർത്താ സംപ്രേക്ഷണം തുടങ്ങിയവ ബ്ലോഗിംഗിന്റെ ഭാഗമായി മാറി.

മാധ്യമ ലോകത്തെ പൊതുമനോഭാവങ്ങൾ ജനപങ്കാളിത്തമാധ്യമമായ ബ്ലോഗുകൾ വളരെ വേഗം വളർന്നുവരുവാൻ ഇടവരുത്തി. നവമാധ്യമങ്ങളുടെ ആവിർഭാവത്തോടുകൂടി വാർത്തകളുടെ ഉറവിടത്തിലേക്ക് ഇറങ്ങിച്ചെല്ലാനും അവയെ കലർപ്പില്ലാതെ ജനസമക്ഷം അവതരിപ്പിക്കാനും ഇടവന്നു. മുമ്പ് വാർത്താലോകത്ത് വിവരങ്ങൾ വായിച്ചു പോകുന്ന ഉപഭോക്താവ് എന്ന നിലയിൽനിന്ന് വിവരങ്ങൾ കൂട്ടിച്ചേർക്കുന്ന, മാറ്റം വരുത്തുന്ന, നീക്കം ചെയ്യുന്ന ഒരാൾ എന്ന അവസ്ഥയിലേക്ക് വാർത്താലോകം വളർന്നു (ആദർശ് 2011:13). ബ്ലോഗുകൾപ്പെടുന്ന നവമാധ്യമത്തിന്റെ പ്രധാന ആകർഷണമായി മാറിയത് അതിലെ പൊതുജനപങ്കാളിത്തമാണ്.



### 3. ബ്ലോഗ് - വെർച്വാൽ സാഹിത്യരൂപം

വർത്തമാനകാല സാഹിത്യം വെർച്വാൽ ലോകത്തെ അനുയോജ്യ ഇടമായി ബ്ലോഗുകളെ തിരഞ്ഞെടുത്തു. അതിനാൽ സാഹിത്യപരമായ ആശയവിനിമയത്തിനുള്ള ഉത്തമവേദിയായി സാധാരണക്കാർക്കും പണ്ഡിതർക്കുമിടയിൽ ബ്ലോഗു ജനപ്രിയമായി മാറി.

ബ്ലോഗുകൾ അതിൽത്തന്നെ ഒരു സാഹിത്യരൂപമാണ് (Galily 2012:71). വെർച്വാൽ ലോകത്തെ സാഹിത്യരൂപമാണ് ബ്ലോഗു സാഹിത്യം. ഇന്ന് ബ്ലോഗുകളിൽവിരിയുന്ന സാഹിത്യരൂപങ്ങളെ വ്യത്യസ്ത അസ്ഥിത്വവും വ്യക്തിത്വവുമുള്ള ഒരു സാഹിത്യരൂപമായി പരിഗണിച്ചുകൊണ്ടാണ് അവയെ പഠിക്കുന്നത്. അവ പുതിയ തരത്തിലുള്ള ഒരു പാഠം (ടെക്സ്റ്റ്) ആണ്; വ്യതിരിക്തമായ ഭാഷകളും ശൈലികളും സവിശേഷതകളുമുള്ള ഒരു പാഠപുസ്തകം. നെറ്റ്വർക്ക് സംസ്കാരത്തിലെ ഒരു പരീക്ഷണസംഗതി ആയി ബ്ലോഗിനെ അവർ പരിഗണിക്കുന്നു. അതിൽ ശബ്ദവും ദൃശ്യവുമടങ്ങുന്ന മൾട്ടിമീഡിയയുടെ വിവിധ മാനങ്ങളുണ്ട്, ഹൈപ്പർ ടെക്സ്റ്റ് ഉണ്ട്, വ്യക്തിപരമായ എഴുത്തിന്റെ അനന്യമായ കോഡു ഭാഷയുണ്ട് (2012:71). ഇവയുടെയെല്ലാം സമഗ്രതയോടെ സാഹിത്യരംഗത്ത് ചുവടുറപ്പിച്ച ബ്ലോഗുകൾ സാഹിത്യത്തിന്റെ വിവിധ മേഖലകളെ ആകർഷിച്ചു. കഥ, കവിത, ഉപന്യാസം, ജീവചരിത്രം, നോവൽ, സഞ്ചാരസാഹിത്യം, സിനിമയറി, നർമ്മം എന്നിങ്ങനെ സാഹിത്യത്തിന്റെ എല്ലാ രൂപങ്ങളെയും ഉൾക്കൊള്ളുന്നതാണ് ബ്ലോഗിന്റെ സാഹിത്യലോകം. വെർച്വാൽ ലോകത്ത് ഏറ്റവും അധികം സാഹിത്യം ഇന്ന് വായിക്കപ്പെടുന്നത് ബ്ലോഗുകളിലൂടെയാണ്.

പുതിയ സാഹിത്യരൂപമായ വെബ് ലോഗ് അഥവാ ബ്ലോഗ് സാഹിത്യപഠനരംഗത്തെ ഒന്നാമത്തെ ജനപ്രിയ മാധ്യമം എന്ന പ്രാമുഖ്യം നേടിയെടുത്തു (Morrison 2013:1). വെർച്വാൽ ലോകത്തെ സാഹിത്യത്തിന്റെ ഏറ്റവും പ്രധാന എഴുത്തുകളരിയായാണ് ബ്ലോഗുകൾ. ഡയറിക്കുറിപ്പുകളോടൊപ്പം പ്രകാശനസാധ്യതയില്ലാതെ അടച്ചുവയ്ക്കപ്പെട്ട നിരവധി കവിതകളും കഥകളും ലേഖനങ്ങളും ബ്ലോഗിന്റെ താളുകളിലൂടെ വെർച്വാൽ ലോകത്തിലേക്ക് പ്രവഹിച്ചു. ഇന്ന് സാഹിത്യത്തിന്റെ ഏറ്റവും പ്രധാന പ്രകാശനവേദിയാണ് ബ്ലോഗുകൾ. സാഹിത്യത്തിന്റെ വെർച്വാൽ ലോകത്തെ പ്രവേശനത്തെപ്പറ്റി മലയാളത്തിലെ പ്രമുഖ ബ്ലോഗറായ വിശാലമനസ്കൻ എന്ന സജീവ എടത്താടൻ മാതൃഭൂമി ആഴ്ചപ്പതിപ്പിൽ നൽകിയ അഭിമുഖത്തിൽ ഇപ്രകാരം പറയുന്നു: “ബ്ലോഗ് എന്ന മീഡിയമാണ് എല്ലാ അർത്ഥത്തിലും ലിറ്ററേച്ചറുമായി എന്നെ അടുപ്പിക്കുന്നത്. വായനക്കാരെ പിടിച്ചിരുത്തി വായിപ്പിക്കുന്നതരം അനുഭവങ്ങളും ചിന്തകളും ഭാവനകളുമുള്ള ലക്ഷക്കണക്കിന് മനുഷ്യർ ലോകത്തവിടെയുമിവിടെയുമായി ജീവിക്കുന്നുണ്ട്. ഹൃദയസ്പർശിയായ ഒരു കഥ പറയാനില്ലാത്തവരാണുള്ളത്? സംവേദനക്ഷമമായ ഭാഷയോ വേദിയോ ഇല്ല എന്നതുതന്നെയാണ് മുഖ്യ പ്രശ്നം.... ബ്ലോഗുപോലുള്ള ഒരു മീഡിയ ഒരു വലിയ അളവിൽ അറ്റ്ലീസ് ഇന്റർനെറ്റ് സൗകര്യം ഉള്ളവർക്കെങ്കിലും വേദിയില്ലായ്മ പ്രശ്നം പരിഹരിക്കാനുതകും (സജീവ എടത്താടൻ, മാനില, 2007; 10,13). കഥപറയാനും കവിത ചൊല്ലാനും എഴുതിയ സൃഷ്ടികളെ പ്രദർശിപ്പിക്കാനും ഇടമില്ലാതിരുന്ന ലക്ഷക്കണക്കിന് അവിദഗ്ദ്ധ സാഹിത്യകാരന്മാരെ വെർച്വാൽ ലോകത്ത് കുടിയിരുത്തിയ മാധ്യമമാണ് ബ്ലോഗുകൾ. ഇന്ന് ഏതൊരു ഭാഷ പരിശോധിച്ചാലും എണ്ണത്തിൽ ഏറ്റവും അധികം സാഹിത്യസൃഷ്ടികൾ രൂപപ്പെടുന്ന മാധ്യമം ബ്ലോഗിന്റെ വെർച്വാൽ താളുകളാകും.

സാധാരണക്കാരെ മാത്രമല്ല സാഹിത്യത്തിലെ പണ്ഡിതസദസ്സിനെയും ആകർഷിക്കാൻ ബ്ലോഗുകൾക്കു കഴിഞ്ഞു. എഴുതുന്നതിനും പഠിപ്പിക്കുന്നതിനും ഗവേഷണം നടത്തുവാനുള്ള വേദിയെന്ന നിലയിൽ പണ്ഡിതരെയും ബ്ലോഗുകൾ ആകർഷിച്ചു (Morrison 2013: 11). ബ്ലോഗുകളെപ്പറ്റിയുള്ള പഠനങ്ങൾ ഇന്ന് പ്രസക്തമാകുന്നത് സാഹിത്യലോകത്ത് അവ സൃഷ്ടിച്ച പുതുതരംഗങ്ങളെ പരിശോധിക്കുന്നതുവഴിയാണ്. സാഹിത്യത്തിന്റെ പ്രിയമാധ്യമം എന്ന വിശേഷണം ഇന്ന് ഏറ്റവും ഇണങ്ങുന്നത് ബ്ലോഗുകൾക്കായിരിക്കും.

### 4. ബ്ലോഗുകൾ ആത്മപ്രകാശനത്തിന്റെ ഇടം

ആധുനിക സമൂഹത്തിന്റെ പ്രധാന സവിശേഷതകളിൽ ഒന്നാണ് ആത്മപ്രദർശന പ്രവണത.



കഴിഞ്ഞ കാലങ്ങളിൽനിന്ന് വ്യത്യസ്തമായി വ്യക്തിസങ്കല്പങ്ങൾ ശക്തമാകുന്നതാണ് ആധുനികതയിൽ കാണാൻ കഴിയുക. ആധുനിക സമൂഹത്തിന്റെ ഇന്റർനെറ്റ് ലോകത്ത് ആത്മപ്രകാശനത്തിനും ഭാവാവിഷ്കരണത്തിനും ഏറ്റവുമധികം അവസരം ഒരുക്കിയത് ബ്ലോഗുകളാണ്. ലോകവുമായി സംവദിക്കാനുള്ള മനുഷ്യന്റെ തരയെ പൂർത്തീകരിക്കാൻ സാധിച്ചുവെന്നതാണ് ബ്ലോഗുകളെ ഇതര സോഷ്യൽ മീഡിയകളിൽനിന്ന് വ്യത്യസ്തമാക്കുന്ന ഘടകം. വ്യക്ത്യാംശത്തിന്റെ രഹസ്യാത്മകതയെ ഭേദിക്കാതെതന്നെ ലോകത്തോട് സംവദിക്കുവാൻ സാധിക്കുന്നുവെന്നതാണ് ബ്ലോഗിന്റെ സവിശേഷത. മനുഷ്യന്റെ ആലോചനാപരമായ സൃഷ്ടികളെ പ്രോത്സാഹിപ്പിക്കാനും ലോകത്തോടുള്ള അവന്റെ/അവളുടെ നിലപാടുകളെ പൊതുജനമധ്യേ തുറന്നുവയ്ക്കാനും ബ്ലോഗുകൾ ഒരുക്കിയ ഇന്റർനെറ്റ് ലോകം സഹായിച്ചു.

ബ്ലോഗുകളുടെ ഏറ്റവും പ്രധാന സവിശേഷതയായി പരിഗണിക്കപ്പെടുന്നത് എഴുത്തുകാർ തങ്ങളുടെ ആത്മ പ്രകാശനത്തിന്റെ വേദിയായി പ്രയോജനപ്പെടുത്തുന്നു എന്നതാണ്. വ്യക്തിപരമായ കയ്യൊപ്പോടെ വൈവിധ്യമുള്ള വിഷയങ്ങളെപ്പറ്റി വ്യക്തിപരവും സമൂഹപരവുമായ മാനത്തിൽ ധനകാര്യം രാഷ്ട്രീയം, ആരോഗ്യം, വിനോദം, കായികം, എന്നിങ്ങനെയുള്ള വിഷയങ്ങളെപ്പറ്റി അഭിപ്രായങ്ങൾ പ്രദർശിപ്പിക്കാനുള്ള ഇടമായി ബ്ലോഗുകൾ മാറ്റപ്പെട്ടു (Galily 2012:72). ബ്ലോഗുകളെപ്പറ്റിയുള്ള മിക്കവാറും നിർവചനങ്ങൾ ആത്മ പ്രകാശനത്തിന്റെ ഈ സാധ്യതകളെ വെളിപ്പെടുത്തുന്നവയാണ്. “തുടർച്ചയായി അപ്ഡേറ്റ് ചെയ്യുന്ന വെബ്സൈറ്റ്. അതിൽ വ്യക്തിപരമായ നിരീക്ഷണങ്ങളും ഉൾച്ചേർന്നിരിക്കുന്നു” (ഓക്സ്ഫോർഡ് ഡിക്ഷണറി). അനന്തമായ ആഗോളവലയിൽ സ്വന്തമായൊരിടം. അവിടെ എന്തും എഴുതിയിടാം. വരച്ചിടാം. പാട്ടുപാടി മറ്റുള്ളവരെ കേൾപ്പിക്കാം (ബാബുരാജ് 2011:13); വ്യക്തിഗതമായ ലേഖനസൃഷ്ടികൾ പ്രസിദ്ധീകരിക്കുന്ന ഇടം വെറുതെ മനസ്സിൽ വരുന്നതൊക്കെ മറ്റുള്ളവർക്ക് കാട്ടിക്കൊടുക്കാനുള്ള ഒരിടം (കുമാർ 2008: 40). ഇങ്ങനെ ആത്മപ്രകാശനവുമായി ബന്ധപ്പെടുത്തിയാണ് ബ്ലോഗുകളെപ്പറ്റിയുള്ള നിരീക്ഷണങ്ങൾ ആരംഭം മുതലേ പുറത്തുവന്നത്. ബ്ലോഗുകൾ ആളുകളുടെ ആത്മപ്രകാശനത്തിന്റെ താല്പര്യത്തെ പൂർത്തീകരിച്ച ഇടമാണ്. വ്യക്തഗതമായ അഭിപ്രായത്തിനുള്ള ചാനലുകളായി ബ്ലോഗുകൾ പരിഗണിക്കപ്പെട്ടു (2012: 72).

സീഡിഷ് ബ്ലോഗർമാരെപ്പറ്റി പഠനം നടത്തിയ മിയ ലോവ്ഹൈം (Mia lovheim) ഇപ്രകാരം അഭിപ്രായപ്പെടുന്നു. കൂടുതൽ ബ്ലോഗുകളും വ്യക്തിപരവും ജോലി സംബന്ധവുമായ കാര്യങ്ങൾ ഇടകലർത്തിയാണ് പ്രസിദ്ധീകരിക്കുന്നത്. ചിത്രങ്ങളുടെയും, വസ്ത്രങ്ങളുടെയും ഷൂവിന്റെയും സൗന്ദര്യവർദ്ധക വസ്തുക്കളുടെയും വിവരങ്ങൾ കുറിക്കാൻ അവ ഉപയോഗിക്കുന്നു. അവർ ബ്ലോഗുകളെ സ്വതന്ത്രവും സുരക്ഷിതവുമായ ആത്മപ്രകാശന ഇടമായി തെരഞ്ഞെടുത്തിരിക്കുന്നു. അവരുടെ വ്യക്തിജീവിതത്തിന് പ്രാധാന്യം നൽകുമ്പോൾതന്നെ തെരഞ്ഞെടുപ്പിന്റെ സ്വതന്ത്ര്യമുപയോഗിച്ച് താല്പര്യങ്ങളെയുംപറ്റി അഭിപ്രായം പറയുകയും ചെയ്യുന്നു. (Lovheim 2011:8-9)

ആത്മപ്രകാശനത്തിനുള്ള താല്പര്യമാണ് ലോകത്തിലുള്ള എല്ലാ വിഷയങ്ങൾക്കും ബുലോഗത്തിൽ പ്രവേശിക്കാൻ അവസരമൊരുക്കിയത്. സംഗീതം, സാഹിത്യം രാഷ്ട്രീയം പത്രപ്രവർത്തനം, പാചകം, യാത്ര, വിദ്യാഭ്യാസം, ഭാഷാശാസ്ത്രം, വാഹനം, പുസ്തകം, ഫാഷൻ, സ്പോർട്സ്, സാങ്കേതികവിദ്യ എന്നിങ്ങനെ വേഗത്തിലും ചുരുങ്ങിയ ചെലവിലും ഏതൊരാൾക്കും തന്റെ ആശയങ്ങളെ പൊതുജനസമക്ഷം എത്തിക്കുവാൻ ബ്ലോഗുകൾ അവസരമൊരുക്കി. ബ്ലോഗുകളുടെ ഈ പ്രത്യേകതയാണ് അതിന്റെ ശക്തി. ഏതൊരവസരത്തിലും ഇഷ്ടമുള്ള വിഷയത്തെപ്പറ്റി എന്തഭിപ്രായവും രേഖപ്പെടുത്താൻ സാധിക്കും എന്നതാണ് ബ്ലോഗുകൾ തുറന്നുതന്ന മാധ്യമസാമ്രാജ്യം. ഒരു വിഷയവും ബ്ലോഗിന് പുറത്തല്ല ഒരു വിഷയവും ബ്ലോഗിന് അതീതവുമല്ല. സ്വന്തം ആശയങ്ങൾ പ്രകാശിപ്പിക്കാൻ ഒരു മൗസും കീബോർഡും മാത്രം മതി. സ്വതന്ത്രമായ ആശയപ്രകാശനത്തിന് ബ്ലോഗിനോളം മികച്ച വേദികളെ മാധ്യമ ലോകത്ത് വേറെ കണ്ടെത്താൻ കഴിയുകയില്ല.

ആത്മപ്രകാശനവുമായി ബന്ധപ്പെട്ട് ഇന്നത്തെ അവസ്ഥയെപ്പറ്റി ജോഡി ഡിയാൻ നിരീക്ഷിക്കുന്നു. “ബ്ലോഗുകളെ ആത്മ പ്രകാശനത്തിനുവേണ്ടി മാത്രം ഉപയോഗിക്കുന്നവരുടെ അമിതമായ



താല്പര്യം ഇന്നു കുറഞ്ഞിട്ടുണ്ട്” (Dean 2010:38). അതിനുള്ള കാരണങ്ങളെയും അദ്ദേഹം വെളിപ്പെടുത്തുന്നു. “സാങ്കേതികതയുടെ പുതിയ രൂപങ്ങളും അവയുടെ പ്രയോഗരീതികളും ചുറ്റുമുള്ള ലോകത്തും ബ്ലോഗിനുള്ളിലും ആന്തരികതയെ ബന്ധിപ്പിക്കാനും അവയെ പ്രസിദ്ധമാക്കാനും സഹായിച്ചിരിക്കുന്നു (2010:88). ബ്ലോഗുകളെക്കുറിച്ചുള്ള കാഴ്ചപ്പാട് കൂടുതൽ പ്രബലപ്പെട്ടതും ഇതര സാമൂഹികശൃംഖലാമാധ്യമങ്ങളുടെ കടന്നുവരവും ആത്മപ്രകാശനത്തായ ഇതര ചാലുകളിലേക്ക് തിരിച്ചുവിടാൻ പ്രയോജനപ്പെട്ടു. ഫേസ്ബുക്കും ട്വിറ്ററും, വാട്സ് ആപ്പും ഉദയം ചെയ്തതോടുകൂടി ആളുകൾ കുറച്ചെങ്കിലും ബ്ലോഗുകൾക്കൊപ്പം ഇതര സോഷ്യൽമീഡിയകളെയും ആത്മപ്രകാശനത്തിന് ഉപയോഗപ്പെടുത്താൻ തുടങ്ങി. ബ്ലോഗുകൾക്കൊപ്പം ഇതരസാധ്യതകളെയും ആത്മപ്രകാശനത്തിന് പ്രയോജനപ്പെടുത്താൻ തുടങ്ങിയതോടുകൂടി ആശയസംവേദനത്തിന്റെ മേഖല മുമ്പെത്തേതിനെക്കാൾ തീക്ഷ്ണവും സജീവവുമായി. ഇതര സോഷ്യൽനെറ്റ് മാധ്യമങ്ങൾ ബ്ലോഗിന്റെ ചുറ്റുപാടിൽ വളർന്ന് വന്നവയായതിനാൽ അവ ബ്ലോഗുകളെ തളർത്തുകയല്ല. മറിച്ച് ബ്ലോഗിന്റെ ആശയപ്രകാശനമേഖലകളെ വിസ്തൃതമാക്കുകയാണ് ചെയ്യുന്നത്.

#### ഉപസംഹാരം

ബ്ലോഗുകൾ മാധ്യമചരിത്രത്തിലെ വ്യതിയാനത്തെ രേഖപ്പെടുത്തിയ മാധ്യമമാണ്. സാധാരണക്കാർക്ക് വെർച്വൽലോകത്ത് എപ്രകാരം വ്യാപരിക്കാൻ കഴിയുമെന്നതിന്റെ ആദ്യകാലരൂപമാണ് ബ്ലോഗുകൾ. അവ മുന്നോട്ടുവച്ച സാധ്യതകൾ ആളുകളെ ആകർഷിച്ചപ്പോൾ പതിനായിരക്കണക്കിന് ആളുകൾ ആ മാധ്യമലോകത്തേക്ക് കടന്നുചെന്നു. ബ്ലോഗ് എന്ന മാധ്യമത്തെ ആദ്യകാലംമുതൽ ആളുകൾ സ്വീകരിച്ചത് പ്രധാനമായും അവരുടെ ആത്മപ്രകാശനത്തിന്റെയും പ്രതികരണത്തിന്റെയും ഇടങ്ങളായിട്ടാണ്. ആത്മപ്രകാശനവും പ്രതികരണവുമായി ബന്ധപ്പെട്ട് ബ്ലോഗിനെ ഓൺലൈൻ ഡയറിയും സിറ്റിസൺ ജേർണലിസവും, വെർച്വൽ സാഹിത്യരൂപവും, ആത്മപ്രകാശനമാധ്യമവുമായി പ്രയോജനപ്പെടുത്തി. ബ്ലോഗനെ മാധ്യമത്തിന്റെ രൂപപരമായ സാധ്യതകളാണ് വിവിധ മേഖലകളുമായി ചേർന്ന് വളരുന്നതിന് അവയെ ഇടയാക്കിയത്.

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## പാരമ്പര്യസ്ഥലികൾ - എൻ. പ്രഭാകരന്റെ കഥകളിൽ

ആൻസി സെബാസ്റ്റ്യൻ

“സാഹിത്യം എല്ലായ്പ്പോഴും അത് രൂപംകൊള്ളുന്ന പ്രദേശത്തിന്റെ ചരിത്രം, ഭൂമിശാസ്ത്രം, പുരാവൃത്തം, ഐതിഹ്യം എന്നിവയുടെ സ്വാധീനത്തിനു വിധേയമാണ്”<sup>1</sup>. ഈ ഘടകങ്ങളെയെല്ലാം കൂടി സംസ്കാരം എന്ന സംജ്ഞയുടെ കീഴിൽ ഉൾപ്പെടുത്താം. സംസ്കാരത്തിന്റെ വിനിമയമാണ് പാരമ്പര്യങ്ങളിലൂടെ വെളിവാകുന്നത്. പാരമ്പര്യത്തെ സൂചിപ്പിക്കുന്ന tradition എന്ന വാക്കിന് “A belief, principle or way of acting which people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc, in a particular society or group”. (Cambridge Advanced Learner’s Dictionary. Ed3. Cambridge University Press, 2008, P 1544) ഇപ്രകാരം അർത്ഥം കൊടുക്കുന്നു. ആചാരം, അനുഷ്ഠാനം, വിശ്വാസം, പെരുമാറ്റം, വസ്ത്രധാരണം, വൈദ്യം, കൃഷിസമ്പ്രദായം നാടൻകരവിരുത്ത്.... എല്ലാം ചേരുമ്പോൾ പാരമ്പര്യത്തിന്റെ ഒരു ഭാഗം സജ്ജമായി. ദേശീയപാരമ്പര്യങ്ങളും അതിന്റെ മൂലകങ്ങളും വാമൊഴിപാരമ്പര്യത്തിന്റെ വലിയൊരു ശേഖരവും സാഹിത്യരചനക്കു നാം ഉപയോഗിക്കുന്നുണ്ട്.

സമ്പത്ത്, സ്ഥാനമാനം, അധികാരം തുടങ്ങിയവയ്ക്കുവേണ്ടി മനുഷ്യൻ തന്റെ ആവാസസ്ഥലികളെ ബലികൊടുത്തു എന്നാൽ വൈകിതകാലത്തിൽ മനുഷ്യൻ തിരിച്ചറിവിന്റെ വക്താവായി. ഗ്രാമചരിത്ര നിർമ്മിതിയ്ക്ക് ഏറെ പ്രാധാന്യമുള്ള ഈ കാലഘട്ടത്തിൽ പാരമ്പര്യങ്ങളെ മുറുകെ പിടിക്കാതെ മനുഷ്യന് നില നില്പില്ല എന്ന വസ്തുത അവനെ വ്യത്യസ്തമായി ചിന്തിക്കാൻ പ്രേരിപ്പിച്ചു. കേരള സമൂഹത്തിന്റെ ആചാരങ്ങൾ അനുഷ്ഠാനങ്ങൾ, വിശ്വാസങ്ങൾ, വാമൊഴി വഴക്കങ്ങൾ തുടങ്ങിയവയിൽ നിന്നും ഒഴിഞ്ഞുനിന്നു കൊണ്ടൊരു എഴുത്ത് ഇന്ന് ആർക്കും സാധ്യമല്ല. “കാരണം അത് ഭാഷപോലെ, അതിലെ വ്യത്യസ്തമായ അർത്ഥമണ്ഡലങ്ങൾ പോലെ എഴുത്തുകാരന്റെ പ്രതിഭയോടും ധർമ്മത്തോടും ആഴത്തിൽ നിന്ന് വീണ്ടും ആഴങ്ങളിൽ നിന്നും വെള്ളവും വളവും വലിച്ചെടുക്കാൻ പ്രേരണ നല്കുന്നു.”<sup>2</sup>

മണ്ണിൽനിന്നും പ്രകൃതിയിൽനിന്നും തങ്ങളുടെ ആവാസവ്യവസ്ഥകളിൽ നിന്നും പഠിച്ചു നീക്കപ്പെടുന്ന ജീവിതങ്ങളിലേക്ക് ശ്രദ്ധകൊടുക്കുന്നതിന്റെ നേർസാക്ഷ്യങ്ങളാണ് ആധുനികാനന്തരഏഴുത്തുകാരുടെ കഥകൾ. ഇവരുടെ കഥാകഥനസമ്പ്രദായത്തിലെ പുതിയ വിനിമയരൂപമായി പാരമ്പര്യഘടകങ്ങൾ പ്രത്യക്ഷപ്പെടുന്നു. “നാടൻ പാട്ടുകളുടെയും കടകഥ, പഴഞ്ചൊല്ലുകൾ തുടങ്ങിയ വാങ്മയങ്ങളുടെയും ഈണം, താളം, പ്രാസം മുതലായവ പില്കാലസാഹിത്യകാരന്മാർ തങ്ങളുടെ കൃതികളിൽ പ്രയോഗിച്ചുനോക്കിയിട്ടുണ്ട്.”<sup>3</sup> യു.കെ. കുമാരൻ, കെ.പി. രാമനാഥൻ, എൻ. പ്രഭാകരൻ, സന്തോഷ് ഏച്ചിക്കാനം, പൊയ്ത്തുംകടവ്, സി.വി. ശ്രീരാമൻ തുടങ്ങിയവർ തങ്ങളുടെ കഥകളിൽ പാരമ്പര്യഘടകങ്ങൾ സമർത്ഥമായി ഉപയോഗപ്പെടുത്തുന്നുണ്ട്. നാഗരിക കടനുകയറ്റത്തിൽ ഇടം നഷ്ടപ്പെട്ട ഗ്രാമീണ മനസ്സുകൾക്ക് ഇവരുടെ കഥകളിൽ മുഖ്യസ്ഥാനമാണുള്ളത്.

മിത്തുകളെയും പുരാണകളെയും നാട്ടുവഴക്കങ്ങളെയും തന്റെ കഥാചിത്രീകരണത്തിനായി ഉപയോഗിച്ച എഴുത്തുകാരനാണ് എൻ. പ്രഭാകരൻ. ആധുനികതയുടെ പരാധീനതകളിൽനിന്നും മുക്തമായ പുതുമുതലിൽ പരീക്ഷിക്കുവാനാണ് പ്രഭാകരൻ ശ്രമിച്ചത്. “ആഖ്യാനത്തിന്റെ അർത്ഥപ്രസക്തി, സംവേദനത്തിലെ അലിഗറി, സിവിൽ സമൂഹത്തിന്റെ ശിഥില ഖണ്ഡങ്ങൾ, ഭാഷയിലെ സൂക്ഷ്മത എന്നിവയുടെ സമഗ്രതയും വഹിക്കുന്ന പ്രഭാകരന്റെ കൃതികൾ ആഘാതകരമായ അനുഭവഖണ്ഡങ്ങളാണ്”<sup>4</sup> എഴുത്തിലും ജീവിതത്തിലും നന്മ കാണിക്കുന്ന പ്രഭാകരൻ തന്റെ കഥകളിലൂടെ നാട്ടുനന്മകളെ വിനിമയം ചെയ്യുവാൻ ശ്രമിക്കുന്നു. ‘നാട്ടു മൊഴികളിലേക്കും നാടോടിവഴക്കങ്ങളിലേക്കും വേരോടിപ്പടർന്ന് ഭൂതകഥയിൽനിന്ന് പ്രകൃതി/പാരമ്പര്യബോ



ധമാണ് പ്രഭാകരന്റെ കഥകൾക്ക് പ്രതിരോധപരമായ ഊർജ്ജം പകരുന്നത്. നവകൊളോണിയൽ ആത്മീയതയും യുക്തിയും അധീശരാഷ്ട്രീയത്തിനുമെതിരെയുള്ള നാട്ടുവീര്യത്തിന്റെ പ്രതിരോധമുദ്രകളായി ഇവയെ വായിച്ചെടുക്കാം.

പാരമ്പര്യഘടകങ്ങളുടെ സമൃദ്ധമായ യോജനയിലൂടെ തന്റെ കഥയ്ക്ക് വ്യത്യസ്ത മാനം നൽകാൻ ഈ എഴുത്തുകാരനായിട്ടുണ്ട്. ഗ്രാമജീവിതാവേഷ്കാരം അതിസമർത്ഥമായി അവതരിപ്പിക്കുന്നവയാണ് പ്രഭാകരന്റെ ഒട്ടേറെ കഥകളും. മണ്ണിന്റെയും അവിടെ അദ്ധ്വാനിച്ച ജീവിക്കുന്ന മനുഷ്യരുടെയും കഥകളായിരുന്നു. നാടോടിസംസ്കാരത്തിന്റെ സുഗന്ധപൂരിതമായ വേരുകളിൽനിന്ന് തന്റെ സർഗ്ഗക്രിയയ്ക്ക് ഊർജ്ജവും സൗന്ദര്യവും നൽകാൻ കഥാകൃത്ത് ശ്രമിക്കുന്നു. തന്റെ ആശയസാക്ഷാത്കാരത്തിനായി പാരമ്പര്യഘടകങ്ങളെ കഥാകാരൻ സമൃദ്ധമായി ഉപയോഗിക്കുമ്പോൾ അനുവാചകനിൽ ഭൂതകാലാഭിരതി പുനർജനിക്കുന്നു. “മൺമറഞ്ഞതും നിലനിൽക്കുന്നതുമായ നാടോടിപാരമ്പര്യഘടകങ്ങൾ സർഗ്ഗാത്മകസാഹിത്യകാരന് പലതരത്തിലും പ്രചോദനമായിട്ടുണ്ട് എന്നതും ഇവിടെ സ്മർത്തവ്യമാണ്.”<sup>5</sup>

‘സ്ഥാവരം’, ‘ഒന്നും ഞാൻ ആവശ്യപ്പെട്ടില്ലല്ലോ’, ‘മരത്തിൽ കേട്ടത്’ തുടങ്ങിയ പ്രഭാകരന്റെ ഏതാനും കഥകളെ പഠനവിധേയമാക്കിയാൽ പാരമ്പര്യഘടകങ്ങളെ വായനക്കാരന് കണ്ടുമുട്ടാം.

‘സ്ഥാവരം’ എന്ന കഥയിൽ പാരമ്പര്യങ്ങളെയും കാർഷികസംസ്കൃതിയെയും മറുതുകെ പിടിക്കുന്ന കഥാനായകനാണ് അപ്പമാഷ്. അപ്പമാഷിന്റെ ദാരിദ്ര്യത്തിനുകാരണമന്വേഷിക്കുന്നവർക്കു കിട്ടുന്ന മറുപടിയുണ്ട് “അതിലും വിലയൊരു ദുരൂഹമുണ്ട്. എന്താത്? കൃഷി. കൃഷിയോ? അതേ നെല്ലുകൃഷി. അടിവാരത്തില് വയ്പ്പ് മൂപ്പർക്ക്. അതിന്റെ വരമ്പത്താണ് പറയാം മൂപ്പരുടെ കെടത്തോംകൂടി”. കാർഷികവൃത്തിയിൽ ഏർപ്പെട്ട് ദരിദ്രനായിത്തീർന്ന അപ്പമാഷ് പ്രതിസന്ധിയിൽ സ്ഥാവരമായി മാറുന്നു. വീട്ടുപകരണങ്ങളായ അമ്മിയും ഉരലും മുറ്റത്തുതന്നെ അവർ ഉപേക്ഷിക്കുന്നു. എന്നാൽ കാർഷികസംസ്കാരത്തിന്റെ പ്രധാന ഈടുവയ്പ്പായ പത്തായത്തെ എടുത്തുമാറ്റുവാൻ ഉദ്യോഗസ്ഥർക്കുസാധിച്ചില്ല. സാഹചര്യങ്ങൾ കഥാനായകനെ അലട്ടുന്നുണ്ടെങ്കിലും ആ പത്തായത്തിന്റെ മുകളിൽ കയറിക്കിടന്ന് അഗാധവും പ്രശാന്തവുമായ ഉറക്കത്തിലേക്ക് അയാൾ വഴുതിവീണു. തന്റെ പാരമ്പര്യത്തിൽനിന്നും/സംസ്കാരത്തിൽനിന്നും വ്യതിചലിക്കാൻ അപ്പമാഷ് തയ്യാറാകുന്നില്ല. ഈ പാരമ്പര്യബോധമാണ് എൻ. പ്രഭാകരന്റെ കഥകളുടെ വീര്യം. നവകൊളോണിയൽ സാംസ്കാരികചിന്തകളോട് എതിരിടാൻ പ്രഭാകരന്റെ കഥയെ സജ്ജമാക്കുന്നതും ഈ പാരമ്പര്യബോധമാണ്.

‘ഒന്നും ഞാൻ ആവശ്യപ്പെട്ടില്ലല്ലോ’ എന്ന കഥയും കേരളീയപാരമ്പര്യത്തിന്റെ വെളിച്ചത്തിൽ വിലയിരുത്താം. വിവാഹജീവിതവുമായി ബന്ധപ്പെട്ട് ഒരു പാരമ്പര്യം കേരളത്തിൽ നിലനിൽക്കുന്നുണ്ട്. വിവാഹശേഷം പെൺകുട്ടി ഭർതൃഗൃഹത്തിൽ എങ്ങനെ വർത്തിക്കണം എന്നൊരു ചിന്ത കേരളീയജനതയ്ക്കുണ്ട്. ഭർതൃഗൃഹത്തിലെ ചുമതലകൾ, പെരുമാറ്റങ്ങൾ, ജീവിതരീതികൾ തുടങ്ങിയവയും നിജപ്പെടുത്തിയിട്ടുണ്ട്. ഇതെല്ലാം കൃത്യമായി ശീലിച്ചാൽ കുടുംബജീവിതം ഭംഗിയായി നടക്കും. വിവാഹാരംഭം മുതൽ ജീവിതത്തിന്റെ ഓരോഘട്ടത്തിലും അനുഭവിച്ച സങ്കടങ്ങളാണ് ‘ഒന്നും ഞാൻ ആവശ്യപ്പെട്ടില്ലല്ലോ’ എന്ന കഥയിലൂടെ കഥാനായിക നമ്മുടെ മുമ്പിൽ അവതരിപ്പിക്കുന്നത്. നിരാശ, ഏകാകിത്വം, ചൂഷണം തുടങ്ങി നിരവധി അനുഭവങ്ങൾക്ക് നാം സാക്ഷിയാകുന്നുണ്ട്. ഒരു കുമ്പസാരംപോലെ, ആത്മഗതം പോലെ, കഥാനായിക ജീവിതാനുഭവങ്ങൾ നമുക്കുമുമ്പിൽ നിരത്തിവയ്ക്കുന്നു. കേരളീയ വിവാഹജീവിതത്തിൽ സ്ത്രീ അനുഭവിക്കുന്ന തികതാനുഭവങ്ങളുടെയും ഒറ്റപ്പെടലിന്റെയും ഒരു രേഖാചിത്രം പകർന്നു തരാൻ കഥാകാരനു സാധിച്ചിട്ടുണ്ട്. മാധവിക്കുട്ടിയുടെ കോലാടിനെപ്പോലെ നായിക മാറുന്നു. ‘ഇതല്ലേ കേരളീയപാരമ്പര്യം? സ്ത്രീക്ക് ഇതിൽനിന്നും ഒരു മോചനം എന്ന്?’ എന്നുള്ള ചോദ്യങ്ങളാണ് വായനക്കാരന്റെ ഉള്ളിൽനിന്നും ഉയരുന്നത്. ‘ഒന്നും ഞാൻ ആവശ്യപ്പെട്ടില്ലല്ലോ’ എന്ന തലവാചകം തന്നെ വിവാഹശേഷമുള്ള കേരളീയ സ്ത്രീജീവിതത്തിന്റെ സൂചനയാണു നൽകുന്നത്. ഒന്നും ആവശ്യപ്പെടാൻ സ്ത്രീക്ക് അവകാശമില്ല. ഭർത്താവിന്റെ ഭവനത്തിൽ സൗജന്യം കാത്തുനില്ക്കുന്നവളാണ് സ്ത്രീ എന്ന ഒരു പാരമ്പര്യബോധത്തെ തുറന്നുകാട്ടുകയാണ് ഈ കഥയിലൂടെ കഥാകൃത്ത് ചെയ്യുന്നത്.

‘മരത്തിൽകേട്ടത്’ എന്ന കഥ നാടൻ വിശ്വാസത്തിന്റെ ഒരു പുനർവായനയാണ്. ‘ചേരച്ചൻ പിഴച്ചാൽ താന്നിച്ചൻ പൊറുക്കും’ എന്നൊരു വിശ്വാസം കേരളീയ സമൂഹം പുലർത്തുന്നുണ്ട്. ‘ചേറുമരത്തിൽ സ്പർശി



ചാലുണ്ടാകുന്ന അസ്വസ്ഥതകൾ ഇല്ലാതാക്കാൻ താന്നിമരത്തിന്റെ അടുത്തുചെന്ന് സങ്കടം ഉണർത്തിച്ചാൽ മതി. ഈ വസ്തുത കഥയിൽ ഇങ്ങനെ വിവരിക്കുന്നു. 'നേരം വെളുക്കുംമുമ്പേ ഉടുതുണിയൊന്നുമില്ലാതെ കാടുകയറി താന്നിമരത്തിന്റെ ചോട്ടിൽ ചെന്നു നിന്ന് സങ്കടം പറയും. ചേറു മാമന്റെ ചതിയിൽനിന്നും താന്നി മാമൻ രക്ഷിക്കും.' ആധുനികമനുഷ്യന്റെ അസ്വസ്ഥതകൾ ഇല്ലാതാക്കാൻ പ്രകൃതിയിലേക്ക് മടങ്ങുക എന്നാണ് കാടുവാസിയാല കൂഞ്ഞൻ പറയുന്നത് ആധുനികന്റെ പൊയ്മുഖങ്ങളും വച്ചുകെട്ടലുകളുമെല്ലാം വലിച്ചെറിഞ്ഞ് പച്ചമനുഷ്യനായി മടങ്ങിവരുമ്പോൾ പ്രകൃതി നമ്മെ സ്വീകരിക്കും എന്ന തിരിച്ചറിവിലേക്ക് വായനക്കാരൻ നയിക്കപ്പെടുന്നു. കാടിനെ പഠിക്കാൻ എത്തുന്ന സാറിനുമുന്നിൽ കാടിന്റെ പ്രത്യേകതകൾ ഒന്നൊന്നായി കൂഞ്ഞൻ വിവരിക്കുന്നു. മൃഗങ്ങളും പക്ഷികളും പാമ്പുകളും പ്രകൃതിയുമെല്ലാം അനന്തരതലമുറയിലേയ്ക്കു കൈമാറ്റം ചെയ്യാൻ ഇടമില്ലാതെ വിഷമിക്കുന്ന കഥാപാത്രമാണ് കൂഞ്ഞൻ. 'കാട്ടിലെത്തിയതോടെ അയാൾ ആളാകെ മാറുന്നു. പിന്നെ തട്ടും തടവുമില്ലാതെ ഒരേ വർത്തമാനം തന്നെ. നാനാതരം മരങ്ങൾ, മൃഗങ്ങൾ, പാമ്പുകളുടെയും പക്ഷികളുടെയും പെരുമാറ്റങ്ങൾ, കാടിന്റെ ശീലങ്ങൾ.. പറഞ്ഞിട്ടും മതിവരാത്തതുപോലെ.' ആധുനികന്റെ മുമ്പിൽ കാടിന്റെ മനുഷ്യൻ പകുവയ്ക്കുന്ന അറിവാണിത്. ഓരോ മരത്തെയും സംബന്ധിക്കുന്ന വിശ്വാസങ്ങളും കൂഞ്ഞൻ പകുവയ്ക്കുന്നുണ്ട്. പണ്ട് എപ്പോഴോ രൂപം മാറി ദൈവം വേങ്ങയായി നിന്നിരുന്നുപോലും. പ്രകൃതിയിൽ ദൈവത്തെ കാണുന്ന ഒരു പാരമ്പര്യവിശ്വാസത്തിന്റെ ആവിഷ്കാരമാണ് കഥാകൃത്തുനടത്തുന്നത്. മണ്ണും മരങ്ങളും മനുഷ്യരും ഇതരജീവികളും തമ്മിലുള്ള ലയനസൗന്ദര്യമാണിവിടെ ദർശിക്കുവാൻ കഴിയുന്നത്.

വേങ്ങമരത്തിൽ ചെവി ചായ്ച്ചപ്പോൾ മനുഷ്യശബ്ദം കേട്ട് ആധുനികൻ അമ്പരക്കുന്നു. മനുഷ്യരെപ്പോലെ മരങ്ങൾ ശ്വാസം കഴിക്കുന്നു. താരാട്ടുപാടുന്നു. ഇതിനെ പൂരിപ്പിച്ചുകൊണ്ട് കൂഞ്ഞൻ ഇപ്രകാരം പറയുന്നു. 'ഇതു ഞങ്ങളെ ആൾക്കരെ പാട്ടാ സാരേ. കുട്ടീനേ ഉറക്കാനുള്ള പഴയ പാട്ട്....' പിന്നീട് മരത്തിൽനിന്നും കേൾക്കാൻ കഴിഞ്ഞത് ഒരു കഥയാണ്. ആ കഥ മുഴുമിടിക്കാൻ കഴിയാതെ മരത്തിൽനിന്നും യുദ്ധത്തിന്റെ ശബ്ദം കേൾക്കുന്നു. വേങ്ങമരത്തിന്റെ കുറ തെറിച്ച് അയാളുടെ വസ്ത്രം വൃത്തികേടാകുന്നു. സർവ്വനാശകാരിയായ യുദ്ധവും അതിന്റെ സൂചനകളും വിശദീകരിക്കുവാൻ പ്രകൃതിയിലെ ചില സൂചകങ്ങളാണ് കഥാകൃത്ത് ഉപയോഗിക്കുന്നത്. പ്രകൃതി, ആചാരം, വിശ്വാസം, ഭാഷ, സമൂഹസമരണ എന്നിവയൊക്കെ ഒട്ടും ചോർന്നുപോകാതെ ഈ കഥയിലും അവതരിപ്പിക്കുവാൻ പ്രഭാകരനായിട്ടുണ്ട്.

'സംസ്കാരത്തിന്റെ പ്രാക്തനവും ഗ്രാമീണവുമായ പല മുദ്രകളുമായി അഗാധമായ പ്രണയത്തിലാണ് ഞാൻ' എന്ന്. എൻ. പ്രഭാകരൻ ഒരിക്കൽ പ്രസ്താവിക്കുകയുണ്ടായി (അഭിമുഖം). ഈ വെളിപ്പെടുത്തലിന്റെ സാക്ഷ്യപത്രങ്ങളായി പ്രഭാകരന്റെ കഥകളെ കാണാം. നാട്ടുഭാഷകളേയും പുരാവൃത്തങ്ങളെയും തന്റെ എഴുത്തിൽ ഉൾപ്പെടുത്തി പാരമ്പര്യത്തിന്റെ പുതിയ ഇടങ്ങൾ സൃഷ്ടിക്കാനാണ് എൻ. പ്രഭാകരൻ ശ്രമിക്കുന്നത്.

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## कृष्णा सोबती की कहानियों में चित्रित कृषक जीवन के आर्थिक पक्ष

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जीवन में व्यक्तिगत या सामूहिक तौर पर घटनेवाली हर घटना का कोई कार्य-कारण संबन्ध अनिवार्यतः होता है। घटनाशीलता जीवन का दूसरा नाम है, उसका पर्याय है। घटनाशीलता कहानी का भी विधागत प्राणतत्व है। दरअसल इसी अर्थ में कहानी जीवन के सबसे अधिक निकट है। सन साठ के बाद हिन्दी साहित्य में अनेक उत्कृष्ट और प्रतिभा संपन्न महिला कहानिकारों का आगमन हुआ। स्वाधीनता के बाद के इस देश के मध्यवर्गीय एवं निम्न मध्यवर्गीय जीवन के समस्याओं की संपूर्ण रूप में पकड़ने का प्रयास इन महिला कहानिकारों ने किया है। समकालीन महिला कहानिकारों में कृष्णा सोबती सबसे अधिक “बोल्ड” लेखिका कहा जाता है। जन्म से सोबती जी पंजाबी है। अभिव्यक्त के खुलेपन ने उन्हें बहुचर्चित बना दिया।

हिन्दी साहित्य में कई प्रतिभा-संपन्न साहित्यकारों ने ग्रामीण जीवन का यथार्थ चित्रण पर साहित्य लिखा है। किन्तु सोबती जी द्वारा किया गया ग्रामीण जीवन का चित्रण अनोखा है। ग्रामीण जीवन के अन्यतम एवं आधुनिक साहित्य सर्जक के रूप में कृष्णाजी ने प्रतिष्ठा पायी है। भारतीय संस्कृति का मूलस्त्रोत ग्रामजीवन को शब्दबद्ध करने में वे अग्रणी है। उन्होंने ग्रामीण जीवन को नजदीक से देखा है, जिया है और भागा भी है। ग्रामीण जन-जीवन के चित्रण में उनकी आत्मा की मूक व्यथा, पीड़ाओं की कराह, शून्य और उदास आँखों से झलकते हुए आँसुओं के दर्द को सोबती जी ने अभिव्यक्ति प्रदान की है। अतः उन्होंने जो भी लिखा है, सब स्वानुभूत है। पंजाब के अंचल से कृष्णाजी का सीधा संबन्ध रहा है। उनके लेख के केन्द्र में जो पंजाब का ग्रामांचल है, वह उनका अनुभव जगत है। भारतीय गाँवों की स्थिति, गाँव की सामाजिक, आर्थिक, सांस्कृतिक स्थितियाँ वहाँ की राजनीति और उमसे नारी की जिन्दगी को कृष्णाजी ने अपनी आँखों से देखा है। अनुभूति की गहरी सूक्ष्म और कलात्मक अभिव्यक्ति ही कृष्णा सोबती जी का कथा-साहित्य है।

भारत देश खेती प्रधान देश है। भारत में प्राचीन काल से खेती एक प्रमुख व्यवसाय रहा है। खेती करनेवाले लोग ग्रामों में रहती है। खेती पर देश की अर्थव्यवस्था और लोगों की जीवन अवलंबित है। प्राचीन काल में भारत आर्थिक दृष्टि से परिपूर्ण था। लेकिन परकीय आक्रमण से देश की आर्थिक स्थिति बिगड़ गई। ग्रामों की गरीबी, बेरोजगारी बढ़ती गई, इसका लाभ गाँव के सेठ-साहूकार तथा पूँजीपतियों ने उठाया और सामान्य लोगों का शोषण किया। आजादी के बाद हमारी अपनी सरकार आई। ग्रामीण लोगों की जीविका खेती पर चलती है। इसलिए सरकार ने ग्रामीण लोगों की गरीबी और बेरोजगारी दूर करने के लिए अनेक योजनाएँ और प्रकल्प शुरू किए। किन्तु ये सब ग्रामों तक नहीं पहुँचे। उनका लाभ-पूँजीपति, जमींदार, नेता और सरकारी अधिकारियों ने उठाया। इससे गरीबी और अभावों से पीड़ित सामान्य लोगों का शोषण होने लगा।

कृष्णा सोबती ने आजादी के पहले और आजादी के बाद ग्रामों और ग्रामीण लोगों की स्थिति को नजदीक से देखा है। उनके जीवन में आए उतार-चढ़ाव देखे हैं। ग्रामीण जीवन के आर्थिक पक्ष के अंतर्गत ग्रामों की गरीबी, बेरोजगारी, नगरोन्मुखता और शोषण की समस्याओं का सूक्ष्म अभिव्यक्ति कृष्णाजी की कहानियों की खासियत है।

### गरीबी

भारत की ७० प्रतिशत जनता ग्रामों में रहती है। ऐसे कृषि प्रधान भारतीय लोगों का जीवन पूर्णतः खेती पर निर्भर है। ग्रामीण लोग परंपरागत पद्धति से खेती करते हैं। इससे खेती में सुधार नहीं होता है और अधिक उत्पादन भी नहीं मिल रहा है। अतः उनकी आर्थिक स्थिति में सुधार लक्षित नहीं हुआ। ग्रामीण लोग गरीबी, निर्धनता, अभाव और अनेक संकटों को सहते हुए सारा जीवन बिताते को विवश है। कृष्णा जी ने ग्रामीण लोगों की गरीबी और उससे उत्पन्न समस्याओं को ‘जिगरा की बात’। ‘कामदार भीखलाल’ और ‘सिक्का बदल गया’ कहानियों में दर्शाया है।

‘जिगरा की बात’ की अमरो पति के मृत्यु के बाद सरदार बाप-दादा की ज़मीन-खेती करके घर सँभा लेगा या “लड़का बड़ा होगा, घर-बाहर भरेंगे भाग लगेगे।”<sup>१</sup> यह आशा रखकर जीती है लेकिन उलटा होता है। सरकार शहर जाकर डाका डालने का काम करने लगाता है। फिर भी घर की स्थिति सुधार नहीं जाती। तो वह कहती - “और सचमुच लड़के ने सुख कब नहीं दिया।”<sup>२</sup>



‘कामदार भीरवलाला’ का कामदार पुश्तैनी जायदाद को छोड़कर कहीं नहीं जाता। गाँव में रहकर अंग्रेजों के यहाँ हिसाब-किताब देखने का काम करता है। इसमें कामदार की स्थिति गरीब ही रहती है।

‘सिक्का बदल गया’ का शाहजी गरीबों को कर्ज देकर ही बड़ा ज़मींदार होता है। गरीबी के कारण गाँव के लोग कर्ज लेते हैं। कर्ज का सूद बढ़ने से उसे वापस नहीं कर सकते। ज़मींदार शाहजी के बदले उनकी ज़मीन लेता है। उसके बार में शिरे कहता - “हमारे ही भाई बंदों से सूद ले लेकर शाहजी सोने की बोरियाँ तोला करते थे।”<sup>8</sup>

गरीबी किसानों को आन्तरिक एवं बाह्य द्वन्द्व झेलने को विवश बनाती है। यहाँ गरीबी से ग्रामीण लोगों पर हुए अन्याय और दैनिक जीवन में उभरे यातनाओं को कृष्णा जी ने बारीकी से उभारा है।

#### नगरोन्मुखता

आजादी के बाद भारत सरकार ने देश की प्रगति हेतु अनेक योजनाएँ प्रारंभ किए। किन्तु इसका लाभ ग्रामों को नहीं मिला, तो वे आर्थिक दृष्टि से दुर्बल हो गया। औद्योगीकरण से ग्रामों में चलने वाले छोटे-छोटे उद्योग बंद हो गए। इसके असर मजदूर, गरीब किसान और छोटे-छोटे व्यवसाय करने वाले व्यावसायिकों पर हुआ है। वे गाँवों में रोजगार के अभाव में बेकार हो रहे हैं। जीवन जीने के लिए मजबूर होकर वे नौकरी की खोज में नगर की ओर जा रहे हैं। गाँव के युवक दूसरों के खेत में काम करना नहीं चाहते। वे नगरी जीवन की चकाचौंध की ओर आकर्षित होते हैं। इसका परिणाम गाँव की खेती उद्ध्वस्त होने लगे है। कृष्णाजी ने ‘बादलों के घेरे’ में नगरोन्मुखता से उत्पन्न समस्या उठायी है।

‘बादलों के घेरे’ के ज़िगरा की बात का सरदार पिता की मृत्यु के बाद शहर में आता-जाता है। बाप-दादा की ज़मीन-खेती होकर भी वह उसमें फसल नहीं पाता तो शहर में जाता और डाका डालता, पैसे लेकर घर आता लेकिन गँवार भोली माँ को इसका पता नहीं लगता। शहरी आकर्षण से गाँव का लड़का खेती नहीं करता बल्कि शहर जाकर पैसों के लालच से चोर बनता है।

#### पैसे के लिए शरीर का सौदा

आज की दुनिया में आर्थिक दबाव इतना कुछ कष्ट दे रहा है कि मनुष्य नीति, इन्सानियत, मानवता, स्त्री धर्म को विस्मृत कर बैठा है। पैसे के लिए पुरुष पत्नी को, माँ-संतान को भी बेचती है। अर्थाभाव से नारी अपने शरीर का सौदा कर पर तुली हुई है। ‘गुलाबजल गडेरिया’ और ‘आज़ादी शम्मोजान की’ में कृष्णाजी ने यही समस्या उठायी गयी है।

‘गुलाबजल गडेरिया’ की धनो पति की मृत्यु के बाद आर्थिक कमी के कारण शरीर का हररोज सौदा करती है। बेटी चुन्नी के मर जाने के बाद अनेकों ने आर्थिक सहायता की थी। उसके बदले में वह अपने शरीर का सौदा करती है। उसे लगता है - “चुन्नी के मर जाने के बाद समय-असमय जिस-जिसके रुपए-धेले ने उसकी मट्ठी भरी, उन्हें क्या वह सास के कहने भर से छोड़ देगी?”

“आजादी शम्मोजान की” की शम्मोजान मुन्नी कोठे में पैसों के लिए और अपनी हवस की पूर्ति के लिए शरीर का सौदा रीजक के जैसे करते है। भारत जब स्वतंत्र हो गया तो आनंद माने के लिए सभी भारत-वासियों ने जुलूस निकाला, कोठे सज गए थे। लेकिन कोठे पर तवायफ का व्यवसाय करनेवाली मुन्नी पहले से अपने को आजाद समझती है। वह शम्मोजान से कहती - “क्या कहा, आजादी? लोगों को आज मिल रही है, आज़ादी? आज़ादी तो हमारे पास है। हस-सा आजाद कौन होगा, शम्मीजान?” आर्थिक तंगी से अपना स्वाभिमान गिरवी रखने को विवश नारी की वास्तविक स्थिति कृष्णा जी ने गंभीरता से अपने कहानियों में उभारा है।

#### धनलोलुपता

ग्राम में संयुक्त परिवार में सब मिलजुलकर रहते थे। हर सदस्य का नाता अटूट था। किन्तु आर्थिक तंगी के कारण संयुक्त परिवार प्रथा टूटने लगी। पारिवारिक रिश्ते में दरार पड़ने लगी हैं। कृष्णा जी की ‘जिगरा की बात’ और ‘सिक्का बदल गया’ धनलोलुपता से ग्रामीण परिवार में उत्पन्न संघर्ष का परिचय देती है।

‘जिगरा की बात’ की अमरो अपना बेटा शहर में जाकर क्या काम-धंधा करता है? जानती नहीं। अमरो का बेटा सरदार बाप दादा की खेती करने के बजाय शहर जाकर चोरी करता, डाका डालता और पैसा माँ के पास देता था। धानेदार एक दिन उसे पकड़ कर हवालात में बंद करते हैं। अमरो की माँ धानेदार को गालियाँ देने लगती क्योंकि बेटे के शहर से लाए पैसों से अंधी बनी है। वह लड़का के धंधे से अनभिज्ञ था। पुलिसवाले उससे कहते हैं - “तुम्हें नहीं पता माई? माल तो डाके का बेटा तुम्हारी ही झोली में डालता होगा।”<sup>9</sup>

‘सिक्का बदल गया’ में गाँव का शाहजी गाँव के लोगों के कर्ज देकर उसके बदले ज़मीन लेता था या सूद के पैसों से सोना खरीदता था। जैसे - “हमारे ही भाई बंदों से सूद ले-लेकर शाहजी को बोरियाँ तोला थे।”

कृषिप्रधान भारत में ग्रामीण लोगों का जीवन खेती पर निर्भर है। किन्तु आर्थिक विपन्नता से खेती में काम करनेवाले मजदूर, छोटे-छोटे किसान और छोटे-छोटे उद्योग करने वाले लोग गरीब हुए हैं। नगर की चकाचौंध से आकर्षित युवा लोग खेती छोड़कर रोजगार की तलाश में



नगर की ओर जा रहे हैं। अतः गाँव की खेती बिगड़ रही है। आर्थिक दृष्टि से पराधीन एवं अज्ञान नारी भी अनैतिक आचरण अपनाने ली है। आज यह एक गंभीर समस्या का रूप धारण करती है। अर्थात् भाव से संयुक्त परिवार की ढाँचा भी टूटने लगती है। इन तमाम समकालीन परिदृश्यों स्थितियों का यथातथ्य अंकन कृष्णा जी के साहित्य की खासियत है।

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## हिंदी कथा-साहित्य में महिला-लेखन की उपलब्धियाँ

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सातवाँ-आठवाँ दशक महिला कथा-लेखन का उत्कर्षकाल है। इस दौरान महिला लेखिकाएँ अलग लेखकीय पहचान बनाए रखने में सफल हुईं। उन्होंने अपनी रचनाओं में नारी सम्बन्धी तमाम सवालों को अपनी समग्रता में पिरोना की कोशिश की। इस सिलसिले में 'पुरुष लेखन' के मुकाबले 'स्त्री-लेखन' को कहीं ज़्यादा पुरजोर एवं असरदार ठहराने का प्रयत्न किया गया। वर्तमानकालीन महिला लेखिकाओं ने स्त्रियों की भीतरी एवं बाहरी द्रष्टृ को अभिव्यक्ति दी है। स्त्रियाँ ही उनके जीवन के भीतरी परतों को खेलने में सक्षम थीं। इधर हिंदी में स्त्री-लेखन की तस्वीर और उसकी प्रगति का ग्राफ 'पुरुष लेखन' से नितांत भिन्न स्तर पर रहा है। महिला लेखन से नारी अस्मिता एवं हिंदी साहित्य को नवीन पहचान एवं प्रश्रय भी प्राप्त हुआ है।

महिला लेखिकाओं ने नारी मन के अचेतन परतों को खोलने एवं गूढ़ मनोवैज्ञानिक गुंथियों को सुलझाने की कोशिश की। इसके अनुरूप सामाजिक जीवन की विकृतियों, अभावों एवं समस्याओं की यथार्थ अभिव्यक्ति भी हुई है। परिवार, समाज, देश का गौरव मानी जानेवाली नारी गालियों का केंद्रबिन्दु और आधार भी है। जितनी गालियाँ हैं, वे सब उसके शरीर को निशाना बनाती हैं। नवरात्र में जिस कन्या को पवित्र-पावन देवी मानकर पूजा जाता है वही अनेक गालियों का लक्ष्य बनती है। संशय एवं अनिश्चय में झूलते परिवेश ने महिला कथाकारों को नारी-सम्बन्धी से टक्कर लेने के साथ नवीन जीवन मूल्यों को रूपायित करने की छटपटाहट भी द्रष्टव्य है। सामाजिक यथार्थ से संपृक्त उक्त प्रगतिशील भावनाओं को सर्वधिक ईमानदारी एवं विस्तार के साथ महिला लेखन में अभिव्यक्ति मिली है।

महिला लेखन में स्त्री की बदलती हुई मानसिकता को लेकर पर्याप्त कार्यान्वयन हुआ है। इसमें नारी को मात्र देहिक उपकरण की संज्ञा से मुक्ति की अवधारण दी गई है। नारी भी सामाजिक क्रिया और अनुचितन से प्रभावित और प्रणीत है। पुरुषों की भौति स्त्री की भी अपनी सत्ता एवं अस्मिता दर्ज है।

आधुनिक महिला लेखन में नारी शोषण एवं समस्याओं का गहरा विश्लेषण एवं समाधान की प्रक्रिया परिलक्षित हुआ है। पुरुष-प्रधान समाज में स्त्री-शोषण के खिलाफ हथियार उठाने में महिला लेखिकाएँ सक्षम हुई हैं। आज लेखिकाएँ साहित्य के क्षेत्र में सक्रिय भागीदारी निभाती हैं। यदि पुरुषों से अधिक अच्छा नहीं, तो कम अच्छा भी नहीं लिख रहीं। ऐसी अनेक कृतियाँ हैं जिन पर जनाने लेखन का ठप्पा नहीं लगाया जा सकता। जीवन और समय के जटिल प्रश्नों से जूझती, समाज की दस्तावेजी कृतियाँ जैसे कृष्णा सोबती का 'ज़िन्दगीनामा' और 'दिलोदानिश', मन्नू भंडारी का 'महाभोज', महाश्वेता देवी का 'जंगल के दावेदार', प्रभा खेतान का 'तालाबंदी', मृदुला गर्ग का 'अनित्य' आदि अनेक रचनाएँ स्त्री लेखन, पुरुष लेखन के लेबल की मोहताज़ नहीं हैं। स्पष्टतः महिला लेखन विद्रोह का स्वर मुखरित करने की गवाही देती है। वे पुरुष दासता, अनमेल विवाह से उद्भूत दाम्पत्य जीवन की कुण्ठा, पग-पग पर लगे बन्धन एवं अर्थाभाव की यंत्रणाओं का डटकर विरोध करती हैं। फलतः इनके स्त्री-पात्र समस्त पारंपरिक मूल्यों एवं वर्जनाओं को तोड़ने में कटिबद्ध दीखती हैं। उसे अब पुरुष की दासता मंजूर नहीं है।

आधुनिक युग में महिला लेखन विकास के चरमोत्कर्ष पर पहुँच गया है। इससे नारी को अभिव्यक्ति की स्वतंत्रता एवं अपने जीवन का स्वरूप निर्धारित करने का मकसद प्राप्त हुआ है। महिला लेखन में विगत एवं वर्तमान समाज की स्त्री की नियति का परिपाक हुआ है। इसमें नारी-चेतना एवं नारी-जागृति का निरूपण भी निहित है। महिला लेखिकाओं ने नारी-जीवन से सम्बन्धित दहेज-प्रथा, अन्तर्जातीय विवाह, बाल-विवाह, विधवा-विवाह, अनमेल विवाह, वेश्यावृत्ति, पारिवारिक सम्बन्ध, सामाजिक स्थिति आदि समस्याओं को उकेरने की कोशिश की है।

महिला लेखन में निरंतर परिवर्तित होते हुए प्रतिमानों की अभिव्यक्ति बढ़े ही कुशल ढंग से हुई है। नारीवादी साहित्य में स्त्री की संपूर्ण यातनाएँ शब्दबद्ध हुई हैं। इसमें स्त्री के प्रति पुरुष की भोगवादी प्रवृत्ति को लक्ष्य किया गया है। स्त्री की त्रासदीय स्थिति के लिए पुरुष की कुत्सित मनोवृत्तियों को मुख्य रूप से ज़िम्मेदार भी ठहराया गया है। महिला लेखन में नारी की सामाजिक एवं नैतिक वर्जनाओं तथा अन्तर्विरोधों पर सरसरी दृष्टि डाली गई है। बीसवीं शताब्दी के सातवें-आठवें दशक में स्त्री-लेखिकाओं की ऐसी प्रखर जागरूक पीढ़ी सामने आई है, जिसने कुरीतियों, परम्पराओं, नैतिक वर्जनाओं एवं दोहरे नैतिक मापदण्डों के विरुद्ध स्त्री विमर्श को नवीन आयाम प्रदान किया है। परम्परागत सामाजिक जीवन मूल्यों को अस्वीकार कर उस पर प्रश्न चिह्न लगा दिया है और इन मूल्यों को स्त्री विरोधी एवं मानवता विरोधी सिद्ध किया है। अतः 70 एवं 80 के दशक की रचनाएँ नारी अस्मिता एवं स्वाधीनता को प्रोज्वलित करने में समर्थ हुई हैं।



नारीवादी साहित्य ने जड़ परम्पराओं को नकारा। बदले में महिला लेखिकाओं ने सुधारवादी दृष्टिकोण को ग्रहण किया है। इस तथ्य का उद्घाटन महिला लेखिकाओं में सहजता, प्रखरता, नवीन तेवर एवं नई भाव-भंगिमा के साथ हुआ है। अतः व्यक्तित्व की विवशता से आविर्भूत महिला लेखिकाओं ने मध्यवर्गीय नारी जीवन को अपनी रचनाओं का केंद्रबिन्दु बनाया है।

आठवें दशक के महिला लेखन में बोल्ड लेखन की परंपरा का सूत्रपात हुआ। अतः आज के महिला कथाकारों की अपनी विशेषताएँ हैं, और इनका अपना दृष्टिकोण है। इनकी दृष्टि में प्रेम और नैतिकता, वैयक्तिक विषय बन गए हैं। स्त्री-पुरुष संबंधों को पारम्परिक नियमों की कसौटी पर न परखकर, स्थितियों के अनुकूल उन्हें आँका जा रहा है। प्रस्तुत साहित्य में नारी की करुण दशा के बदौलत उनके संघर्षरत मनोवेग को संजोया है। पहले की नारी को आदर्श बनाने की चिंता थी। किन्तु आज की नारी की चिन्ता अपना कैरियर, व्यक्तित्व बनाने की चिन्ता करती है। पुरानी नारी को संस्कारों ने जकड़ रखा था। आज की नारी रुढ़िवादी परम्पराओं की केंचुली हटाती लगती है। अतः स्त्रीवादी साहित्य में नारी की बदलती मानसिकता की झलक पाई जाती है।

आधुनिक महिला लेखन ने पूर्ववर्ती लेखन की अपेक्षा अधिक गंभीरता को आत्मसात् की है। स्त्री साहित्यकारों ने संघर्षों से जूझनेवाली आधुनिक नारी का जागृत रूप निरूपित किए हैं। उसमें दृढ़ता, आत्मविश्वास एवं सामाजिक चुनौतियों से संघर्ष करने की ललक द्रष्टव्य है। वे तीव्र गति से भागती हुई दुनिया के साथ नवबोध को धारण करने की अदम्य अभिलाषा के इच्छुक भी हैं। अतः महिला लेखन को स्त्री की अस्मिता की खोज कहना समीचीन है। क्योंकि आत्मचेतना नारी ने रचना धर्मिता द्वारा अपनी हैसियत को ही निरूपित किया है। चंद्रकिरण सोनरेवसा, उषादेवी मित्रा की रचना यात्रा, उषा प्रियंवदा, मन्नू भंडारी, कृष्णा सोबती, शशिप्रभा शास्त्री, मृणाल पांडे, सूर्यबाला, राजी सेठ, मृदुला गर्ग, मंजुल भगत, चित्रा मुद्गल, सिम्मी हर्षिता, ममता कालिया, नमिता सिंह, कुसुम अंसल, मैत्रेयी पुष्पा आदि अनेकानेक रचनाकारों की सशक्त कृतियों से समृद्ध होती हुई आज नारी चेतनासंपन्न ठोस धरती पर पहुँच गई है। अतः नारीवादी साहित्य से स्त्री आज अपने दिमाग के जालें साफ करके पुरुष वर्चस्व के दंभ को तोड़ने में तुली है। स्पष्ट जाहिर है कि महिला-लेखन समस्याओं के समाधान नहीं देता है, परन्तु उन्हें खुद ढूँढ़ने का इरादा अदा करती है।

#### सहायक ग्रन्थ सूची

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## Kerala as a Tourist Destination: Its Input and Output through Centuries

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### Abstract

*Travel and tourism had its origin from very earliest times that is as old as human civilization. Early it was associated with human social mobility as well as adventure spirit and later on with long distance trade. The geographical discoveries of the medieval times were the outcome of the explorative spirit once flourished in Europe. Later the modus operandi of this human spirit subjected to various transformations and hence acquired the nature, color and character of present day 'tourism', i.e. as an industrial offshoot. It is interesting to see the evolution of the spirit of tourism through ages. Fortunately from very ancient time onwards Kerala known to the rest as a destination of spices. Now Kerala is known to the rest as 'God's Own Country'. In the purview of historiography, travelers' accounts are valuable to Kerala which had not created any Herodotus or Thucydides or Livy or Tacitus in ancient times. Now a day the scholars are trying to retrieve the ancient history of Kerala from the accounts of various globetrotters'. The purpose of this endeavour is to correlate the social disposition of touring through ages with the present-day socio economic crazes.*

The spirit of visiting or migrating or else settling in far-away and strange domains is a hidden social phenomenon in humanity from the dawn of its civilizations. That is why human population spread over this universe from north Polar Regions to the extreme south strips of South America and Africa including the continent of Australia. Not only settling but also building superb civilizations suit to the topographical/geographical conditions of their respective regions. Each and every society had to say a lot about their adventurous trips to distant regions and their encounter with populace and wild nature. Eighteenth century satire 'Gulliver in Lilliput' of Jonathan Swift is sufficient demonstration to the universal human nature of adventure-cum journeys. In ancient days, to travel from a place to another distant destination was quiet difficult because of lack of means of safe and secured transporting system and wild or savage surroundings. Nevertheless some adventurous people and tribes conducted journeys and exodus to far-off regions either in the form of expedition, voyage or migration for securing their living.

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Generally, in ancient times, various prospering tribes had left their home-lands and migrated to distant fertile regions in search of food and new pasturelands. The pioneers in this field were various powerful surplus-conscious and prospering pastoral societies or communities who practiced settled agricultural operations. In their migration operations usually aborigines were the most sufferers. For instance, the stories of Red Indians of America are the best piece in the modern period. Aztecs and Incas of South America were conquered and subordinated by Europeans resulted in the total collapse of their civilizations. But in positive occasions the migrating populations and aborigines are subjected to synthesis. In the Indian context Huns are the best example for this process. Similar examples are plenty in the European history. In the annals of resettlement of tribes to distant and alien regions, the Jewish migration to Canaan or European exodus to Americas had no parallels in the history. Dr. S. Radhakrishnan observes the mass exodus of Jewish community from the land of Pharaoh in the following lines. "The intolerance of narrow monotheism is written in letter of blood across the history of mankind from the time when first the tribes of Israel burst into the land of Canaan..... They invoke Divine Sanction for the cruelties inflicted on the conquered. The spirit of old Israel is inherited by Christianity and Islam. Wars of Religion which are the outcome of fanaticism that prompts and justifies the extermination of aliens of different creeds ...". Another type of social mobility which cited above was associated with plunder and conquest beneath the barbarian tribal chiefs like Miharikula, Toramana, Attila, etc. Germanic and Slavonic tribes' migration resulted in the conflicts of European societies from sixth to tenth centuries. All the above quoted types of mass exodus or visits have had no tourism initiation as we have seen today.

Let us come to our focal point. Up to seventh century BCE Kerala remained as quite an uninhabited tract of land in the peninsular India. "The dawn of history in Kerala as elsewhere in the Tamil South is marked by the diffusion of iron using people of the Black and Red Ware (BRW) tradition and the antiquity of which goes back to the 7<sup>th</sup> century Before Common Era (BCE)."<sup>1</sup>. Kerala was never a homogeneous physiographical or ecological unit<sup>2</sup>. Thus this region was filled with dense forests, marshy lands and above all then it was the abode of wild animals. Only after the spread of Iron Age culture people began to migrate and settle here. It is true that only an iron using society could take this land for habitation. In the later stage various tribes with superior tools and advanced agriculture technology began to settle here and controlled this region<sup>3</sup>. Hence Kerala seems to be a microcosm of India and turned to be an ethnological museum<sup>4</sup>.

When the notion of long distance trade acquired recognition amongst various societies, new trade routes, both land and sea, were developed. Thus touring habit was enhanced among mercantile communities and adventurous sections of the civilized regions. Kerala's strategic position in the maritime trade and its peculiar geographic condition made this region a favorite destination of several mercantile groups. All well known ancient travelogues are the outcome of such mercantile activities. As a result almost all ancient well known travelers' accounts mention about this land, its people and topography in detail manner. Fifteenth century Italian voyager Nicola Conti (1444) enjoyed the flavor and boundless tang of jackfruit and gives us detailed account of it and the river banks of River Periyar. Almost all aliens who visited Kerala mention much about its spices, particularly of Yavanapriya or pepper or *Mareecham* (acoNw). But Nicola Conti mentions more about the flora of this land in general. It is interesting to see that Conti found space in his travelogue to give



a thumbnail sketch of jackfruit and mangos of Kerala<sup>5</sup>. Thus Kerala became familiar to other civilized societies of Asia and Europe long before the birth of Jesus. Ancient Greek and Roman accounts are referring Kerala as a destination of spices. This tiny strip of land is mentioned in the inscriptions of Asoka, Kautilya's Arthashastra, in the epics of Ramayana (*Kishkinda Kandam*) and Mahabharatha (*Aswamedha Parvam and Sabha Parvam*) and in the works of Kalidasa (*Raghuvamsa*)<sup>6</sup>. Thus this land acquired the name Kerala from the very ancient. Asoka mentions Kerala as Keralaputra in his 2<sup>nd</sup> and 13<sup>th</sup> rock edicts (257 BCE). The author of Periplus's *Keptobotras*, Pliny's *Calobotras* and Ptolemy's *Kerobotras* are the same *Keralaputra* of Asoka.

Another type of tourism is faith (religion) centered. It coupled with either festivals like, Holi, Kumbha Mela, Hajj, Easter, etc or various types of pilgrimages. In this segment, religious propagation and pilgrimage received wide acceptance amongst almost all missionary religious sects from very ancient. On the other hand pagans used pilgrimages to their Holy Places as an individual vow only. Kerala until medieval times was predominantly a pagan dominated region. Similarly in the case of Kerala, no such nationally or internationally recognized or popularly accepted mass pilgrim attractions were available. Even though Kerala has places of pilgrim attraction due to various reasons most of the pilgrim hubs were not widely or universally opened to all sections of the society. Gates of certain Hindu religious centers of Kerala were shutdown even before Swami Vivekananda due to his unwillingness to disclose his *jati* identity. That is why he called Kerala as a 'lunatic asylum'. The social psyche of Kerala until recently was introvert. That is why these centers were not emerged as famous places of pilgrim attraction like Rameswaram, Palani, Kasi, Kedarnath or Gaya. Even though, Sabarimala was opened to all, it was quite difficult to reach there until recently and was not widely selected by pilgrims of distant regions as their pilgrimage destination some three or four decades back. Above all the visit to Sabarimala is still considered as penance or sacrament rather than tourist impetus. Christians and Muslims lack centers of nationally or internationally endorsed pilgrim attraction. It is mainly because of the reason that these alien religions marked its strong presence here only in an age of rational thinking, modernity and in an age of proper accounts maintaining became the order of socio-political life of this region.

To the ancient Arabs, Romans and Greeks, Kerala was a land of aroma of spices. Spices of Kerala became the inevitable ingredient of their dining table. Motive force behind the geographical discoveries of medieval period was the outcome of finding out a sea route to the land of spices; Kerala. The Greek physician, Hippocrates (460-340 BCE) speaks about the medicinal value of Malabar spices. Another Greek physician of first century of Common Era (40-90 CE), Dioscorides, who was contemporary of Pliny, in his work 'Materia Medica', was referring about the medicinal value of cardamom, cinnamon, ginger, turmeric, pepper, etc<sup>7</sup>. Kerala's premier position in spice trade continued until it lost its monopoly in the spice cultivation in modern times.

Great philologist Dr. Burnell observes that the Greek word 'Zingiber' is derived from the Malayalam word '*Inchi*' and the other Greek word 'Oryzi' (rice) is also evolved from the Tamil word '*arisi*'. All the above mentioned philological evidences show that the popularity of this land and its people spread all over the world since the dawn of progress and modernity. Anyhow, the long distance traders were behind this spread of the flavor of Malabar spices all over the West. The discovery of Monsoon cycle and its recurring nature by Hippalus, an Egyptian navigator in 45 CE boosted up the trade between Malabar Coast and the West<sup>8</sup>. This discovery was a turning



point in the history of maritime activities between Malabar and the West. Kodungalloor in the great Sangam period functioned as an export hub to the West. About thirty one ports of different countries Asia, Africa and Europe had direct maritime contact with the port of Muziris (Kodungalloor). The name Muziris was attributed to Kodungalloor by the ancient Greeks. It was because of the reason that this place then was famous for pepper. In old Malayalam the pepper was called *Mareecham* (acoNw). Hence, the port city being the sole market of pepper in the world became popular under the synonym of pepper. Thus it became Muchiri or Muziris or else Murichi Pattanam, etc. In this time the Kodungalloor port was well known to all maritime traders of the day. The first batch of Jewish refugees reached here by 6<sup>th</sup> century BCE<sup>9</sup>. Then they called this port town as Shingly. The river mouth of Periyar (Kodungalloor) is still known to residents as *Changala Azhi*. Valmiki Ramayana refers to this port as Muchiri. Muchiri or Muziris or Kodungalloor until the European arrival was a dominant Hindu city. Several temples, forts and monuments in and around of Kodungalloor have to say the history of its golden past.

Classical geographers and travelers like Pliny, of first century CE, the anonymous author of 'Periplus of the Erythraean Sea' (A journey through Red Sea) of first century CE, Ptolemy of second century CE, the Byzantine monk and the author of 'Topographia Indicia Christina' Cosmos Indicopleustus of the sixth century CE, etc all were making reference to Muziris, Tyndis, Barace and Nelcynda as major port towns of Malabar (Kerala) coastline<sup>10</sup>. Unfortunately scholars are of difference of opinion regarding to the identity of the above said places with its present day place names except in the case of Muziris and which has been identified with modern Kodungalloor. The account of these adventures people of the past is too useful to study the early societies of Kerala. One such traveler was Joan of Monte Corvino who visited the Malabar (Kerala) during 1292-93 of CE writes that the men and women of this region were barefooted and used dress just for hiding their nudity only. Similarly an Italian traveler Della Vella who visited Kozhikode during 1624 of CE writes that people of this region used only minimum amount of clothing. Men and women used a piece of cloth which hardly covers loin to knee only<sup>11</sup>. Duarte Barbosa, a Portuguese government servant and official translator to their government in Kerala, confirms the dress codes of Keralites even in the sixteenth century also remained as the same<sup>12</sup>. Barbosa also mentions about Kerala's slave system and trade, Pulappedi and Mannappedi, etc.

By the 15<sup>th</sup> century, with the discovery of a new sea route to India by Vasco da Gama, the trade and travel scenario of Kerala subjected spectacular changes. It resulted in the direct intervention of various European interest groups into the Malayalee socio-religious and economic life. Thus the socio-cultural scenario of Kerala underwent to innovative changes. The extent of foreign influence began to be reflected either optimistically or unconstructively in all walks of the native life. Anyhow, in the historiographer point of view, in the subsequent period onwards the history of Kerala began to be properly documented.

Travelers prior to 15<sup>th</sup> century were not organized groups with specific mission or vision and their enterprises were born out of either of individual mercantile or adventurous spirit. Thus such visitors of the land served as mere social observers or chroniclers and that is why they neither deliberately nor consciously intervened in the society for radical changes. If any marking changes were ushered in here due to foreign influence, no doubt, it was absolutely accidental or inadvertent. On the other hand the organized visitors of Europe from fifteenth century onwards had specific



programme and projects. They strived to transform the natives in the fields of religion, culture, social relations, agricultural, industry, etc fields in accordance to their convictions. Five centuries of their frequent and continues interaction, to a great extent, they succeeded in their assignment. Traditional farming concepts were uprooted. The cultivation of alien species of crops like rubber, tea, coffee, cocoa, custard apple, pineapple, guava, breadfruit, cashew, papaya, tobacco, tapioca, etc were brought, popularized and transformed as the inseparable items of Kerala's agrarian economy. This European intervention in the agrarian sector revolutionized our agricultural sector<sup>28</sup>. The commercialization of land and agriculture was the net effect of the prolonged European presence in this land. Later it determined the native social relations. Coir and weaving subjected touch and care and it flourished as a prospering industry for a long time<sup>29</sup>.

With the foreign contact the language and literature of Kerala acquired a considerable amount of perfection. Now this language acquired classical status. Behind this gain one could not refute the foreign contributions. Above all Malayalam's flexibility and willingness to receive words and usages from all sources is praiseworthy. European service to Malayalam language is widely accepted fact. From its cradle, Malayalam language was enriched by various foreign languages. Thus it contained innumerable words from Pali, Prakrit, Persian, Latin, Greek, Arabic, French, English, etc, enriched its vocabulary which enabled easy prose and effective communication<sup>30</sup>. For instance *nakham* (nail), *mukham* (face), *bharya* (wife), etc from Sanskrit; *ottakam* (camel), *kemam* (excellence), *vattam* (circle), etc from Prakrit and Pali; *parave* (sentry), *dave* (device), etc from Hindi and Marathi; *harji* (petition), *vakkalathu* (agency), *sannate* (diploma), etc from Arabic are all the few best known popular specimens of Malayalam loan words. Kerala has no traditional (maritime/distant) trading society (as in the case of other Indian societies) and as a result its overseas trade from the dawn of its history was under the control of foreigners. As a result their words of dealing penetrated in the transactional language of Kerala<sup>31</sup>. Without any hesitation one can say, the growth of this language was accomplished through making the alien (loan) words, both Indian and foreign, as vernacular.

Kerala being a densely populated state with high rate of literacy and an acceptable living standard now functions with a sizable NRK remittance. It is true, the limited extent of land along with costly land and labor is a serious setback to our industrial ambitions and therefore Kerala is kicked out from the industrial scenario of India. "The day that the Gulf Malayalees return due to any unforeseen circumstances, the superficial prosperity and consumer oriented living habits in Kerala will vanish, without a trace. Until Kerala gets industrialized, there is no salvation for the people"<sup>32</sup>. In this tragic scenario, the only alternative is to build tourism as an alternative industry. Even though Kerala, India's most densely populated but the peaceful, pristine, cleanest, advanced society with cent percent literacy this bears the lowest infant mortality and highest life expectancy rates. It is really a plus point to the touring population. Kerala successfully marketed it. In the eighties of the last century Col G.V. Raja of the Travancore royal family and P. G. C. Pillai pioneered by starting Kerala's first travel agency which transformed destiny of this land. Around eighties of the last century Kerala's economic growth had shown negative trend and it was around 2.5 percent. Now it is above 13 percent and the major share of it is the contribution of tourism and travel based industries.

An orthodox/uncompromising section of the society disagrees with tourism promotion in all



generations, throughout history. They fear the unrestricted acquaintance of aliens will end in the degeneration of the national values. So out of this fear or bewilderment several ancient societies built up taboos relating to the association of aliens. The ancient Indian taboo associated with 'sea voyages' and the construct of 'Mlecha' (अवर्ण) otherwise outcast concept are the best archetype. Our culture, as seen today, is matured through ages and its interaction with several alien cultures. So there is no room for any such fear otherwise objection in association with the current tourism enterprises

However Kerala, also called Malabar shared a good space in the tourist map of the world from the early centuries of the Common Era. Early visitors or else explorers of the land were associated mainly with maritime trade groups. Their interest was mainly confined to spices and natural beauty of the land. Really Kerala's tourist potential was recognized only recently by our society. It was not a place of historically important monuments of high order or places of renowned summer resorts or hill stations in modern language. Its potential in the tourist scenario depends mainly on its unmatched natural beauty. Anyhow Kerala has ample space to accommodate or satisfy its guests with its affluent and varied innate magnificence.

### Conclusion

In recent time the tourism of Kerala acquired the attribute of an industry as elsewhere in India. Governmental and nongovernmental entrepreneurs working in the field of tourism are doing a good job in this direction which is not sufficient to retain its natural magnificence, its grand heritage and uniqueness. Ever shrinking lakes and backwaters along with defacing rivers and canals and greenery are still stand as a threat to our ecological subsistence. Indiscriminate road construction, resort construction, beautification, etc to cater the requisites of incoming tourist bands are going on without considering this objective reality. Therefore an eco friendly tourism concept is the need of the hour. All efforts to promote tourism should be based on the principle of protection and preservation of the uniqueness, culture, greenery and biodiversity of this land. Consequently a new master plan/schema should be drafted, in which the specialties of the land will be maintained as such.

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## **“Pradhan Mantri Jan Dhan Yojna”: A National Financial Inclusion Mission**

**Bini C.B.**

### **Abstract**

*Financial inclusion or inclusive financing is the delivery of financial services at affordable costs to sections of disadvantaged and low-income segments of society, in contrast to financial exclusion where those services are not available or affordable. Financial inclusion in India. The government of India recently announced “Pradhan Mantri Jan Dhan Yojna,” a national financial inclusion mission which aims to provide bank accounts to at least 75 million people by January 26, 2015. . The index- Inlusix- along with a report, was released by the Finance Minister of India, P. Chidambaram at a widely covered program at New Delhi. CRISIL Inlusix is a one-of-its-kind tool to measure the extent of inclusion in India, right down to each of the 632 districts. CRISIL Inlusix is a relative index on a scale of 0 to 100, and combines three critical parameters of basic banking services — branch penetration, deposit penetration, and credit penetration — into one metric.*

**Key words:** Financial inclusion, Financial Inclusion Index

### **Introduction**

In the Indian context, the term ‘financial inclusion’ was used for the first time in April 2005 in the Annual Policy Statement presented by Y.Venugopal Reddy, Governor, Reserve Bank of India. Later on, this concept gained ground and came to be widely used in India and abroad. While recognizing the concerns in regard to the banking practices that tend to exclude rather than attract vast sections of population, banks were urged to review their existing practices to align them with the objective of financial inclusion. The Report of the Internal Group to Examine Issues relating to Rural Credit and Microfinance (Khan Committee) in July 2005 drew strength from this announcement by Governor Y. Venugopal Reddy in the Annual Policy Statement for 2005-06 wherein he had expressed deep concern on the exclusion of vast sections of the population from the formal financial system. In the Khan Committee Report, the RBI exhorted the banks with a view to achieving greater financial inclusion to make available a basic “no-frills” banking account. The recommendations of the Khan Committee were incorporated into the mid-term review of the policy (2005–06). Financial inclusion again featured later in 2005 when it was used by K.C. Chakraborty, the chairman of Indian Bank. Mangalam became the first village in India where all households were provided banking facilities. Norms were relaxed for people intending to open



accounts with annual deposits of less than Rs. 50,000. General credit cards (GCCs) were issued to the poor and the disadvantaged with a view to help them access easy credit. In January 2006, the Reserve Bank permitted commercial banks to make use of the services of non-governmental organizations (NGOs/SHGs), micro-finance institutions, and other civil society organizations as intermediaries for providing financial and banking services. These intermediaries could be used as business facilitators or business correspondents by commercial banks. The bank asked the commercial banks in different regions to start a 100% financial inclusion campaign on a pilot basis. As a result of the campaign, states or union territories like Puducherry, Himachal Pradesh and Kerala announced 100% financial inclusion in all their districts. Reserve Bank of India's vision for 2020 is to open nearly 600 million new customers' accounts and service them through a variety of channels by leveraging on IT. However, illiteracy and the low income savings and lack of bank branches in rural areas continue to be a roadblock to financial inclusion in many states and there is inadequate legal and financial structure.

The government of India recently announced "Pradhan Mantri Jan Dhan Yojna," a national financial inclusion mission which aims to provide bank accounts to at least 75 million people by January 26, 2015. To achieve this milestone, it's important for both service providers and policy makers to have readily available information outlining gaps in access and interactive tools that help better understand the context at the district level. In India, RBI has initiated several measures to achieve greater financial inclusion, such as facilitating no-frills accounts and GCCs for small deposits and credit. Some of these steps are:

**Opening of no-frills accounts:** Basic banking no-frills account is with nil or very low minimum balance as well as charges that make such accounts accessible to vast sections of the population. Banks have been advised to provide small overdrafts in such accounts.

**Relaxation on know-your-customer (KYC) norms:** KYC requirements for opening bank accounts were relaxed for small accounts in August 2005, thereby simplifying procedures by stipulating that introduction by an account holder who has been subjected to the full KYC drill would suffice for opening such accounts. The banks were also permitted to take any evidence as to the identity and address of the customer to their satisfaction. It has now been further relaxed to include the letters issued by the Unique Identification Authority of India containing details of name, address and Aadhaar number.

**Engaging business correspondents (BCs):** In January 2006, RBI permitted banks to engage business facilitators (BFs) and BCs as intermediaries for providing financial and banking services. The BC model allows banks to provide doorstep delivery of services, especially cash in-cash out transactions, thus addressing the last-mile problem. The list of eligible individuals and entities that can be engaged as BCs is being widened from time to time. With effect from September 2010, for-profit companies have also been allowed to be engaged as BCs. India map of Financial Inclusion by MIX provides more insights on this. In the grass-root level, the Business correspondents (BCs), with the help of Village Panchayat (local governing body), has set up an ecosystem of Common Service Centres (CSC). CSC is a rural electronic hub with a computer connected to the internet that provides e-governance or business services to rural citizens.

**Use of technology:** Recognizing that technology has the potential to address the issues of outreach and credit delivery in rural and remote areas in a viable manner, banks have been advised to make



effective use of information and communications technology (ICT), to provide doorstep banking services through the BC model where the accounts can be operated by even illiterate customers by using biometrics, thus ensuring the security of transactions and enhancing confidence in the banking system.

**Adoption of EBT:** Banks have been advised to implement EBT by leveraging ICT-based banking through BCs to transfer social benefits electronically to the bank account of the beneficiary and deliver government benefits to the doorstep of the beneficiary, thus reducing dependence on cash and lowering transaction costs.

**GCC:** With a view to helping the poor and the disadvantaged with access to easy credit, banks have been asked to consider introduction of a general purpose credit card facility up to '25,000 at their rural and semi-urban branches. The objective of the scheme is to provide hassle-free credit to banks' customers based on the assessment of cash flow without insistence on security, purpose or end use of the credit. This is in the nature of revolving credit entitling the holder to withdraw up to the limit sanctioned.

**Simplified branch authorization:** To address the issue of uneven spread of bank branches, in December 2009, domestic scheduled commercial banks were permitted to freely open branches in tier III to tier VI centres with a population of less than 50,000 under general permission, subject to reporting. In the north-eastern states and Sikkim, domestic scheduled commercial banks can now open branches in rural, semi-urban and urban centres without the need to take permission from RBI in each case, subject to reporting.

**Opening of branches in unbanked rural centres:** To further step up the opening of branches in rural areas so as to improve banking penetration and financial inclusion rapidly, the need for the opening of more bricks and mortar branches, besides the use of BCs, was felt. Accordingly, banks have been mandated in the April monetary policy statement to allocate at least 25% of the total number of branches to be opened during a year to unbanked rural centres.

### Financial Inclusion Index

On June 25, 2013, CRISIL, India's leading credit rating and research company launched an index to measure the status of financial inclusion in India. The index- Inlusix- along with a report, was released by the Finance Minister of India, P. Chidambaram at a widely covered program at New Delhi. CRISIL Inlusix is a one-of-its-kind tool to measure the extent of inclusion in India, right down to each of the 632 districts. CRISIL Inlusix is a relative index on a scale of 0 to 100, and combines three critical parameters of basic banking services — branch penetration, deposit penetration, and credit penetration — into one metric. The report highlights many hitherto unknown facets of inclusion in India. It contains the first regional, state-wise, and district-wise assessments of financial inclusion ever published, and the first analysis of trends in inclusion over a three-year timeframe. Some key conclusions from the study are:

- The **all-India CRISIL Inlusix score** of 40.1 is low, though there are clear signs of progress — this score has improved from 35.4 in 2009.
- **Deposit penetration** is the key driver of financial inclusion — the number of savings accounts (624 million), is almost four times the number of loan accounts (160 million).
- **618 out of 632 districts** reported an improvement in their scores during 2009-2011.



- The **top three states** and Union Territories are Puducherry, Chandigarh, and Kerala; the top three districts are Pathanamthitta (Kerala), Karaikal (Puducherry) and Thiruvananthapuram (Kerala).

### Controversy

Financial inclusion in India is often closely connected to the aggressive micro credit policies that were introduced without the appropriate regulations oversight or consumer education policies. The result was consumers becoming quickly over-indebted to the point of committing suicide, lending institutions saw repayment rates collapse after politicians in one of the country's largest states called on borrowers to stop paying back their loans, threatening the existence of the entire 4 billion a year Indian microcredit industry. This crisis has often been compared to the mortgage lending crisis in the US. The challenge for those working in the financial inclusion field has been to separate micro-credit as only one aspect of the larger financial inclusion efforts and use the Indian crisis as an example of the importance of having the appropriate regulatory and educational policy framework in place.

### Pradhan Mantri Jan Dhan Yojana

Indian Prime Minister Narendra Modi announced this scheme for comprehensive financial inclusion on his first Independence Day speech on 15 August 2014. The scheme was formally launched on 28 August 2014 with a target to provide 'universal access to banking facilities' starting with Basic Banking Accounts with overdraft facility of Rs.5000 after six months and Debit card with inbuilt accident insurance cover of Rs. 1 lakh and RuPay Kisan Card & in next phase, micro insurance & pension etc. will also be added. In a run up to the formal launch of this scheme, the Prime Minister personally mailed to CEOs of all banks to gear up for the gigantic task of enrolling over 7.5 crore (75 million) households and to open their accounts.<sup>1</sup> In this email he categorically declared that a bank account for each household was a "national priority".

On the inauguration day of the scheme, 1.5 Crore (15 million) bank accounts were opened.

### Financial Inclusion in India

The policy makers have been focusing on financial inclusion of Indian rural and semi-rural areas primarily for three most important pressing needs.

1. **Creating a platform for inculcating the habit to save money** – The lower income category has been living under the constant shadow of financial duress mainly because of the absence of savings. The absence of savings makes them a vulnerable lot. Presence of banking services and products aims to provide a critical tool to inculcate the habit to save. Capital formation in the country is also expected to be boosted once financial inclusion measures materialize, as people move away from traditional modes of parking their savings in land, buildings, bullion, etc.
2. **Providing formal credit avenues** – So far the unbanked population has been vulnerably dependent of informal channels of credit like family, friends and moneylenders. Availability of adequate and transparent credit from formal banking channels shall allow the entrepreneurial spirit of the masses to increase outputs and prosperity in the countryside. A classic example of what easy and affordable availability of credit can do for the poor is the micro-finance sector.
3. **Plug gaps and leaks in public subsidies and welfare programmes** – A considerable sum of money that is meant for the poorest of poor does not actually reach them. While this money



meanders through large system of government bureaucracy much of it is widely believed to leak and is unable to reach the intended parties. Government is therefore, pushing for direct cash transfers to beneficiaries through their bank accounts rather than subsidizing products and making cash payments. This laudable effort is expected to reduce government's subsidy bill (as it shall save that part of the subsidy that is leaked) and provide relief only to the real beneficiaries. All these efforts require an efficient and affordable banking system that can reach out to all. Therefore, there has been a push for financial inclusion.

#### **The steps taken by RBI to support financial inclusion**

RBI set up the Khan Commission in 2004 to look into financial inclusion and the recommendations of the commission were incorporated into the mid-term review of the policy (2005–06) and urged banks to review their existing practices to align them with the objective of financial inclusion. RBI also exhorted the banks and stressed the need to make available a basic banking 'no frills' account either with 'NIL' or very minimum balances as well as charges that would make such accounts accessible to vast sections of the population. Of the many schemes and programmes pushed forward by RBI the following need special mention.

- A. **Initiation of no-frills account** – These accounts provide basic facilities of deposit and withdrawal to accountholders makes banking affordable by cutting down on extra frills that are no use for the lower section of the society. These accounts are expected to provide a low-cost mode to access bank accounts. RBI also eased KYC (Know Your customer) norms for opening of such accounts.
- B. **Banking service reaches homes through business correspondents** – The banking systems have started to adopt the business correspondent mechanism to facilitate banking services in those areas where banks are unable to open brick and mortar branches for cost considerations. Business Correspondents provide affordability and easy accessibility to this unbanked population. Armed with suitable technology, the business correspondents help in taking the banks to the doorsteps of rural households.
- C. **EBT – Electronic Benefits Transfer** – To plug the leakages that are present in transfer of payments through the various levels of bureaucracy, government has begun the procedure of transferring payment directly to accounts of the beneficiaries. This "human-less" transfer of payment is expected to provide better benefits and relief to the beneficiaries while reducing government's cost of transfer and monitoring. Once the benefits starts to accrue to the masses, those who remain unbanked shall start looking to enter the formal financial sector. Financial inclusion of the unbanked masses is a critical step that requires political will, bureaucratic support and dogged persuasion by RBI. It is expected to unleash the hugely untapped potential of the bottom of pyramid section of Indian economy. Perhaps, financial inclusion can begin the next revolution of growth and prosperity.

#### **Conclusion**

Although financial inclusion is imperative for all-round development of the country, there are major barriers to its growth, Crisil said in its research report released today by Indian Chamber of Commerce. The report stated that the three big challenges were high cost, lack of robust technology, and lack of awareness, and while these challenges are significant, they are not insurmountable. So



we have to find ways to eliminate these problems and strengthen our country financially. This is a great effort by the banks to promote financial inclusion, which is critical to promote equitable economic growth.

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## An Overview of Women Migration in India: Its Trend and Determinants

Jinu Joseph

### Abstract

*The objective of this working paper is to examine the trends and patterns of female migration in India and analyse the determinants of female migration using NSSO 55<sup>th</sup> Round Household level data on Migration. It is found that the percentage is very small for 'employment oriented migration'. The marriage is identified as the main reason for women migration in India. So the female migration rates are closely inter-connected with male migration rates indicating that females accompany males as associational migrants. The findings of the study shows that the motive of women migrations for purpose of studies, movement of parents or earning members and others continuously decreased, while women migration due to marriage has been on continuous increase.*

**Key Words:** Emigration, Immigration, Internal Migration, International Migration

### Introduction

People have been on the move since human life began. Migration is neither a new phenomenon, a failure of development, nor a substitute for development. Individuals move as part of their effort to improve their lives and the lives of their families, to learn new skills, to gain new experiences, to find a job or to flee insecurity, disaster or famine. Migration is an economic, social and political process that affects those who move, those who stay behind, and the places where they go. And with the advent of globalization, migration has become a worldwide phenomenon. People are crossing borders to search for better job opportunities and to provide a better future for their families.

Migration is a universal phenomenon and it is the third component of population change, while two other important components of population change are fertility and mortality rate. Further, migration is the most observable and impressive fact in the growth of cities and it is also considered as an essence of urbanization in the globe. In India, major cities have noticed an increase of around 75 per cent population due to migration. Moreover, the number of temporary stay is also larger in India as compared to the World's average. Therefore, the study of migration is important not only for making of the population policy, but also for making and implementing the urbanization policy of India.

According to 2001 Census, of 309 million migrants based on place of last residence, female



migrants constitute 218 million while it is 91 million for male. Thus migrants constitute around 30 percent of the total population; whereas male and female migrants constitute 18 percent and 45 percent of their population respectively.

### Types of Migration

Generally, there are two types of migration. First is International Migration and second is 'Internal Migration'. International migration implies that when the national boundary of a country is involved in migration, while, when migration takes place within the national boundary of a country it is called internal migration. Further, the internal migration is also classified into two types (i.e., Migration Streams and Distance Categories). Further, migration streams and Distance Categories of migration include the other types of migrations. Moreover, in regard to international migration, the departure of an individual or group from a country is termed as emigration (or Out-Migration), while arrival or entry into a country is known as immigration (or In-Migration). In addition, migration can be either voluntary or forced. Voluntary migration includes the choice of a person, while forced migration involves a perception of compulsion against the will or choice of a concerned individual. Individuals forced to move are usually compelled by political factors whereas, voluntary migration is usually for economic reasons (Rubenstein and Bacon: 1990). For Example: In 1947, a large number of Muslim were migrated from India to Pakistan, while Hindu came into India in large numbers from Pakistan is an example of forced migration, while the most important example of voluntary international migration in the history of mankind is the large scale exodus of Europeans during the last one-and-half century. A total of at least 50 to 60 million people are estimated to have emigrated from Europe.

### Objectives of the Study

- To understand the trends and patterns of female migration in India and
- To examine the determinants of female migration.

### Data Sources

The present study is exclusively based on secondary data which has been collected from National Sample Survey Organisation (NSSO) Round Data, Planning Commission, Census of India and various issues of Economic survey of India.

**Tools and Methods:** Rate, ratio, percentage, tables, graphical representations like graphs etc are used to analyse the trends and patterns of female migration.

### Trends of Women Migrations in India

**Table 1: The Trends and Patterns of Female Migration in India**  
( Women Migration Per 1000 Persons)

Round Year	Rural	Urban
38 <sup>th</sup> (January to December, 1983)	351	366
43 <sup>th</sup> (July, 1987 to June, 1988)	398	396
49 <sup>th</sup> (January to June , 1993)	401	382
55 <sup>th</sup> (July, 1999 to January, 2000)	426	418
64 <sup>th</sup> (July, 2007 to January, 2008)	477	456

Source: National Sample Survey Organization, Migration in India, Government of India New Delhi.



In Table 1, presented the trends of women's migration (women migration per 1000 people) in India from 1983 to 2008 along with rural and urban areas. It is clear from the data, in 1983 only 351 women (per 1000 persons) were migrated from the rural areas, and, further the ratio has increased from 398 in 1988, 401 in 1993, 426 in 2000 and finally stood at 477 in 2008, while in case of urban areas, the ratio of women migration per 1000 population has also increased over the years, with the exception of 1993.

**Table 2: Rural Women Migration (per 1000 persons) in India:  
According to the Social Group**

Social Group	STs	SCs	OBCs	Others
55 <sup>th</sup> Round (1999/2000)	357	434	428	443
64 <sup>th</sup> Round (2007/08)	440	482	468	506

Source: Researcher Calculations from the NSSO, Migration in India, Government of India.

Table 2 shows the rural women migration (per 1000 persons) in India from 1999/2000 to 2007/2008 along with the social group of women. According to the NSSO 55th and 64th Round, 357 of STs, 434 of SCs, 428 of OBCs and 443 of other casts women were migrated from rural area in 1999/2000 and it increased to 440 in STs, 482 in SCs, 468 in OBCs and 506 in other casts in 2007/08. While, the share of women migrations per 1000 persons of each social groups were 35.70 per cent in STs, 43.40 in SCs, 46.80 in OBCs and 44.30 in other casts in 1999/2000 and it has increased to 44.00 per cent in STs, 48.20 in SCs, 46.80 in OBCs and 50.64 in other casts in 2007/08.

**Table 3: Motives of the Women Migrations in India(In Per cent)**

**Rural Areas**

Motives of the Women Migrations	49 <sup>th</sup>	55 <sup>th</sup>	64 <sup>th</sup>
Employment	8.30	10.00	7.00
Studies	11.00	4.00	5.00
Marriage	51.70	76.20	80.40
Movements of Parents or Earning Members	23.70	6.30	4.40
Others	5.30	3.50	3.20
Total	100	100	100

Source: Researcher Calculations from the NSSO, Migration in India, Government of India.

**Table 4: Motives of the Women Migrations in India(In Percent)**

**Urban Areas**

Motives of the Women Migrations	49 <sup>th</sup>	55 <sup>th</sup>	64 <sup>th</sup>
Employment	4.90	3.00	2.70
Studies	7.00	1.30	2.20
Marriage	31.70	58.50	60.80
Movements of Parents or Earning Members	49.50	31.00	29.40
Others	6.90	6.20	4.90
Total	100	100	100

Source: Researcher Calculations from the NSSO, Migration in India, Government of India.



Table 3 and 4 expresses the motives of women migration in India from 1993 to 2007/08 along with rural as well as urban areas. It is clear from the data the motive of employment in women migration from rural areas was 8.30 per cent in 1993, further it increased to 10.0 per cent in 1999/2000 and it dropped to 7.00 percent in 2007/08. The motive of rural women migrations for purpose of studies, movement of parents or earning members and others continuously decreased, from 11.00, 23.70 and 5.30 per cent respectively in 1993 to 5.00, 4.40 and 3.20 per cent respectively in 2007/08, while rural women migration due to marriage has been on continuous increase from 51.70 per cent in 1993, 76.20 in 1999/2000 and 80.40 in 2007/08. In case of urban area, the trends of women migration are also similar to rural areas.

### **Determinants of Female Migration**

For the purpose of the study all the variables considered here, are divided in to four groups of indicators namely economic, socio-cultural, and demographic and amenity indicators which determine female migration.

#### **(1). Economic Factors**

The economic variables like work participation rate, unemployment, average size of land holding and irrigation are reviewed for the purpose of the study.

#### **(2). Socio-Cultural and Demographic factors**

Apart from economic factors, non-economic factors also influence female migration. Economic factors provide only the necessary condition of migration; the sufficient conditions are the other socio-cultural factors which motivate them to move. Several complex factors account for greater female migration besides the usual factors of pull and push, poverty being important among these; new factors such as newly developing markets for women's work, improving levels of education and skill development, a great desire for improving one's own and one's children's lot, and the loosening of parental and societal control over women are becoming equally important. Social capital, in the form of community and family networks, however, remains important for facilitating such movement.

#### **(3). Amenities**

The migration of people living in villages is also influenced by social factors such as lack of educational opportunities, poor health care infrastructure, lack of career opportunities etc. These factors are especially important for young people and very often play a key role in pushing them out of rural areas. Absence of schools, health services and modern housing facilities motivate rural women with children to move to larger cities where such facilities are found.

### **Findings of the Study**

1. The rate of women migration per 1000 population has increased over the years.
2. The women migration in STs was found very high that of SCs and OBCs.
3. The motive of women migration for the purpose of studies, movements of parents or earning members and others continuously decreases while women migration due to marriage has been on continuous increase.
4. Female migration is not economic oriented



5. Apart from economic factors, non economic factors like social, cultural and geographical factors are also influence women migration

### Suggestions

To implement legal instruments that protects and promotes the rights of migrant women.

1. To modify the national migration legislations and regulations
2. To develop legal literacy programmes to promote better understanding of the human rights.
3. To motivate researches on gender- sensitive migration

### Conclusion

Gender is deeply embedded in determining who moves, how those moves take place, and the resultant futures of migrant women and families. The number of female migrants has been large and increasing. Female migration is a key constituent of global migration. With the increasing feminization of internal and international migration, and the changing role of women more generally, significantly more attention is paid today to these issues by both researchers and policymakers.

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## Ramsey's Theorem using "Connected" and "Non-Connected" Terminology instead of Colours

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### Abstract

*In combinatorics Ramsey's theorem states that one will find monochromatic cliques in any edge labelling (with colours) of a sufficiently large complete graph. To demonstrate the theorem for two colours (say, blue and red), let  $r$  and  $s$  be any two positive integers. Ramsey's theorem states that there exists a least positive integer  $R(r, s)$  for which every blue-red edge colouring of the complete graph on  $R(r, s)$  vertices contains a blue clique on  $r$  vertices or a red clique on  $s$  vertices. (Here  $R(r, s)$  signifies an integer that depends on both  $r$  and  $s$ .)*

### Introduction

Ramsey's theorem is a foundational result in combinatorics. The first version of this result was proved by F. P. Ramsey. This initiated the combinatorial theory now called Ramsey theory, that seeks regularity amid disorder: general conditions for the existence of substructures with regular properties. In this application it is a question of the existence of *monochromatic subsets*, that is, subsets of connected edges of just one colour. An extension of this theorem applies to any finite number of colours, rather than just two. More precisely, the theorem states that for any given number of colours,  $c$ , and any given integers  $n_1, \dots, n_c$ , there is a number,  $R(n_1, \dots, n_c)$ , such that if the edges of a complete graph of order  $R(n_1, \dots, n_c)$  are coloured with  $c$  different colours, then for some  $i$  between 1 and  $c$ , it must contain a complete subgraph of order  $n_i$  whose edges are all colour  $i$ . The special case above has  $c = 2$  (and  $n_1 = r$  and  $n_2 = s$ ).

**Example:**  $R(3, 3) = 6$

In the 2-colour case, an arbitrary simple graph  $G = (V, E)$  can be identified with the complete graph on the vertex set  $V$  whose edges are coloured with two colours (all the edges corresponding to those in  $E$  receive one colour and all the other edges receive the other colour.) This permits talking about Ramsey's theorem using "connected" and "non-connected" terminology instead of colours, but this language does not generalize to a greater number of colours. In the following example, the formula  $R(3, 3)$  provides a solution to the question which asks for the minimum number of vertices a graph must contain in order to ensure that either:



1. at least 3 vertices in the graph are mutually connected (form a clique), or
2. at least 3 vertices in the graph are mutually unconnected (an independent set).

The remainder of this article will use the more common colour terminology and refer to monochromatic cliques. Note that owing to the symmetrical nature of the problem space,  $R(r, s)$  is equal to  $R(s, r)$ .

Suppose the edges of a complete graph on 6 vertices are coloured red and blue. Pick a vertex,  $v$ . There are 5 edges incident to  $v$  and so (by the pigeonhole principle) at least 3 of them must be the same colour. Without loss of generality we can assume at least 3 of these edges, connecting the vertex,  $v$ , to vertices,  $r, s$  and  $t$ , are blue. (If not, exchange red and blue in what follows.) If any of the edges,  $(r, s), (r, t), (s, t)$ , are also blue then we have an entirely blue triangle. If not, then those three edges are all red and we have an entirely red triangle. Since this argument works for any colouring, any  $K_6$  contains a monochromatic  $K_3$ , and therefore  $R(3, 3) \leq 6$ . The popular version of this is called the theorem on friends and strangers.

An alternative proof works by double counting. It goes as follows: Count the number of ordered triples of vertices,  $x, y, z$ , such that the edge,  $(xy)$ , is red and the edge,  $(yz)$ , is blue. Firstly, any given vertex will be the middle of either  $0 \times 5 = 0$  (all edges from the vertex are the same colour),  $1 \times 4 = 4$  (four are the same colour, one is the other colour), or  $2 \times 3 = 6$  (three are the same colour, two are the other colour) such triples. Therefore, there are at most  $6 \times 6 = 36$  such triples. Secondly, for any non-monochromatic triangle  $(xyz)$ , there exist precisely two such triples. Therefore, there are at most 18 non-monochromatic triangles. Therefore, at least 2 of the 20 triangles in the  $K_6$  are monochromatic. Conversely, it is possible to 2-colour a  $K_5$  without creating any monochromatic  $K_3$ , showing that  $R(3, 3) > 5$ . The unique colouring is shown to the right. Thus  $R(3, 3) = 6$ .

**Lemma 1.**  $R(r, s) \leq R(r-1, s) + R(r, s-1)$ :

**Proof.** Consider a complete graph on  $R(r-1, s) + R(r, s-1)$  vertices whose edges are coloured with two colours. Pick a vertex  $v$  from the graph, and partition the remaining vertices into two sets  $M$  and  $N$ , such that for every vertex  $w$ ,  $w$  is in  $M$  if  $(v, w)$  is blue, and  $w$  is in  $N$  if  $(v, w)$  is red. Because the graph has  $R(r-1, s) + R(r, s-1) = |M| + |N| + 1$  vertices, it follows that either  $|M| \geq R(r-1, s)$  or  $|N| \geq R(r, s-1)$ . In the former case, if  $M$  has a red  $K_s$ , then so does the original graph and we are finished. Otherwise  $M$  has a blue  $K_{r-1}$ , and so  $M \cup \{v\}$  has blue  $K_r$  by definition of  $M$ . The latter case is analogous. Thus the claim is true and we have completed the proof for 2 colours.

**Note.** In the 2-colour case, if  $R(r-1, s)$  and  $R(r, s-1)$  are both even, the induction inequality can be strengthened to:

$$R(r, s) \leq R(r-1, s) + R(r, s-1) - 1.$$

### General case

We now prove the result for the general case of  $c$  colours. The proof is again by induction, this time on the number of colours  $c$ . We have the result for  $c = 1$  (trivially) and for  $c = 2$  (above). Now let  $c > 2$ .

**Lemma 2.**  $R(n_1, \dots, n_c) \leq R(n_1, \dots, n_{c-2}, R(n_{c-1}, n_c))$

**Proof.** Consider a graph on  $t$  vertices and colour its edges with  $c$  colours. Now 'go colour-blind'



and pretend that  $c-1$  and  $c$  are the same colour. Thus the graph is now  $(c+1)$ -coloured. By the inductive hypothesis, it contains either a  $K_{n_i}$  mono-chromatically coloured with colour  $i$  for some  $1 \leq i \leq c-2$  or a  $K_{R(c-1, nc)}$ -coloured in the 'blurred colour'. In the former case we are finished. In the latter case, we recover our sight again and see from the definition of  $R(n_{c-1}, n_c)$  we must have either a  $(c-1)$ -monochrome  $K_{n_{c-1}}$  or a  $c$ -monochrome  $K_{n_c}$ . In either case the proof is complete. The right hand side of the inequality in Lemma 2 only contains Ramsey numbers for  $c-1$  colours and 2 colours, and therefore exists and is a finite number  $t$ , by the inductive hypothesis. Thus, proving the claim will prove the theorem.

### Ramsey numbers

The numbers  $R(r, s)$  in Ramsey's theorem (and their extensions to more than two colours) are known as Ramsey numbers. The Ramsey number,  $R(m, n)$ , gives the solution to the party problem, which asks the minimum number of guests,  $R(m, n)$ , that must be invited so that at least  $m$  will know each other or at least  $n$  will not know each other. In the language of graph theory, the Ramsey number is the minimum number of vertices,  $v = R(m, n)$ , such that all undirected simple graphs of order,  $v$ , contain a clique of order,  $m$ , or an independent set of order,  $n$ . Ramsey's theorem states that such a number exists for all  $m$  and  $n$ . By symmetry, it is true that  $R(m, n) = R(n, m)$ . An upper bound for  $R(r, s)$  can be extracted from the proof of the theorem, and other arguments give lower bounds. However, there is a vast gap between the tightest lower bounds and the tightest upper bounds. There are also very few numbers  $r$  and  $s$  for which we know the exact value of  $R(r, s)$ .

Computing a lower bound  $L$  for  $R(r, s)$  usually requires exhibiting a blue/red colouring of the graph  $K_{L-1}$  with no blue  $K_r$  subgraph and no red  $K_s$  subgraph. Upper bounds are often considerably more difficult to establish: one either has to check all possible colourings to confirm the absence of a counterexample, or to present a mathematical argument for its absence. A sophisticated computer program does not need to look at all colourings individually in order to eliminate all of them; nevertheless it is a very difficult computational task that existing software can only manage on small sizes. Each complete graph  $K_n$  has  $1/2(n)(n-1)$  edges, so there would be a total of  $c^{(n)(n-1)/2}$  graphs to search through (for  $c$  colours) if brute force is used. Therefore, the complexity for searching all possible graphs is  $O(c^{n^2})$  for  $c$  colourings and an upper bound of  $n$  nodes.

As described above,  $R(3, 3) = 6$ . It is easy to prove that  $R(4, 2) = 4$ , and, more generally, that  $R(s, 2) = s$  for all  $s$ : a graph on  $s-1$  nodes with all edges coloured red serves as a counterexample and proves that  $R(s, 2) \geq s$ ; among colourings of a graph on  $s$  nodes, the colouring with all edges coloured red contains a  $s$ -node red subgraph, and all other colourings contain a 2-node blue subgraph (that is, a pair of nodes connected with a blue edge.)

Using induction inequalities, it can be concluded that  $R(4, 3) \leq R(4, 2) + R(3, 3) - 1 = 9$ , and therefore  $R(4, 4) \leq R(4, 3) + R(3, 4) \leq 18$ . There are only two  $(4, 4, 16)$  graphs (that is, 2-colourings of a complete graph on 16 nodes without 4-node red or blue complete subgraphs) among  $6.4 \times 10^{22}$  different 2-colourings of 16-node graphs, and only one  $(4, 4, 17)$  graph (the Paley graph of order 17) among  $2.46 \times 10^{26}$  colouring. It follows that  $R(4, 4) = 18$ . The exact value of  $R(5, 5)$  is unknown, although it is known to lie between 43 and 49.

In 1997, McKay, Radziszowski and Exoo employed computer-assisted graph generation methods to conjecture that  $R(5, 5) = 43$ . They were able to construct exactly 656  $(5, 5, 42)$  graphs,



arriving at the same set of graphs through different routes. None of the 656 graphs can be extended to a  $(5, 5, 43)$  graph

For  $R(r, s)$  with  $r, s > 5$ , only weak bounds are available. Lower bounds for  $R(6, 6)$  and  $R(8, 8)$  have not been improved since 1965 and 1972, respectively.

$R(r, s)$  with  $r, s \leq 10$  are shown in the table below. Where the exact value is unknown, the table lists the best known bounds.  $R(r, s)$  with  $r, s < 3$  are given by  $R(1, s) = 1$  and  $R(2, s) = s$  for all values of  $s$ . The standard survey on the development of Ramsey number research has been written by Stanisław Radziszowski, from which the table below is extracted. Note that since  $R(r, s) = R(s, r)$ , there is a trivial symmetry across the diagonal.

### Asymptotics

The inequality  $R(r, s) \leq R(r-1, s) + R(r, s-1)$  may be applied inductively to prove that in particular, this result, implies that when  $r = s$ ,

An exponential lower bound, was given by Erdős in 1947 and was instrumental in his introduction of the probabilistic method. There is obviously a huge gap between these two bounds: for example, for  $s = 10$ , this gives  $101 \leq R(10, 10) \leq 48620$ . Nevertheless, exponential growth factors of either bound have not been improved to date and still stand at 4 and  $\sqrt{2}$  respectively. There is no known explicit construction producing an exponential lower bound.

### A multicolour example: $R(3, 3, 3) = 17$

The only two 3-colourings of  $K_{16}$  with no monochromatic  $K_3$ . The untwisted colouring (top) and the twisted colouring (bottom). A multicolour Ramsey number is a Ramsey number using 3 or more colours. There is only one non-trivial multicolour Ramsey number for which the exact value is known, namely  $R(3, 3, 3) = 17$ .

Suppose that you have an edge colouring of a complete graph using 3 colours, red, yellow and green. Suppose further that the edge colouring has no monochromatic triangles. Select a vertex  $v$ . Consider the set of vertices that have a green edge to the vertex  $v$ . This is called the green neighborhood of  $v$ . The green neighborhood of  $v$  cannot contain any green edges, since otherwise there would be a green triangle consisting of the two endpoints of that green edge and the vertex  $v$ . Thus, the induced edge colouring on the green neighborhood of  $v$  has edges coloured with only two colours, namely yellow and red. Since  $R(3, 3) = 6$ , the green neighborhood of  $v$  can contain at most 5 vertices. Similarly, the red and yellow neighborhoods of  $v$  can contain at most 5 vertices each. Since every vertex, except for  $v$  itself, is in one of the green, red or yellow neighborhoods of  $v$ , the entire complete graph can have at most  $1 + 5 + 5 + 5 = 16$  vertices. Thus, we have  $R(3, 3, 3) \leq 17$ .

To see that  $R(3, 3, 3) \geq 17$ , it suffices to draw an edge colouring on the complete graph on 16 vertices with 3 colours that avoids monochromatic triangles. It turns out that there are exactly two such colourings on  $K_{16}$ , the so-called untwisted and twisted colourings. Both colourings are shown in the figure to the right, with the untwisted colouring on the top, and the twisted colouring on the bottom. In both colourings in the figure, note that the vertices are labelled, and that the vertices  $v_{11}$  through  $v_{15}$  are drawn twice, on both the left and the right, in order to simplify the drawings. Thus,  $R(3, 3, 3) = 17$ .



### Extensions of the theorem

The theorem can also be extended to hypergraphs. An  $m$ -hypergraph is a graph whose “edges” are sets of  $m$  vertices – in a normal graph an edge is a set of 2 vertices. The full statement of Ramsey’s theorem for hypergraphs is that for any integers  $m$  and  $c$ , and any integers  $n_1, \dots, n_c$ , there is an integer  $R(n_1, \dots, n_c; c, m)$  such that if the hyperedges of a complete  $m$ -hyper graph of order  $R(n_1, \dots, n_c; c, m)$  are coloured with  $c$  different colours, then for some  $i$  between 1 and  $c$ , the hyper graph must contain a complete sub- $m$ -hypergraph of order  $n_i$  whose hyper edges are all colour  $i$ . This theorem is usually proved by induction on  $m$ , the ‘hyper-ness’ of the graph. The base case for the proof is  $m = 2$ , which is exactly the theorem above.

### Infinite Ramsey theorem

A further result, also commonly called *Ramsey’s theorem*, applies to infinite graphs. In a context where finite graphs are also being discussed it is often called the “Infinite Ramsey theorem”. As intuition provided by the pictorial representation of a graph is diminished when moving from finite to infinite graphs, theorems in this area are usually phrased in set-theoretic terminology.

**Theorem.** Let  $X$  be some countably infinite set and colour the elements of  $X^n$  (the subsets of  $X$  of size  $n$ ) in  $c$  different colours. Then there exists some infinite subset  $M$  of  $X$  such that the size  $n$  subsets of  $M$  all have the same colour.

**Proof:** The proof is by induction on  $n$ , the size of the subsets. For  $n = 1$ , the statement is equivalent to saying that if you split an infinite set into a finite number of sets, then one of them is infinite. This is evident. Assuming the theorem is true for  $n < r$ , we prove it for  $n = r + 1$ . Given a  $c$ -colouring of the  $(r + 1)$ -element subsets of  $X$ , let  $a_0$  be an element of  $X$  and let  $Y = X \setminus \{a_0\}$ . We then induce a  $c$ -colouring of the  $r$ -element subsets of  $Y$ , by just adding  $a_0$  to each  $r$ -element subset (to get an  $(r + 1)$ -element subset of  $X$ ). By the induction hypothesis, there exists an infinite subset  $Y_1$  of  $Y$  such that every  $r$ -element subset of  $Y_1$  is coloured the same colour in the induced colouring. Thus there is an element  $a_0$  and an infinite subset  $Y_1$  such that all the  $(r + 1)$ -element subsets of  $X$  consisting of  $a_0$  and  $r$  elements of  $Y_1$  have the same colour. By the same argument, there is an element  $a_1$  in  $Y_1$  and an infinite subset  $Y_2$  of  $Y_1$  with the same properties. Inductively, we obtain a sequence  $\{a_0, a_1, a_2, \dots\}$  such that the colour of each  $(r + 1)$ -element subset  $(a_{i(1)}, a_{i(2)}, \dots, a_{i(r+1)})$  with  $i(1) < i(2) < \dots < i(r + 1)$  depends only on the value of  $i(1)$ . Further, there are infinitely many values of  $i(n)$  such that this colour will be the same. Take these  $a_{i(n)}$ ’s to get the desired monochromatic set.

### Conclusion

The Ramsey number is the minimum number of vertices,  $v = R(m, n)$ , such that all undirected simple graphs of order,  $v$ , contain a clique of order,  $m$ , or an independent set of order,  $n$ . Ramsey’s theorem states that such a number exists for all  $m$  and  $n$ .

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## Pradhan Mantri Jan Dhan Yojana (PMJDY) - Role of Government and other Agencies

Anupa S.

### Abstract

*Pradhan Mantri Jan Dhan Yojana (PMJDY) is National Mission for Financial Inclusion based on "Sab ka Sath Sab ka Vikas" i.e. inclusive growth. This mega mission to reduce financial untouchability by including millions of people in the financial mainstream is proposed to be achieved in two phase by 14th Aug, 2018. This paper discuss the role of various Govt. Agencies and Major Stakeholders in PMJDY Scheme, pinpoints making PMJDY more attractive, defects in the PMJDY that impedes progress towards defined goals. This study based on the secondary data and it concludes that the Govt. has envisaged important roles for the various Govt. Agencies and Stakeholders in the PMJDY Scheme for the proper implementation and monitoring of the scheme.*

### Introduction

The Hon,ble Prime Minister of India, Shri Narendra Modi on 15th August 2014 on the eve of 68th Independence day announced India's most intensive financial inclusion scheme i.e. Pradhan Mantri Jan Dhan Yojana (PMJDY) as a national mission to make India a financial inclusion economy. The scheme aims to provide at least one bank account to each household across the country, with a target of covering 75 million households by 26 January 2015. Targeted at those who have never had a bank account in their lives, the scheme has simplified the whole process of opening an account. The KYC (know-your customer) rules to open a bank account have been simplified; the only document required is either Aadhar card, voter's identity card, driving license, PAN card, or card issue under MGNREGA. Even if the address mentioned in the document is different from the current residence of the applicant, a self-declaration will suffice. For those who do not have any of above mentioned identity proofs, a „small account" could be opened with a self-attested photograph alongwith signature or thumb impression in the presence of the bank official.

The PMJDY is being implemented in two phases. In the first phase (till August 14, 2015) every account holder will receive a RuPay debit card, and will be able to use basic mobile banking services, such as balance enquiry. Further, every account holder under the scheme will get an accident insurance cover of Rs.1 lakh. Bank accounts opened between 28 August 2014 and 26 January 2015 would also get life insurance cover worth Rs30,000/-. These accounts are also



eligible for over draft facility of Rs.5,000/- based on performance during the first six months. There will also be a financial literacy programme, expansion of Direct Benefit Transfer under various schemes through the beneficiaries' bank accounts, and issuance of RuPay Kisan Card. In the second phase (from August 2015 to 14 August 2018), micro insurance and unorganized sector pension schemes would also be provided. Bank accounts opened after 26 January 2015 would be eligible for life insurance cover and micro insurance in this phase. As it is difficult to spread bank branches across all unbanked areas, Business Correspondents (BCs) will be deployed on a large scale to help execute the plan. The Govt. has envisaged important roles for the various Govt. Agencies and major stakeholders in the PMJDY Scheme for the proper implementation and monitoring of the scheme.

### Review of Literature

**Kunthia R (2014)** - The author in this research paper has attempted to study the recent developments on Financial Inclusion in India with special reference to the recently launched "Pradhan Mantri Jan-Dhan Yojna (PMJDY)". The author has presented an analysis of its different important areas, the roadblocks in the process and has suggested strategies to attain universal coverage of the PMJDY for the underprivileged population and the large unbanked areas of the country.

**Sumanthy M (2013)** - By ignoring the underprivileged and the disadvantaged is never going to develop India as a nation in a remarkable way. The banks have shown a growth in both volume and complexity as well as improvements in financial viability, competitiveness and profitability, but still they have not been able to bring a vast segment of the population, particularly the underprivileged sections into the bracket of basic banking services. An all-out and serious effort is required to be made to eradicate financial exclusion as it can lift the standard of living and provide opportunities to the poor and disadvantaged. Aggressive policies need to be introduced with proper regulatory framework and consumer education so that it does not lead to a situation of a financial crisis.

**Charan Singh, C.L. Dadhich and S Ananth** "Financial Inclusion and Social change" Financial Inclusion is expected to make significant changes in the economy, especially the rural economy, which is expected to witness a revolution in availability of financial instruments mainly because of PMJDY, gold monetization scheme and MUDRA. The DBT which will operate through the banking system will also ensure regularity of flow of liquidity in households and therefore opportunities for investment.

**Brij Mohan** "Pradhan Mantri Jan Dhan Yojana (PMJDY): Features, Needs and Challenges" Since Independence, Government and the RBI have launched many initiatives for financial inclusion, The Pradhan Mantri Jan-Dhan Yojana, a major socio-economic initiative, which growing fast and effectively towards financial inclusion.

### Objectives

- To examine the role of various Govt. Agencies and Major Stakeholders in PMJDY Scheme.
- To list the pinpoints making PMJDY more attractive .
- To identify the defects in the PMJDY that impedes progress towards defined goals.



**Methodology:** The present paper is primarily based on secondary sources of data consisting of government publications, research articles published in journal and available on websites.

### **Pradhan Mantri Jan Dhan Yojana (PMJDY)**

Pradhan Mantri Jan -Dhan Yojna (PMJDY), is an ambitious programme for Financial Inclusion to ensure access to financial services, namely, Banking/ Savings & Deposit Accounts, Remittance, Credit, Insurance, Pension in an affordable manner. It aims to cover about 7.5 crore unbanked households in India. It was launched by the Prime Minister of India on 28.8.2014. In all more than 70000 camps were held all over the country and 1, 84, 68,000 accounts were opened in the first week of its launch. Account can be opened in any bank branch or Business Correspondent also known as "Bank Mitr" outlet. PMJDY accounts can be opened with Zero balance. However, if the account-holders want to get cheque book, they will have to fulfill minimum balance criteria. It simplified the process of account opening. Any one document containing proof of identity and address such as: Aadhar card, Voter Identity card, Driving License, Permanent Account Number Card, Passport & NREGA (National Rural Employment Guarantee) Card is sufficient for opening a bank account. If a person does not have any of the documents mentioned above, but it is categorized as low risk' by the banks, then a bank account can be opened by submitting either his identity Card with applicant's photograph issued by regulatory Authorities or a letter issued by a gazette officer, with a duly attested photograph of the person. However, according to guidelines issued by RBI dated 22 August 2014, these accounts will be called small accounts and shall normally be valid for 12 months and shall be continued subject to showing of proof that the person has applied for any of the officially valid document within 12 months of opening of such 'Small Account'. These accounts have certain limitations such as balance at any point of time should not exceed Rs. 50,000, total credit in one year should not exceed Rs. 1 lakh, and total withdrawal should not exceed Rs. 10,000 in a month.

### **Action Plan for Implimenting PMJDY**

There are two phases of this scheme in which the objective of financial inclusion of the poor people is to be achieved.

#### **Phase-I of PMJDY**

- The first phase of this scheme starts from August 15, 2014 to August 14, 2015 which envisages the following:
- All households across the country have access to banking facilities with at least one Basic Bank Accounts with a bank branch or a fixed point Business Correspondent (BC).
- All households have RuPay Debit Card with Rs.1 lakh inbuilt accident insurance cover.
- If bank account is operated satisfactorily for 6 months, Rs. 5000 overdraft facility will be granted to only Adhaar enabled accounts.
- Direct Benefit Transfer facility of various government schemes will be provided through bank accounts to the beneficiaries.
- The existing Kissan Credit Card is proposed to be issued as RuPay Kisan Card to the farmers.
- Financial literacy programme under the scheme will be implemented up to village level.



## Phase-II of PMJDY

- The period of Phase II is August 15, 2015 to August 14, 2018 which focuses on the following:
- Micro insurance will be provided to the people.
- Swavlamban-an unorganised sector pension scheme is to be proposed through the Business Correspondents.
- Households in hilly, tribal and difficult areas will be covered in this phase.
- This phase would also cover the remaining adults and students in households.

## Pillars of The Mission – PMJDY

The objective of the mission (PMJDY) is to bring the citizens of the country into the fold of banking system and to provide them affordable banking services within a reasonable period of time. The six pillars through which the missions are implemented are:

**Universal Access to Banking Facilities:** First and the basic pillar of PMJDY, deals with the expansion of banking network to reach out to the financially excluded segment of the country. It plans to divide each district into Sub Service Areas (SSA) and each SSA will cater to 1000-1500 households and will have access to banking facilities within 5km.

**Overdraft Facility and Rupay Debit Card to All Households:** Once all the households are linked with banking services (opening bank account with zero balance), a debit card namely 'RuPay' with an inbuilt accident insurance cover of Rs. 1 Lakh will also be issued. The overdraft facility upto Rs. 5,000 would be provided after six months of satisfactory operation or credit history. This facility is proposed to be covered by the credit guarantee fund with rate of interest @base rate + 2% or 12%, whichever is less. The benefits provided by the Government will directly flow into this account thereby reducing the chances of the account becoming dormant.

**Financial Literacy Program:** This pillar deals with providing basic awareness among the vulnerable sections regarding the financial systems, savings, credit, building good credit history by making timely payments. In a country like India, Financial Literacy is altogether more relevant to save the marginalized poverty driven, illiterate people from being exploited by moneylenders. This objective shall be achieved with the help of various NGOs and self- help groups by establishing adequate number of literacy cells or centers at block level.

**Creation of Credit Guarantee Fund:** This pillar proposes to create a credit guarantee fund with corpus of Rs.1,000 crore, to provide guarantee against defaults in overdraft. As per RBI estimates, out of the 242 million accounts opened upto March 2014, only 5.9 million accounts availed the overdraft facility. Thus the proposed Rs. 5,000 overdraft facility being provided after six months of satisfactory operation as discussed above, will be a great support for the poor to meet their basic needs and will help them come out of the trap of the money lenders.

**Micro Insurance:** The present proposal, with the notifications of the Insurance Regulatory Development Authority (IRDA) will steadily work towards creating special categories of insurance policies to enhance the insurance coverage among the economically weaker sections of the society. It is applicable to both general and life micro-insurance policy with an assurance of Rs.50,000 or less. The proposal is flexible with respect to the regulations for insurers and offers a composite



coverage that includes life and general insurance together. Intermediaries like non-governmental organizations, self-help groups and micro finance institutions will be helping in this endeavor.

**Unorganized sector Pension scheme:** Almost 400 million people i.e. more than 85% of the working population of India works in an unorganized sector, out of which 120 million are women having no access to any kind of formal income security. They are the ones who are highly vulnerable to economic shocks during the ever-changing socio-economic changes. Thus, the sixth and the last pillar of this proposal envisages to encourage these workers to save small amounts during their working years to enable them to draw pension in the years when they will no more be working. The Government of India will contribute Rs. 1000 per annum for a stipulated time to incentives and mobilize savings. The subscriber can deposit a minimum amount of Rs. 1000 to a maximum of <sup>1</sup> 12,000 per annum and can exit at the specified age. The built up corpus until this point or age shall be given back to the subscriber partly as lump sum and partly as pension.

#### Special Benefits Under PMJDY Scheme

- Interest on deposit.
- Accidental insurance cover of Rs.1.00 lakh
- No minimum balance required.
- Life insurance cover of Rs.30,000/-
- Easy Transfer of money across India
- Beneficiaries of Government Schemes will get Direct Benefit Transfer in these accounts.
- After satisfactory operation of the account for 6 months, an overdraft facility will be permitted
- Accidental Insurance Cover, RuPay Debit Card must be used at least once in 45 days.
- Overdraft facility up to Rs.5000/- is available in only one account per household, preferably lady of the household.

#### Role of Different Agencies in PMJDY Scheme

**Department of Financial Service (DFS):** Department of Financial Service has the overall ownership of the Mission Mode Project on Financial Inclusion. The department will also do the overall Monitoring and Implementation of the Mission.

**Other Central Government Departments:** In order to achieve the complete financial inclusion and transfer of social benefits in the accounts of the beneficiaries, the concerned Departments of Central Governments would coordinate with the stakeholders. MGNREGA is sponsored by Ministry of Rural Development (MoRD, Gol) and is likely to be included in Direct Benefit Transfer. Departments like Department of posts for using the rural post offices/Gramin Dak Sewak, Department of Telecommunications for telecom connectivity, Ministry of Information & Broadcasting and DAVP to assist in media campaign, DEITY in development of logistic support for monitoring like creation of portal for data updating, development of electronic reporting system, MoRD for convergence with NRLM, HUPA for convergence with NRLM, HUPA for convergence with NULM, etc.



**Reserve Bank of India:** RBI helps:

- To align their directions to the Banks on Financial inclusion with the Mission mode.
- FIF fund allocation support.
- Depositor Education and Awareness Fund Scheme 2014 support.
- To guide and support Banks in Financial Literacy Campaign and Revamping and Expansion of FLCCs upto the Block level.

**Banks:** Banks play an important role in achieving the objectives of PMJDY. They appoint Bank Correspondent or Bank Mitras for providing banking services at locations where opening of a brick and mortar branch or ATM is not available. Scope of activities of Bank Mitras are:

- Creating awareness about savings and other products and education and advise on managing money and debt counseling.
- Identification of potential customers.
- Collection and preliminary processing of various forms for deposits including verification of primary information or data.
- Filling of applications or account opening forms.
- Collection and payment of small value deposits and withdrawals.
- Receipt and delivery of small value remittances or other payment instructions.
- Furnishing of mini account statements and other account information.
- Any other service on behalf of the Bank, duly authorized by appropriate authority, etc.

**National Bank of Agriculture & Rural Development (NABARD)**

- Coordination in publicity and campaign.
- Monitoring of implementation of Financial Inclusion in respect of organizations working under NABARD.
- Allocation of funds from Financial Inclusion Fund (FIF).
- Financial Literacy by SHGs/JLGs beneficiaries.

**Indian Banks' Association (IBA)**

The role of IBA:

- Coordination in Financial Inclusion Effort with all Banks.
- Key monitoring role in Financial Literacy campaign.
- Coordination in publicity and campaign.
- Coordination in centralised handling of customers grievances or issues through Toll free numbers in coordination with banks.
- A dedicated Desk to be set up for monitoring of implementation of FI. Coordinate with SLBC for Grievances redressal.

**State Governments**

- Appointment of Mission Director at state level.
- Monitoring of financial inclusion campaign in coordination with SLBC and all the stakeholders.



- Direct Benefit Transfer of the state schemes in the bank accounts of the beneficiaries.
- One officer of the State Government on deputation to oversee implementation issue.

**State Level Bankers Committee (SLBC)**

- SLBC Convenor GM to act as Secretary to state implementation committee.
- Coordination with all the Banks for Financial Inclusion Activity.
- Monitoring and follow up of different activities of Financial inclusion.

**District Administration**

- Key role in implementation of FI in the districts.
- District Collector (DC) to act as chairman of District Level Implementation Committee.

**Lead District Manager (LDM)**

- Lead District Manager(LDM) to act a Secretary to the District Implementation Committee.
- LDM to coordinate with all the Banks in FI implementation in the District.

**Local Bodies**

Representatives of local bodies (panchayats in rural areas and municipalities in urban areas) to assist in implementation of FI in various ways like in organizing camps in opening of accounts, identification of persons for opening of accounts, in financial literacy campaign etc

**National Payments Corporation of India (NPCI)**

- Coordination and necessary guidance and supports to banks for in providing and proper operations of RuPay cards.
- To facilitate inter-operability among Bank Mitra (Business Correspondent).
- Necessary supports to Banks in making available USSD based mobile banking with low end mobile phones so that customer can avail basic banking services like deposit, withdrawal, fund transfer, balance enquiry, etc across the banks. This product may be enabled at Bank Mitra (Business Correspondent) outlets also.

**Unique Identification Authority of India (UIDAI)**

- Convergence of Aadhaar enrolment with Bank account opening.
- Facilitating the subsidy scheme on procurement of Aadhaar Enabled Payment System(AEPS) machines by Banks.
- Fast conversion of EID to UID to ensure faster credit to Bank accounts.
- Mapping multiple accounts with a single Aadhaar number.

**Pinpoints Making PMJDY More Attractive**

- The scheme covers both urban and rural areas of India with particular focus to empower the weaker sections of society, including women, small and marginal farmers and labourers.
- Under the scheme, account holders will be provided zero-balance bank account with any bank, either public or private, with RuPay debit card, in addition to insurance cover of Rs 1 lac for non premium cards and Rs 2 lac for Rupay premium cards for accidental death or permanent total disablement for the financial year 2015-16.



- Insurance benefits are provided to the cardholders who perform at least one successful financial or non financial transaction within 45 days prior to date of accident including accident date.
- In case multiple cards held by the cardholder of same or different bank, the choice of the card for the claim of compensation would remain in the hands of the customer as per his/her convenience.
- Coverage cannot be denied to the member under the PMJDY Scheme, if the member himself has paid the Insurance Premium in full or partially for availing any other Insurance Benefit linked with the same bank account.
- In case of joint account under PMJDY, if primary account holder is ineligible for risk cover of Rs.30,000/- then the risk cover of Rs.30,000/- should be extended to the secondary account holder provided if he / she satisfies the eligibility conditions for life cover.
- Accounts opened on or before January 31, 2015 (earlier it was 26.01.2015) in addition to accidental insurance, they will be given life insurance cover of Rs 30,000.
- Person must have a RuPay Card and Bio-Metric Card linked to bank account or in process of being linked to bank account if not already there. However, no Claim should be denied due to this condition.
- After Six months of keeping the bank account active, account holders can avail Rs 5,000 loan from the bank.
- Special camps are being organized covering 6000 villages of India where an individual can go and get a new bank account registered. These camps will be run from 8 AM to 8 PM.
- National Payments Corporation of India (NPCI) makes it easy even for a common people to transfer funds, check balance through a normal phone which was earlier limited only to smart phones so far.
- National Unified USSD Platform (NUUP) has made availability of mobile banking even for weaker section of the society for which all banks and mobile companies have come together.
- The bank accounts will be Aadhar card-linked and hence Direct Benefit Transfers shall be carried out for all government sponsored benefits through the bank accounts directly to the account of the beneficiaries.
- The Jan Dhan Yojana also seeks to provide incentives to business and banking correspondents who actually bring the poorest of the poor under the ambit of the scheme by means of financial literacy by fixing a minimum monthly remuneration of Rs 5000.

#### Defects of PMJDY

Defect is a limitation, fault, or weakness in the entity that impedes progress toward defined goals.

- The PMJDY is a time bound financial inclusion plan.
- Financial literacy is a prerequisite for effective financial inclusion. Inadequate number of Financial Literacy Centres (FLCs) in the country proves to be limitation.



- This mega financial inclusion plan involves expanding bank branch network, ATM centres and BC (Banking Correspondents) outlets and their integrated links for which prevailing infrastructure is not sufficient.
- There are a number of stakeholders involved in implementation of this financial inclusion mission; the Central government and its multiple departments, RBI, NABARD, UIDAI IBA NPCI, SLBC, LDM, State governments, District Administration and Local bodies etc. are the institutions associated with the mission. Successful implementation of this mission depends on co-ordination, clarity of role performance and non-clashing of mutual interests of multiple institutions which is not clearly stated in the PMJDY.
- Today, all the banking transactions are information and communication technology (ICT) based. The bank branches and BCs must have uninterrupted broad band connectivity and electric supply in all the areas, whereas different survey indicate BCs have lower connectivity through ICT. Electric Supply is erratic and unreliable in rural areas.
- Brand awareness and sensitization is essential to communicate the essentials of the scheme to public.
- Customers to be made aware that Rs. 5000/- is an overdraft facility subject to satisfactory operation of their accounts and it is to be repaid in order to get fresh overdraft facility. It is not a free grant.
- There is lack of clarity in public domain, whether the people already have bank account has to open an account under PMJDY for getting benefits of the scheme or not. It will result into multiplication of accounts, wastage of resources for the banks and leaving many accounts dormant.
- Progress achieved so far indicates that private sector banks are not contributing as much as public sector banks under PMJDY and their participation is crucial for this national mission on financial inclusion.
- The Rs. 1 lakh free personal accident cover with PMJDY account is valid as long as the account holder uses the RuPay debit card once in 45 days, however, it is proposed to be extended up to 365 days. The second condition enclosed to personal accident cover is that the account must be Aadhar enabled. Many cards have not yet been used, perhaps due to inadequate balance, which means their insurance cover is still not activated.
- Presently, 75% bank accounts in PMJDY are with zero balance. The account holders think that „they are eligible for all benefits under the PMJDY merely on the basis of having bank account; overdraft facility is free of cost. This misunderstanding must be rooted out from the account holders and basic features with their crucial factors of the scheme should be communicated to the participants in their understandable language otherwise the scheme shall lead to failure in public domain.
- Overdraft facility needs to be properly regulated, as the same is the discretionary of the concerned banks. Many banks may decline to extend the overdraft facility therefore defeating the purpose.
- Business correspondents if made to accomplish the objective may misuse the authority and thereby making the life of people under below poverty line miserable.



- KYC norms is not insisted under this program therefore duplication is unavoidable
- The insurance would be provided only to one person in a family for accounts opened between August 15, 2014 and January 26, 2015.
- The life cover of Rs 30,000 will be available initially for a period of 5 years to one person per family, normally the head of the family or an earning member in the age group of 18 to 59.

### Conclusion

The Govt. has envisaged important roles for the various Govt. Agencies and Major Stakeholders at all levels in the PMJDY Scheme for the proper implementation and monitoring of the Scheme. The Department of Financial Services which functions under the Ministry of Finance, GOI will have the overall ownership of the Mission Mode Project on Financial Inclusion as also the overall monitoring and implementation of the Mission. Other Central Government Departments and State Govt. Depts. And District Level and Local agencies have been assigned important roles. In the Financial Sector apart from the most basic role played by the Banks, the apex bodies RBI, IBA, NABARD will show the way in terms of guidelines with technical support provided in coordination with NPCI and UIDAI for the smooth functioning of the various measures taken.

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## A Study on the Factors Influencing the Purchase Decision with Respect to Maruti Suzuki Hatchback Car Models

Jayashankar J.

### Abstract

*The decision to purchase a car is not a one man decision. The purchase is normally influenced by many including their own perceptions and behaviour. Hence it is as complicated as human mind. It becomes imperative for the marketers to understand the consumer behaviours and perceptions before formulating a marketing strategy. Strong competition in the market has also resulted in many companies fighting for a place in the consumer's mind. So it is important that we study the consumer perceptions and behaviour of the car owners which will give us feedback on how marketing strategies can be worked. Kollam City, which is a progressive and growing market for cars was selected for this study. The study throws light on various features that the manufacturers should concentrate on to attract the prospective buyers. This study also highlights the problems faced by the car owners and offers suggestions to increase the overall satisfaction of car owners.*

**Keywords:** Buying Decision, Influencer, Passenger Car, Product Attributes, Reference group, After sales Services.

### Introduction

Human minds in general are complex and difficult to predict when it comes to decision making. It is seldom easy and sometimes impossible, to generalize about human behaviour. Each individual is a unique product of heredity, environment and experience. Predicting the behaviour of people is a difficult and complicated task, filled with uncertainties, risks and surprises. Accurate predictions can yield vast fortunes and inaccurate predictions can result in the loss of millions of rupees. Today, business around the world recognizes that the consumer is the king. Knowing why and how people consume products helps marketers to understand how to improve existing products what types of products are needed in the market place or how to attract consumers to buy their products. The era of liberalization, privatization and globalization has brought changes in society and lifestyle of people.

Marketers can justify their existence only when they are able to understand consumers' wants and satisfy them. Although it is important for the firm to understand the buyer and accordingly evolve its marketing strategy, the buyer or consumer continues to be an enigma – sometimes



responding the way the marketer wants and on other occasions just refusing to buy the product from the same marketer. For this reason, the buyer's mind has been termed as a black box, which should be opened by the seller to be a successful marketer.

The study of consumer behaviour focuses on how individuals make decisions to spend their available resources (time, money, effort) on consumption related items. That includes what, why, when, where, how often they buy it, how they evaluate it after the purchase and the impact of such evaluation on future purchase. More than ever before, the need to understand consumers and consumer behaviour has become a hot topic around the globe, from boardroom and executive suites to universities and hospitals. The study of consumer behaviour also includes an analysis of factors that influence purchase decisions and product use.

Understanding how consumers make purchase decisions can help marketing managers in several ways. For example, if a manager knows through research that fuel mileage is the most important attribute for a certain target market, the manufacturer can redesign the product to meet that criterion. If the firm cannot change the design in the short run, it can use promotion in an effort to change consumers' decision making criteria. For example, a house and a car provide more satisfaction than a toothbrush. A car satisfies the need of owners for transportation. They also obtain psychological satisfaction from the possession of products like a car. For the purpose of this study, the personal variables like age, income, education, occupation etc., have been selected and the influence of these personal variables on the consumers' perception, their buying behaviour and the decision process have been analyzed.

### **Statement of the Problem**

Cars though considered as luxury once, now occupies an important part in day to day life and has become a necessity. Kollam City which is selected for the study is one of the main growing markets for car manufacturers. At present, the demand for the hatchback cars is on the increase in the country. To be a successful marketer it is absolutely essential to read the minds and perceptions of the prospective buyers of cars. The present study attempts to analyze the variables that affect the buyer behaviour today. With the proliferation of the many passenger car makes and models in India, which are mostly offering similar value proposition in the passenger car segment, the car segment has largely been differentiated. The problem of the study is intended to explore and unearth the differentiating parameters in such a homogenous and synchronized passenger car market, thus influencing the consumer purchase behavior of passenger cars in the City of Kollam. Customers have now changed their attitude that yesterday's luxuries are today's necessities. To be a successful marketer it is absolutely essential to study the perceptions of the prospective buyers and track their drivers of those perceptions.

### **Literature Review**

Joseph and Kamble (2011) evaluated the behavioral pattern shown by passenger car customers in Dakshina Kannada district of Karnataka state. They found that one of the most important factors that influence purchase of passenger cars in India is the availability of auto finance or consumer credit.

Aboobakar, Siddique & Arvindhraj (2010) "A Project Report on Customer Preference For DSC Hyundai Motor Pvt Ltd. Chennai". The idea that customers prefer one product or one



service over another is not new. The ability to identify and measure the elements of such preference decisions with any accuracy and reliability has only recently become available.

Enderwick, Peter, Ritter & Larissa (2010) "Marketing with special reference to Korean car manufacturers". With the recent ascend of Korean car manufacturers to major competitors in the global automobile market in less than three decades, questions arise how these car producers succeeded to rise in such a mature industry and what competitive strategies they follow. It furthermore shows a change in direction from late entrants impelled to catch-up with established firms in terms of technology, design and other inalienable business skills, to threatening innovative rivals.

Kotler & Armstrong (2011) "Principles of Marketing" There are various methods for finding customers satisfaction. The satisfaction of the customers is reflected if the customers come for the repurchase, also in one method the customers are interviewed directly, the other method is preparation of questionnaire and with the help of the filled up questionnaire the customers satisfaction is measured.

Dr. Sarika R.Lohan & Dr. Oprakash Sharma (2012) identified the customer satisfaction and evaluating the opinion of the customers preferences and parameter the improve the same. The company will get clear cut the idea about the customer purchasing models and patterns of the customer expectations.

Chidambaram and Alfred (2007) suggested that there are few factors which helps in affecting preferences of customers. The study unveiled the important factors which influence preferences as fuel efficiency, brand name, good quality, reasonable, durability.

Sudhakar and Venkatapathy (2009) established the significance of peer group in the purchase behaviour of car pertaining to Coimbatore District. It also revealed the impact of friends which is bigger for the purchase of small sized and mid-sized cars.

Banerjee, Ipsita (2011) investigated about Car Acquisition & Ownership Trends in Surat city of motorized vehicle owning households. It concluded that household income is the prime factor of the number and size of cars that household buys, besides that family size is proved to be irrelevant factor as it was found that smaller vehicles were preferred even by larger family.

Satya Sundaram (2008) analyzed how the competition makes the automobile manufacturer to launch at least one new model or a variant of the model every year. This survey also pointed out that diesel cars are becoming popular in India and the announcement of reductions in excise duties by the government has helped to some extent to boost the demand.

Brown et al (2010) analyzed the consumers attitude towards European, Japanese and the US cars. The country-of-origin plays a significant role in the consumer's behaviour. The brand name, lower price and distributor's reputation completely have a significant impact on the sale of passengers car.

Mrs. Beena John, Dr. S. Pragadeeswaran titled —"A study of small car consumer preference in Pune city", investigated impact of profile of respondents and influencing factors in purchasing decision. They concluded that the income fluctuation and enhanced petrol prices are the factors driving demand of small cars in India. Small car sector offers immense potential as penetration and consumption of small cars is very less in Pune compared to its population.



Guiles (2008) identified that fuel economy and lower maintenance cost have it's an impact on the consumers' behaviours towards the passenger car. Dornoff et al (2008) identified the market segment is the primary determinant of the consumer behaviour in the passenger car market. The level of expectation and perception on various attributes of car differ from consumers in one segment to another.

Donnelly, Mellahi & Morris (2002) examined how European car companies have responded to global challenges both at home and abroad. The main responses of the European producers in the home market, albeit late, have been to reduce costs, shed labour, rationalize plants, raise productivity and improve their relationships with suppliers in attempts to boost efficiency.

### **Objectives of the Study**

The purpose of this research is to study the buying behaviour of consumers, perception of product attributes and level of satisfaction. The following are the objectives:

- To analyse the factors influencing the customers with regards to the purchase of Maruti hatchback cars.
- To evaluate the various sources that provide information regarding Maruti hatchback cars to the customers in making purchase decision.
- To analyse the finance facilities and assistance provided to customers.
- To evaluate the customers perception regarding after sales services.

### **About Maruti Suzuki India Limited**

Maruti Suzuki India Limited (MSIL), formerly known as Maruti Udyog Limited, a subsidiary of Suzuki Motor Corporation of Japan, is India's largest passenger car company. In 1982 a JV was signed between Government of India and Suzuki Motor Corporation. It was in 1983 that the India's first affordable car, Maruti 800, a 796 cc hatch back was launched as the company went into production in a record time of 13 month. More than half the number of cars sold in India wear a Maruti Suzuki badge. They are a subsidiary of Suzuki Motor Corporation Japan. The company offer full range of cars— from entry level Maruti 800 & Alto to stylish hatchback Ritz, A star, Swift, Wagon R, Estilo and sedans DZire, SX4 and Sports Utility vehicle Grand Vitara.

### **Importance of Study**

. The study is restricted to Kollam City of Kerala, which is economically the richest and cosmopolitan city. Due to their increasing purchasing power, the people of this district have started to buy cars for business or personal use or for prestige and maintenance of social status. Kollam City with a population of around 20 lakhs as per the 2011 census is a potential market for all the products and services, because people of various religions, languages, cultural backgrounds and demographic and socio economic characteristics live in this area. This study tries to analyze the influence of perception in the consumers' mind and how this information can be used successfully by marketers to gain entry into the minds of the consumers.

### **Research Methodology**

#### **Collection of Data**

The study is designed to cover consumers in Kollam district. The study is done by using both primary and secondary data. The primary data were collected through questionnaire and



through direct interview. The secondary data has been collected from various published articles, through internet, journals and magazines.

### Sample Frame

A sample of 100 consumers was selected for the present study around Kollam City which is in Kerala. It consists of consumers from Kollam Urban and consumers from Kollam Rural.

- Deciding who is to be surveyed (Deciding Sample Unit) – Urban and Rural Consumers in Kollam City.
- How many people should be surveyed (Deciding Sample Size) – 100 Urban and Rural Consumers.
- How many people in the sample to be chosen (Deciding about sampling procedure) – 100 that is (65 Urban and 35 Rural consumers) will be chosen in the sample.

The type of sample design used by me in the survey was that of Non - Probability Quota sampling method since the sample will be chosen at random. Stratified random sampling is generally applied in order to obtain a representative sample. Here under stratified random sampling method the population is divided into different sub-populations called “Strata” which are more homogeneous than the total population and then we select items from each stratum to constitute a sample.

**Tools for Collection of Data:** A structured questionnaire was designed and administered among the respondents to give a fair representation to various attributes of the consumer. The questionnaire was finalized by holding discussions with supervisors, executives and consumers.

**Analysis of Data:** The data collected for the study were tabulated and analysed by employing simple quantitative tools, ie, percentage, Likert’s scale etc.. Diagrams were used to present the tabulated data.

### Analysis and Interpretation

The human wants are unlimited and always expect more and more. Car Models are no exception to this behaviour. The buying behaviour of Maruti customer can be analysed only through personal interview with them. A sample of 100 customers has been selected conveniently from different classes of the society to conduct the study. A questionnaire was prepared to collect the required information from them. The following table reveals the distribution of sample customers in accordance with gender.

**Table 1- Gender status of the Respondents**

Sl. No.	Gender	Frequency	Percentage
1.	Male	75	75
2.	Female	25	25
Total		100	100

Source: Primary Data



**Table 1.2: Marital Status of the Respondents**

Sl. No.	Marital Status	Frequency	Percentage
1.	Married	65	65
2.	Unmarried	35	35
Total		100	100

Source: Primary Data

**Table 1.3 - Educational Qualification of the Respondents**

Sl. No.	Educational Qualification	Frequency	Percentage
1.	High School	15	15
2.	Graduate	60	60
3.	Post Graduate	15	15
4.	Others	10	10
Total		100	100

Source: Primary Data

**Table 1.4 - Occupational Status of the Respondents**

Occupation	Frequency	Percentage
Professional	24	24
Business	10	10
Govt. Employee	24	24
Private Employee	32	32
Others	10	10
	100	100

Source: Primary Data

**Table 1.5 - Number of Members in the Family of the Respondents**

Sl. No.	Family Strength	Frequency	Percentage
1.	2	10	10
2.	3 – 5	50	50
3.	5 – 8	30	30
4.	More than 8	10	10
Total		100	100

Source: Primary Data

**Table 1.6 - Age Limit of the Respondents**

S.No.	Age Limit	Frequency	Percentage
1.	Upto 30 years	30	30
2.	31 – 40 years	46	46
3.	Above 40 years	24	24
Total		100	100

Source: Primary Data



Table 1.7 - Area under study

Sl. No.	Area	Frequency	Percentage
1.	Urban	65	65
2.	Rural	35	35
3.	Others	-	-
Total		100	100

Source: Primary Data

Table 1.8 - Annual Family Income of the Respondents

Sl. No.	Income Level	Professional	Business	Govt. Employee	Private Employee	Others	Total
1.	Below 5 Lakhs				14	10	24
2.	5 – 10 Lakhs	6	8	8	8		30
3.	10 – 15 Lakhs	6	1	6	7		20
4.	15 – 20 Lakhs	8		5	1		14
5.	More than 20 Lakhs	4	1	5	2		12
Total		24	10	24	32	10	100

Source: Primary Data.

Table 1.9 - Various Factors Influencing The Purchase Decision

Sl. No.	Factors	Very High %	High %	Medium %	Low %	Very Low %	Total
1.	Price	50	10	20	10	10	100
2.	Style/Design	15	45	20	10	10	100
3.	Fuel Efficiency	6	47	28	13	6	100
4.	Powerful Engine	8	36	38	10	8	100
5.	Pick Up	10	42	15	24	9	100
6.	Warranty	15	15	39	14	17	100
7.	Comfort/Luxury	12	15	47	16	10	100
8.	Financing Schemes	13	14	20	41	12	100
9.	Internal Space	15	10	49	20	6	100
10.	Safety	20	51	15	6	8	100
11.	After Sales Service	22	44	16	10	8	100
12.	Models/Variants	9	25	38	20	8	100
13.	Brand Image	54	26	10	5	5	100
14.	Colour	62	20	8	6	4	100
15.	Availability	46	22	16	11	5	100
16.	Innovative Technology	27	45	17	6	5	100
17.	Maintenance Cost	28	20	37	8	7	100
18.	Durability	21	29	41	5	4	100
19.	Re-Sale Value	2	5	22	17	53	100
20.	Insurance Facility	9	27	43	13	8	100
21.	Free Gift Offers	13	38	23	16	10	100
22.	Price Offer	13	22	37	19	9	100

Source: Primary Data



**Table 1.10 - Sources of Information Obtained by the Respondents with Regards to Maruti Suzuki hatchback Cars for Making Buying decision**

Sl. No.	Sources	Frequency	Percentage
1.	Internet	24	24
2.	Product Advertisement	42	42
3.	Friends/Family/Relatives	10	10
4.	Automobile Mechanic	10	10
5.	Showroom/Dealer Staff	5	5
6.	Auto Expo/Exhibitions	5	5
7.	Buyers Without Information Search	4	4
8.	Others		
Total		100	100

Source: Primary Data

**Table 1.11 - Financing Options Adopted By The Respondents**

Sl. No.	Financing Options	Frequency	Percentage
1.	Cash Price	30	30
2.	Leasing	8	8
3.	Hire Purchasing	36	36
4.	Exchange Options	25	25
5.	Others	1	1
Total		100	100

Source: Primary Data

**Table 1.12 - Means of Finance**

Sl. No.	Means of Finance	Frequency	Percentage
1.	Loans From Public Banks	15	15
2.	Loans From Private Finance Institutions	14	14
3.	Manufacturer offered Finance	9	9
4.	Credit Unions	10	10
5.	Friends	8	8
6.	Dealership	8	8
7.	Online Traders	6	6
8.	Self Financing	15	15
9.	More Than One Means Of Finance	15	15
10.	Others		
	Total	100	100

Source: Primary Data



**Table 1.13 - After Sales Services offered by the Dealers**

Sl. No.	Rating	Frequency	Percentage
1.	Excellent	25	25
2.	Very Good	30	30
3.	Good	25	25
4.	Average	15	15
5.	Below Average	5	5
Total		100	100

Source: Primary Data

**Table 1.14 - Factors Influencing the after Sales Services**

Sl. No.	Factors	Excellent %	Very Good %	Good %	Average %	Below Average%	Total
1.	Accessory servicing	52	22	17	5	4	100
2.	Appearance and products	16	47	27	5	5	100
3.	Lubricants and tyres	14	28	39	10	9	100
4.	Replacement parts	8	17	23	42	10	100
5.	Service repairs	49	26	12	7	6	100
6.	Entertainment	24	39	21	9	7	100
7.	Telematics/Navigation	17	27	36	12	8	100
8.	Charges of service	7	9	10	26	48	100
9.	No: of Free services	7	12	17	41	23	100
10.	Prompt reminder	20	51	18	6	5	100
11.	Overall reception at the service station	29	46	12	7	6	100
12.	Location and cleanliness	48	29	12	6	5	100
13.	Ambience in waiting areas	27	39	14	13	7	100
14.	Approach by service staff	10	28	43	15	4	100
15.	Information given in manual	28	54	12	4	2	100
16.	Interest shown by service	62	17	13	6	2	100
17.	Punctuality in delivering	14	30	46	6	4	100
18.	Readiness and cleanliness	22	54	11	7	6	100
19.	Handling and delivering vehicle	16	29	50	3	2	100

Source: Primary Data

## Findings

Major findings are summarised as follows:

- Seventy five percent of male respondents and 25 percent of female respondents are considered for the study.
- Sixty percent of the respondents are graduates.
- Majority of the respondents are private employees.(32 percent).
- About Fifty percent of the respondents have 3 to 5 members in their family.
- Majority of the respondents belongs to the age class of 31 – 40 years.(46 percent).
- About Seventy percent of the respondents belongs to the urban area.
- Thirty percent of the respondents have annual family income ranging between 5 Lakhs and 10 lakhs.



- With respect of their buying decision, 42 percent of the respondents obtain information regarding cars through product advertisements
- About Twenty five percent of the respondents clear their doubts regarding various car models with the help of an automobile mechanic.
- Fifty percent of the respondents considered price as a very high factor while making purchase decision.
- Forty five percent of the respondents considered style / design as a high factor while making purchase decision.
- Forty Seven percent of the respondents considered fuel efficiency as a high factor while making purchase decision.
- Thirty Eight percent of the respondents considered powerful engine as a medium factor while making purchase decision.
- Forty two percent of the respondents considered pick up as a high factor while making purchase decision.
- Thirty Nine percent of the respondents considered warranty as a medium factor while making purchase decision.
- Forty Seven percent of the respondents considered comfort/ luxury as a medium factor while making purchase decision.
- Forty one percent of the respondents considered financing schemes as a low factor while making purchase decision.
- Forty Nine percent of the respondents considered internal space as a medium factor while making purchase decision.
- Fifty one percent of the respondents considered safety as a high factor while making purchase decision.
- Forty Four percent of the respondents considered after sales services as a high factor while making purchase decision.
- Thirty Eight percent of the respondents considered models/variants as a medium factor while making purchase decision.
- Fifty Four percent of the respondents considered brand image as very high factor while making purchase decision.
- Sixty two percent of the respondents considered colour as a very high factor while making purchase decision.
- Forty Six percent of the respondents considered as a very high factor while making purchase decision.
- Forty Five percent of the respondents considered innovative technology as a high factor while making purchase decision.
- Thirty Seven percent of the respondents considered maintenance cost as a medium factor while making purchase decision.



- Forty one percent of the respondents considered durability as a medium factor while making purchase decision.
- Fifty three percent of the respondents considered resale value as a very low factor while making purchase decision.
- Forty three percent of the respondents considered insurance facility as a medium factor while making purchase decision.
- Thirty eight percent of the respondents considered free gift offers as a high factor while making purchase decision.
- Thirty seven percent of the respondents considered price off offers as a medium factor while making purchase decision.
- About 25 percent of the respondents rate the after sales services offered by dealers as excellent and 30 percent as very good.
- Fifty two percent respondents rate accessory servicing as an excellent factor regarding with after sales services.
- Forty seven percent respondents rate appearance products as very good factor regarding with after sales services.
- Thirty nine percent respondents rate lubricants and tyres as good factor regarding with after sales services.
- Forty two percent respondents rate replacement parts as an average factor regarding with after sales services.
- Forty nine percent respondents rate service repairs as an excellent factor regarding with after sales service.
- Thirty nine percent respondents rate entertainment as a very good factor regarding with after sales service.
- Thirty six percent respondents rate telemetric and navigation as a good factor regarding with after sales service.
- Forty eight percent respondents rate charges of service as an below average factor regarding with after sales service.
- Forty one percent respondents rate number of free services as an average factor regarding with after sales services.
- Fifty one percent respondents rate prompt reminder as a very good factor regarding with after sales services.
- Forty six percent respondents rate the overall reception at the service station as a very good factor regarding with after sales services.
- Forty eight percent respondents rate the location and cleanliness as an excellent factor regarding with after sales services.
- Thirty nine percent respondents rate ambience in waiting area as a very good factor regarding with after sales services.



- Forty three percent respondents rate approach by service staff as a good factor regarding with after sales services.
- Fifty four percent respondents rate the information given in owner's manual as a very good factor regarding with after sales services.
- Sixty two percent respondents rate interest shown in service as an excellent factor regarding with after sales services.
- Forty six percent respondents rate clarity and punctuality in delivering as a good factor regarding with after sales services.
- Fifty four percent respondents rate readiness and cleanliness as a very good factor regarding with after sales services.
- Fifty percent respondents rate handling and delivering vehicle as a good factor regarding with after sales services.
- About 36 percent of the respondents opted hire purchasing as an optimum financial option for buying a car.
- About 45 percent of the respondents acquired finance from public banks, through self financing and by combination of various means of finance.

### Suggestions

- To ensure that a product finds a place in the minds of consumers, the manufacturers should position their products through sales promotional activities such as advertisements through the media. Indian youth/consumers are very strongly influenced by testimonials of sports personalities, film stars and celebrities.
- The demand for small car segment is increasing because of the growing number of nuclear families as well as parking problems. Hence the manufacturers should find out the needs, wants, tastes and preferences of the consumers in order to design the products.
- Car owners feel that the hospitality shown by the dealers is more during their visits to the places of dealers before and immediately after the purchase. But after some time they face a problem with their dealers regarding after sales service. Therefore, it is suggested that the services rendered or to be rendered should be properly explained, friendly approach and reliability in service are to be further improved.
- Vehicle manufacturers must improve customer education for operation and maintenance by well written operating and maintenance manuals and network of approved service points.
- Due to steady increase of petrol/diesel prices, fuel efficiency needs to be improved. Constant improvement and technical up gradation for better fuel efficiency alone will attract more customers.
- Price of the car should be at par or slightly low so that the customers may be retained instead of switching over to other vans, as small cars have large potential.
- Majority of the respondents reported that they formed their expectations through the product advertisements and therefore it would be beneficial if the extent of influence of product advertisement is studied.



## Conclusion

Consumer Behaviour consists of all human behaviour that goes in making purchase decisions. An understanding of the consumer behaviour enables a marketer to take marketing decisions which are compatible with its consumer needs. There are four major classes of consumer behaviour determinants and expectations, namely, cultural, socioeconomic, personal and psychological. The socio-economic determinants of consumer behaviour consist of age, marital status, occupation, education, income, family size etc. Realizing the importance of passenger car industry in the present economic situation, the researcher has analyzed the perceptions and behaviour of consumers related to this product. Manufacturers should concentrate on these features as they influence the choice of more prospective buyers. The growth of population in India and the increasing number of middle class consumers have attracted the attention of car manufacturers and marketers. It may be concluded that consumer behaviour has a greater role to play in the LPG era of economic activities and future research may be directed towards the study of eco friendly fuel cars.

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## Banking and Non-Banking Financial Institutions in Housing Finance Scenario

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### Abstract

*Shelter is one of the basic needs of human beings next only to food and clothing. Besides being a basic necessity, it is also a source of identity that has a considerable effect on the overall psychological well-being of the inhabitants. Housing embodies many concepts such as comfort, safety, identity and above all, it has central importance to everyone's quality of life and health, with considerable economic, social, cultural and personal significance. Easy access to institutional finance at affordable rate is an essential pre-requisite for accelerating the tempo of housing activity. A number of financial institutions have evolved to provide a variety of service in the housing finance sector. For this study purpose, housing finance institutions are mainly categorised in to Banks and Non Banking Financial Companies. Both Banks and NBFCs are playing their own roles in providing housing finance to the needy people.*

**Key Words:** *Housing Finance, Banks, Non Banking Financial Companies, Housing Finance Institutions*

### Introduction

Where people choose to live and the type of housing they select is influenced by a number of factors. These include the cost of housing, accessibility to desirable services and opportunities, preference for different neighbourhoods and life style choice. Housing constitutes a very significant part of the social and physical environment where an individual grows and matures as a citizen. Housing plays an important role in creating employment and maintaining health and social stability and preserving decent human life. Investment in housing is a necessity for one's own shelter and for his family. Housing finance plays an important role in providing the necessary financial assistance for construction, extension and modification of housing. Easy access to institutional finance at affordable rate is an essential pre-requisite for accelerating the tempo of housing activity. In 1970, Housing Urban Development Corporation (HUDCO), a wholly government owned enterprise was setup with the objective of housing and urban development, infrastructure development etc.

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After that in 1977, Housing Development and Finance Corporation (HDFC) was setup. Since then, the housing finance in India has been flying high. National Housing Bank (NHB), 1988, was setup as a wholly owned subsidiary of RBI as the apex institution to regulate housing finance companies. The Insurance industry represented by LIC and GIC have also entered the field with their own housing finance subsidiaries at the national level. The housing finance system mainly consists of banks and non-banking financial corporations. Co-operative sectors, insurance sectors and micro finance institutions are also there. Many banks are providing housing loans either directly or through setting up of their specialised home loan subsidiaries. Nowadays, NBFCs are in the foremost position to provide home loans to the needy people.

#### **Statement of the problem**

Housing is acknowledged as a basic human necessity for leading a safe and dignified life. The need for housing in India has been growing at a phenomenal pace over the year. With the emergence of National Housing Bank in 1987 the organised housing finance industry has been dominated by specialised Housing Finance institutions regulated by NHB and when Priority sector lending norms of Central Government came, commercial banks became more dynamic in the housing finance business. This posed threats to specialised/non-banking HFCs and their market share has considerably diluted. Lowering of interest rates, entering of many new players, insignificant products differentiation etc. has made competition in housing finance industry very stiff. Further the borrowers are confronted with many problems as they are not fully aware of different aspects of housing loan of different financial institutions such as the services rendered, interest calculation, processing charges, maturity tenure, effective rate of interest etc. which make comparison between institutions more complicated. Here, in this study, it is studying the role of banks and non banking financial corporations in housing finance. Hence, it is titled as "Housing Finance: The Role of Banks And Non-Banking Financial Corporations."

#### **Objectives of the study**

- 1) To identify the role of banks in providing housing finance.
- 2) To identify the role of NBFCs in providing housing finance.
- 3) To specify the factors take in to consideration while selecting the right institution for the home loan.

**Methodology of the study:** This study aims to describe the role of banks and NBFCs in the area of housing finance. For this purpose, the data related to the study is collected from various secondary sources like published and unpublished reports, books, journals, annual reports and websites relating to the study.

#### **Housing finance**

Easy access to institutional finance at affordable rate is an essential pre-requisite for accelerating the tempo of housing activity. Housing finance means a set of all financial arrangements by Housing Finance Corporations to meet the housing needs of people. Fortunately, during the last couple of years, a lot of emphasise has been placed on creating an integrated national housing system with the creation of National Housing Bank (NHB), an apex level institution has been setup to mobilize resources for the housing sector, promote housing Finance Institutions at local and regional levels. Provide financial, technical and administrative assistance to such institutions



and regulate their working at all levels. On its parts, the RBI has been encouraging the commercial Banks to setup subsidiary companies for housing either on their own or in collaboration with other financial Institutions like HUDCO & HDFC. The Insurance industry represented by LIC and GIC have also entered the field with their own housing finance subsidiaries at the national level. The housing finance system now mainly consists of Specialised HFCs, banks and co-operatives.

### **Housing finance institutions**

Housing finance institutions includes every institution, whether incorporated or not, which primarily transacts or has one of its principal objectives as the transacting of the business of providing finance for housing, whether directly or indirectly. A number of financial institutions have evolved to provide a variety of service in the housing finance sector. They are categorised into:

- 1) Scheduled Commercial Banks.
- 2) Housing Finance companies.
- 3) Scheduled Co-operative Banks.
- 4) Agriculture and Rural Development Banks.
- 5) Apex Co-operative Housing Finance Societies.
- 6) Micro Financial Institutions, Self Help Groups have also been lending for housing in a small way.

For this study purpose, housing finance institutions are mainly categorised in to two:

- a) Commercial Banks.
- b) Non Banking Financial Companies.

### **Commercial Banks and Housing Finance**

The Contribution of commercial banks in housing finance is of recent origin. The Scheduled commercial banks (SCBs) had a smaller share of the housing finance business earlier, now account for the major share of the housing finance market. Although, the commercial banks were the largest mobilisers of savings in the country, traditionally banks were reluctant to finance for housing because banks considered housing finance as a long-term credit against mortgage, which was not in their domain. The difficulties, particularly the legal technicalities regarding title, valuation etc., in accepting immovable property as security and in realizing the amount lent, in case of default, discouraged banks to advance money on mortgage of real estate in general. The banks preferred financing the working capital needs of industry. The nationalization of 14 major commercial banks in 1969 opened in new era of social and innovative banking in India. Demographic pressure on urbanisation with the economic development however raised the demand for housing and for housing Finance. A study group on Housing Finance institutions setup by the RBI in September, 1987 under the chairmanship of Dr. Rangarajan, the then Deputy Governor, made recommendations that the role that can be played by the commercial banks in housing sector. Based on these recommendations, and considering the growing importance of housing sector and the massive housing shortage prevailing in the country, RBI had advised banks in early 1990s to enter in the domain of housing finance. The entry of commercial banks was definitely a landmark in the housing finance sector. Initially, they entered the housing finance market cautiously on small scale. Before directly entering into housing finance, some banks have found to setup separate subsidiaries to



specialize in housing finance.

Commercial banks are providing housing finance services in two ways

- 1) Home loans provided by different commercial banks like, State Bank of India, State Bank of Travancore, IDBI, etc.
- 2) Housing Finance subsidiaries of commercial banks like Canfin Homes, PNB Housing Finance Ltd., ICICI Home Finance Ltd., etc.

Commercial banks that are providing home loans as term loans to the customers are the following.

#### **(1)-State Bank of India**

State Bank of India, the country's largest and oldest bank and premier in terms of balance sheet size, number of branches, market capitalisation and profits. It is the 200 year old public sector bank. It is the bank having very wide product mix, such as project finance, home loans, auto loans, car loans, educational loans, loans to SMEs, government business, rural and agricultural business, and corporate business etc. SBI Home Finance is 'The Most Preferred Home Loan Provider' voted in 'Awaaz Consumer Award', also with The 'Most Preferred Bank Award' in a Survey conducted By 'TV 18' in association with 'AC Nielsen-ORGMarg' in 21 cities across India. Over 15,350 branches nationwide and can get home loan account parked at a branch nearest to customer's present or proposed residence.

#### **(2)-State Bank of Travancore**

State Bank of Travancore is subsidiary of the State bank Group. And also has private share holders. It is the premier bank of Kerala where it has 777 branches. Overall, SBT has a network of over 1036 branches spread over 16 Indian States. SBT Home Loans are available for construction, purchase/ repair/ renovation/ alteration of a house or for purchase of a plot for the construction of a house, with or without bank finance.

#### **(3)-Industrial development Bank of India (IDBI)**

Founded in January 10, 2000, IHFL has become more players in the housing Finance market. It offers a range of housing finance solutions to its customers including individual home loans, Home improvement loan, Home extension loan, home loans for NRIs, Plot loans etc. It offers home loans upto 90 % of the value of the property and 100 % in some new projects. IHFL ensures loan from anywhere to purchase home anywhere in India. ie, presence of branches in India with 1200 in numbers and 66 dedicated loan processing Retail Asset Centres.

The major commercial banks that have housing Finance subsidiaries are the following.

#### **(1)-Canfin Homes Limited (CFHL)**

Indian Housing Finance Markets with an extensive network of 40 branches. It is also the first and one of the biggest bank sponsored (Canara Bank) housing companies in India. The Important schemes of CFHL are Grihalakshmi rural housing scheme, Loans under urban housing, Individual housing Loans, home loan for NRIs, Commercial housing loan etc. Canfin Homes has its wide network of 104 branches and 3 satellite offices across the country.

#### **(2)-PNB Housing Finance Limited**

PNB Housing Finance Limited offers a wide range of loans for purchase / construction of



property to resident Indians as well as NRIs. It also offers housing finance for renovations, repairs & enhancement of immovable properties. It is registered housing finance company with NHB. It was incorporated under the companies Act 1956. It is a subsidiary of Punjab National Bank. It has wide network of branches spread across the country which helps its customers avail financial services seamlessly.

### **(3)-ICICI Home Finance company Limited**

It provides financial assistance to individuals, corporate bodies, Builders and co-op housing societies in India. The company was incorporated in 1999 & is based in Mumbai. It operates as a subsidiary of ICICI Bank Limited. It is one of the leaders in Indian Mortgage finance & realty space. ICICI Bank is the India's second largest Bank in India. The various services are Home Loans, Loan against property, Retail property services, corporate property services, construction finance. Its vision is to make the dream of owning a new home come true, for millions of Indians. It is registered with NHB.

### **Non Banking Financial Companies and Housing Finance**

NBFCs such as Insurance companies, housing finance providers, pension funds and investment funds –mobilise savings, provide market based safety and fund long term investments to support growth and job creation. Non –banking financial companies are financial institutions that provide banking services without meeting the legal definition of a bank, ie, one that does not hold a banking license. These Institutions typically are restricted from taking deposits from the public depending on the jurisdiction. NBFCs do not accept deposits, do not issue demand drafts & is registered under the companies Act, 1956. NBFCs are heterogeneous in nature in terms of activity and size are important financial intermediaries and an integral part of the Indian Financial System. Non –Banking Finance Companies consists of Finance companies which carry on house purchase finance , housing finance , investment , loan , equipment leasing or mutual benefit financial companies but do not include stock exchanges or stock broking companies. Housing finance companies are mainly Non-banking Financial companies. NBFCs like LIC, GIC and HDFC etc entered in the field of housing finance. The two main Non banking Financial companies that provide housing finance are discussed below.

### **(1)-Housing Development Finance Corporation**

HDFC was incorporated in the year 1977. It was setup at the initiative of ICICI as the first formal Housing Finance Institution in the housing sector. Now HDFC is India's premier HFC & enjoys an impeccable track record in India as well as International Market. It is a major player for housing finance in India. HDFC was formed with the main objective of meeting a social need that of promoting home ownership by providing long term finance to households for their housing needs. Its primary objective is to enhance residential housing stock in the country through the provision of housing finance in a systematic & professional manner and also to increase the flow of resources to the housing sector by integrating the housing finance sector with the overall domestic financial market. It tends money to individuals, co-operative societies & enterprises for a new residential housing anywhere in India. Its aim is to increase the flow of resources to the housing sector by integrating the housing Finance sector with the overall domestic financial markets. HDFC provides home loans for both residents & non-residents. They provide home loans for resident Indians for new homes, for resale homes, for construction, etc.



extension, plot loans, Short term bridging loans, rural housing finance etc.

## **(2)-LIC Housing Finance Limited (LICHFL)**

LIC HFL was incorporated under the companies Act 1956, on 19<sup>th</sup> June 1989. LICHFL was launched in association with the UTI, IFCI and ICICI on 15<sup>th</sup> September 1994. The main aim of establishing the company was to take over the individual housing portfolio of LIC and also to provide long term finance for construction, purchase, repairs & renovation of individual houses / flats. The company also provides finance on existing property for business/ personal needs & also gives loans to professionals for purchase/ construction of clinics/nursing homes/Diagnostic centres/ Office spaces & also for purchase of equipments. The company also provides long term finance to persons engaged in the business of construction of houses or flats for residential purpose & to be sold by then. Its vision is to be the best Housing Finance Company in the country its mission is to provide secured housing finance at affordable cost, maximising shareholders value with higher customer sensitivity.

## **(3)-Housing and Urban Development Corporation Limited (HUDCO)**

It was incorporated on 25th April 1970. HUDCO was an expression of the concern of the Central Government towards the deteriorating housing condition in the country and to assist various agencies. The principal objective of HUDCO is to promote the housing conditions of all groups and with a thrust to meet the needs of the low income groups and economically weaker sections. The role of HUDCO is to provide long term finance for construction of houses for residential purposes in the urban and rural areas and also to administrate the amount received from the Government of India and other sources for the purpose of financing housing and urban development programs in our country.

## **(4)-Dewan Housing Finance Ltd (DHFL)**

It was established by late Sri Rajesh Kumar Wadhawan a visionary Indian businessman on April 11, 1984, with a vision to enable home ownership amongst the low and middle income customer segment in semi-urban and rural India. DHFL has 550 branches in India & 2 international representative offices in UK and UAE.

### **How to pick the right institution**

There are numerous factors that help make a better decision when selecting the right provider for your home loan. Six of them are discussed below:

#### **(1) Processing and disbursal speed**

Dealing with a lender that rules out the possibility of any delays and is quick in processing a home loan application always proves beneficial in the long run. Normally, if everything is in order, it takes 10-15 working days for banks to process an application. Once approved, the lenders take additional 3-5 days for disbursing the amount of sanctioned loan.

#### **(2) Loan qualification**

Internal lending criteria vary from one bank to another and it is on the basis of these that a particular amount of home loan is approved for the borrower. The criteria might cover the borrower's age, job profile (preferably salaried, because of easily understandable salary slips and ITRs), employment stability, credit history, among other aspects. There are several calculators and eligibility



charts, for instance the one offered by ICICI Bank, which help the borrowers in apprehending their eligibility well in advance.

### (3) Repayment terms

There are certain terms and conditions pertaining to repayment of the home loan imposed by banks on customers. Potential borrowers must clarify the terms related to settlement/foreclosing the outstanding amount, transferring the balance to another lender's account, prepaying a part or full amount of home loan, and other things, before finalising a lender.

### (4) How much should you pay?

The cost of taking a home loan would certainly vary from one bank to another. It depends upon the decision-making abilities of the borrower whether securing a home loan would prove to be an economical affair or a cost laden one. However, there are certain things that one must weigh carefully at the cost front.

### (5) Fixed or floating rates

The rates vary from time to time, and as in the case of a well-planned investment portfolio, one must analyse the liability portfolio and plan on getting the maximum out of it. As a rule of thumb, if the loan period ranges between 2 to 5 years, going with a fixed interest rate is considered an ideal move. Otherwise, floating rates are considered ideal for long tenure loans. You can even go for a hybrid loan, which enables the borrower to enjoy the best of both fixed and floating interest rates.

### (6) Hidden charges

Hidden charges are something that tends to prick the pocket of borrowers the most. Thus, while narrowing down the options, it is advisable to compare the processing fee, down payment, valuation fees, prepayment costs and other charges levied by different lenders.

The following details are providing about the Home Loan Lenders that are giving Cheapest Home Loan Rates in respective category, W.e.f July 19, 2015.

#### (a) Home Loans of upto 30 Lacs and between 30 Lacs to 75 Lacs

1. 9.75%: SBI (Cheapest in this Category)  
9.70% for Women: SBI
2. 9.90%: ICICI Bank, HDFC Ltd, DHFL, India bulls & HSBC Bank  
9.85% for Women: ICICI Bank
3. 9.95%: Axis Bank, Bank of India, Tata Capital HFL, Indian Bank, Allahabad Bank, UCO Bank & PNBHFL (Only Salaried)

#### (b) Home Loans above 75 Lacs

1. 9.75%: SBI (Cheapest in this Category)  
9.70% for Women: SBI
2. 9.90%: ICICI Bank, HDFC Ltd, DHFL\*\* & HSBC Bank(\*\* Upto 1.5 Cr.)  
9.85% for Women: ICICI Bank
3. 9.95%: Tata Capital HFL, UCO Bank & PNBHFL (Only Salaried)



# Please Note LIC Housing Finance provide discounted interest rate at the time of availing loan but this interest rate is applicable for fixed duration (2 years) & after that interest rate increases.

### Findings

- 1) Commercial banks are providing home loans either directly or through their housing finance subsidiaries. SBI, SBT, IDBI, etc. are providing home loans directly as term loans to their customers. Canara Bank, PNB, ICICI etc. Having housing finance subsidiaries.
- 2) Non Banking Financial Companies like HDFC, LICHFL, HUDCO etc are providing home loans to the customers at an affordable rate.
- 3) The factors taken into consideration while selecting the right institution for the home loan are processing and disbursal speed, loan qualification, repayment terms, the cost of taking a home loan, Fixed or floating rates and Hidden charges.

### Conclusion

Every economic activity requires finance or it can be stated that economic development is the function of finance. The scarce financial resources are to be allocated and utilised in such a way that it should lead to overall economic development of the nation. Requirements of the housing have been increasing fast due to the urbanisation, migration, modernisation, life style, purchasing power and income generation. The setting up of the National Housing Bank, 1988, marked the new era in housing finance as a new fund based financial service in the country. A large number of financial institutions or companies in the public, private and joint sector entered in this field. Both Banks and NBFCs are playing their own role in providing housing finance to the needy people. Several factors are to be considered while selecting between these institutions.

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## Perception of Tourism Entrepreneurs Towards Integrated Tourism Development in Kerala

Rinku Babu<sup>1</sup>

Dr. S. Resia Beegam<sup>2</sup>

### Abstract

*Integrated tourism is a combined tourism, maximize the impact and achieve objectives through the coordination of different types of tourism. Integrated tourism provide effective management concept for the development of tourism destinations. The basis of integrated tourism planning is derived from generic planning theory, a domain of theory which has undergone a series of paradigm revolutions. At the present stage of theory development, integrated tourism planning is more expansive than physical or land use planning. It includes: economic planning (principally at the macro level), human resources development planning (including education and training), social and community planning, environmental planning, business planning and corporate management, public administration, infrastructure planning, and design. The present article focuses to give brief history and growth of integrated tourism sector and Kerala tourism industry. The article also given much evidence about the perception of tourism entrepreneurs towards Integrated Tourism. The study conclude that government support, financial support, subsidy, priority for initial investment etc., are poor in entrepreneur's point of view*

**Keywords:** *Integrated tourism, Types of tourism in Kerala, Tourism supporting.*

### Introduction

The term tourist is derived from the word 'tour' which means a journey, at which one returns to the starting point usually for entertainment, business or education. Tourist is a person who makes a journey for the sake of curiosity, for the fun of traveling or just to tell others that he has traveled. (Webster's Dictionary, 19<sup>th</sup> Century). Tourism is always considered as a composite phenomenon and shows different relationship between travelers, tourism entrepreneurs, host community and the government authorities. Here this study mainly focused on the view point of tourism entrepreneurs regarding the development of integrated tourism in Kerala.

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## Review of Literature

Elizabeth K. T.(2006) studied the role of community participation in the Integrated Development Plan of Govan Mbeki Municipality. The aim of the study was to determine the role of community participation in the IDP process of Govan Mbeki Municipality. The key findings of the study indicated contrasting views between the community and the municipality's perspectives in particular with regard to the role of the community during the prioritization of needs and the decision-making processes.

Luke Alan Petersen (2010) examined Integrated Rural Tourism Development in the Goris Region of Armenia. It seeks to provide a deeper understanding of community dynamics in the rural region of Goris through the study of tourism integration. The results of this study of tourism integration provided valuable insights into the opportunities and constraints of community-based rural tourism in the Goris region.

L&FS Infrastructure Development Corporation Ltd (2012) submitted their interim report to the Indian Union Ministry. The main aim of this report was to identify tourist destinations across five districts in Kerala which are Kozhikode, Malappuram, Wayanad, Kannur and Kasargod to develop an integrated tourism circuit. The study found three integrated tourism circuit in Kerala.

## Statement of the Problem

Tourism gives a bundle of information, knowledge and pleasure to the travelers or tourist where as the entrepreneurs get wide market and economic benefits. The tourism department in association with Fortress Infrastructure Advisory Services, a state-level project management agency appointed by the Union tourism ministry, is identifying tourist destinations across five districts in Kerala and they are Kozhikode, Malappuram, Wayanad, Kannur and Kasargod to develop an integrated tourism circuit. Creating infrastructure facilities and identifying solid waste management issues along the major tourist destinations in the circuit.

This integrated tourism can generate around two lakhs direct and indirect jobs over a period of time. The National level consultancy studied about the integrated tourism and submitted their report to the union tourism ministry. After the approval of the report the government had include integrated tourism in the twelfth five year plan. The main aim of the consultancy study was to identify the integrated circuit and integrated tourism potential of these destinations. The study identifies the three integrated tourism circuit in Kerala and conclude with the SWOT analysis of each circuit. The study found the need of improving the tourism industry in Kerala. The study report proposes and supports the integrated tourism circuit in Kerala. The study identifies the weakness of particular tourism destination i.e., pollution problems, needs of basic amenities, basic infrastructure, lack of accommodation and lack of other public convenience facilities. On the basis of review of prior studies, found that integrated tourism circuit and its development are very essential for our economic system and natural habitat. There are no such studies conducted in the area of perception of tourism entrepreneurs in relating to integrated tourism circuit in Kerala. In this context this research study will go through the deep level of integrated tourism will generate supportive facts and it will be a strong pillar of the further development of integrated tourism industry.



### Scope of the Study

The study was descriptive in nature and the study is confined to central regional circuit. Total three circuits identified, from these one circuit was selected by using lottery method.

**Circuit:** Central Regional Circuit consisting of Kochi-Kumarakom-Kottayam-Vagamon-Thekkady-Munnar-Kalady-Athirapalli-Thrissur-Guruvayoor-Palakkad

### Objectives

1. To understand the integrated tourism industry and its growth
2. To study the perception of tourism entrepreneurs regarding Integrated tourism in Kerala

### Operational Definitions

*Following are the operational definitions used in the present study:*

Tourism entrepreneurs: Registered entrepreneurs under the Government of Kerala.

**Data Base and Methodology:** The study was designed as a descriptive one based on survey method. Both secondary and primary data was used for the study.

### Collection of Data

Secondary data will be collected from the past and present records from government and tourism department, Union Ministry of Tourism, and other data from various websites, books, journals, published thesis and from unpublished dissertations. Primary data was collected from the tourism entrepreneurs structured interview schedule.

### Sampling Design

Data was collected from tourism entrepreneurs in Central Regional Circuit: Kochi, Kumarakom, Kottayam, Vagamon, Thekkady, Munnar, Kalady- Athirapalli, Thrissur, Palakkad and Guruvayoor. The data was collected from the entrepreneurs who were located in the central regional circuit. Total population of the entrepreneurs was 243, from the total population researcher select 97 samples by using proportionate sampling method. Accredited service area was Ayurveda centre, Home stays, Serviced Villas, Tour Operators, Wayside amenities/Vazhiyoram, Grihasthali. The data collected was analyzed by using appropriate statistical techniques like Z-test, co-efficient of correlation and arithmetical techniques like percentages, mean squares, weighted score etc will be used.

### Discussion of Analysis

Researcher identifies certain variables to find perception of tourism entrepreneurs regarding integrated tourism developments. The variables are:- flexibility of tour plan, basic facility availed in the area, financial support from government and other agencies like bank, private financial institutions, subsidy from government, priority for initial investment, political support, local government support, support from local community. These are the core elements which identified by the researcher through reviewing prior research studies for knowing the perception of tourism entrepreneurs. Well structured questionnaire was used for collecting data from the sample respondents, and five point scales was used for measuring the opinion.

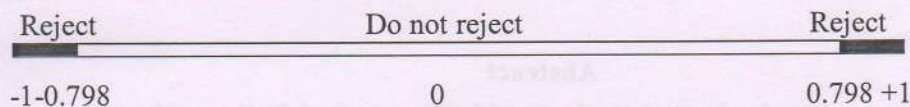
Z test was used for getting exact opinion regarding the variables from the sample respondents. Result shows, respondents have positive opinion regarding flexible tour plan, political



support, local government support and local community support and others got negative. This shows that integrated tourism still need improvement regarding the variable which got negative opinion. Z score was flexibility of tour plan (1.02), basic facility availed in the area (-0.09), financial support from government and other agencies like bank (-1.11), private financial institutions (-0.32), subsidy from government (-0.56), priority for initial investment (-0.21), political support (0.94), local government support (0.76), support from local community (1.05).

Researcher also used Pearson R test for testing the relationship between the variables identified.

#### Graph showing the relationship



Analysis shows  $r = 0.672$  does not fall into the "reject" region (above 0.798), so this is to state that a strong linear relationship exists in the data.

Chi-square analysis was used to found the satisfaction level of tourism entrepreneurs regarding the support from the government. Mainly three types of support identified for this study, Economic support, political support and legal support. The result showing that tourism entrepreneurs are not satisfied with the government support. The p value (0.0003) is less than the significant level (0.05).

#### Findings

Data analysis shows the exact opinion regarding the integrated tourism development in Kerala. Researcher found that tourism entrepreneurs got satisfactory support from the local government and local community, but regarding the other factors i.e., government support, financial support, subsidy, priority for initial investment etc., are poor in entrepreneur's point of view.

#### Recommendation

The study found some factors which are not up to the standard for the development of integrated tourism in Kerala. Result of analysis is purely depends on observation of the researcher and collected opinion from the sample respondents.

Factors are:

- (1) Government support
- (2) Financial support from government and other financial institutions
- (3) Subsidy from government
- (4) Priority for initial investments

Basic facilities like transportation, Better road facilities, basic amenities etc.

The study result recommends that Kerala government should provide full support to the tourism industry to develop integrated tourism sector.

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## Investment Avenues for NRIs in Kerala—An Overview

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### Abstract

*Indian Diaspora is the largest in the world. We can find Indians wherever we go. Overseas Indians have made a great contribution in changing the image of India. In fact some of the NRIs have become more important than our ambassadors in some countries due to the excellent relation maintained by them in the host country. We are all very proud of the contribution made by the NRIs to the economic development of the country of their residence; and also to the country of their origin. Whether they come from Middle East, Africa, the Americas, Australia, the Caribbean or Europe, they are Indians in body and spirit. It is heartening to note that almost all of them have maintained their Indian cultural traditions and values and seem to have meaningfully integrated in their countries without losing their ethnic identity. In this context this study is important to study the Investment avenues for NRIs in Kerala*

**Key words:** NRKs-Non Resident Keralites, NRI-Non Resident Indians, IMF –International Monetary Fund, Investment

### Introduction

An Indian Citizen who stays abroad for employment/carrying on business or vocation outside India or stays abroad under circumstances indicating an intention for an uncertain duration of stay abroad is a non-resident. (Persons posted in U.N. Organisations and Officials deputed abroad by Central/State Governments and Public Sector undertakings on temporary assignments are also treated as non-residents). Non –Resident foreign citizens of Indian Origin are treated on par with non-resident Indian Citizens (NRIs) for the purpose of certain facilities.

The main categories of NRIs consist of the following categories.

- (i) Indian citizens who stay abroad for employment or for carrying on a business or Vocation or any other purpose in circumstances indicating an indefinite period of stay abroad.
- (ii) Indian citizens working abroad on assignment with foreign government agencies like United Nations Organisation (UNO), including its affiliates, International Monetary Fund (IMF), World Bank etc.

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Indian Diaspora is the largest in the world. We can find Indians wherever we go. Overseas Indians have made a great contribution in changing the image of India. In fact some of the NRIs have become more important than our ambassadors in some countries due to the excellent relation maintained by them in the host country. We are all very proud of the contribution made by the NRIs to the economic development of the country of their residence; and also to the country of their origin. Whether they come from Middle East, Africa, the Americas, Australia, the Caribbean or Europe, they are Indians in body and spirit. It is heartening to note that almost all of them have maintained their Indian cultural traditions and values and seem to have meaningfully integrated in their countries without losing their ethnic identity.

The cumulative amount of foreign direct investment (FDI) flows into India from April 2000 to September 2010 aggregates up to US\$ 178.05 billion, according to the latest data released by the Department of Industrial Policy and Promotion (DIPP). The non-resident Indians (NRIs) among the overseas Indians accounted for US\$ 4.67 billion FDI inflows during this period contributing to almost 3.8 per cent of the total FDI inflows into the country.

**Table 1 : NRI Investments in India - A Close Watch**

Year	In Rs. Million	In US\$ million)	Percentage to total FDI Inflows
2009-10	16,919.58	354.75	1.37
2008-09	73,141.81	1,603.82	5.95
2007-08	67,628.48	1,695.49	6.86
Cumulative total from April 2007 to March 2010)	1,57,689.87	3,654.06	

Source: SIA Newsletter and OIFC Analysis

The table 1 shows that the FDI inflows from NRIs in India in financial year 2009-10 are US\$354.75 million (Rs.16,919.58 million) and declined by 78 per cent with respect to FY 2008-09. The FDI inflows in the same period in previous financial year (2008-09) were USD1,603.82 million (Rs.73,141.81 million). India's FDI from NRIs in FY 2008-09 fell by 5 percent in Rupee terms. NRI FDI inflows grew at about 8 per cent with respect to previous year in the same period. Thus, when tabulated cumulatively from the Secretariat for Industrial Assistance (SIA), DIPP newsletters, a total sum of US\$ 3,654.06 million (Rs 157,689.87 million) represents the country's NRI FDI inflows from April 2007 to March 2010.

As on March 31, 2010 there are a total number of 47.72 million investor accounts in the Indian mutual funds industry, holding units of Rs 6,169,667.2 million. Out of this total number of investors' accounts, 0.94 million are NRI investors accounts, accounting for 1.98 per cent of the total number of investors accounts and contribute Rs 274,288.6 million which is 4.45 per cent of the total net assets.



**Table 2 - Unit holding Pattern of Mutual Funds Industry (as on March 31, 2010)**

Category	No. of Investors Accounts	Percentage to Total Investors Accounts	Net Assets (Rs. Million)	Percentage to total Net Assets
Individuals	4,63,27,683	97.07	24,53,902.80	39.77
NRI's	9,43,482	1.98	2,74,288.60	4.45
FII's	216	0.00	63,350.00	1.03
Corporate, Institutions, and others	4,52,330	0.95	33,78,125.80	54.75
Total	4,77,23,711	100	61,69,667.20	100

Source: Securities and Exchange Board of India (SEBI)

### **NRI Investments in Kerala**

As per the 2012 World Bank Report overseas Indians/NRI's are remitting 70 Billion USD to India. Majority of this amounts are deposited into banks without any avenues for investment. Our Banks are flushed with funds, due to slow pace of industrialization. It is worthwhile to point out that the major proportion of the expatriate population is from Kerala.

As per a recent survey in 2011, the NRI deposits lying idle in the nationalized banks in Kerala are to the tune of Rs. 58,000 crore. This huge amount from NRIs of Kerala origin is the backbone of Kerala economy, and has remained so for the last three to four decades. However due to many factors, this huge fund is not being tapped for enhancing an all-round economic growth and development in the State. Ironically, these funds are invested in the States outside Kerala, where Business and Industry are thriving.

As per World Bank Report, our neighbor country China, which stands 2nd in remittances of overseas funds, has introduced several schemes to invest such overseas funds. Nonresident Chinese are given special benefits by their Government. The success of China is mainly due to the overseas Chinese who brought technology and investment to their mother land. They took decisions with proper planning in a swift manner and executed the schemes successfully which attracted more investments boosting their economy. This is the only reason why many European and American Companies have their manufacturing facilities based in China. Keralites are brilliant and excellent workforce once they are outside Kerala. We have to inculcate work ethics and high productivity among people of the State. The new NRI generation of professionals and businessmen would like to be partners in future Kerala's growth. To make that happen, Government, bureaucracy and the general public including media should work as one team and join to work on a common agenda of creating an 'Investor Friendly Kerala'.

### **Important factors Favoring NRI Investments in Kerala**

- Kerala has an abundance of natural resources.
- The state is highly well-developed in terms of literacy, education and health.
- Advantage of location is an important factor as Kerala is located on the trans- national trade corridor.



- It is well connected to other important states of India.
- Kerala provides considerable advantage in terms of cost structure to foreign investors.
- Communication networks are quite well-developed in the state.
- The state government policies are proactive and provide incentives to various enterprises.
- The investment patterns are quite simplistic and limpid.
- The service sector in Kerala has occupied almost two-thirds of the state's economy.

#### Investment avenues for NRIs in Kerala

The huge NRI deposits and remittances can be utilized for the better development of our State in areas like,

1. NRI Town ships in each districts (Residential Projects, Schools, Hospitals, Shopping Malls, Convention Centers, (Cine-plus).
2. Titanium based Industrial Products (Paint, Refractory items, Welding electrodes, Aerospace industry etc)
3. Petrochemical and LNG base plants
4. Rubber/ Coconut products
5. Infrastructure Projects.
6. Hospitality Projects.
7. Eco friendly projects
8. Desalination Plants
9. Defence Projects controlled by Govt. of India
10. Information technology.

#### Conclusion

If governments, bureaucrats, political parties & the media in our State can cooperate with each other on a common agenda of making Kerala an economic giant, there is no doubt that many people will come forward to conduct business and invest in Kerala State. This can lead to an inevitable convergence of talent, and international expertise & experience resulting in valuable strategic alliances with immense potential for Kerala. Of the 30 million strong Indian communities abroad, about 50 per cent constitute, non-resident Indians (NRIs). This is the group that the State should target for investments and for business and technology collaborations. If right opportunities are created, NRI/PIOs could become solid and lifelong partners of India's development as well as those countries with large Indian population. Kerala is in an advantageous position in many ways among the States of India. Its high social and human development indicators, abundant natural resources, highly skilled human resources can work wonders if these factors synergized, Kerala's development journey should start with robust world class infrastructure, business friendly policies and the unflinching commitment of its people for growth, and support of all the stakeholders. This will make Kerala unquestionably one of the best States for doing business in India with all the infrastructure, highly skilled human resources, industry accumulation and business progress.

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