



பாரதியார் பல்கலைக்கழகம்
Bharathiar University
Re-accredited at the "A" Grade Level by NAAC
Coimbatore, Tamilnadu, INDIA.

Bharathiar University
Coimbatore 641046, Tamilnadu, India

Department of English and Foreign Languages

Dr. V. David Arputha Raj, M.A., M.Phil., Ph.D., Editor
*Trends in Select Sahitya Akademi Award-winning
Tamil Novels*

Contents

Dr. V. David Arputha Raj, Editor: Trends in Select Sahitya Akademi Award-winning Tamil Novels Editor's Note	1-6
Dr. V. David Arputha Raj and Dr. R. Saravana Selvan Kalavu (Burglary), A Life Saving Profession: A Study on Kallargal Community of Nayakka Dynasty in <i>Kaval Kottam</i> by Su. Venkatesan	7-11
Janani R. and Karthika M D. Selvaraj's <i>Thol</i> : A Sacred Scripture on Social Realism and Angelic Womanhood	12-16
C. Mazhali and Dr. S. Mangaiyarkarasi Geriatric Analysis of Sexual Behaviour in <i>Ilai Uthir Kaalam</i> by Neela Padmanabhan	17-21

V. Praise Vinita Raj and Dr. P. Jeyappriya Politics is Savage to Common Man: A Study of Kandasamy's <i>Visaranai Commission</i>	22-26
N. Rema and V. Viriline Jenitta Raj Reiteration of Longing Assertion of the Self, Past and an Ethnic Root: A Comparative Study of <i>Kallikaatu Ithigasam</i> and <i>Kalmaram</i>	27-34
L. Sabadingracemanikam and M. Karthick Analysing the Character of Peyathdevar in <i>Kallikaatu Ithigasam</i> With Daniel Goleman's <i>Five Elements of Emotional Intelligence</i>	35-38
Shanmathi S. and J. Sridevi Reflection of a Dystopian Society in G. Thilakavathi's <i>Kalmaram</i>	39-43
S. Selvapriya and M. Devagishree Communicative Analysis of the Archetypes of Nomenclature in Neela Padmanabhan's <i>Ilai Uthir Kaalam</i>	44-50
Sindu S. and Dr. V. David Arputha Raj Real Love from Animals Amidst Inhumane Politics: Sa. Kandasamy's <i>Visaranai Commission</i> A Validation of Humanity Through Animals	51-54
A. K. Selvaraja Reflection of the Narcissistic Struggle Between Personal Life and Professional Life in Sa. Kandasamy's <i>Visaranai Commission</i>	55-64
V. Suganya and Dr. B. Padmanabhan Significance of the Appellation <i>Korkai</i> and Its Language: The Deformation And Segregation of Parathavar Community from the British Reign to Modern Era	65-71
R. Vidhiya and Dr. L. Suresh Gangadevi, A Representation of Female Community in Tamil Nadu – An Exploration of Ancient War Culture in <i>Kaval Kottam</i> by Su. Venkatesan	72-75

Editor's Preface

Dr. V. David Arputha Raj, M.A., M.Phil., Ph.D.

Assistant Professor of English

Department of English and Foreign Languages

Bharathiar University, Coimbatore - 641 046

Tamil Nadu, India

+91-9629215955

davidarputharaj@buc.edu.in

dr.v.davidarputharaj@gmail.com

=====

Trends in Select Sahitya Akademi Award-winning Tamil Novels is a volume of articles in the series which would evaluate the Sahitya Akademi Award Winning novels in Tamil. The articles have been written in English for the benefit of the readers around the world interested in reading Tamil fiction and its literary analysis.

This is the first volume in this planned series, which presents the current state of fiction writing in Tamil as seen through the Sahitya Akademi award-winning Tamil novels.

Both as an ancient/classical language as well as a modern dynamic language, Tamil is known to possess great literature dealing with human lives and values, apart from Bhakti (religious) literature and literature of ethics and morals for individual and social development. In modern times, poets and creative writers such as Subramania Bharathi, Bharathidasan, Arignar Anna, M. Karunanidhi and others have used various forms of poetry and prose to support the Indian Independence Movement, Social Reforms, Fight against Untouchability, exploitation of workers, etc. Modern Tamil fiction also has grown to be a very impressive source of social record and diverse narrative techniques, characterization and content.

Since Sahitya Akademi Award Winning novels are selected after much consideration of various factors of literary merit for the award, these novels may be considered representing the best for the year or years in the language concerned. Analysis of these Tamil novels in English in terms of literary techniques, content, themes, etc. has not been done in any elaborate manner. This series tries to fill in this gap. Study of these selected Tamil novels presented in English will also encourage better coordination between teachers of Tamil literature and teachers of English literature including Indian Writing in English. In addition, we also would like to contribute our best to popularize Tamil fiction and help develop Tamil fiction in all directions of literary analysis.

The original intent of this series is to focus on the following recent Sahitya Akademi Award Winning Tamil Novels:

Novel	Author	Publication	Awarded Year
<i>Kaval Kottam</i>	Su. Venkatesan	2009	2011
<i>Thol</i>	D. Selvaraj	2010	2012
<i>Korkai</i>	Joe D Cruz	2009	2013
<i>Agnaadi</i>	Poomani	2012	2014
<i>Ilai Uthir Kaalam</i>	Neela Padmanabhan	2005	2007
<i>Kalmaram</i>	G. Thilakavathi		2005
<i>Kallikattu Ithikasam</i>	Vairamuthu	2001	2003
<i>Suthanthira Daagam</i>	C. S. Chellappa		2001
<i>Pudhiya Dharisanangal</i>	Poneelan		1994
<i>Visaranai Commission</i>	Sa. Kandasaamy		1998

The following gives some of the processes using which the novels selected for study may be analyzed. But this is only a suggestion. If you want to contribute your paper to this series, you are most welcome to follow other ways of doing the analysis of these novels. You can choose one of the novels and develop your own theme for your analysis and article. Or you can also choose to write an article that will compare two or more award winning novels of different authors. You can also focus on some aspect/s of the selected novel and ignore other features. You can also focus only on the characters and how the story is told. You can also focus on the social and individual issues of the selected novel.

There are many ways using which you can develop your own theme for your article based on any of the Sahitya Akademi Award Winning Tamil Novels. You will gain more experience in using what you have learned and used in analyzing novels in English and Indian Writing in English.

1. A brief sketch of the author's biography. Make some statement on the author's pen name if she or he has adopted a pen name different from their original name/s.
2. A brief summary of the story of the novel, if this is not going to be repeated in the discussion on the novel within the article.
3. Analysis of the characters, especially main characters who contribute to the progress of the story/novel and statements how these characters impact other characters in the novel.

4. How does the title of the novel reveal or not reveal the intent or meaning of the novel? Are there chapter headings within the novel? If yes, how do these headings help understand the story, how the headings and the content (episodes/events/incidents, etc.) relate to or not relate to other? Literary techniques adopted for narrating the story? Is it third person, second person or first - person narrative? Or is it a combination of these narratives in different parts of the novel? Is there Interior Monologue employed in the novel? For what functions?

5. What is the role of conversation between characters? Does it carry forward and carry backward in thoughts and events? Is the conversation presented in written Tamil or in colloquial/spoken Tamil? What regional or caste or religious dialect is used? What are the special features of these dialect/s employed by the author and for what purpose? Does the author use ungrammatical sentences and for what purpose? Any tendency to use proverbs and sayings presently used or used in the past?

6. Does the author state any reason or purpose for writing this novel? Check with the preface, if there is a preface to the novel. It is also possible there may be an epilogue. What is your assessment: Did the author achieve his purpose? Is his narrative convincing the readers about the logic and rationale of the author's point of view?

7. Are there stories or novels similar to the present novel under study? If yes, a comparison will be interesting.

8. If the author under study here through his or her award-winning novel has several novels, how about placing the award-winning novel in the midst of other novels of the author and make statements of similarities, difference, and continuity of the theme, etc.?

9. Can you also do the same in comparison to other Sahitya Akademi award winning novels in Tamil and other Indian languages?

10. Any influence of Indian Writing in English on this Sahitya Akademi award winning Tamil novel? Any influence of novels from other Indian languages, in terms of themes, characters, events, episodes, social purpose, etc. on the Sahitya Akademi award winning Tamil novel under consideration here?

11. Is this a novel on reality of life? Or is it purely an imaginary life with relevance for the readers? What age group is the target of the author of this novel? Does one need more than ordinary competence in Tamil to understand the story and themes of this novel?

12. Stylistic analysis of the author in terms of the novel under consideration.

13. Does the author deal with social issues such as Caste Differences, Deep-Rooted Superstitions, Dowry and Bribery? This may have been dealt with under another point listed above. If not, you could focus on this theme for a distinct paper.

14. How about Man – Woman relationship? Related themes?

15. Please check with the recent issues of Language in India www.languageinindia.com in which many novels in Indian Writing English are discussed. In particular, I would suggest that you log in and check the October 2017 and November 2017 issues, in which several novels written by Indian diaspora novelists and other Indian authors living in India are discussed in terms of content, narrative techniques used, character analysis, comparison between characters, comparison between novels, themes, etc.

“While analyzing events and characters she rises above the personal level and is quite objective. Gooneratne’s art of characterization is superb. A character can be presented in various ways, by a psychological analysis of character, by dialogue, by action and the reaction which is very closely connected with the main concern of the narrative. Yasmine Gooneratne characters are not types but are individuals with strongly defined personalities. Her style is characterized by lucidity, precision and control, quickness, confidence, eagerness and masterly control over vocabulary. It is as if her own life of action and drama has been transposed into the pattern of her novels.” J. Anitha <http://languageinindia.com/oct2017/anithagoonaratnenovels1.pdf>

Narrative Technique

“Narrative technique is art of telling story. It is a style and it can be conveyed through pictures, songs, poetry, speech, fiction and non-fiction as well. Narrative techniques are the methods that authors use to tell their stories. Through the narrative techniques serves as a prism through which ideas are transmitted to the readers where narrator detains the past, holds the present and prepares readers for the future. It is considered as an important tool in presentation, interpretation and evaluation of the novel.”

“In Bhagat’s novel the reader can distinguish the narrative techniques into two as major narrative technique and minor narrative technique. Major narrative techniques are Narrative hook, First person narration, Stream of consciousness, Flashbacks, Autobiographical elements, Phases of life, and Prologue. Minor narrative techniques employed in the novels of Bhagat are Plot twist, Leitwortstill, MacGuffin, Interlinking, Narrative jump, Epistolary, Linear narrative, Images, Romantic comedy and Breaking the fourth wall. The reader can see all these narrative techniques present in both the novels *The Three Mistakes of My Life* and *Two States: The Story of My Marriage*.”

“One of the most important aspects of technique is the use of language in a novel. Language defines both the character and atmosphere. The spoken language is the mirror of the speaker and of the moment. Bhagat uses lucid narrative style and simple language. The reader can feel that Bhagat’s novels will hook the readers. He has used the technique Narrative hook (in the opening of a story that ‘hooks’ the reader’s attention so that he or she will keep on reading).” K. M. Keerthika <http://languageinindia.com/oct2017/keerthikatwonovelsbhagatfinal.pdf>

“Narrative techniques are the methods and devices that writers use to tell their stories, whether in works of literature, film, theatre or even oral stories. All literary devices can be analyzed as texts with narrative aspects that include storyline, character, narration, point of view, etc. Tan’s writing relies heavily on Memory Narrative, Storytelling, use of Myths, Prologues, Autobiographical elements, Language and Symbols.” V. Parameswari <http://languageinindia.com/oct2017/parameswaritwonovelsamytan.pdf>

“Technique is the means by which the novelist chooses to tell his/her story. The novel is like a living organism. It grows and leaves its impact on the readers and inspires the readers to think it and practice in his life. When a novelist imagines a story and works out its plot and characters, he starts the process of composing the subject matter. Experience, discovery, use of language all come together to bring forth the work of art. The writer has to write the story in a convincing manner. A pattern takes shape, it acquires a rhythm with words and the story starts developing. In other words, technique is ‘craftsmanship.’”

“In the novel *Jazz*, Pathos, First Person Narrator and Third Person Narrator, Jazz Music, Self-Fulfilling Prophecy, Story within a story and In Media Res are the techniques used by Toni Morrison. The techniques like Division of the chapter, italization of ‘L’, Structural Opposition, Time Organization, Red Herring, Flashback, and Plot Twist are used by Morrison in her novel *Love*.”

“One of the most important aspects of technique is the use of language in a novel. The language that the writer uses is made to yield larger meanings through conscious manipulations. Even the selection and arrangement of words is also conscious and meaningful. So, language defines both the character and atmosphere. The spoken language is the mirror of the speaker and of the moment. The author’s reporting speech builds up the atmosphere through its linguistic features including its tone, just as a character’s speech is revelatory of personality by its very style.” B. Selvalakshmi, <http://languageinindia.com/oct2017/selvalakshmiloveandjaztonimorrison.pdf>

In this volume of the series, the authors have dealt with different themes of literature in the selected novels. It is good to see that the authors have presented the contemporariness and the

universality of the novels taken for study. Social, political, gender-oriented and linguistic elements are discussed in detail, on a par with global research standards.

For the forthcoming volumes of the series, we accept articles on Sahitya Akademi Award-Winning novels from Tamil language and literature, discussing the different nuances of literature in the light of the contemporary literary theories and analyses. Every article should not exceed 20 pages in 1.5 - line space.

I take this opportunity to sincerely acknowledge my gratitude to my *Guru*, teacher, mentor and guide Prof. Dr. Saravana Selvan, Professor and Head, Department of English and Foreign Languages, Bharathiar University, Coimbatore, for all the encouragement and help I receive and have received in my career. I am also thankful to the members of the Board of Editors of Language in India www.languageinindia.com who chose me to develop this series of volumes on Tamil novels. I also wish to extend my thanks to Bharathiar University, which is enshrined with the lofty motto “Educate to Elevate,” carrying the legacy of the great national visionary poet Subramania Bharathiar, for providing me an opportunity to serve the student community and the literary community with passion and dedication. I also congratulate the authors for taking up this challenging task and accomplishing it in the most effective manner.

This is a mission that I have undertaken to contribute something to the establishment of the Tamil language and its literature at the global level. It’s indeed my pleasure to seek your contribution for the same.

=====

***Kalavu (Burglary), A Life Saving Profession: A Study on Kallargal
Community of Nayakka Dynasty in Kaval Kottam***
by Su. Venkatesan

<p>Dr. V. David Arputha Raj Assistant Professor Department of English and Foreign Languages Coimbatore- 46 dr.v.davidarputharaj@gmail.com</p>	<p>Dr. R. Saravana Selvan Professor and Head Department of English and Foreign Languages Coimbatore- 46 raja_saravanan@rediffmail.com</p>
--	---

Abstract

Kaval Kottam by Su. Venkatesan is an extraordinary story that deals with the history of Tamil Nadu from the period of Moghuls to the age of British Colonisation. The main focus in the story is given to the culture, tradition and the political conditions that prevailed in the Madurai region. Madurai is known for its wealth and prosperity and it is in that region where Tamil language had its great development during the reign of the Pandiya Dynasty. Apart from all its moral proficiencies, there was also another group called 'Kallargal' whose caste profession was stealing. Though they were thieves by caste tradition, they highly followed certain ethics in their profession. This paper concentrates on this group of people and the nuances of the profession they followed as depicted in *Kaval Kottam* by Su. Venkatesan.

Introduction

Kaval Kottam is an amalgamation of history, geography and culture, which acts as a historical documentation of Tamil Nadu. The novel focuses on the Nayakkar Dynasty where a certain group of people followed "Kalavu," i.e. stealing, as their caste profession. The story of 'kallargal' (burglers) revolves around Amanamalai, Thadhanur and the ancestor of the group, Sadachi Amman, who escapes from the tortures of the Britishers and reached Thadhanur where the entire community gets developed. Though Madurai is known for its prosperity, it fails to extend its prosperity to this community. They choose 'kalavu' as their profession as there is no source for their survival. The community does 'kaval' during the reign of Pandiyas but they are pushed into 'kalavu' as the kingdom was invaded by Malik Kapoor from the North.

Origin of the Community

Thadhanur is the place where the Kallargal community gets developed. Its formation and development are a result of huge struggles of Sadachi Amman who finds the reason for the death of a male child in that land. The mud of Thadhanur is rich in minerals. The pot made of this mud absorbs the entire heat of the flame and passes it on to the food which ultimately results in the death of the

male child. She prepares mud pots from the mud of their land and saves her children. She preserves her community by transferring the history to her descendants in the form of stories. At a point of time, this chain breaks as those descendants failed to pass it on to their descendants. This results in the destruction of all male members of the village. The community is preserved as there are sixteen pregnant ladies who were saved during the time of flood. She resumes telling stories to the new born children to avoid such destruction again.

All the young widowed women buried their dead husbands and went crying to their mother's home. The old ladies gained their courage for the sake of Sadachi and took seventeen pregnant women to Amanamalai . . . They gave birth one by one to the children, seven male and six female children. Sadachi told the story in the ears of new born baby after which the first milk was given to the child. The story grows with the growth of the children. (636)

Kallargal Community

The community has crossed eight generations starting from Kaluvan to Mayandi. This 'Kallargal' community is highly dedicated to their profession and they go in groups for 'Kalavu'. The man who excels in stealing will be sent for 'kaval'. The group has a head called Nilaiyali and he leads them in both 'kalavu' and 'kaval'. The name of all the people in the group is "Karuppa". The man who sustains all the struggles in both 'kaval' and 'kalavu' will become the 'periyambala' of the village. He is the head and the whole community including Nilayali obeys him. These people will go for kalavu in groups and the group is called 'Kothu', to join in this kothu a man has to undergo lots of training.

The Training

The training starts from childhood onwards. The children undergo five types of training including running, hurdling, throwing, lifting and eating. They have to learn all these while growing up. All these trainings are given in the form of competitions. These trainings are given by the Periyambala of the village. The members, from children to adults, will be participating in the competition. For running, they have to chase the running sheep in the ground which is a very hard task. For hurdling, they have to jump over cactus and aloe vera which is highly risky if they lose concentration. 'Stone throw' is a competition in the village where the contestant has to throw the stone over a banyan tree standing in the opposite direction. As the banyan tree is considered as Sadachi amman, the stone should not touch the tree. The competition for lifting is different in Thadhanur from other villages. Lifting an ordinary stone is enough in other villages, but in Thadhanur they have to lift a calf and run for a certain distance which is extendable and is difficult to handle. The final competition is for eating. People of the village measure the bravery of a man with the amount of the food he eats. He has to drink at least four kumbas of porridge, if not he is considered as an incapable man. "Five types of training are important for the children. Running, hurdling, throwing, lifting, and eating... the Periyambala who teaches them is Mayandi" (641).

Kothu

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. V. David Arputha Raj, Editor: *Trends in Select Sahitya Akademi Award-winning Tamil Novels*

Dr. V. David Arputha Raj and Dr. R. Saravana Selvan

Kalavu (Burglary), A Life Saving Profession: A Study on Kallargal Community of Nayakka Dynasty in *Kaval Kottam* by Su. Venkatesan

The man who finishes all these trainings is allowed to be a part of the Kothu after the suggestion of the Periyambala. He then goes for 'kalavu' with them. The members of the Kothu teach the newly joined members simultaneously. The members of the Kothu are responsible for the mistakes that happen during the learning process. In case of mistakes, the punishments are given, and it starts from death to punishments more severe than death. All the members of the Kothu are named as 'Karuppa' during kalavu. The head of the group is called Nilayali who guides them in kalavu. Kannakol is the prestigious stick that the Nilayali always has in his hands. This stick is the incarnation of God that will protect them from all the dangers. The man who crosses all the barriers in the kalavu is allowed to join Kaval and is made the periyambala of the village after successfully completing the job without any flaws.

The last field of expertise is Kaval. It will take years to get a name of good name in Kaval. But the entire good name gained in the Kaval will vanish like water flows in a holed pot in a wink if the person is careless for a night. To come alive out of the profession without any flaw is not an easy task. (641)

Kalavu

The house for kalavu is selected according to the information given by the spy who is one among the villagers in the nearby village. His information is called 'thuppu' (hint) which is kept as a secret by the Kothu. The base for their profession is entirely based on the thuppali, i.e. spy's information. After getting the information, comes the planning process which they call 'Kannam poduthal.' The kothu sends a girl in the disguise of an astrologer in the morning who maps the house and marks the loophole for them to do kalavu. The loophole is opened at night but not all the members of kothu will enter the house. One member enters the house and opens the door, particularly back door, for the other members. Breaking the lock is restricted in kalavu, so they have to search for the key that opens the door. Leaving any evidence in the process is dishonour for them and kalavu is considered an unfit profession for them. This is evident when Rakkan, one of the Nilayalis, risks his life to take the head that is cut during their kalavu process by kavalars.

Rakkan terrified. They are good at defending themselves; they have the capacity of confusing the outsiders who came to prove wrong against the people of Thadhanur as per the information of the spy without any evidence. But the entire community cannot defend them if they have evidence and the entire community does not spare the man who left evidence while robbing. (148)

In case they get caught, their major weapon is the stone which they carry all the time and the fight technique used by them is wolf's fight technique which is a cunning attack technique. The things that are obtained during kalavu are sold for food and the food is shared equally among all the members of the village.

The Uniqueness of Kallargal Community

The men in the village consider every woman as an incarnation of Sadachi amman and protect them as their soul. They believe in their wives more than themselves and hence, share every

secret with them. The village is often prone to the attack of soldiers from the Palayam, and the soldiers have to overcome the men in the village to attack the women. The Kallargal community is brave enough to accept their mistakes and never accepted the deed that they are not guilty for. This is evident in the reaction of the people of Thadhanur when they come to know about a stranger who uses the name of their village to get information about the houses for stealing. They are furious and try to find the man and give proper punishment. This anger fuels Mayandi to go in search of the man who misuses their village name by leaving his profession on standby.

There was a surprise waiting for the people who are known for royal robbery. The spy informed them as two days before there was a theft in the north of the Telugu speaking people's village in the name of Thadhanur. Who was the man who robs without the knowledge of Thadhanur people by crossing huge distances? That too single handed? . . . Searching for the man instead of things for robbing became the prominent job for Mayandi group. The people who went for robbing started to search the man who was robbing the name of Thadhanur. (283)

Mayandi finds the man, Chinnan, who has been misusing the name of Thadhanur. Mayandi observes his skills in robbery and brings him to Thadhanur to make him join in his group. In the beginning, the people are furious and test him repeatedly to check if he is fit to be in their group. As days pass by, they start accepting him as he is well qualified to be a thief. Though they accept him in their group, they do not accept him as a part of their village. They are highly conscious of their territory; they never allow outsiders inside their area, especially people who do not worship Sadachi amman. Chinnan has the rights to go anywhere in the village but only during daytime. At night, he has to stay in the hills outside the village. "There was no place in their village for the people who were not the descendants of Sadachi Amman. So, he stayed in the temple of Karuppu and during the rainy season he stayed inside the caves of the hills" (289). According to them, Rajakalavu, i.e. stealing from the King's treasury in spite of all hurdles is considered as the most prestigious action done during their life time. They have the talent of measuring the depth of the people's sleep with the sound of their snoring. This is evident from the action of Chinnan who robs cleverly by measuring the depth of the sleep of the house owners.

They are highly moral in their profession and they are always very cautious to protect the good name of Thadhanur. This is evident when Chinnan comes empty handed as there was a woman who commits suicide.

Mayandi asked 'Is it wise to come empty handed without stealing after getting into the mission?' Chinnan replied 'Wrong deed will spoil the name of the village'. He does not want to get the name of a murderer in addition to a robber by robbing the house of a lady who tied knots in her neck to die. (287)

They are ardent followers of Bali (sacrifice of life) technique, i.e. sacrificing one's life for the welfare of the entire community. The man who is going to sacrifice his life is called as Balikani and

the entire village treats him like God. This is evident when Nallayya, one of the villagers, is selected to sacrifice his life to compensate the death of a person who belongs to their rival village and dies in their village. Though the villagers are not responsible for his death, they accept the deed as it happens inside their village. To avoid more deaths due to war with their rival village they give Nallayya's life as an equivalent to his death. The person for 'bali' is also selected according to a process. For every incident, a man from a particular division should volunteer himself for sacrifice. In case there are more volunteers, a selection process takes place with the fish bowl method. After selection, the person is treated as God and every house has to give a feast for the person every day. The entire village strives hard to fulfil his wishes. After he is sacrificed, they bury him in a place where their ancestors are buried, and they carve his statue in a stone on the buried place which is called as 'Nadugal' and they worship him as God. Nadugal is not given to all the people who die in the village, it is given only to the people who lives and dies for the community.

Conclusion

'Life is not a bed of roses' actually suits the members of this community who risk their life for the welfare of the community. They are highly talented in robbing, but they show their talents only to the people who plunder the wealth of common people. They are brave enough to take the life of a person who attacks them but at the same time, they are kind enough to sacrifice everything for the welfare of the community. Thus, they are a community who were entirely committed to the profession of robbing which may be presently considered as unlawful in the present world.

Work Cited

Venkatesan, Su. *Kaval Kottam*. Chennai: Thamizhini, 2010. Print.

**D. Selvaraj's *Thol*:
A Sacred Scripture on Social Realism and Angelic Womanhood**

<p>Janani R. Faculty of English The Indian Public School Karur</p>	<p>Karthika M Research Scholar Dept. of English and Foreign Languages Bharathiar University, Coimbatore</p>
---	--

Tanneries in Dindigul recruit working-class people. It indicates that the people are in search of fulfilment of their basic needs which is the main reason for their hard work in leather factory. They are affected by skin diseases because they stand in the dirty water which was used to clean the skin (animals). They are unaware of the diseases which slowly kill them. They continue to work hard in these unhealthy working conditions for their survival in the cruel society. Their emotions force them to fight against the ill-treatment of the owners. In many places, the readers are shocked by the effort taken by the workers to claim their identity. They do not allow others to hurt their self esteem or their self respect.

Literature and culture are interrelated. It unlocks the hidden perspectives of a culture. In brief words, culture cannot be understood without literature. Literature reflects the incidents which happen in a society. It also plays a key role in reflecting the lifestyle, behaviour, values, history and beliefs of people who live in a society. Culture helps in moulding an individual's life and it assists in providing an identity to an individual. It has the capacity to evoke the feeling of oneness in humans and also to insist that they should lead their life in a good manner. Selvaraj, in his novel *Thol*, describes some characters that possess their true identity. Identity plays a major role in bringing out the true nature of an individual. The author takes an initiative of depicting real incidents with the author's apt choice of words.

History unfolds on how India was under the control of British and how terribly the wealth of the nation was swindled for the development of their own country. India was under the control of British people to the extent where that India was under the gunpoint of the British, the mark of British invasion in India still speaks volumes. The case is totally different in Tamil Nadu; people are ruled by their own people in the name of caste. Caste has a great impact on revealing one's self identity. An individual is identified in the society with caste as his identity. At that time, most of them are unaware of them being victims of slavery. The fact is that they misunderstand that they are being ruled by British. They do not know that they are being ruled by their own capitalists as well. The capitalists make them feel that they are illiterates and low-class people. This treatment restricts them from speaking against the evil practices of untouchability.

In the beginning, they are not respected by others as human beings. Through this novel, the author makes everyone realise the qualities and sufferings of people belonging to this side of the society. He instils the idea that each person has to show respect to their fellow human beings. He focuses on the life of the Dalit people who are working in the leather factory. Normally, in history, Dalits are portrayed as victims and not as heroes. This is the reason why some people believe that Dalit literature is one among the postmodernist literatures. History itself gives importance to the people who belong to the high-class society. Those who belong to the Dalit community are usually known as semi-proletariat.

The skin on the body is like a roof on the house. It protects the parts of the body from unwanted things. Similarly, a culture protects people from suppression without any partiality. *Thol* is a novel portraying Dalits as heroes and not as victims. People avoid Dalit people due to the colour of the skin covering their body. This story proves that they also have dignity, power and self respect just like the others.

The characters in *Thol* are not ready to accept all the insults and sufferings for the sake of survival. They change the rules and mould themselves for their growth. This story takes place in Dindigul district. The life of the workers in the leather factory, the workers similar to them and the people who belong to the locality around the leather factory are mainly focused in this novel. A cruel system called “Muri” existed in the locality to swindle the life of the people. People borrow money from the money lenders to manage their financial crisis and pay the interest for the borrowed money. The moneylenders employ some rogues to collect the money from them. The hidden motto behind ‘muri’ is not to equalise the interest but to extract the unsettled money with the cruel act of molesting women. The rogues are very cruel while torturing the innocent girls as well as women. They rape them in the street in front of everyone. No one dares enough to fight them. Sometimes the leather shop owners give sexual torture to the female workers. In spite of the all these struggles, they are not ready to lose their self respect. They have a skin which is covered by the true colour. These women lose their chastity physically, but they are rigid in their strength internally. It does not mean that only the physical abuse is considered as harassment. Abusing women with words is also considered harassment. They consider that they lose their chastity mainly because of the abusive words.

They bother about their culture rather than their outlook on life and people. People praise Madhavi for her chastity, but she is from the devadasi community. Similarly, the women characters become very powerful after realizing the truth about their ill-treatment. People are fond of leather material because of its flexibility and its gorgeous looks. They do not think about leather factory working conditions and the hardships the workers undergo while making leather out of the animal’s flesh. People are unaware of the factories in Tamil Nadu where workers harm their skins by spending their time to launder the leather in the chemical dilutes. Communal disparities add more to the social issues that have been taking place down the ages. Illegal acts like ‘muri’ are used to swindle the properties of people. Demolishing the iron gates of communal suppression, workers of the leather factory are integrated with people around their locality and fight against highly influential people. This novel clearly shows the pride imbibed in the body of suppressed people which helps them gain

their identity through their struggle with the upper-class monsters. According to Raymond Williams, “victims are not heroes”. In this novel, the author has shown victims as heroes in many aspects. People in the factory are not the ones who stay inactive and vaguely tolerate the atrocities of the high-class monsters. They fight against the violent behaviour of the upper class, grab their rights and attain their rightful position in the society. Their emotions are not only a motivation for them but it is the reason for the improvement of their entire community.

Thol is a novel based on the story of people working in the leather industry. This is not only a story but the history of Dalits who have been fighting to get their rights. This again makes an attempt to enthrall the life of people living in and around the leather industry in Dindigul district. The working-class nature of the people reflects in their use of language and their dialects. Women here are bold enough to defend anything in a positive manner. Their approach towards facing any suffering provides a sense of pride in their life. Their dignity lies in facing the difficulties they come across. Women are mentally stronger when compared to men. Each woman is portrayed as an independent thinker and actor as they do what they wish. According to the people portrayed in this novel, dignity is only confessing the truth without the slightest amount of misinformation in it. Not only women but also the people belonging to lower social status are forced to be submissive. In addition to this, Dalit women are seen as voiceless specimens while they are suppressed by their masters. Contradicting to this, women in this novel are revolutionary. They raise their voice against the injustice that happens to them as well as for the other women folk facing tyranny just like them. Characters in this novel are sketched in a realistic manner. All sorts of emotions are evoked with an aesthetic sense. Emotions play a vital role in this story. Emotions motivate them to make their next step ahead. It eradicates the ignorance that has been haunting them for a long time and eliminates the hindrance that has been suppressing them in a socio-political way. Any concept that is promulgated for the development of the backward or lower class is incorporated into the system with the help of emotions. It forces them to fight for the imbalance that prevails in the society in economic and political aspects.

Mustafa Miran is the owner of the leather factory. He is a womanizer. Chinnakili is one of the women who fall in his trap and she faces a brutal end as a result of his molestation. Being the owner and a member of the upper class society, his authority over poor people is unquestionable initially. The death of Chinnakili induces a sense of rage in Osaypu. While taking her to the cemetery, her corpse is not allowed to pass through the streets of the Brahmin households. This antagonises him even more and he seeks the help of Iruthayasami, who is a priest in the Church. Iruthayasami seeks the help of Shankar, an Advocate. Shankar, in spite of being a Brahmin, supports them and decides to fight for the justice of the suppressed class. Sundaresa Iyer is the father of Shankar. He has a good reputation in his place as well as among the people of his community.

He supports his son for the welfare of the suppressed people. Iruthayasami has influences Shankar and the IAS Officer to do deeds for the well-being of the lower-class people. At this moment, it starts raining and the people get drenched in the pouring rain. The people belong to the upper-class not ready to allow them to move around their street. Shankar argues with them for their

rights with the help of his friend. Shankar, the IAS officer, Iruthayasami and Osaypu carry the corpse to the graveyard. After finishing the rituals of funeral, Shankar goes to his house. There, his mother Ambujathammal gets angry because she is worried of what the people of her community might say about her son's activity. As a person belonging to the Brahmin community, he is not supposed to touch the dead body of a low class person. He does not heed to her words and walks away from there.

Next day, Sundharesa Iyer and his friends ask Shankar if he is willing to be the leader of the association which has been started for the welfare of the suppressed people. At first, he gets confused thinking of his ability to manage such an association. He then accepts to take up the responsibility. Shankar and other people like Osaypu start to work for the association. The association is established in the street where the workers live. Initially, Shankar feels bad while walking on the street. He asks his friend about the distance between him and the people. He suggests that he should come out of his comfort zone, come closer to the people and make them feel that he is one among them. In the beginning, he is astonished when Iruthayasami and the others eat the food given by them.

Meanwhile, the owners of the leather factory discuss among themselves on how they can torture the workers. The workers eventually became aware of their rights through the association which has been formed for their welfare. People start to question the ill-treatment that is meted out on them. The owners feel ashamed of themselves. As the working hours are not just, the workers protest to reduce the duration of working hours. This angers the owners and they decide to take revenge on the outrageous protesters. They decide to attack them. After the death of Chinnakili, Mustafa Miran leaves the place. Police search for him but they do not get any information regarding the whereabouts of the convict. After a few days, the people inform the police that a dead body has been found. After thorough investigation, the police confirm that it is the dead body of Mustafa Miran. His uncle is a wealthy man who wants to save him from these issues. Fortunately, his death is in favour of the victims and the submissive people who were tortured by him. Chittammal, wife of Poochithevar, is bold and she lives near the hills surrounded by the paddy field. She belongs to the low-class community. She enters the police station and informs that she is the one who killed Mustafa.

Mustafa Miran's dead body is found dead in the field of Chittamma. Poochithevar, husband of Chitamma finds him dead while Chitamma with her glowing eyes sits by the dead body. Poochithevar initially thinks about the incident and then realises that Chitamma has murdered Mustafa to save herself from him. The case is taken to court and she is taken to the police station. In the police station, Chitamma waits for the inspector. She wants to document the whole incident that had happened before. She fails to narrate it clearly when the constables ask various questions. She thinks of narrating the whole story to the inspector. Poochithevar is not given a chance to have a word with them. Once the inspector arrived, Chitamma narrates the incident without leaving out any detail. The people are shocked to hear that she has committed a murder. She narrates the whole incident but says nothing but the truth. On this note, it is made clear that women are free to tell the

truth about any injustice that happens to them during this era. They can voice out their problems and hope to get justice.

Another important character is Arukkani. She is an epitome of love. Her story starts with the love of Osaypu. Osaypu is a member of an association which fights for the welfare of the lower community people. Arukkani helps Osaypu whenever he is in need of anything. She helps him when he gets injured in the course of riot; she offers to cure him. This is how Arukkani helps Osaypu and his friends when they face injuries during their protest. She is also one among the women who are chased by Miran. After some days, Osaypu is found missing from the village. He visits the village after six years. By this time, Arukkani is married to a Poosari. Poosari acts as if he has God's voice within him and informs that the marriage between Poosari and Arukkani is necessary. He states that God wants this marriage to happen. As people are blinded by superstitions, they agree to everything he says. As a result, Arukkani is married to Poosari.

Shankar is the head of the association. Osaypu once offers a hiding place to a man who was being chased by the police. When they run through the streets of the village, he finds Arukkani in her house. He seeks help from her. She saves the man from police by covering him with her saree while they check her house. They leave the house assuming them to be a married couple. The man who is saved by Arukkani feels the warmth of a mother from her. A mother protects her child from difficulties. Similarly, Arukkani protects him and has kept the promise given to Osaypu.

To conclude, a woman is denoted as a saviour in the case of Arukkani. She acts as the destroyer of evil in the case of Chitamma. A woman acts as an inducer of revolt in the case of Chinnakili. These women who live in Dindugal belong to a socially suppressed class have eradicated the cruelty of society in many ways. They have proved themselves to be a devouring and scintillating projection of powerful women in the minds of readers. The conventional idea that women belonging to this community are voiceless and cannot demand their needs is shattered. They eradicate it rather than merely voicing out the problems. This is proved by these three women characters. In this novel, the author has shown that skin colour is a culture holding people together.

=====

**Geriatric Analysis of Sexual Behaviour in *Ilai Uthir Kaalam* by
Neela Padmanabhan**

<p>C. Mazhali Research Scholar Dept. of English & Foreign Languages Bharathiar University Coimbatore</p>	<p>Dr. S. Mangaiyarkarasi Assistant Professor Department of English S. T. Hindu College Nagercoil</p>
---	--

Abstract

When you are old and grey and full of sleep
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep.

– W.B. Yeats

Geriatric literature deals with the issues faced by old men and women in their final stages of life. The role played by sex at this age and vice versa is a huge question which this paper attempts to answer. Old age is also a part of life which every human on this earth is destined to go through. It has its own pros and cons which lie in the way people look at it during old age. People say that old is gold, but they do not give the old people the same attention that they give to gold. Nothing changes in old age, except for the physical transformations. Sex plays a very diplomatic role in this novel. This paper tries to juxtapose and bring out the relation between sex and old age and how one influences the other either positively or negatively.

Keywords: Neela Padmanabhan, *Ilai Uthir Kaalam*, Geriatric Analysis, Sex, old age, loneliness, company, life, time and youth.

Everything has its stages of existence just like a flower has seven stages of development, women have nine stages in their lifetime, and a baby takes nine months to form completely in the mother's womb. Neela Padmanabhan deals with the stages of human old-age, desires and longings. Right from childhood to adulthood our desires cannot be controlled. People say that old people do not long for anything, because they have already enjoyed all the pleasures and desires in their youth, and nothing is in reserve for them in future but death.

No one understands that they are also capable of having desires that cannot be ignored just because they have reached the final stage of their life. Having wishes and longing for certain things are not affected by the age and it differs from human to human. Old age does not simmer down the sexual needs of a person. They want someone to satiate their needs in all aspects. In the ancient times, men had lots of spouses even after the age of seventy and eighty. It depends on the psyche of the individual and not all people long for this. There are some exceptional cases too. “I don’t know the question, but sex is definitely the answer”, said Woody Allen.

There is a belief that as the hair sprouts turn intense black, the sexual desires also grow intense. If that is the case, then when the hair turns grey the sexual desires should be less and more controlled. Sexual desires normally surface at the age of seventeen and continue through old age till the death bed. Research says that the intensity of sexual desire is more in the old-age for a person who has had active sex in the early stages of life. When they are unable to satiate their sexual needs, they think of forcing themselves on any possible victim. The aged people wish to fulfil the desires which they did not enjoy in their youth. “Sex is the consolation you have when you can’t have love”, says Gabriel Garcia Marquez.

Old people have reached the stage of their life where they are unable to control anything. They develop the characteristics of a kid and are ready to go to any extent to get what they want without thinking of the consequences. In this novel, an eighty-year-old dentist rapes a small girl of seven, who turns out to be the granddaughter of his close friend. An action done for momentary sexual pleasure inevitably spoils his friendship, the reputation of his profession and family. The thirst for sexual pleasure is like drinking the Roman sea water; the more you drink the thirstier you become. The more they are carried away by the need to quench their carnal desires, the more madly they are driven by their hormones to go in search of sexual gratification.

Oedipus complex and Electra complex serve as testimonies for this in literature. It has been prevalent among the primitives and thus, gets reflected in the Greek and Roman literature, which are considered as primitive literatures. “It’s a dreadful thing to yield... but resist now? Lay my pride bare to the blows of ruin? That’s dreadful too.” says Sophocles. In the Indian context, especially from a Tamilian’s point of view, old people are meant to live in seclusion, spending their time going on pilgrimages and helping their children in the meticulous art of parenting their grandchildren and so on. “Even the desires will come at the age of fifty and it’ll come with mature love; there are no secrecies here and as days go by, this will get intensified and give pleasure” says a lyricist. “Everything in the world is about sex except sex. Sex is about power”, said Oscar Wilde.

Most people forget to take care of the needs of the aged people. This results in them voluntarily secluding themselves from others and they start doing things, even illegal activities,

without the knowledge of the others. The film *Lens* warns the people about the number of old people involved in cyber-pornography which is increasing alarmingly. Despite the attempt made by a few movies, there are no signs of people turning their attention towards this issue. Hence, the author, in his 80's, has written this novel with these themes interwoven into the main plot of the novel. One cannot speak of these issues openly as sex is still considered a taboo in the Indian society. The author names the preface "Ruthukkallin Oode" in Tamil which can be transliterated as "going through the process of adolescence". The essence of the novel continues to haunt the reader even after finishing the book. Modesty forbids questions. Similarly, old age ignores discriminating factors such as caste, creed, sex and religion. "Sex is more exciting on the screen and between the pages than between the sheets" said Andy Warhol.

The need for a companion is felt with higher intensity as the years pass by. The increase in the feeling of insecurity is directly proportional to the age. The importance of a spouse is understood and realized only in the old age. The character Chellappan, a caretaker of the people in the old age home, speaks his heart out to Radhakrishnan. He states that he does not want to get married as he has grown up in a dysfunctional family with quarrels everyday as his father had two wives. Here, Radhakrishnan asks if there is anything important in a married life apart from sex. Chellappan gives an epic reply, "The biological need is not a problem. I am the son of a man who has two wives. I was subjected to it all in my life. But I never restrict the passions of my heart as well as its desires".

Keeping the instincts of sex in control is not a great deal as there are many other things in this world which act as diversions. There are also a number of things that can flare up the spark and make men fall prey to their instincts and seek momentary pleasure. A person does not have to keep himself away from sex; it is more than enough if he keeps away from the things which tempt him. Most of the men fall into this mess because they become the victims of their momentary sexual instincts. One has to admit that all men cannot keep off distractions and avoid temptations because it is natural for a man to get married and beget children. They are unable to control their emotions and the urge to satiate their hunger for sexual satisfaction.

Radhakrishnan thinks that he has lost his wife on account of his ego as she separates the beds. He does not give up. When his wife, the only person who cares about him, does not take interest in his activities anymore, he feels like an orphan in his own house. There is no one to ask him about his day or if he is of good health. Some psychologists say that most men remarry after the death of the wife because they miss these little things that women do for them. It is compared to the flies getting attracted to the light and eventually meeting its end by falling into the lamp. This is compared to a man's quest for sexual satisfaction. Once he experiences sexual gratification, it becomes hard for him to stop and his quest continues.

Sex in the old age is influenced by creativity, especially if one's partner belongs to the same sex, says Daniel Honan in his article "Who slept in Shakespeare's bed and Why does it matter?" Anne Hathaway was given his 'second best bed' in his will; who he gave his best bed to is still a mystery. A Shakespearean scholar, Don Paterson argues that Shakespeare was unequivocally gay and this has had some influence on the works produced by Shakespeare in his final years. The novel possesses an interesting element regarding a foreign girl. Muthusamy's son has married a foreign girl and brought her home to take care of his old and ill father. He makes the mistake of leaving her behind to take care of his father and leaving India. The girl, being young, gets lonely and desperately wants a man to save her from her loneliness.

The readers are not given any information on what happens after that and it is left to the readers' imagination and assumption. Soon, the daughter-in-law spreads rumour that her father-in-law is trying to misbehave with her. The author makes it clear that this is a rumour which she spreads in the hopes that her husband will come and take her away with him. Unfortunately, this results in an unexpected tragedy; the father-in-law commits suicide, and this makes the villagers believe that the rumours are true as a woman would never lie about things which involve her chastity, morality and dignity. The true is that she did not like her life in the village and spreads the rumour to bring back her husband and enjoy life with him. She uses her father-in-law as a scapegoat. Unable to stand this shame, he commits suicide as there is nothing left for to live for without his dignity which has been spoiled by his daughter-in-law's false accusations.

Another incident in the novel involves the story of a son with an aged widower father. He brings his widowed mother-in-law to assist his wife. When the son and his wife are not present at home, the old man tries to misbehave with his son's widowed mother-in-law. This issue is taken to the notice of a doctor who is an expert in dealing with such cases. He advises that it is not advisable to take immediate action, prescribes hormone tablets which will reduce his sexual drive and advices them to not leave the old man alone at home. A very orthodox Brahmin man, now in his sixties has done this heinous deed which is hardly believable. This proves the age old saying "Even good Homer sometimes nods".

The novel also speaks about Goethe, the famous German, who loves a girl of seventeen at the age of seventy. He even goes to the extent of going to a doctor to check if he was sexually fit at the age of seventy so he could marry her but the girl refuses. This is acknowledged by Goethe in his works *A Man of Fifty* and *The Morien Bad Elegy*. It is hard to understand why the poet falls in love with a young girl at the age of seventy and if age really does play a role in love and sex. "Forty is the old age of Youth; fifty the youth of old age", said Victor Hugo.

The book beautifully unfolds the mysterious experiences of sex in the old age as encountered by different characters. One can easily understand how much old people struggle

and suffer to maintain their physical and psychological standards in their daily life. By the end of the novel, one might not retain this opinion, as the book drags to a point where one can find that the old are reaping the harvest of the seeds which they planted in their youth. Hence, no sense of pity is evoked in the readers on the event of their struggles and pain.

The Little Boy and the Old Man

Said the little boy, "Sometimes I drop my spoon"

He whispered, "I wet my pants & often cry"

The old man nodded and said, "So do I"

But worst of all," said the boy, "it seems

Grown-ups don't pay attention to me"

And he felt the warmth of a wrinkled old hand.

"I know what you mean," said the little old man"

- Shel Silverstein

Works Cited

- Padmanabhan, Neela. *Ilai Uthir Kaalam*. Chennai, India: Vanathi Pathippakam, 2012. Print.
- Ed. Drabble Margaret. *The Oxford Companion to English Literature*. New York, United States of America: Oxford University Press, 2009. Print.
- Rees, R.J. *English Literature: An Introduction for Foreign Readers*. India: Macmillan Publishers India, 1973. Print.
- <http://bigthink.com/how-to-think-like-shakespeare/who-slept-in-shakespeares-bed-and-why-does-it-matter>
- https://en.wikipedia.org/wiki/Sexuality_in_older_age
- <https://owlcation.com/humanities/WB-Yeats-When-You-Are-Old-A-Poem-Addressed-to-the-Love-of-His-Life>
- https://www.brainyquote.com/quotes/andy_warhol_385056
- <https://www.goodreads.com/quotes/tag/old-age>
- <https://www.psychologytoday.com/intl/blog/fulfillment-any-age/201201/15-wise-and-inspiring-quotes-about-aging>
- https://www.researchgate.net/publication/283291818_Older_Criminals_and_the_Crimes_they_Commit
- <https://www.yourtango.com/2013191151/funny-quotes-about-sex-love-quotes-from-women>

**Politics is Savage to Common Man: A Study of Kandasamy's
*Visaranai Commission***

<p>V. Praise Vinitta Raj M.Phil. Research Scholar Department of English and Foreign Languages Mother Teresa Women's University Kodaikanal – 624101</p>	<p>Dr. P. Jeyappriya Associate Professor and Head Dept. of English & Foreign Languages Mother Teresa Women's University Kodaikanal – 624101</p>
---	--

The novel *Visaranai Commission* by Sa. Kandasamy is a traditional novel which possesses the characteristics of a strong plot which portrays the problems of the characters. This novel has high intensity clashes between political factions which destroys the life of a common man. This novel is so precise and emotional in its description. While reading this novel, the reader can sense that the characters are our real-life personas that travel with us. This novel was published in 1994 and received Sahitya Akademi Award in 1998.

Sa. Kandasamy was born in 1941 at Maayiladuthurai. He started writing fairly at the age of twenty-five. His first novel is *Chaayaavanam*. This novel has been listed as one of the masterpieces of Indian literature by National Book Trust and Doodarshan has turned this masterpiece into a short film too. This novel is not traditional; it is very unique and is much ahead of time. He combines nature along with its beauty and bounty and the traditional lifestyle of the people. This novel discusses the destruction of forests in a period during which this topic was not even raised to talk. During his long and illustrious career, Sa. Kandasamy has received several prestigious awards and honors such as Sahitya Akademi Award, Lalit Kala Akademi Fellowship, Kalaimamani Awards, etc. He has a series of collections of works which portray the Tamil culture and tradition to the world.

In today's context, the three important aspects of social life in Tamil Nadu comprise of politics, cinema and religion. When politics is taken into account, it not only means the politicians and political parties but also the concepts they follow. It speaks about the bureaucratic class, the politicians as a communication device and the people who are behind the politicians to drive them. Cinema is also included in the same category; it does not comprise of just heroes and heroines. Cinema creates habits and sets trends. It can easily change the mindset of the people. The impact of cinema in today's world is huge. Further,

religion has become the highest source of business in today's world. A human being, rather than describing his birth according to Darwin's principle, starts to explain his identity based on a particular religion or community.

In this situation, the writer has chosen politics and religion as the background for his novel. This novel has two main characters – Thangarasu, a bus conductor and Rukmini, a school teacher. The protagonist loses his life by involving himself in a social mess to which he has no relevance. His wife, Rukmini, is losing her strength and will to live because of a disease. The importance of this novel is understood when it is read with deep attention and understanding. A cold war between the transport department employee and the police department employee quickly turns into a street fight in which Thangarasu loses his life. A meaningless death of a common man has deeply affected the author. *Visaranai Commission* is a novel which portrays fifty years history of Tamil Nadu.

Thangarasu and Rukmini serve as the epitomes of every middle-class citizens living their lives. They go through everyday issues like water problems and financial issues. They have no child, life is not a bed of roses, but nothing has gone wrong till the day Thangarasu leaves for work when a procession is about to happen. The narration shifts between the past and the present. The author gives information about his childhood, his irate father trying to teach him football, his school days, him settling to the job of a bus conductor and his marriage to Rukmini, side by side as the story moves in the present. Rukmini is portrayed as a dignified and a pleasing character. She becomes the only support for her husband. Thangarasu's life as a conductor is humdrum, sometimes problems are raised and sometimes the co-workers mess up among themselves. He does not involve himself in anything but in the end, everything falls apart. This novel stands as a hard-hitting piece of reality.

The story begins in a usual way as Thangarasu is getting ready for his day-to-day work. The author gives a brief description of the regular life of a middle-class life. He tries to portray the influence of politics in a common man's life by explaining how Thangarasu acquired his job though he did not pass his SSLC exam. Rukmini got her job as a teacher as soon as she finished her studies but in the case of Thangarasu, he attained his job through the recommendation of a politician from his village. The influence of the politicians starts from the basic needs of people. The author gives many instances to reveal the fact that the politicians lean towards the side which offers more money. When a man has wealth, he can become a bureaucrat in the society.

The author introduces many characters into the novel to show the different and versatile kind of personalities existing in this world, who live without knowing their purpose

of living like a boat without a sailor. He introduces a character named Anthonisaamy, a teacher working with Rukmini, who writes poems under the pen name, Bharathivaanan. He flirts with Rukmini at times and he promises that he will give her two philosophical books of Dr. Radhakrishnan, but till the end he does not even show the book to her. He positions himself in the MLA election as a representative of the teachers. He collects money from the teachers in installment and buys a white ambassador car. Through this character, the author tries to convey the fact that he is a person who could not even keep the promise he gave to his favorite teacher and raises the question on whether he will execute the promises he gives to the people.

Kandasamy exposes two deaths in this novel. First, he exposes the murder of Narayanan who is the brother of a heroine. The murder happens in front of Thangarasu's house. Though he witnesses the crime, he is unable to do anything and he does not take any initiative to report that crime to the higher officials' notice.

A bus driver named Kannabiran kills seven people in three accidents. The case goes on in the court. Even though he receives three memos, four suspensions and three changes of depot in a month, he does not reduce his speed which exposes the lack of humanity among the people. The writer also speaks about the lack of humanity among the doctors in treating the patients. He gives a statement that "biggest idiots in the world are the people in the police department and the military people" (136).

It is the time when the transport union election takes place. Everyone is completely involved and busy in the campaign. The election is won by Ganapathi who promises to work for the betterment of the transport system. He poses the demand that after the completion of their work for five years the driver and the conductor have to be promoted as the supervisor, after completing seven years as a supervisor he needs to be promoted as a foreman and after the completion of twelve years of service one has to be given promotion to the post of an assistant engineer.

There is lot of chaos just because a revolutionary actor is thrown out of a party. The public starts to protest by throwing stones at the bus and break the glasses. The police department arrests ten people randomly and torture them brutally which leads to death. Not one politician takes steps to control the riot or seek justice for the cruel treatment meted out on the people despite having made promises to work for the welfare of the people. During this issue Thangarasu gives a statement that "if we are an MLA, police won't arrest us right!" (240). This statement is an emotional outrage of a common man.

The author does not give any information about the date or the time of the story but he informs about the death of Indira Gandhi which reveals the period to the readers. As soon as the news of the death of the Prime Minister is announced, the riot bursts out in the surroundings and the election candidates start using the situation against the minority parties and raise their campaigns against them.

The driver Sundaram stops the bus and waits to know whether any riot is about to happen in the village but there is no sense of any chaos. A van crosses by with a song campaigning for a candidate. Thangarasu listens to the sound of the bus and doubts that the engine has some problem and gets down from the bus to check the shaft of the bus. A police jeep comes fast, stops near the bus and the sub-inspector Sidhaarthan orders the driver to start the bus. He does not wait for an answer and starts scolding the driver. An argument starts between the driver and the sub-inspector and the driver gets injured as the argument turns into a full-blown fight. The conductor comes between them to bring peace but he is pushed down from the bus. Thangarasu falls down from the steps and the police orders the constable to catch hold of him and throw him inside the jeep and take him to the police station.

The driver drives the bus to the centre of the road and starts to protest against the anarchy of the police. They are given support by the workers of the transport department and they start a procession. Thangarasu is brought to the station and he is not given any chance to tell his side of the story. He is taken to prison. The sub-inspector narrates the incident to the inspector in an exactly opposite manner that “the bus was standing in the middle of the road and it disturbed the election procession. When the sub-inspector asked to clear the road, they hit him” (263).

The author gives the exact scenario of the happenings in the police station. Two police constables have a conversation about the prostitutes they have contact with. In the meantime, workers of the transport department come in procession to the police station and ask to release Thangarasu. The sub-inspector lies to them that they do not have anyone named Thangarasu in the station. This makes them vigorous and a riot breaks out where both the police and the workers start using weapons. Many are wounded and lying on the ground. The inspector asks the constables to take them to the hospital along with Thangarasu so they can lie that he was also one among the workers who had come in the procession to the station.

The information is passed on to the collector, Sivakaami Thomas and is asked to take steps regarding the injustice made to a common man. She visits the hospital through the back

door instead of facing the crowd in entrance of the hospital. Inside the hospital the authorities are waiting to welcome the collector. They are worried as the incident has happened during the time of the election which might lead to them losing the votes of the people. The superintendent of police informs her that the riot has no relevance with the police department, and it was purely due to the anger of the M.D. He says that the police functioned in a way that stopped the situation from getting worse. She informs the crowd that the death of the worker has happened by accident and she promises that the dead worker's family will be given cash aid.

Through this novel, the author tries to portray the reality of the society. A common man's life is taken advantage of and not given any importance. The bureaucratic people do not choose to know the truth and punish the guilty.

Works Cited

Kanthasami, Sa. *Visaranai Commission*. Kavitha Publications, 2014. Print.

**Reiteration of Longing Assertion of the Self, Past and an Ethnic Root:
A Comparative Study of
Kallikaatu Ithigasam and *Kalmaram***

<p>N. Rema Ph.D. Research Scholar Department of English P.S.G. College of Arts and Science Coimbatore – 46</p>	<p>V. Virciline Jenitta Raj Assistant Professor of English Professional Group of Institutions Palladam</p>
---	---

Abstract

The human mind is the repository of a vast recollection of events either factual or imaginary. The memory of such a human perpetually designs its stories attaching significance to the most appealing or the traumatic ones, both personal and collective. The aesthetic symbols, narrative descriptions of a particular culture, tradition, its deeply embedded thoughts, emotions and feelings, traces of ancient features dominate in those memory narrative discourses of the writers. Besides delegating on the autumn side, the desolate atmosphere prevailing in the moods of the twentieth century is also captured to bring a reversion of contemporary India and its evacuation of antique sensibility of Indianness. The writers of Tamil literature stand closer to evince both the fortunes accumulated and also the ethnic, communal, regional imbalances inside India in an apodictic manner. In this way, both the legends of Tamil writings such as Kavignar Vairamuthu and Thilagavathy acquire a distinct place and possess a peculiar role to play in the life of every person of independent India. They narrate the plight of independent India which is still half way through the journey of survival and a peaceful mode of living. *Kallikaatu Ithigasam* of Kavignar Vairamuthu and *Kalmaram* of Thilagavathy unravel the fatal livings of common people who are denied their right to breathe the breeze of peace. The memory of both the writers tends to explore the narrative aspects slicing the true side of the unexplored people belonging to rural areas.

Keywords: Vairamuthu, Thilagavathy, *Kallikaatu Ithigasam*, *Kalmaram* Recollection, personal memory, collective memory, culture, tradition, narrative discourse.

Emotional outlet, appropriately being sketched revealing the heart breaking characters and their characterisation, events and occurrences, the emotions and the feelings of the characters who are really able to somehow manage declining from the original roots and their own ethnic places, the sensational dilemmas and altercations from deep inside the memory of almost all humans, the novel *Kallikattu Ithihasam* of Kavignar Vairamuthu serves to be the outpour of the writer exactly outlining the drowsy numbness that still exists in the thoughts of the characters of one of the southernmost parts of Tamil Nadu.

Several attempts have been made to draw on the various features and tributes of the most hidden parts of Tamil Nadu. Yet, a unique attribute is traced within the works of Kavignar Vairamuthu due to his first hand experience. Besides, he is also skilful in providing a detailed description of the most common things that have ever existed which are then found to be extinct in his adulthood. Though he has lived only up to a certain period of time in his native, those limited days of his life have provided him with enough observations of life and manners of his original clan.

The way he brings himself out through his protagonist deserves to be merited. The employment of first person narration, his rhetorical questioning of where those wonders of the recent past have gone, where are the clouds, skies, plants, animals, herbs, shrubs, hills, mountains, the variedness of faces, their hunger, the truth being embedded in their poverty, the pain of rejection, the dreams not attained, the culture and moments of desperation, the failures, mutual adjustments, being for each other in spite of the many irresistible compromises between partners, a male dedicating his whole life for the family, a female ready to die for her man, no matter however his past may be, the unconquerable trust among people, the deep empathy a man has for his native place and things and at the same time, the tradition of widow remarriage, the patriarchal domination and the most painful intrusion of Earth's backlash as a means of devastating them and their livelihood in the name of erection of dams.

This is an extraordinary epic which asserts the truth of an utterly deserted or buried place, giving birth to huge Vaigai Dam. The terrible looks glue together in the eyes of the vast acres of the villages, their moan and groan could be drawn before the eyes, who and whose belongings have been already immersed in the vast water body swallowing their dreams as well. He acknowledges that the minute details of his characters have been carved out of his love for his grandfathers who are the real victims for the monstrous erection of the Vaigai dam. He feels embarrassed for not having delivered the epic long before which, he calmly accepts, is due to his orientation towards an alien lifestyle of westernisation.

All such detailed enumerations are drawn from the remunerative recollection of events past and passed. His nature to cull out peculiar events in the life of a common man and his livelihood has not involved much risk, as it is a rough draft of his own forefathers, just penning the fair draft with different names. The narrative takes various forms with an imperfect chronological order but showcasing the actual events. The characters themselves are the real caricatures exhibiting their flaws and fluctuations or their actions exhibit those flaws. Flashbacks, yet another postmodern aspect linearly adopted with Peyathevar, alternately switch from the present to the past and from the past to the present. Fragmentation of incidents in the life of the protagonist, Peyathevar, is clearly put together bringing the life of Peyathevar. Of course, for a successful accreditation of a novel, its fictional colouring is essential in spite of its depiction of facts.

The innate hard work, honesty, emotional outlet, real manly behaviour, truth oriented in spite of the hard-hearted poverty, the barrenness of the land being restricted the offerings by nature and

Goddess themselves are well wrought out by the narrator. The memory serves to narrate the picture of a perfect, once nature embellished, village sheltering karuvelam trees, potthakalli, kiluvai, katalai, chappathikalli, ilandhai, nerunji, chillie, pirandai, intenjadi, soorankodi shading animals like wolves, onan, aranai, oonthe, scorpion, snakes, quail, sparrows, ullan and vallooru.

The memory of the narrator rests on the breaking labour of the villages amidst the huge rocks, the saralai soil, sukkan stones, and thorn born fields. It talks on the immense efforts taken by the heroic figure Peyathevar who esteems ploughing and worships the land for having sheltered them from long back and for having offered them the grandest of life amidst some short comings. He sees the land as a nurse and nurturer, nature and the land ever has cradled them all giving them surplus powers to smoothen life.

Peyathevar is a man of valour, wearing a turban, holding the oxen, ploughing the land cleaving the soil and being one among the cows; the narrator puts forward the intimacy that the heroic figure has with the land and cows. His affinity towards the soil and the land is seen in his words, “This soil is our food, this is our medicine” (17). He quotes, “no artificial fertilizer can be equalled to the goat dung and the urine of the cow” (18).

The story revolves around Peyathevar, his widowed daughter Chellathayi, her being remarried after being widowed, Mokkarasu, the son of Chellathayi, the influencing personality in the life of Peyathevar, his wife Alagamma, the girl whom Peyathevar has loved in his young age.

The narrative focuses on how Mokkarasu as a young boy of two years shedding tears being unable to leave his mother, stands alone after she gets remarried. As a widow, her emotional outpour is portrayed as someone who is unable to desert her young one in the hands of the parents yet follows the husband to rescue herself. The destiny of the son brings tears. His recollection later exposes the true side of Mokkarasu, who then from the heart reveals how he has loved the mother though she happens to bear the son of another man. With tears, he looks at his mother sleeping tiredly without blinking the eyes.

The narrative memory of Peyathevar serves to expose the reality of his wife without whom Peyathevar feels vague to survive. She is highlighted as a woman responsible for holding the clutches of a family together, which has been the key factor of ancient livelihood. Most of the time Peyathevar is seen recollecting things and words of his wife through which the adolescent love of Peyathevar with Murugayi is brought out. Circumstances have forced them to distance themselves due to caste and creed. In spite of the affinity of her husband with another lady during his past years, she stands up for her husband, defies the village clan when he brings the widowed Murugayi, a girl from the house of barber. It is the wife who trusts Peyathevar in all crucial days. From the day of her entry into Peyathevar’s, Murugayi becomes one among them. Chellathayi scorns Murugayi for having entered into his mother’s life and destroying their livelihood, but only Peyathevar and his wife have a bond which can deeply explain the truthfulness of Murugayi. It is understandable and deeply moving in the parts where Murugayi is seen serving Peyathevar’s just like a mother. Besides,

the love episodes of Peyathevar and his wife are exactly true and honest, that they both account for the ingredients of cultural anticipation. Hence, there is always a bond between Peyathevar and his wife which is to be contrasted with the contemporary life style. The writer through his narrative memory not only puts forth the traditional values that have once existed but also the absence of such values in the present world. He is also contemptuous about the greediness of the present society stressing on the vitality of the values and respect for the land and soil that have been nurtured by the ancestors which are to be imbibed and cultivated by the descendents for the peaceful mode of living.

Especially while bringing about the character of Chellathayi, the narrator is strong in attributing her manliness in all her household responsibilities equalling her to a man of great endeavours. It quotes, “One has never seen her with a smile. The oily face and the thick oiled hair make her the girl of stubbornness. She is a bit reluctant to accept things that do suit her” (31). “She is extremely nervous, girl of intense anger, body of valour, she has the tenderness of a lamb, will even go to the extent of taking the life of mischievous” (32).

Besides the narration of the tenderness of Chinnathayi, her being a victim of cruelty in the hands of destiny is seen. A wave of fate approaches in the name of marriage which destines her to be a widow, along with a son. The custom progresses for widow remarriage, but Chellathayi suffers in the hands of her husband who does not accept her son but only her. As a result, she is compelled to give up her son Mokkarasu, who is also denied the love of a mother after the loss of his father. He longs for love and affection, but later understands his mother to be a property of another man gets and is torn into pieces yet takes life as it is.

Peyathevar is the real victim of all kinds of sufferings through whose son the negative side is pictured. Being born to a man of heroic acts, Chinnu grows up to be an irresponsible spendthrift who is good for nothing. He lacks both patience and perseverance. Though Peyathevar gets his son married, he finds him being a vagabond, roaming with useless fellows and at times fighting with Peyathevar for the property.

The memory also narrates the custom of circumstition being done to Mokkarasu and brings out the rituals of the villages. Such a world of rituals, customs and manners receives a cultural shock when the people from the city dump themselves in with the construction of dams. They have never dreamt that their lives will be demolished giving way to huge dams and reservoirs. They have never dreamt that the very same water which they consider to be the life source and elixir is going to immerse them with its mighty strength.

The memory then switches over to the agitated crowd which resists in accepting the invitation of lands instead of this land in places such as Hills of Pachakamatchi and Thaandikudi. They oppose getting lands from those places simply because they have seen people of such villages struggle for a living. The village elders such as Karatupatti Kalyanithevar, Nayakkar decline to accept the offer being unable to desert the land where their fathers and forefathers have had their existence. They quote, “How can a person forget the place, the land and nature herself from where he belongs to?”

Can it be equalled to thousands of acres being offered by the government? How is it possible to forget the tears and sweat that they have shed all those years?" (295).

Meanwhile, a few villagers start moving to various nearby villages. The final section outlines the naive sentimentalist Peyathevar who feels that it is impossible to desert his native land, the slang, emotional world and sentiments. He gets immersed in the water implying sarcastically that the old things are replaced by new things, but a new era of darkness has swallowed not only the land and the lives of a particular clan, but their values, morality, customs and ideals, manliness and the will to break the rock.

Hence, the memory of the narrator reveals events, images and occurrences in the life of Peyathevar through an incoherent narrative which is improperly built without a proper beginning, middle and an end, with a twisted turn, a swinging movement from the present to the past to replenish events. It is through the voice of Peyathevar that the narrator and the writer Kavignar Vairamuthu deliberately accounts on how his native clan has been completely washed out stepping inside a new era which shows no sign of values, culture, customs or any tradition.

Awe inspiring social activities of people make the society to thrive with precious values. The society with excellence serves to be the functional part of a successful civilization. Where there are opportunities for man to be natural and objective, causes for oppression, violence, hunger and poverty get evaded. The social activists acting as path makers serve as the catalyst connecting man with man, teaching them to be balanced maintaining the society with humanity. One among the successful social activists and former Commissioner, Madam Thilagavathy I.P.S. considers it as her duty to educate men of the contemporary society to serve humankind. She is frank in drawing the commonest side of India, resembling Wordsworthian adaptation of lives and manners of a common man. In spite of having played a crucial role, after stepping into the world of criminals and the guilty she finds a sense of attachment with the other side of men; where survival of life is in itself the hardest job ever. Thilagavathy narrates about the plight of such people who are naive, sentimentalist, innocent but not rich elites, not preachers of values but the common, modest and poor creatures on whose patience and perseverance, the honesty and truthfulness the whole universe functions.

No matter however problematic the situation might be, these naive emotionalists tackle everything without giving room to indifferences. It is the firm faith in things and their earnest devotion towards any deed that makes them to be God-like. Exactly resembling their mind, their dreams are also visualised to be simple, calm and quiet. They are not notable personalities, yet they are people who are considered to be saviours of millions of aristocratic livelihoods or the whole universe. They cradle and embrace men if they are found to be elegant and are ready to throttle men of the venomous kind. Whatever their plight is, they still exist amidst the spider web of difficulties. Quoting from Thomas Gray, an elegant English writer's "Elegy," these common men of such merit are left unnoticed.

Hence, Thilagavathy through all her mind-blowing experiences tries to weigh the glories of such common men and their contribution in the making of a venerable society. A powerful and painful depiction of the lives of the construction workers as it is. *Kalmaram* of Thilagavathy talks in plenty about the workers whose whole world is their hard, manual labour throughout the year.

The narrator appealingly brings together the harmless materialistic fervour of the middle-class families, their rice bearing lands and the lakes and ponds which have started becoming buildings accommodating millions of outsiders. The tremendous rapid changes have taken over in the later half of the twentieth century. Thilagavathy explores the dark side of the middle-class people who are still a prey in the hands of the real estate brokers. The recollection of the ill-treatment being attributed to the construction workers who have migrated, uprooting themselves from their native places, to take shelter in far away towns and cities, just to cater their basic needs of food, clothing are being deprived of proper rain and with improper amenities in the field of agricultural works.

In spite of their hard work, they are denied proper wages, the basic amenities and the major reason for all their struggles is to live in a home of one's own. It has been a fantasy for all these workers to fulfil at least their dreams of possessing a home or educating their children or having proper food. All the hope of these workers gets shattered as they are compelled to doubt the existence of their occupation. The later half of the twentieth century has witnessed a large number of these middle-class workers entering into the crowded cities without any proper assurance of employment or proper wages. There is no assurance of the medical allowances which is to be provided, no guarantee for the human rights and the notably horrible condition of the females. In a society which has been completely built on vengeance and selfishness, the society tends to fail in its distribution of rights equally.

Besides, the character delineation is genuine with equal importance being attributed to each one irrespective of the sex. The attempts of the workers who are responsible for the construction of huge buildings are kept hidden deep down the earth. Neither their work nor their sacrifice is spoken of. Similarly, man without woman is nothing has been extensively proved.

Adhilakshmi is the central key to the novel who is discussed about much; her courage, hard work, perseverance in spite of her declining health, her attempts in getting her elder daughter Kanniyamma married, her efforts to regain the responsibility in her son by getting him married to Rahini, a girl who has been educated up to tenth standard with the hope of changing her son are the common dreams in the life of poor but innocent people. Adhilakshmi is the representative of numerous poor yet contented lives of the present-day world. Though constraints make her naive, she manages to nurture her daughters Kanniyamma, Kauveri and her son Kaasi. She desires that her son should not work in the field of construction as she has seen her husband losing his life during a construction. Adhilakshmi does not have big dreams; she just dreams to put her son in any safe job other than construction.

The way she yells with tears after coming to know that her elder daughter Kanniyamma has been forcibly sent out obliging to the necessity to accommodate the custom of not allowing two pregnant ladies to look at each other is moving. The arrival of Kanniyamma's sister-in-law becomes the reason for her being locked inside for days together which infuriates Adhilakshmi. Another shock that disturbs her is the fact that Kanniyamma has been living with her husband infected with a disease – a secret which has not yet been revealed to her.

The narration gets deeper when she arranges a go between her son and her son-in-law and treats him medically. She is portrayed as a symbol of strength, gathering all her energy, in tying the knot between her son Kaasi and Rahini.

The character of Kaasi is an illustration of bildungsroman, progressing from a man of no sincerity to a person of responsibility, with the consequent bullying attitude of Rahini instructing him to take up the responsibility at least to earn for their living. A girl of good sense, she becomes the backbone assisting Kaasi in his positive transformation. The younger sibling, Kauveri, serves to be the modern girl of bravery who dares to face any situation. At times, she is seen as an embodiment of vigour through the words of Suseela, a research scholar who has actually come there to record the problems and the condition of the construction workers. In due course of time, she becomes one among them not restricting her visit for her research work alone but starts enlightening them about their rights for a healthy compromising living. It is through Suseela that Kauveri becomes a woman of knowledge and courage.

Suseela is penned as a right teacher appropriately enlightening the construction workers about their rights in the workplace, cleanliness, responsibility of every citizen to safeguard themselves and the people and the place in which they dwell. She further becomes the symbol of wisdom to create a tremendous change in the mind of the construction workers.

Rahini and Kaasi serving under RRM happen to witness the cunning and cruel attitude of rich people who possess another side which is too dirty, attempting to destroy people and squeeze their blood relentlessly. Several incidents happen to show the intensity of the merciless mentality of the masters who do not bother about the emotions, feelings or the life of the workers who are also humans. On the other hand, RRM serves to be the negative side of the society which dehumanises the workers. An event clearly illustrates the other face of RRM, when a girl's finger is being cut in the construction site. The merciless RRM does not even bother about the pain of the girl and is rather worried about the work being left incomplete. The pregnant ladies, such as Kanniyamma, do not get frequent intervals and are treated poorly without any response. RRM fails to feed or rescue them properly and becomes red faced when he sees workers helping each other during times of emergency.

Such an aristocratic cruelty is always seen with most of the upper-class owners in almost all the construction sites. Every time Rahini and Kaasi encounter RRM, he impresses them with sugar coated words, yet with a venomous thought lying deep inside him. The way he shouts at the workers

for standing with Kamsalai when she becomes imbalanced due to paralysis. Instead of helping them, he shouts at them, “Why do you do this? Are you not working properly? Do you want me to stop the work and send you home?” (147). As soon as the reaction of the workers changes, he compromises, “What do you want me to do?” (148).

The final section reveals the efforts of Suseela in persuading all the construction workers to form a committee, due to whose words all the workers join together not only to meet their personal needs but also to work as a team for a better future. The novel thus ends with a positive note as Sankaran, one of the co-workers, comes in holding the new born child of widowed Kanniyamma with Kauveri, Suseela, Kaasi and Adhilakshmi watching them happily.

Both Kavignar Vairamuthu and Thilagavathy bring together the simple lives of the poor, innocent, neglected sections of the society and how they toil to live in this democratic world without proper rights. The narrators of both the novels *Kallikaatu Ithigasam* and *Kalmaram* explicitly voice the neglected sections of the society, who long to possess an identity, a quiet and happy life. The narrative memory of the writers involves a fragmented reproduction of events, implying a tumultuous turn with the mingling of the past and the present events. It also traces the path of the ancestors and compares it with the present society, brings out the negative side of the contemporary world. Both the writers attempt to portray the social evils and try to underline the life of common man with the narrative memory recreating the stories.

Works Cited

- Assmann, Jan. *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*. New York: Cambridge UP, 2011. Print.
- Bommas, Martin. *Cultural Memory and Identity in Ancient Societies*. New York: Continuum, 2013. Print.
- Christian, Patrick James. “Book Critique of Maurice Halbwachs’ On Collective Memory.” *History, Memory and Conflict* (2012): 2-10. Web.
- Halbwachs, Maurice. “Space and the Collective Memory.” *The Collective Memory*. N.p.: n.p., n.d. 6-15. Print.

**Analysing the Character of Peyathdevar in *Kallikaatu Ithigasam* With
Daniel Goleman's *Five Elements of Emotional Intelligence***

L. Sabadingracemanikam
Assistant Professor of English
Nehru Arts and Science College, Coimbatore

M. Karthick
Faculty of English, Cantonment Board High School, Chennai

=====
Vairamuthu is a Tamil poet, writer and lyricist who has written the novel *Kallikaatu Ithigasam*. He was born to Rangasamy Devar and Angammal on 13th July 1953 in Mettur village, Madurai. He has been writing since the age of fourteen. Vairamuthu has been deeply influenced by Periyar's thoughts, Kalaingar Karunathi's language and Aringar Anna's simple language style, and was also inspired by Bharathiar, Bharathidhasan and Kannadasan's poems. The inspiration he has gained from the works of these people has helped him become a successful writer. He has written many novels, poems, short stories, and songs for Tamil movies. He is also called Kaviperarasu, Kaviyarasu, Kaapiyasamarat and Kappiyapeararingar. He has won many awards like Padma Sree, Padma Bhushan, Sahitya Academy, Kalaimamani and other National Awards for his works and songs. He is praised for his elegant stylistic language.

The novel *Kallikaatu Ithigasam* talks about the pain and sufferings of the people who are forced by the government to leave their own land in order to sustain the water of the Vaigai River by building a dam. Fourteen villages in Madurai are in the location of the dam which is constructed to sustain water of the Vaigai River. The writer is five years old when he encounters this situation and this novel is based on his personal experiences. He uses fictional characters to express his pain and emotions to the readers. The main character, Peyathdevar, possesses the characteristic traits of his mother's and father's father. The major characters of the novel are Peyathdevar, Mokkarasu, Murugayu, Sellaathal, Vandinayakkar and Chinnu. This novel is about both social issues and the feelings and emotions of the people who have become refugees in their own country.

The author has created and portrayed each character with a soulful essence which the readers find highly relatable. The most important character which has a huge impact on the readers is Peyathdevar. He is an old farmer who loves his land more than anything else in the world. His honest and loving nature earns him the respect of his village people. He showers his love on all things in his life including his land, cattle, people, plants, trees, etc. He even gives life to non-living things through his emotions. He is a man of emotions but at the same time he knows the art of controlling his own emotions.

Human life is filled with emotions and feelings. Emotions and feelings have become both the greatest strength and weakness of human beings. The people who know the art of controlling their emotions are capable of effectively surviving in this world. The people who become slaves to their emotions end up destroying their lives. In the modern world, people with the ability to manage their emotions and the emotions of the others around them are wanted by people in the business circle. Psychologists state that such people possess high levels of Emotional Intelligence.

The term *emotional intelligence* was first coined by psychologists John Mayer and Peter Salovey in 1990. They have divided the term emotional intelligence into four branches as follows:

1. Identifying emotions in a non-verbal level
2. Using emotions to guide cognitive thinking
3. Understanding the information emotion conveys and the action emotion generates
4. Regulating one's own emotions, for personal benefit and for the common good

Later, the term has been reworked by another psychologist and journalist, Daniel Goldman. He has tried to process this information and utilize it effectively. Daniel has extended the concept of John Mayer and Peter Salovey. He has integrated their four branches of emotional intelligence with five other traits. They are:

1. Self-awareness
2. Self-regulation
3. Motivation
4. Empathy
5. Social Skills.

Self-awareness

The key element in emotional intelligence is self-awareness. Self-awareness is nothing but being aware of one's emotional reactions to the incidents and situations that they encounter in life. Emotionally intelligent people are normally aware about themselves. They do not let their emotions rule their life. They trust their intuition and have confidence on themselves. They know their own strengths and weaknesses.

Self-Regulation

The next element in emotional intelligence is self-regulation. It is the act of controlling one's emotions. People who are in control of their emotions do not make impulsive and careless decisions. The characteristic features of self-regulating people are integrity and thoughtfulness.

Motivation

People who regulate their emotions possess the quality of personal motivation. People with high emotional intelligence are motivated by themselves. They motivate themselves to attain their long term goals. These people love to take up challenges and do their work in an effective way.

Empathy

Empathy is another important element of emotional intelligence. It is the ability to understand and identify the wants, needs and points of view of other people. People with empathy are good in understanding people's emotions and feelings. They avoid judging others. They live their life in a n authentic way. Empathetic people are good in managing relationships.

Social Skill

The last element in emotional intelligence is social skill. It is the act of focusing on the development and success of other people rather than their own success and development. The people with social skills are excellent in creating and maintaining relationships with people. They are selfless.

These five elements of Daniel Goldman's emotional intelligence are applied to analyse the character of Peyathdevar in *Kallikaatu Ithigasam*. Peyathdevar is considered to be a man of high emotional intelligence. He knows the art of controlling his emotions and the emotions of other people. Peyathdevar is the best example of self-awareness. He is aware of his own emotions and feelings. He does not allow his own emotion to rule his life. His self-awareness is visible during the time of his wife's death. He loves his wife and shares everything with her. She becomes his strength and support in every situation. When he hears the news of his wife's death, he is heartbroken because he has lost his greatest strength. People feel both mentally and physically drained when they lose the person who has been their greatest strength. They feel greatly disturbed and recovering from this lose becomes a difficult task. Only a person who is emotionally strong can recover from such pain.

Peyathdevar is the perfect example for this. He is aware of his feelings and tries to control his emotions. He does not let his emotions ruin the rest of his life. He comes back to the original state in order to survive in the world. Peyathdevar portrays self-awareness during the shifting incident. They have shifted everything to the other side of the village. The only things that are left are windows and doors which were built by their ancestors. Peyathdevar does not want to leave the things behind and let them get destroyed by the river so he gets ready to take it with them. During this time, his daughter and the lady Murugayu try to stop him because the water has reached their home and he will not be able to come back once he goes there. This does not stop Peyathevar who does not heed to their words. He argues that he knows swimming and will come back again. He trusts himself and his abilities. He goes back to bring the windows and doors with him.

The second element of emotional intelligence is self-regulation. When a person is aware of his own emotions he must regulate it in a proper way. They do not make careless and impulsive decisions which may ruin their life. When this element is applied to Peyathdevar's character, it is clear that he regulates his emotions in a proper path. His self-regulation is evident during his son's

punishment. When the village people catch his son for his fraudulent act of selling one tamarind tree to two parties, they punish him. On seeing this, as a father Peyathdevar feels sad but he regulates his emotions and allows the people to punish his son for his wrong deed.

He does not plead to villagers to forgive his son. He controls his emotions and takes the correct decision regarding his son's life because anyone who commits a mistake has to be punished. Peyathdevar's careful decision making is seen in the scene where he learns that the water is rushing to his home in high speed. He is confused about what he has to safeguard first. He takes the decision to safeguard the people first, then the animals and finally the things. He properly regulates his emotions to avoid any mess.

Motivation is the third element of emotional intelligence. Peyathdevar is considered to be a man of motivation. He motivates himself to attain success in life. When his land is taken by the landlords, he does not lose hope. He motivates himself to get his land back so he starts to harvest the other land. When the situations turn against him, he does not lose hope and tries again with full effort. This shows the motivational he possesses to attain long term success in his life.

The fourth and important element of emotional intelligence is empathy. People who have this quality are emotionally intelligent people because it helps them understand the emotions of the other people. Peyathdevar is filled with empathy and even understands the feelings of animals and plants. His empathy towards animals is portrayed perfectly in the scene of the cow's delivery. When his neighbour calls him to recover his cow from its stomach pain, he understands the pain of cow and carefully helps it recover. He also has empathy towards human beings. When his only friend, Vandinayakkar, falls ill, no one comes forward to take care of him. Only Peyathdevar understands his emotional trauma and comforts him. The emotional comfort given by Peyathdevar helps Vandinayakkar let go of his pain and sufferings. His empathetic quality is expressed when he understands Murugayu's situation and takes care of her for the rest of her life. These incidents portray the empathetic quality of Peyathdevar.

Social skill is the final element of emotional intelligence. Peyathdevar is a perfect example of a person with efficient social skills. He cares about the villagers and understands their emotions. When they are asked by the government to move from their village to another place, Peyathdevar takes the responsibility and speaks to the government. This shows his leadership quality. He also cares about the development of his grandson, Mokkaian, who stands with him throughout his life. He does not care about his own development and success. He always cares about the people around him. This depicts his selfless character.

Analysing the character Peyadevar with reference to the five elements of emotional intelligence, he can be considered as a character with emotional intelligence. He is aware of his own emotions and channels it in the right track. He is also a man of empathy and social skills. These features make him unique and realistic and create a huge impact on the readers.

Reflection of a Dystopian Society in G. Thilakavathi's *Kalmaram*

<p>Shanmathi S. M.Phil. Research Scholar PG & Research Department of English Arignar Anna Government Arts College Villupuram, Tamil Nadu shanmathimiel@yahoo.com</p>	<p>J. Sridevi Assistant Professor of English PG & Research Department of English Arignar Anna Government Arts College Villupuram, Tamil Nadu</p>
--	---

Abstract

G. Thilakavathi is a former I.P.S. Officer and writer from Tamil Nadu, India. She is the first woman to become an Indian Police Service (IPS) officer from Tamil Nadu in 1976. She is a poet, short story writer, translator and novelist. Her collection of short stories *Theiyumo Sooriyan* and *Arasigal Aluvathillai* have won the Government of Tamil Nadu's best short story prize. Her literary works have been adapted into film and television series. Her novel *Kalmaram* was awarded Sahitya Academy Award for Tamil in 2005. Thilakavathi is very talented in merging comic and serious elements in her works. Her writing style is in colloquial slang which invites the readers inside the huts of the plebeian. She portrays the exact lives of the working-class people in a crystal-clear manner. The novel *Kalmaram* focuses on the poverty-stricken lives of the construction labours, the cunning nature of the capitalists, carelessness of the politicians and resilience of the construction workers as well as the female characters. The main aim of this paper is to probe the social evils faced by the working-class people.

Keywords: G. Thilakavathi, *Kalmaram*, capitalism, dystopia, patriarchy.

The Encyclopedia of Science Fiction states that dystopian works depict a negative view of "the way the world is supposedly going in order to provide urgent propaganda for a change in direction" (360). In this novel *Kalmaram*, the author Thilakavathi has concentrated on the unrecognized hurdles and struggles faced by the working-class people. She focuses particularly on the construction workers. People from villages migrate to cities when the agriculture becomes impossible without proper rainfall. A fancy city weaves fantasies in the innocent eyes of the people to settle in urban areas. The rural people come to cities in search of betterment in their life. Unfortunately, their state of living gets worse when they become a construction worker. They face many risks in their life like not receiving sufficient wages. It is hard to get compensation from employers for unexpected accidents and there is no safety in this job. The working-class people are forced to lead a miserable life in cities. The women workers have to come across the sexual harassment created by the male workers. She tries to expose their way of life to the contemporary sophisticated high class and middle-class people. She wants to see a change in their life and as well as in the society.

Struggles of a Single Mother

The novel begins when Adhilakshmi reaches home after finishing her work as a house maid. “She brought some leftover rice and vegetables from her owner’s house” (27). This scene tells the readers that these people are surviving with the leftover food of their masters. They rarely go to hospitals or buy medicines when they fall sick. Their poverty does not provide them the ‘luxury’ of spending money on medicines and hospitals for petty issues. When Kaveri gets toe web infection, “she took the kerosene from the kitchen and applied in between her toes” (28). They try to cure themselves by doing simple first aid. Adhilakshmi is the daughter of a mason who employs more than fifty other masons under him. She falls in love with the man who works under her father and elopes to get married. They find it tough to run the family with a single earning, so she accompanies her husband to work in the construction sites. There she faces all sorts of bitter experiences as a female mason. Unluckily, her husband falls down from the third floor of a building and dies. He wants to educate his son Kasi and to see him become a doctor. His death pushes the family into a deep pit called poverty. Kasi drops out of his school at the age of ten and works as a child labour in various fields to raise the family. Adhilakshmi’s job as a house maid and Kasi’s salary help them to get the elder daughter, Kanniamma, married. Adhilakshmi is worried if her son too will end up with the same fate, like his father, so she does not allow him to work in construction sites. As a single mother she works hard to raise her family.

Irresponsible Male Characters

Kaniamma’s husband and Kasi are not ready to take the responsibilities of the family. They live their lives as a livestock in the beginning. Both Kaniamma’s husband and Kasi lie to the bride’s family that they earn sufficient salary to run a family and get married. Kaniamma’s husband has HIV but ignores medical treatment. When Kaniamma advises him, he abuses her saying that she is not a virtuous woman. He blames that her immorality is the reason for his sickness. This brutal attitude separates him from his wife. He is hospitalized and his life becomes miserable after Kaniamma leaves.

Kasi is unemployed for many months even after his marriage. His status of being unemployed destroys the respect that his wife has for him. He is disappointed with continuous failures and lives an unfulfilled life till he is hired by R.R.M. a wealthy business man, in his construction site. He works sincerely but not soulfully. The sufferings of the labourers and R.R.M.’s selfish bossy attitude depress him.

Betrayed Marriages

Women are betrayed in terms of marriage. Most of the groom’s families think that their son will become responsible if their son gets married. Hence, they lie to the bride’s family that their sons have a permanent job with good salary and savings. Kanniamma and Ragini are two scapegoats of marriages of betrayal. Kanniamma is the second daughter of Adhilakshmi. Her neighbours threaten her mother to get her daughter married as early as possible. They believe that bringing up a female child and protecting her from the wicked world is a challenging task for the parents. The sudden

marriage wraps her inside a sadistic family life. Kanniamma is tortured by her husband and in-laws. They loot her jewelry and sell it in the bank without her knowledge. They lock her in the house in the name of custom and traditions.

Pregnant sister-in-law came home. Both of them are head of the childless. They should not meet each other. ‘So, they ordered me not to come outside and locked me at the back. One can be without food, one can be without water. Is it possible to remain normal without attending nature call too?’ (44)

Kanniamma informs her husband that her mother-in-law ill-treats her during his absence. Her husband does not care about his wife or the baby inside her womb. Instead of enquiring, he scolds her for complaining. Hence, without informing her husband she moves to her mother’s house. There, she spends her days thinking about her painful past:

He will hit me continuously and crush me to the floor during the quarrel. I will move away to hide myself and cry. He won’t leave me for that too. He will come there and twist my hand. He scolds me that I create a big scene for a small pat. Do you think men won’t raise hand towards their wife, always? He beats me until my body aches, kicks until my hand and legs swell, vulgar and abusive words, rolling me wildly in the mat. (88)

Kasi’s mother exaggerates to the bride’s family that her son earns thousand to two thousand rupees, in order to get the hands of Ragini in terms of marriage. Ragini has studied till tenth standard, so everyone treats her with more care. Only after getting married she finds that her husband is unemployed and not fit for any job. In beginning, she expects more from her husband and gets disappointed often. Her focus is only on the money. Her character has a transformation when she gets the job of a Supervisor under her husband’s boss R.R.M. Whenever her boss scolds the poor workers during unexpected accidents, she feels pity for them. She realizes that money cannot buy happiness. Hence, he helps the workers when they are in need. Ragini encourages her husband in all aspects.

R.R.M.: A Cunning Capitalist

R.R.M. is shown as a benevolent business man in the beginning. Everyone believes that the man is not only rich in money but also by heart. He hires Ragini as the supervisor of the construction site because he thinks that hiring an educated supervisor may cost him more and may not be trustworthy. She accepts whatever he gives as salary and does not ask for more. His selfish nature is revealed when he does not show any concern towards the worker who gets injured during the constructing work. When the victim’s mother cries for help, R.R.M. answers her “Did I ask your daughter to get injured? She must be more careful and dutiful during her work” (147). It is the responsibility of the boss to take care of the worker who gets injured in the site, but R.R.M. is not ready for that. Each time he shouts at the victims of the unexpected accidents. Once he hands over

jewels and currencies to Ragini when the vigilance comes for raid. Unaware of the upper-class tricks, Ragini hides them in her hut and saves him.

Unconcerned Life

When Kasi goes to Chinnathayi's hotel, he overhears a controversial argument between two different political party volunteers. Everyone boasts about the decorations and expenditures of their own leader's political meetings. Chinnathayi shouts at them for praising the men who do not help the poor in anyway.

The stagnant water reaches the height of knee, under the pipe. We are placing the pots above the bricks one on top. Why can't you put cement over there? Is there a street light? It went off within a week. Why can't you put light over there? (50)

It shows the government's careless attitude towards these voiceless people. The ruling party as well as the opponent is not ready to solve the queries of the poor people. The politicians walk down the road only during the time of election and give false promises to get vote. The sufferings of working-class people are not considered by anyone.

Suseela: A Supporting Character

Suseela is a good friend of Kaveri. She has done her Masters in Arts and joins her Doctoral degree. For her research, she decides to concentrate on the problems of the construction workers. She stays in the area where the other construction workers live. After seeing their difficulties, she drops her thesis work and starts helping the people around her. Everyone thinks that she is here to convert them to some other religion. As days moved on, she becomes one among them and guide them. She even criticizes the politicians for not taking proper measures to solve the problems in their area. Her ideas are optimistic. She encourages everyone to work for their progress. Once a man insults Suseela saying that if she would have submitted her thesis regarding their problems the government would have given something for them. Suseela angrily replies:

See... we got independence. It is our duty to earn in this Independent country. We have rights to ask the profits according to our efforts. It is a pleasure for this Democratic country to give discounts and prizes to boost up the employees. . . The government is not a philanthropist existed during olden days, to give everything. We didn't lose our self respect like beggars and ready to accept whatever they give. (62)

Suseela encourages her friend Kaveri and her family. She introduces Kaveri and Ragini to the Mason Training School for Women. She advises them to be independent and not to look to others for financial aid. Without her optimistic verses neither Kaveri nor her family would make it out of their difficulties. Suseela elevates their thinking like a supporting pole. She helps them form a union and teaches them all the advantages of being a member of the Union. Suseela feeds them with strength and spirit when they need it the most.

Conclusion

Throughout this novel, the author Thilakavathi has concentrated on struggles of the working-class people in a dystopian society. People suffer due to poverty and the irresponsibility of politicians. Women suffer in terms of marriage and other customs. This story has exposed the agonies of construction workers and their families. They are suppressed both economically and socially. Through her writings the writer has brought their life and sufferings to light.

Works Cited

https://en.wikipedia.org/wiki/G._Thilakavathi

Stableford, Brian. *The Encyclopedia of Science Fiction*. 2nd Ed. London: Orbit, 1993. Print.

Thilakavathi, G. *Kalmaram*. Chennai: Amrudha Publications, 2005. Print.

**Communicative Analysis of the Archetypes of Nomenclature in
Neela Padmanabhan's *Ilai Uthir Kaalam***

<p>S. Selvapriya Research Scholar Dept. of English & Foreign Languages Bharathiar University Coimbatore</p>	<p>M. Devagishree M.Phil. Research Scholar Dept. of English & Foreign Languages Bharathiar University Coimbatore</p>
--	---

Abstract

Though people say “Don’t judge a book by its cover” often, research says that most people buy books if and only if the title is appealing. Nowadays, titles and names of the characters are like the faces of actors starring in a movie. The audience gets impressed by these elements. The author is well aware of this fact and has given an apt title to this novel. The novel deals with the issues of old age, and how human psyche is designed to face it. The characters are named after certain myths, mythological characters and references. The text possesses values of contemporary literature. The names of characters feed the minds of the readers and enhance the process of communication between the text and the reader. The archetypal myths reveal the true nature of the characters and help the readers for the better understanding of the text. This paper deals with how effectively the author and the text communicate to the reader with the help of the names of the characters in the text.

Keywords: Neela Padmanabhan, *Ilai Uthir Kaalam*, archetype, myth, nomenclature, characters, communication.

Geriatric Studies is a genre which has been evolving recently. The topic deals with old people and their issues in literature which also has strong connotations with medical humanities. India is currently a nation with the largest youth population. Thus, it will be the nation with largest number of old people in a few decades. This is a frightening fact which worries the minds of the people. Literature has the responsibility of reflecting the society. Nowadays, the recent trends show the increased number of old age homes, which represents the attitude of today’s youngsters to abandon their parents in their old age. The modern society thinks of old age people as a burden during their final phases of life. They do not consider the worries of the old people and are not even ready to hear their pleas. Their opinion is that the old people will always lament and criticize the young by advising and restricting them. The novel vividly portrays the struggles of the old people in every aspect of life.

Naming the characters after mythological ones is being followed from the times of Shakespeare. His characters such as Titania, Ariel and Dionysus are named after mythological characters. Here in this novel, almost all the characters are named after mythical references. Such

naming gives familiarity over the characters in the text. Using this technique to enhance communication is a new and unique method adopted by the author. The origin of Archetypal cores can be dated around 1930s with the onset of Maud Bodkin's *Archetypal Patterns in Poetry*.

The usage of archetypal nomenclature to enhance communication is a novel idea to be utilized in a literary work of art. Such novel issues have to be studied elaborately. The objective of the study is to establish that the use of archetypal nomenclature in the aspect of communication has helped the readers to understand the text in a better way and to ingress the nuances of the connection between characters and their names in the text.

Andy Sundaresan who translated the work into English as *Autumn Reveries* says, "Abandoned and neglected by their loved ones, they gradually learn to accept this place as their home. In this Sahitya Akademi Award winning novel, the author handles the characters with a deep understanding and rare poignancy and compassion". The author himself talks about the reason behind the writing of this novel as, "A writer has been moulded by his surroundings and the circumstances he faces. This is reflected in his writings and so I deliberately avoid imitating myself in each of my books. Though the world around me hurts sometimes, I must keep writing so that it passes down the generations" in an interview.

Neela Padmanabhan has established his mastery over Tamil fiction by his definitive choice of hitherto uncharted realms of life, a vibrant and realistic language close to the everyday speech of the people and a racy style. His novels and short stories are close and realistic documentations of life with a mature vision and an artistic depth. Padmanabhan's works reveal his full awareness of the political, social and economic upheavals and transformations taking place around him and of their impact on all classes of people. They also express his anxiety about the growing spiritual poverty of the modern man. Translation of his works into many Indian and foreign languages testifies to the universal acceptance of their literary merit.

Ilai Uthir Kaalam addresses the difficulties encountered by the old aged people of our land. The novel with its overwhelming wealth of details, its proverbs, sayings, diplomacies, philosophies and folksongs is not easy to comprehend. It is as much "a fruit of painstaking study as of artistic intuition and inspiration" and "an important and highly interesting novel, chiefly in the creation of a number of lively figures, in the development of intricate narrative structure and above all in the skilful dealing with the setting".

The names of the characters in the novel feed some cognitive disclaimers into the minds of the readers and make them presume some pre-conceived notions about the text. The archetypes behind the names are not universal. The archetypes are bound to cultural, ethical and regional restrictions. The dialects of native tongues and the Tamil language are used appropriately in the novel which helps in the free flow of the plot. The characters speak and behave according to the moral distinctions outlined by their names. A single story creates stereotypes and the problem with stereotypes is not that they are untrue but that they are incomplete; they make one story become the only story.

The name Radhakrishnan itself is a combination of two names, Radha and Krishna. Both are regarded as the symbols of soulful love. The myths and stories about Krishna and Radha are very rare; theirs is an unsung love of martyrdom. People have heard many versions of the stories about Krishna's actions with the Gopikasthris. Radha has never complained about it to Krishna. This is because she knows who Krishna is and she understands his divinity and therefore never gets rid of the Paramathma. Such was their love. Similarly, the character Radhakrishnan understands his life perfectly and throughout the novel he is the only character who does not lament or complain about his life. The irony is that his wife is not like Radha but, she is like Sathyabama who is also said to be one of Krishna's wives. Rukmani and Bama have certain restrictions and responsibilities as wives but being a lover, Radha's only concern is to take care and love Krishna and she does it exceptionally well.

Every wife loves her husband, but the problem starts when they become mothers. Though they share their lives with their husband, their children are dearer than their lives. Hence, they do not want to share their children, not even with their husbands. This is beautifully dealt in the chapter that deals with the family life of Radhakrishna. It resembles D.H. Lawrence's novel *Sons and Lovers* in its way of dealing the issue in an indirect manner. The mother cooks with utmost care and affection and brings only the things that her child loves to the table. The husband, on the other hand, does not receive such a treatment. Here, the mother Shenbagam wishes to take her son's side when there is a situation where she has to choose one over the other. The husband feels desolate, leaves home and goes to an old age home.

The pair replicates typical Tamil families in the 1990s. The younger generations do not want their parents to influence their choices regarding their career and marriage. On the other hand, the old generation feels that they have ultimate control over their children's lives especially their career and marriage. The younger generation wants to pursue their passions with perseverance and become self-sufficient rather than serving others. The old people complain about salary patterns and job security. The womenfolk of the era, whom Shenbagam represents, are likely to escape or retire from the age-old customs of doing all the household chores. "We try to avoid living separately as islands and live for helping others possibly and that is not only for others but also for every one of us."

The character that occupies a very large portion of the novel is Piravi Perumal, who is fondly known as 'PP Sir'. The name Piravi Perumal has many myths surrounding it and the interesting point is that Mr. PP stands up to all the assumptions and beliefs. PP refers to the God who helps us cross the ocean of our life and reach moksha. His name is a symbol that refers to Lord Rama, who has lived the life of an ideal man despite the various difficulties in his life. This is what makes Rama stand apart from the other deities. He is close to the human folks as he has lived his entire life as a human but adheres to all the ways of dharma. He reads *Thirumurai* (Prayer book of the Saivaites) and *Thaththuva Bodham* (Logical Philosophy). He lives his entire life for the welfare and benefit of the others. He has once been a very well-known politician. Even after his retirement, he often receives calls from certain important people of the ruling party. This is

because he has been a really good politician. He gives advice to the other elders in the old age homes; he resolves the issues that arise within the elders as well as between the elders and their children. He is constantly sought by the people, but he does not show even a little amount of irritation which makes everyone love and respect him.

In the latter part of the novel, after the undeniable request of a person whom PP respects a lot, he re-enters politics and become a part of the ministry. He starts a scheme for the welfare of the beggars and the abandoned known as Snehasalam, which literally means a friendly company. The ministry sanctions a huge sum of money for his project. It proves the fact that people do not like being forced to do things. Charity is no exception. The beggars complain that the government forces them to go to a prison (snehasalam) because they are starving. He does all this because he wants to leave his traces on the earth and wants to be remembered for doing something good and meaningful for the betterment of people's lives.

Kaveriammal, a widowed mother, is admitted to the old age home by her own son. This is because she is not comfortable with the bond he shares with his wife. She has the name of a famous river that runs across Tamilnadu and Karnataka, over which the two state governments are fighting. There is a reason behind how the river Cauvery got her name. She was river Ponni once. One day she talks disrespectfully to a great sage, Agasthiyar, who curses her to be inside his Kamandala (small water carrier). The river disappears. In order to bring natural balance, sage Naradha goes to Lord Ganesh and rescues her. Ganesh comes in the form of a crow and drops the kamandala of the rishi thereby letting the river flow out of it. After this, the sage names her 'Kaviri' which means 'let flow by crow'. This represents that a river originates in a place and ends in some other place. Likewise, a woman is born in some place, ends up marrying someone and goes to the husband's home leaving behind her home.

Being a single parent, Kaveriammal struggles to bring up her children. Years later when her son comes to know about her death in the old home, he does not bother to even visit her. He says that he will join them in the rituals if time permits as he is busy in his house warming ceremony. Finally, Kaveriammal meets the end she feared the most. "The people at home never think or care about this jenma (life), which lies here dying." She expects her son to visit her in her death bed, but he does not visit her or even give her a proper burial.

Here was a son who was heartless enough to pass off his father as a destitute in order to admit him in an old-age home. Now the same son had come to claim the money. In India, we have the worst of both worlds. Children neglect aged parents, and parents routinely leave their property to their children. (HTE. 102)

The character Ramasubramaniam is named after two lords namely Rama and Subramanya. Both of them contrast in the quality of keeping the words of their fathers. Rama obeys his father King Dasaratha, renounces his crown and goes to the woods for 14 years. Subramanya is born without the intermediation of any woman and is made out of Lord Shiva. He disagrees with his father over the biased judgment of a competition, whose winner will get a fruit from the sage,

Naradha. The ironical combination of two names in the character is handled well in the chapters, eventually the readers find him showing the characteristics of Rama.

The character Vaaheesvarayyar is a synonym for the great Saint Thiunavukkarasar of Tamil Saivaite Philosophy. He always speaks the truth. Therefore, God blesses him and everything that he says becomes true. He is named after his trait. Here, the character Vaaheesar is shown as the uncle of Hari who comes to know about his conjugal rights over the widow he marries. He wants his uncle to get the consent of his father for him. Uncle Vaahee tends to be a very knowledgeable person and a voracious reader even in his seventies. Currently, he is reading a book about the German poet, Goethe and speaks about the failed love of Goethe, which was reflected by him in his works *The Man of Fifty* and *The Morien Bad Elegy*. Thus, Vaahee seems to be a man of letters. As he is named after the great saint, he remains a bachelor throughout his life.

The story of Nachiketas is retold in the thoughts of Piravi Perumal. In the beginning, Nachiketas appears to be just one of the thoughts of Mr. PP but as the novel progresses, Nachiketas speaks to the readers as well as to Mr. PP. They converse among themselves and also with the readers. The story of Nachiketas is the beginning of his part in the novel. He is the son of Vajashavas, who performs a great yagna and at the end he has to offer all his precious possession, but he cunningly donates the old and worn out cows saying that cows are his most precious possessions. Nachiketas asks, “Am I not your precious possession. To whom are you offering me?” His father gets irritated by the question and says, “I am offering you to Yama, the Lord of Death”. As soon the words leave his mouth, he realizes that his words cannot be taken back. Nachiketas reaches the place of Yama and waits there for three days. When Yama arrives, he gives him three boons for his patience. He asks for the goodness of his father, the insights of the Vedic Literature about Yagnas and finally, the secret of death. Yama begs him to take back his questions but Nachiketa pesters Yama to offer him the third boon, which is the wisdom of death and what happens after death.

“Nachiketas, when all kinds of desires borne out and end up inside the human hearts, the mortal becomes the immortal and then the Brahmam blossoms”, says Yama. Chimamanda Ngozi Adichie says that stories matter; many stories matter; stories have been used to dispossess and to malign but stories can also be used to empower and to humanize. Stories can break the dignity of people, but stories can also repair broken dignity. When people reject a single story and realize that there is never a single story about any place, they regain peace.

The story gives insights to PP on whether he has to fall as a prey to the political positions and the illusions of the world. The next characters are Hari and Sumithra. The readers do not know the way Hari’s mind works. In order to show himself as a very rational person, he marries a widow who is a mother of two children. In the latter part of the story, he worries that he has done a foolish mistake and wishes for his own child. The irony of the events is revealed in this situation. From the myths, the readers know that Hari is Lord Krishna and Sumithra is the mother of Lakshmana and Sathrukana. They live their lives for others. They fake their own emotions amidst internal chaos.

Finally, the novel gives the readers a pair to cherish, Kailasam Pillai and Parvati ammal. They live their lives as an ideal couple; they have a life filled with joy, compassion, happiness and relations. They speak about their married life in a contemplative manner that there are no silly fights between them; they share the same bed till date. This is a remarkable thing that the author wants to convey. The authors let the readers know that it is the wife's condition to sleep in the same bed till death. There are numerous characters in the novel that can be projected in a different light with the help of the myths. They are Prof. Vidyaharan, Dr. Narasimha Moorthy, Dr. Gokula Das, Mrs. Ramalakshmi, Mr. Sridhar and Mrs. Srimathi, Nelson, Jeyims, Rohini and Sarangabani.

From the above examples, one can understand that through the nomenclature of the characters in a novel the author can create a favourable atmosphere to communicate his story effectively, a condition in which the reader does not find any opportunity to dissociate himself from the flow of the story. The readers can feel the importance of the myths behind the names of the characters as they help the readers get a clear idea of the characters and relate to them. The additional function of the myths is to aggravate the emotions connected with the characters. The reader feels bad about the death of the old lady, but it intensifies when they come to know about the murder of innocent Ramalakshmi Ammal.

There is only one story, I believe that there is one story in the world; we have only one story and only one. . . Humans are caught in their lives, in their thoughts, in their hungers and ambitions, in their avarice and cruelty, and in their kindness and generosity too in a net of good and evil. . . . There is no other story. A man, after he has brushed off the dust and chips of his life will have left only the hard, clean questions: Was it good or was it evil? Have I done well or ill? All novels, all poetry, are built on the never-ending contest in ourselves of good and evil. And it occurs to me that evil must constantly re-spawn, while good, while virtue is immortal. (EOE. 34)

Works Cited

Padmanabhan, Neela. *Ilai Uthir Kaalam*. Chennai, India: Vanathi Pathippakam, 2012. Print.
Anon. *Introduction to Communication*. Tamil Nadu, India: Bharathiar University Publication Division, 2017. Print.

Bassnett, Susan. *Translation Studies*. London, England: Rout ledge Taylor & Francis Group, 2014. Print.

Ed. Drabble Margaret. *The Oxford Companion to English Literature*. New York, United States of America: Oxford University Press, 2009. Print.

Murthy, Sudha. *Here, There and Everywhere*. New Delhi, India: Penguin India Publishers, 2018. Print.

Rao, Mukunda. *Shambuka Rama. Three tales retold*. Noida, India: HarperCollins Publishers, 2018. Print.

Rees, R.J. *English Literature: An Introduction for Foreign Readers*. India: Macmillan Publishers India, 1973. Print.

Steinbeck, John. *East of Eden*. London, England: Penguin Books, 1980. Print.

<http://www.sacred-texts.com/hin/m13/m13b036.htm>

<https://isha.sadhguru.org/blog/sadhguru/masters-words/intensity-spiritual-path-story/>

<https://www.goodreads.com/24210-i-believe-that-there-is-one-story-in-the-world>

<https://www.shmoop.com/east-of-eden/good-vs-evil-quotes-2.html>

<https://www.speakingtree.in/blog/nachiketas-dialogue-with-lord-of-death>

https://en.wikipedia.org/wiki/Archetypal_literary_criticism

https://www.sas.upenn.edu/~jfarrell/from_ccat/temp/Cindy/mythcrit/index.html

<http://www.eaglesview.com/feedforward-or-feedback-communication-for-moving-people-to-action/>

<http://coursesite.uhcl.edu/HSH/Whitec/terms/M/mythcrit.htm>

<https://idriftonline.wordpress.com/2015/04/07/5-powerful-quotes-from-chimamanda-adichies-the-danger-of-a-single-story-the-world-need-to-revisit/>

<http://tcbdevito.blogspot.com/2010/11/i-want-to-broaden-communication-blog-to.html>

=====

**Real Love from Animals Amidst Inhumane Politics:
Sa. Kandasamy's *Visaranai Commission*
A Validation of Humanity Through Animals**

Sindu S. Faculty of English The Indian Public School Karur	Dr. V. David Arputha Raj Assistant Professor Dept. of English and Foreign Languages Bharathiar University, Coimbatore
--	---

Humanity is a term which portrays the quality of love and compassion. People lose their basic quality of mercy and love for his fellow human being in today's context. This loss of humanity is evident in the novel *Visaranai Commission*. The author has tried his best to bring out the loss of humanity through the plot to the audience.

An animal will always be an animal. They are controlled by emotional behaviour. Whereas humans are controlled by emotional and intellectual behaviours, which at times result in double standard in life. Humans are not like that; they are manipulative. They will be humans even when they wear a mask. They are more inhumane when compared with animals at times. Usually, humans associate certain qualities with the characteristics of animals (for example, being loyal to the dog, repetition to parrot, etc). The fact is that animals and birds are far better than humans. With the advent of modernity, everything in our lives has changed. Face to face interactions have been replaced by texting and video calls. People have no time for friends and are running behind a fake and materialistic life. The actual meaning of humanity is lost; people have lost the pride of calling themselves humans. This is because people have lost the very essence of humanity which makes them human.

It is an unnamed rule in the countryside of Tamil Nadu that any dog must be named as Tiger, Mani or Raja. Likewise, Rukmini teacher of the story follows the rule by naming the dog, tiger. The story of tiger begins very earlier than its actual arrival. Rukmini has been asking permission to rear a pet at home, from the very beginning of her married life but Thangarasu has been denying her by giving various reasons "we do not have time, we cannot go on long travels, our neighbors may get disturbed or the pet may mess up things at home etc." Later, on seeing the pathetic machine life that Rukmini leads, he agrees to let her rear a pet. It is given to Rukmini by a student. Mostly people say that women must distance herself from rearing pets, especially

dogs. The reasons are that the dogs are unpredictable, it may turn violent at anytime and she must be careful with the dog during the menstrual cycles.

The arrival of Tiger into their life brings a lot of happiness. Though Thangarasu does not like it in the beginning, he starts to accept and adjust, because of the happiness Tiger has brought into Rukimini's life. He accepts Tiger in order to keep his wife happy. As days pass, he starts to like Tiger a lot, because he remembers his childhood days when he sees Tiger. Here Tiger becomes a symbol or memory that reminds Thangarasu of the past, in which there is not even a tinge of sadness. Thus, Tiger can be representative of young Thangarasu. Here, the author also criticizes young Thangarasu, by comparing him to a dog because dogs represent unnatural randomness and roams around without any reason and its behavior cannot be understood. During his young age, Thangarasu remained aimless, useless as well as jobless for several days. His mother criticized him for not being useful for home, because he was in touch with a local political personality and he does small petty works told by that local politician. Here, the mother's brain is very cunning at weaving plots; she plans on getting a job for her useless son with the help of the local politician. She asks him to go and seek his help. Here also he symbolizes a pet which cannot think or act on its own. The pet obeys only if the master orders. Without the instigation from his mother, Thangarasu would not have thought of it.

As far as Rukmini is considered, as a wife she feels insecure because Thangarasu's duty timings are not regular and she is unable to spend enough time with her husband. Secondly, she longs for a child. In order to give away her motherly care, she brings home a pet and grooms tiger as her own child. At times in the novel, we can read that tiger does not respond to Thangarasu, but responds to whatever Rukmini asks it to do. Though the authoritative master of the dog is Thangarasu, the dog obeys the orders of the caretaker instead of the master. It knows the differences between a master and the caretaker. Being a teacher Rukmini sees many children in school every day; this aggravates her longing for a child intensely that she terribly wants to have a child. Thus, when she cannot do so, she wants to fill the emptiness created by the absence of a child of her own by bringing up a dog.

Here, Rukmini does not make a wrong decision, but she could have made a better decision by caring Thangarasu as her child. This might have resulted in a better understanding between the couple and enabled her to refine him and make him a better person. Only the mother can be held responsible for the character of her child. This is the reason why people in villages say that a child who grows without the affection and love of a mother is more susceptible to go astray in life. Rukmini herself holds her mother-in-law responsible for Thangarasu's irresponsibility and indecency.

Tiger, the dog can also be considered as a main character of the novel and the third place can be given to Thangarasu and Rukmini. The author dedicates certain pages of the novel for the dog in order to emphasize the amount of importance that is given to the dog by its owners and the importance he, as an author, wants to give the dog. From the beginning chapters to the final chapters, the author shows that only the dog accompanies her when Thangarasu leaves Rukmini in the house in charge of the dog. The author never forgets to mention the whereabouts of the dog while narrating each and every event that happen in and around the household. For example, during the fated final day of the couple, a murder takes place in the morning during which the dog struggles to go inside the house.

Even when she is bedridden, Rukmini worries much about the dog. She does not give importance to her career or physical condition. She constantly worries about her inability to feed tiger properly which shows the true nature of Rukmini's heart. No one understands the couple like tiger, not even the readers. Even though Thangarasu and Rukmini are married and live in the same house, they are extremely opposite in character, attitude and behaviour. In the beginning, he addresses Rukmini as 'amma' (mother) but gradually we her sense her position being downgraded to that of a slut and a maid. Later in the final chapters, she regains her position of a mother. On the other hand, we cannot say that Rukmini is blameless and pure.

Rukmini knows well that she is married but her loyalty to her husband is questioned when Bharathivaanan flirts with her and she never tries to stop his flirtatious talks. This shows that she secretly enjoys it and silently approves his flirtatious ways and encourages him to continue. Rukmini on the other hand expects Thangarasu to be romantic to her but he fails to do so. Whereas, Bharathivaanan attacks her with romantic gestures like reciting poems about her beauty, showing his write ups and asks about her opinions which are the things expected by a woman like Rukmini. Here, this is another characteristic attitude of dogs.

Here, the reader can bring in the image of the media which is the watchdog of the society; when politics turns the state into chaotic place, the media tries to support the electoral candidates, and no one has the intention to bring out the truth. Media fails in doing its duty of being a watch dog. There is an irony in naming the dog as tiger. The name and the animal do not match. 'Tiger' is wild and ferocious where as 'Dog' is soft and can be tamed, but at times a dog can be as ferocious as a tiger, for example, hunting dogs. This hints at humans as they are good at changing their character and nature but even animal do it. By naming it as tiger, the author expects it to be ferocious like a tiger, safeguard both the masters and the house and attack its enemies. Throughout the novel, whether the author mentions about it or not, we can omniscient presence of the pet 'tiger'.

=====

Work Cited

Kanthasami, Sa. *Visaranai Commission*. Kavitha Publications, 2014. Print.

**Reflection of the Narcissistic Struggle Between Personal Life And
Professional Life in
Sa. Kandasamy's *Visaranai* Commission**

A. K. Selvaraja
II M. A. English
Department of English & Foreign Languages
Bharathiar University
Coimbatore

=====
Abstract

“Most of us spend our time on what is urgent and not enough time on what is important.”
– Stephen R. Covey

From time immemorial, writers write about the sufferings in the life of a common man. It remains an easy and favourite subject chosen for writing any kind of a literary work of art. When a work deals with the life of a common man, the reader can easily associate himself with the situations and the characters. The reader develops an intimate bond with the characters. Writers also find certain issues in the life of a commoner that they want to change. Literature serves as the best medium to bring about a change in the minds of the people. The struggle between the professional life and personal life is a very common scenario in the life of middle-class people. They fail to maintain the balance between work and life. They are extremely attentive to one, while the other is left unattended. The novel beautifully paints the love life of a conductor and a teacher. They miserably suffer by allowing their profession to intrude their personal lives and vice versa. The paper tries to probe and find whether profession or personal passion influences a common man's life more.

Keywords: Sa. Kandasamy's *Visaranai Commission* Professionalism, Narcissism, Fascism, Common Man, Work-Life Balance.

Radolph D. Pope says, “Literature is not a professional commodity; it resists becoming one more object of study. It moves you and transforms you. It is a living entity. It glows in the dark” The work-life balance of human beings has come into existence only in the modern ages. From the time of civilization, man is used to making his own food, clothing and shelter from nature. The advent of modernity in his life has brought something known as profession, which is

a purely monetary term, associated with the type of work he does for a living. The second wave of feminism has introduced this into the lives of women. After the office life has separated him from his natural way of living, man struggles to maintain the balance between the professional life and personal life. The problem gets intensified if the person has a narcissistic personality.

The study of the work-life balance has started with the onset of the creation of professions. The study has been taken into consideration only after the adversities of work-life balance and its disturbances are being felt in the modern times. Today, it is one of the areas where many researches are being conducted to find the methodologies or solutions for maintaining the balance. The objective of the study is to emphasize the importance of the influence of profession in personal life, passion in professional life and the struggle between both. Eventually, in one way or the other, one tries to dominate the other and the problem arises. Though it is the twenty first century of radical thinking human beings, the novel portrays some male chauvinistic characters, who think that these problems arise only because woman go for work.

The importance of the study is felt when people get depressed, mentally affected due to work tension and the number of divorces increase in India because one does not take the effort to know and understand the professional tensions in the workplace of the other. The people of the modern generation do not possess the quality of giving up at any cost. For them, their position and point of view is important, no matter what the other people are going through in their life. Thus, they can be said to have a narcissistic personality, which takes its origin from a Greek myth about Narcissus, a beautiful young man, who falls in love with his own reflection.

There are great writers who capture many moments of life and convert them into fantastic stories; Sa. Kandasamy is one among them. His stories convey the stories untold in the story itself and begin where they end. His purpose of story-telling is to convey all that has not been or could not be conveyed by the sounds and words in the story. He once said, “The best literature is one which transcends the barriers of time, culture, language and political ideology. It does not relate to a particular community or gender. More importantly a reader from any part of the world should be able to internalize the novel”. Literature fills all his thinking and is a corollary of all his endeavours. The novel *Visaranai Commission* was published in 1994 and it was awarded the Sahitya Akademi award in the year 1998.

The novel *Visaranai Commission* is a mild satire on the caste-creed politics in Tamil Nadu during the 1980s. Set against the backdrop of an unknown village, the novel opens with the life events of a married couple, Thangarasu and Rukmini. The plot revolves around how their professional life influences their family life, its consequences and why they are not ready to give up one another for the betterment and smooth functioning of the family. The latter part of the novel deals with how the passions and benevolence present behind the workaholic nature of the

characters help them overcome the egos of their professions and proves to the readers that at any cost humanity must not be sacrificed. Throughout the novel, there is a thread of politics interwoven with both the professional and personal life of the characters.

In the review of its translation in *The Hindu*, Theodore S. Baskaran says,

The main protagonists are bus conductor Thangarasu and school teacher Rukmini. The childless couples' dog Tiger has a major presence in the novel and Kandasamy describes its moods and movements in a manner that would please James Thurber. Squirrels and sparrows make appearances. There is a politician in the background, a school teacher who wheels and deals and gets elected to the legislature. Kandasamy says that, after completing the novel, he realized that it was influenced by the Tamil epic *Silappadhikaram* and that he was unaware of it while writing. He sees it as a part of a literary continuum.

The narrative moves back and forth between past and present. Thangarasu walks slowly to work and thinks about his childhood, when an irate father tries to teach him football, ordinary years, running from pillar to post and settling into a job as a bus-conductor, and then marriage with Rukmini. It seems like she is tempted at several instances in her life but she is loyal to her husband. It is a dignified, pleasing portrayal and the readers are mesmerized as she transforms from being a new wife to becoming her husband's only support. The climax is like a blow and the reader is able to recognise the irony in the situation that finally befalls him.

Thangarasu is a man of unpleasant nature, working as the conductor of a bus. Despite being educated, he never shows any sign of literacy and civilisation such as decent language, good manners and hygienic life habits. He gets the job through the influence and recommendation of a local political party member. He is not in good terms with his mother and younger brother, thus lives with his wife separately. When it comes to his professional life, no one can question him, and this testifies his professional credibility. He is a kind-hearted and soft natured man, but years of his profession as a conductor have made him harsh, ill-tempered, unpleasant, obscene and filthy-mouthed.

Rukmini, a teacher and wife, wants to fulfil the role of a typical south Indian wife but the teacher in her does not allow her to be so. Thus, she argues and brings back her mother-in-law from her brother-in-law's home but soon her mother-in-law goes back to her younger son. Being a teacher, she expects order in every aspect of life, in which her husband displeases her very much. She condemns him for being careless in certain issues such as cleanliness, personal hygiene and decent vocabulary. Gender discrimination plays a pivotal role here which is unconsciously elaborated by the author. Unfortunately, Sa. Kandasamy proves to be a very dominant male chauvinist. He does not allow Rukmini to voice out her opinions and regards.

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. V. David Arputha Raj, Editor: *Trends in Select Sahitya Akademi Award-winning Tamil Novels*

A. K. Selvaraja

Reflection of the Narcissistic Struggle Between Personal Life And Professional Life in Sa. Kandasamy's
Visaranai Commission

Whereas, any woman who belongs to the 1980s, has been educated and trained to be a quality teacher will not stay quiet during certain circumstances that one comes across frequently in the novel. She prefers being the wife to being a teacher. This preference of hers contradicts the general belief that teachers, especially women teachers, are very passionate about their profession.

Virginia Woolf's *Professions for Women* speaks about the suitable choices of professions for women, in which she suggests writing novels and being a governess for children are the best. She herself being a famous novelist suggests that every woman needs financial independence which would help them in managing disastrous situations. Here, the author portrays Rukmini as a very fragile character and the irony is that on hearing the tragic news of her husband's death, she stumbles at the entrance of the house and dies. This shows that the author has been deeply influenced by the Tamil epic *Silappadhikaram*, in which the queen of Madurai throws herself at the foot of the dead king and dies. Her last statement can be possibly translated as "There is no method, way or path that can be shown as a hope of livelihood, for a woman who has lost her husband".

People belonging to the same profession can understand the situation and difficulties that could possibly arise and will cope with it. In this novel, people belonging to different professions are brought together in marriage which is also a reason for their sufferings. If Rukmini had married a teacher, he would have understood her better; she may not need to explain everything and get the permission of her husband. This is not possible in the case of Thangarasu, because female conductors are rare in Tamil Nadu Government buses. Here, the only positive fact about their marriage is that Rukmini understands his profession and passion well and manages the household without complaining. Being a teacher, she understands everything easily than a woman of any other profession.

The emergence of nuclear family is slightly hinted in the novel and it talks about its bitter complications and complexities which are seriously feared by the middle-class people. Here in the novel, the constant questioning of the people about the couple not having a child makes things worse. In order to overcome the longing for a child, Rukmini suggests rearing a pet. Finally, they decide and bring home a dog named Tiger and shower their love on the little creature. The dog also can be considered as one of the characters in the novel because the author has given importance to the dog. Tiger replaces the role of a neighbour or a companion; when Rukmini falls ill, it helps and takes care of her to the fullest.

Everyday humans come across a lot of struggles in this competitive world. These struggles reflect themselves possibly in all art forms, while literature is more interested in converting these struggles into universalized stories which would please the readers as the characters are relatable. Here, the struggle is between the passionate, personal life of a very self-

centred person and a professional person who follows fascistic policies. The spill-over compensation theory propagates the compensation made by the experiences in both places. An unhappy worker finds happiness in spending time with his children. Whereas, a man who quarrels with his wife everyday tends to work overtime at the office where his importance is felt, his work is recognized, and his contribution is appreciated.

Narcissism is the pursuit of gratification from people or egotistic admiration of one's own attributes. It has originated from Greek mythology, where young Narcissus falls in love with his own image reflected in a pool of water. In the novel, Thangarasu, one of the protagonists, appears to be a narcissist in relation with his profession of being a bus conductor. This happens when self-confidence becomes excess, leading to self-obsession. He possesses all the traits of a narcissist. He dominates all the conversations with Rukmini.

He does not allow her to voice out her thoughts and opinions, not even her feelings and emotions. He likes to be the centre of attention; this is evident from his popularity in the workplace. He wants the other conductors to speak to him and about him, whenever he is there. He talks about himself, his problems, his exaggerated accomplishments etc.; everything has to be about him and only him. He has the habit of giving unsolicited advice to others; for instance, he gives forcible advice to his wife to prevent any kind of monetary loss from her salary when all the teachers in the school decide to give a particular amount from their salary for a function.

He detests waiting as he thinks that he deserves special treatment from the others; this makes him a perfect narcissist as he considers himself to be a step above the other people in certain aspects. His ambition knows no bounds. He dreams and desires without any boundaries or limits. He is of the competitive type; even while eating he wants to be the winner which is viewed as an act of abnormality by his wife. He does not care about the points of view of the others. He sees everything as some sort of competition. It is difficult for him to celebrate, recognise or accept and appreciate the success of others. Even his wife is not an exception. In the novel at a particular point of time, she comes and tells him with a lot of happiness and pride that everybody in the school appreciated her art but he detests the appreciation she gets for her talent. This is because in this moment someone else is the winner. He is unable to resist feeling of being inferior to his wife.

He is famous for holding grudges against others. This is evident from the incident when Sundaram, a driver and co-worker, advises him in a caring manner but he gets irritated, feels angry and starts hating Sundaram. No matter how small a criticism is, to him it feels like a huge insult. He is unable to easily get over the feeling of being insulted or abandoned. This is the reason for the change in his character in the latter part of the novel. When he comes to know that Rukmini is seriously ill, the fear of Rukmini abandoning him shakes him out of his self-absorbed world which results in a change in the attitude of our narcissistic hero, Thangarasu.

He does not accept any of his faults. Most of the time, the quarrels and fights in the family arise because of him and his filthy language. Even though he knows that he is the reason for most of the problems, he does not accept the fact and apologize for it. He thinks that accepting his mistakes will make him inferior. He refuses to be held accountable for his mistakes and bad behaviour. Instead, he puts the blame on someone else. Even in close personal relationships like that of a husband and wife, there is always a winner and a loser and he will do anything to win. He expects others to take care of his needs but refuses to do the same for anyone else. This can be known from his means of getting his job as a bus conductor with the help of a local political personality, Kathiravan. He does not want to return the favour done by him or to even feel grateful for his help. He feels like there is no need to feel grateful and return the favour. Once his needs are over, he cuts off the people from his life. He does not regret manipulating or bully others to get what he wants. There are no exceptions, not even his mother. He can be easily flattered, and he is addicted to the flattery.

The influence of professional language in the personal life is characterized by Thangarasu. The language is very crude, and a reader does not expect this kind of vocabulary to be used by a reputed author. In the name of realistic approach, the author presents the readers with lots of filth while many good things in real life remain untouched by the author. Arnold Bennett, the master of the realistic approach records, with exact details, the nature of provincial life in “Anna of the five towns”. The language is decent. Here, the protagonist Thangarasu goes to the extent of calling his wife a slut and a whore which debases the high reverence and honour given to womanhood and femininity in Tamil culture and tradition.

The protagonist is a patriarchal male chauvinist who acts a certain way to present himself as a respectable person in the eyes of the society. Anton Chekov’s short story, “The Husband”, deals with a husband named Shalikov, a tax collector who tries to debase and disrupt the reputation of his wife as a good dancer by asking her to leave the dancing party abruptly and threatens to make a scene. Social modesty prevents her from questioning and arguing with him and makes her leave the hall feeling ashamed of her husband.

Anna Pavlovna could scarcely walk ... she was still under the influence of dancing, the music ... She asked herself why God had thus afflicted her. She felt miserable, insulted and choking with hate. She was silent, trying to think of the most offensive, biting, and venomous word she could hurl at her husband. What did he care for her words? Her bitterest enemy could not have contrived for her a more helpless position.

This is a narcissist’s action in response to not being able to digest the fame of his wife.

Thangarasu's case is similar. When Rukmini is given additional responsibilities in school as recognition of her talents and work-womanship, he makes her to drop out of those responsibilities. Here, she becomes a victim for his narcissistic attitude. When a husband wants his wife to step aside from doing something or do something for him, he gets his way by commenting on and questioning her morality. This affects her dignity. Therefore, she voluntarily yields to her husband's wishes just to avoid his harsh words. Women hesitate to go in pursuit of their dreams at the cost of their chastity being questioned by the society. Rukmini and Anna Pavlovna are not exceptions.

"Life is a stage, and when the curtain falls upon an act, it is finished and forgotten, the emptiness of such a life is beyond imagination", says Alexander Lowen about narcissists. They are self-centred, incapable of sustaining satisfying relationships, lacking psychological awareness, hypersensitive to insults, vulnerable to shame and guilt, detesting non-admirers, using others without considering the cost of doing so and unable to view the world from the perspective of other people.

As Brutus says in William Shakespeare's play *Julius Caesar*, "Not that I love Caesar less, but I love Rome more", here Rukmini may say, "Not that I love my husband less, but I love my teaching profession more". Her character can be compared to that of Miss. Lydia Languish from Sheridan's *Rivals*, who is fond of reading books in general and novels in particular. A novel is defined by the *Oxford Dictionary* as, "a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity". The representation of real life can be perfectly applied to the novel, *Visaranai Commission*. Most of the world's great literature deals with the love between a man and a woman. This novel uses plain narration and story-telling technique to present the story of the married life of a high school teacher and a bus conductor in an omniscient view.

Jane Austen says, "Life is cool, unsentimental, ironical and amused". The plot is the summary of their actual life including the emotional aspects. In *In the Milestone* and *The Waterfall*, Margaret Drabble explores the dilemma of the modern woman to whom freedom is granted in theory but withheld in practice. Rukmini, a dedicated teacher, understands this difference between theory and its practical applications and makes use of it for a better understanding of the life. Throughout the novel, the author projects Rukmini as a woman of lesser knowledge and wisdom and as a person incapable of making decisions on her own. She depends on her husband for everything. This nullifies the educational qualification and the professional and financial independence. Rukmini belongs to an era of revolution and liberation. In her *Room of One's Own*, Virginia Woolf brings out the image of Judith Shakespeare, the

imaginary sister of Shakespeare, who has lived and died during the Elizabethan era. “Who shall measure the heat and violence of the poet’s heart when caught a tangled in a woman’s body?”

The chauvinistic author does not forget to plot a scene where her morality is tested by tempting auscultations from a fellow teacher named Sarojini. Sarojini teacher accuses Rukmini for not using the flirtations of another teacher turned MLA, Mr. Bharathivaanan. Anyone in the place of Rukmini would fall for the words of Bharathivaanan. It is evident from the novel that Rukmini loves his Tamil speeches, his poetry and his philosophical lectures. It shows clearly that she is interested in him and more clearly that she considers Bharathivaanan a better person than Thangarasu and her own self. She does not fall for him even after holding him in such high esteem. The text offers no clue or hint about the feelings Rukmini has for Bharathivaanan. Even after becoming an MLA and a candidate for the cabinet, Bharathivaanan does not forget Rukmini and makes it a point to a visit her home without fail.

Rukmini wants to be in a nuclear family but after getting married to Thangarasu, her thoughts change. She wants her mother-in-law to live with her. This contradicts Beck-Gernsheim theory about work-life balance that says, “The nuclear family has been replaced with an expansion of the family concept, due to increased rates of divorce, and legitimized lifestyles based on co-habitation, same-sex partnerships and extended families of lineage and choice”. Rukmini is kind-hearted at home and iron-hearted at school. She possesses a dual personality. She wears a mask while in school which hides her nature, and there is no need for her to wear the mask in home. The readers are given no clue about how Bharathivaanan knows the true nature of Rukmini that remains hidden behind the mask.

Rukmini is a teacher not only for the students at school, but also for her husband, Thangarasu. She starts teaching him good habits, cleanliness, personal hygiene and decency, and how he can prevent himself from using indecent vocabulary in front of her. The reasons for some incidents narrated in the novel are not clear. It can be assumed that this teaching and pedagogical attitude of a wife towards her husband makes Thangarasu violent and atrocious at times, especially when he eats the non-vegetarian food prepared by Rukmini. This shows that even the kind of food taken by a man may cause behavioural changes.

Occupational stress which arises out of the imbalance between work and family has become a key personal and family issue in many societies. In this novel, Rukmini is wise enough to adjust by putting aside her professional life for safeguarding her personal life with Thangarasu. Rukmini being given more importance at school does not please him. He is not comfortable with the idea of a woman having more recognition than him. Even after several years of independence, women face a lot of discrimination during recruitment and also receive unfair salaries. The gender discrimination at the workplace has been treated by the Equal

Remuneration Act of 1976. Rukmini struggles to establish her professional identity amidst all the problems in her life such as lack of safety and support at workplace, lack of family support and understanding from her husband, work load, workplace adjustment, lack of administration and power at workplace.

Besides Rukmini there are certain other characters that vouch for professional quality in the novel. Anthony Saamy is the name of Bharathivaanan, a teacher who becomes a MLA and has the characteristic attitude of a chameleon. Despite his attitude, he remains loyal to his true nature. When he is a teacher, he is a perfect teacher who keeps Dr. Radhakrishnan in the forefront as a model for his students. The author's intention in bringing Dr. Radhakrishnan into the novel has a subtle irony. He uses teaching profession as a means to win the admiration of people. It is easy to gain victory when a person is admired and adored by the student community. Sarojini plays the role of instigating and stirring the emotions of Rukmini. She plays her role perfectly throughout the novel.

Gulam Mohammed Bhai, one of the drivers who work with Thangarasu, is known for his sincerity in his job. It is expressed in the author's narration when he talks about Bhai's neatly cleaned and ironed clothes. On the other hand, Thangarasu's clothes are untidy. In a particular situation, when Thangarasu is being beaten black and blue, Bhai saves him with his wisdom and effective use of words. This shows that experience gives a man the power to tackle difficult situations. Sundaram is the driver who drives the bus when police beat Thangarasu to death. It is also responsible for the death of two other innocent people but the greatest tragedy is the death of Rukmini with which the author closes the novel.

The inference one can take from the novel is that any human can sacrifice his profession for his personal life and that sometimes it is necessary to do so. The ironical yet moving death of Rukmini symbolises the fact that she dies because of the workaholic and fascistic professional attitude of Thangarasu. The society thinks that it is the duty of a woman to sacrifice her profession for the betterment of her personal life. The older generations have suffered a lot because of this attitude. The following generations must be free from this biased attitude and work-life balance stress. Charlotte Bronte says in *Jane Eyre*, "I am no bird; and no net ensnares me: I am a free human being with an independent will".

Works Cited

Kandasamy, Sa. *Visaranai Commission*. Chennai, India: Kavitha Publications, 2003. Print.
Abrams, M.H. and Harpham, G.G. *A Glossary of Literary Terms*. New Delhi, India: Cengage

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. V. David Arputha Raj, Editor: *Trends in Select Sahitya Akademi Award-winning Tamil Novels*

A. K. Selvaraja

Reflection of the Narcissistic Struggle Between Personal Life And Professional Life in Sa. Kandasamy's
Visaranai Commission

- Learing India Private Limited, 2015. Print.
- Kulkarni, Anand B. & Ashok G. Chaskar. *An Introduction to Literary Theory and Criticism*. Hyderabad, India: Orient Blackswan Private Limited, 2015. Print.
- Moore, Patricia., Ed. *Anton Chekhov Short Stories*. New Delhi, India: Maanu Graphics Publishers, Print.
- Nayar, Pramod K. *Studying Literature*. Hyderabad, India: Orient Blackswan Private Limited, 2013. Print.
- Prasad, B. *A background to the study of English literature*. New Delhi, India: Trinity Press, Laxmi Publications, 2016. Print.
- Rees, R.J. *English Literature An Introduction For Foreign Readers*. New Delhi, India: Macmillan India Publishers Limited, 2012. Print.
- Woolf, Virginia. *A Room of One's Own*. New Delhi, India: Fingerprint Classics Publications, 2016. Print.

E-Resources

- <http://www.health.com/health/gallery/0,,20981393,00.html>
- http://shodhganga.inflibnet.ac.in/bitstream/10603/28945/8/08_chapter%202.pdf
- https://en.wikipedia.org/wiki/Narcissistic_personality_disorder
- <https://en.wikipedia.org/wiki/Narcissism>
- <https://www.amazon.ca/Visaranai-Commission-S-Kandasamy/dp/B003DRLGQE>
- <http://www.thehindu.com/todays-paper/tp-features/tp-literaryreview/Lost-in-translation/article15402365.ece>
- https://www.goodreads.com/review/show/2362226504?book_show_action=true&from_review_page=1
- https://www.goodreads.com/review/show/1026206394?book_show_action=true&from_review_page=1
- <http://www.thehindu.com/todays-paper/tp-features/tp-fridayreview/From-page-to-screen/article15938827.ece>
- <http://movies.rediff.com/report/2009/jul/06/dont-miss-visaranai-commission.htm>
- <http://www.aingaran.com/frame.php?iframepath=newsdetails.php?newsid=1351>
- <https://baradwajrangan.wordpress.com/2009/07/11/between-reviews-make-mine-a-double/>

**Significance of the Appellation *Korkai* and Its Language:
The Deformation And Segregation of Parathavar Community from
the British Reign to Modern Era**

<p>V. Suganya M.Phil. Research Scholar Dept. of English and Foreign Languages Bharathiar University Coimbatore</p>	<p>Dr. B. Padmanabhan Assistant Professor Dept. of English and Foreign Languages Bharathiar University Coimbatore</p>
---	--

Abstract

Korkai is a novel exclusively written on the fishermen community of Tuticorin district, Tamil Nadu. The author R.N. Joe D'Cruz has tried to exhibit the annihilation of Parathavar community people's fame and sea business. During the Kings' era, people of every community had their own exclusive businesses, values and principles. Likewise, Parathavar community people have been playing a prominent role in Tuticorin district to enhance sea businesses since the Pandiyan reign. Now, their life has become a history to others and mystery to them. The novel *Korkai* is written to find the reason behind their trauma and lifelong segregation from the others and it also opens out the life history of the Parathavar community. Thus, the paper delves to explore the narrative techniques, analyse the major characters, themes, the language, Nellore Tamil, of the novel *Korkai*, fishermen's depravity, jealousy and greed among them and also the modern equipments used in sailing which have lead to the eradication of their fame, business, values and principles in modern era.

Keywords: R.N. Joe D'Cruz, *Korkai*, Fishermen, Parathavar community, Pandiyan Kingdom, Nellore Tamil and depravity.

R.N. Joe D'Cruz is a Tamil writer and strong supporter of the BJP government, born in the year 1964 at Uvari, Tirunelveli district of Tamil Nadu. He plays different roles as poet, novelist, documentary film maker and dialogue writer of a Tamil movie, *Mariyaan*. He has received Sahitya Akademi Award in 2013. His works mainly elucidate the struggles and sufferings of the fishermen community of the Port city, Tuticorin. His works are *Pulambalgai* (poem), *Aazhi Soozh Ulagu* (novel), and his documentary films are *Vidiyatha Poluthugal*, *Towards Dawn* and *Yenathu Sanamae*. Now, he is a member of the National Shipping Board of the Ministry of Shipping. He has 30 years experience in the shipping industry.

Firstly, the novel is divided into 133 chapters and each chapter is titled by years from 1914-2000. It starts with the growth, development and expansion of *Korkai*'s Parathavar community all over India and Sri Lanka during the reign of the Pandiyas to the British reign. Then, it gradually

moves to their abatement and the deterioration of the people and their businesses such as salesmanship, boat building, trading and fishing from the British reign to the modern era. Moreover, it explains the failure of ethics and morals of individuals to get a wealthy life which makes them do illegal activities. It is written in a historical way to expose Paravas' different perspective on life.

In the ancient times, the people who have been living in coastal region for centuries relied solely on sea businesses. Their major works are building boats, fishing, sailing, trading and, pearl and chunk hunting. They have played an essential role in developing the economical growth of Tamil Nadu. The people have been called Paravas, Parathavar, Bharathakula Pandiyar or Bharathakula Kshatriyar since the reign of Pandiyas. Paravas are from Tamil Nadu and Kerala regions. Some of them have settled in Sri Lanka during the British colonialism. A large number of Parathavars were Hindus initially and have converted to Christianity later on. They were once the most powerful people of Tamil Nadu. Sangam literature such as *Ettuthogai* and *Pathupattu* has portrayed them as ferocious warriors of the Pandiyan Kingdom. Moreover, the Portuguese appreciated the land of Paravas as 'The Land of Pearls.' Thus, Paravas have great calibre and lived a remarkable life in coastal regions.

The poem *The Coromandel Fishers* by Sarojini Naidu expresses the pride of fishermen and their rights to govern the sea. The poem elucidates their routine work and the relationship between the fishermen and the sea.

Rise, brothers, rise; the wakening skies pray to the morning light,
The wind lies asleep in the arms of the dawn like a child that has cried all night.
Come, let us gather our nets from the shore and set our catamarans free,
to capture the leaping wealth of the tide, for we are the kings of the sea! (Web)

Similarly, the novel *Korkai* is a deep analysis of the realistic story of the fishermen particularly the Paravas. The novel is a lengthy one with 1128 pages. It is Joe D'Cruz's treatise on Parathavar community; it is the precious script for the Parathavars. Every character in the novel is ubiquitous from each other. They live as Kings in Korkai, the Pearl City of Tuticorin once. As mentioned in the beginning, they are skilful riders, dexterous shipbuilders, accomplished pearl and chunk harvesters, and brilliant maritime traders of India. During British colonialism, the people are used for British navigation as they are trustworthy. The Englishmen are aware that these people are hard-working but are not shrewd enough to find the strategies of British navigation and their wicked plans of capturing the wealth of the sea. Therefore, the British treat the people badly. Before the independence, the people sail all over India and Colombo, capital of Sri Lanka. They make catamarans which are stronger than the British navigation's ship. They are virtuoso in making Thoni which looks like a catamaran for sailing.

The people use their mind to bring innovative ideas exclusively for sea business dealings. Many of them have their own catamarans and give jobs to their own people for sailing and fishing. When the British navigators see their zealous in sailing and trading, they decide to imbibe the wealth

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. V. David Arputha Raj, Editor: *Trends in Select Sahitya Akademi Award-winning Tamil Novels*

V. Suganya and Dr. B. Padmanabhan

Significance of the Appellation *Korkai* and Its Language: The Deformation And Segregation of Parathavar Community from the British Reign to Modern Era

of the sea through these people. The people do not realise their ignorance and foolishness. The people who understand the villainous thoughts of the British start to join the Congress to fight against the reign of East India Company and concurrently some Paravas who are greedy have become henchmen to the British. During British colonialism, the people help each other and respect their relationship. The Englishmen are really astonished by their shipbuilding and their expertise in pearl hunting.

The chapters gradually move to the period after independence. Now the people are dominated by the bourgeoisies who have exploited the wealth and mass production of the Paravas. The youngsters and socialists of the community who are following the principles of Marx start to fight against capitalism in Korkai. They struggle to bring back righteousness and to demolish caste discrimination in Korkai. The growth of the Nadar population affects Paravas and they are controlled in their business ventures. Thus, Korkai people are in hunger strike to get their rights and proper wages for their work. The bourgeoisies have brought new equipments from foreign countries which have totally annihilated the community's job opportunities and most of them have lost their job. The people hardly know to do other jobs. Sea and sea businesses have determined their uniqueness and set them apart from the other communities.

By the conversion to Christianity, a particular number of men and women sacrifice their lives to God. Though they follow the principles of the Bible, they give respect to their forefather's Gods of the Hindu religion. They become priests and bishops in Christian missionaries and churches of Tamil Nadu. The author portrays their good qualities and also explores their sexual feelings which make them to do immoral activities towards women. Moreover, he explains the purity of the female priests and their trust on God. Paravas are really hard-working, tireless, zealous and indefatigable in sailing and pearl hunting. Some of them are coolies and some of them are in superior positions. Their major defects are jealousy, depravity, lust; misconduct and bribery of church fathers', ignorance, and suspicion lead their community to decay. If they are united, they are capable of attaining a wealthy and healthy life. Moreover, technological development is also one of the major reasons for the community's decay. After the arrival of new equipments, the bourgeoisies start to deny the Paravas hard-work and skills. Ultimately, the Paravar community loses its wealth, job, relations, love etc., in their native land. Eventually, they move to other places and forget their native job. Slowly, they come to cities, start to educate their children and some start their own business. Basically, Paravas are affectionate to their family. They work hard to give a happy life to their posterity. Some achieve their goal, and some cannot find the way and tactics to attain success.

Analysis of Narrative Techniques, Major Characters and Themes

The novel *Korkai* follows the narrative technique of multiperspectivity which means multiple-narration. It has multiple characters and multiple stories of individuals. Every story has an impact on human life. The narrative technique is mainly employed in historical novels and *Korkai* exhibits every individual's unconditional love for their family, hatred, conversion of Christianity, misappropriation, suspicion, jealousy, greed etc. Thus, the novel entirely brings different kinds emotions and feelings of humankind in one novel with multiple characters.

The multiperspectivity helps to enhance different themes, images and creates strong plots for each character. In the beginning, the stories are fragmented but in the end the author cleverly connects the characters and gives an apt end to each plot. It is not a story of a single person or a single family. It depicts the way of life of every individual of a particular community. The novel has the story of forty different families and each family has more than 6 members. The plot flows in different branches, like a river, from the year 1914-2000. The author focuses on each family and every member of each family. The major story covers the families of Aandamaniyar, Paul, Thomas, Benjamin, Maduthein, Lembard Kaalingarayan, Francis Thalmeitha, Valthareis Paltoana and Philip.

The novel has various kinds of short stories in itself to depict each character's life. All the characters do not have the same characteristics. Some are good and some are bad; some are hardworking, and some are idle; some need love and some need lust; some are generous and some are stingy; some are jealous and some are sincere. Thus, the novel showcases the characteristics of the whole humankind in each family. It also gives multi-perspective understanding of human life in this temporary world. The characters are fictionalised but the contents are created in a realistic way. Multiperspectivity narration has different themes like,

- Class Discrimination
- Gender Inequalities
- Colonialism
- Conversion to Christianity
- Family Relationships
- Capitalism
- Necessity
- Circle of Life
- Dangers of Ignorance
- Betrayal
- Immortality
- Segregation
- Man vs Nature; Man vs Man; and Man vs Self
- Oppression of Women
- Social Changes
- Development of Technology

Besides, the author uses Stream of Consciousness technique to elaborate the characters inner thoughts and feelings along with the story. He gives words to their emotions and portrays it through sentences. For example, the flow of Philip's inner thoughts, emotions and feelings runs gradually in the novel *Korkai* in many places. It shows that Joe D'Cruz is a virtuoso in giving life to a person's inner world too.

One should learn to make money and also learn the way to get happiness through money, as Nadar said. Kutralam is a nearby village but I have not seen it even once. My life has gone already. Can I get another life for my karma? The gulfi that I had eaten yesterday was delicious. Giridharan

will say the level your glucose has increased. I had danced with Moise in Colombo when I was a teen. Aftermath I never get a chance to enjoy the life. . . (1127)

Philip is the only character who plays a role from the beginning to the end in the novel. His character is written in bildungsroman style. He is not a protagonist or an antagonist. He is one of the major characters in the story but the author focuses on the character from his childhood to parenthood. He is a hard-working man and marries Salomi, a widow. According to the novel's periodical time, men do not prefer to marry widows. They reject such women and treat them as inauspicious people. However, Philip brings changes and marries Salomi. He is a person who has the knowledge of living according to the social changes. Moreover, he becomes a richer and more dignified person in their community. During his childhood, his own aunt, who is equal to his mother, tries to sexually abuse him. Though he is a young boy, he understands his aunt's misconduct towards him. He never opens up about it to anyone and avoids her all through his life. He behaves like a mature person even during his young age. His obedience, loyalty, devotion, love and hard work make him a rich person in his community.

Another sentimental and heart-warming character is Madhalen, who dies to prove her chastity. Her action uplifts a woman's honour in a male dominated community. She is the wife of Clement who lives in Colombo. In fact, both the husband and the wife have been living a peaceful life with their child, Sylvia till the arrival of Fr. Babiloan. Babiloan misbehaves with Madhalen. He wants to have a sexual relationship with her. Madhalen is not aware of Babiloan's intentions towards her. When Madhalen denies catering to his sexual needs, he starts to propagate false information that she is impure and compares her with prostitutes. In the mean time, Clement arrives at Korkai from Colombo and comes to know about the rumours regarding his wife's chastity. Instead of supporting her, Clement suspects her activities. He starts to oppress and subjugate her without knowing the truth. Her mother-in-law supports her completely. He becomes addicted to alcohol and her family life becomes miserable due to the immoral action of Fr. Babiloan. Sylvia needs a lovable and dignified father so Madhalen decides to give up her life for her daughter's future. After her death, Clement realizes his mistakes and takes the responsibility of his daughter Sylvia's life. Madhalen is a remarkable character for her powerful emotional appeal to Clement.

Other characters are Fr. Mariyadas, who studies in Madras Christian College, and Sr. Rency. Mariyadas is a nurse in a hospital. She does social services and wants to become like Mother Teresa. While studying in the college, Mariyadas is infatuated by Rency's beauty. Both of them have promised to serve God but Rency's beauty brings out his true nature and quality as a man. In fact, Rency does not have any feelings towards him. Therefore, he starts to hurt himself and gets distracted from his studies. When Rency comes to know about this, she gets a remedy to cure his lust so that he will understand that these are temporary feelings. Later, he accepts his feelings and gives herself to him without any denial. After that Mariyadas feels embarrassed to see her face. His conscience starts to kill him and he wants to repent. Rency teaches him the real pleasures and happiness of life, apart from sexual feelings. Eventually Mariyadas regrets his action and apologises to her and promises to not be like normal humans.

Role of the Language of the Fishermen in the Novel *Korkai*

Tamil is one of the classical languages of the world. In Tamil Nadu, one can identify a person's region by his dialects. Tamil has different dialects such as Nellai Tamil, Kongu Tamil, Chennai Tamil, Iyengar Tamil, Madurai Tamil and etc. Language defines who we are; it is an identity; it determines people's behaviour, businesses, principles, culture, tradition and customs. Hence, language plays an essential role in Tamil people's life. Here, the author embeds one of the spoken dialects of Tamil Language, which is called Nellai Tamil or Tirunelveli Tamil in his novel, *Korkai*. The dialect is mostly used by the people of Tirunelveli and Tuticorin district. The dialect has unique words which are different from the other dialects. The language is majestic but difficult to read for the people of other districts in Tamil Nadu. Though it is Tamil, most of the words are unfamiliar. Some of the words are given below.

Nellai Tamil	Common dialect	English meaning
<i>Kaaimagaram</i>	<i>Poramai</i>	Jealousy
<i>Kilesum</i>	<i>Bayam</i>	Fear
<i>Kenthi</i>	<i>Kobam</i>	Anger
<i>Thoni</i>	<i>Padagu</i>	Boat
<i>Orma</i>	<i>Niyabagam</i>	Remember
<i>Oarloas</i>	<i>Kadigaram</i>	Clock
<i>Karuthai</i>	<i>Maatuvandi</i>	Bullock cart
<i>Koki</i>	<i>Samayalkaran</i>	Chef
<i>Suduthaan</i>	<i>Adupu</i>	Stove
<i>Thittru</i>	<i>Kaasu</i>	Money
<i>Maiyam</i>	<i>Pinam</i>	Dead body
<i>Jaavna</i>	<i>Valathu pakkam</i>	Right side
<i>Vasi</i>	<i>Sapidum thattu</i>	Plate
<i>Pailuva</i>	<i>Pasanga</i>	Boys
<i>Oravi</i>	<i>Meen</i>	Fish

Significance of the Appellation *Korkai*

Beside language, people in Tamil Nadu can identify the business of a community by their native place. Every place has a unique business. Districts like Thanjavur, Nellai are famous for Paddy farming, Namakkal is famous for Egg production, Tuticorin and Karaikkal are the Port cities of Tamil Nadu and Puducherry, and more on. Likewise, in the ancient times *Korkai* was a prominent place for sailing, fishing, pearl hunting and maritime trading. *Korkai* people are the best to do any business related to the sea. Now, it is just a small village of Tuticorin district. The place has been mentioned in the Sangam Tamil Literature *Kalithogai*, *Silapathigaram* and *Purananooru*. Once upon a time, in the period of Pandiyas, it was a Port city and centre for trading. It is famous for pearl fishery. The author demonstrates the place elegantly.

The peaks of The Pothigai Malai, the Western Ghats of South India collide with the sky, the mountain falls flow like a sliver river . . . the salt ponds cover all the side, the ray of sun looks shine in multi colours when it touches the salt ponds and the salt heaps look like hills . . . The king Pandiyan rules Korkai with golden crown headed and pearls embedded face . . . Korkai, the city of Pearl. (17)

Now, Korkai has lost its richness in every field. People have given up their sea business and have almost forgotten their nativity and prominence in the city. Once they were the kings of the sea. Now, their lives have changed a lot. People do not find time to go back and see their history in Tamil Nadu. When others find the wealth of Korkai, they will move there for business. Gradually, Paravas have lost their wealth and are dominated by other communities. Thus, the story of the novel focuses on Korkai and its people as the central part.

In fact, R. N. Joe D’Cruz is also a Christian Paravar. He writes the story of his own people and their ignorance which has led to their community’s decay. Through his writing, he helps to recall their ancestors’ authority on Korkai and fishing. He has written about the people of Paravas community in the ancient period. He sees the emptiness of the beach which was once busy all the time. He stamps the social changes and its impact on Paravas and Korkai. He has produced a treatise on Parathavar community. He communicates the fact precisely and intelligently. Humans are connected with their personality and character. They showcase the true nature of men. Here, the novel *Korkai* is the reflection of Joe D’Cruz’s inner feelings about his community. “Where there is a style, there is a man behind it, with all the myriad facets of his personality” (273).

Works Cited

- D’Cruz, Joe. *Korkai*. Nagercoil: Kalachuvadu Publications, 2009. Print.
- Gresliz. “History of Bharathar Community.” *The Bharathar Community*. 01 Jan. 1970. Web. 13 Feb. 2018.
- “Joe D’Cruz.” *Wikipedia*. Wikipedia Foundation, 10 Feb. 2018. Web. 09 Feb. 2018.
- Kolappan, B. “Joe D’Cruz Appointed to Shipping Board.” *The Hindu*. 29 Oct. 2017. Web. 09 Feb. 2018.
- Kunjuppu. “Thread: Korkai- a Review of the book and Joe D’Cruz.” *Tamil Brahamins RSS*. 21 Feb. 2017. Web. 12 Feb 2018.
- Prasad, B. *A Background to the Study of English Literature*. Chennai: Macmillan, 1999. Print.
- “Tirunelveli Tamil.” *Wikipedia*. Wikipedia Foundation, 10 Feb. 2018. Web. 13 Feb 2018.

**Gangadevi, A Representation of Female Community in
Tamil Nadu – An Exploration of Ancient War Culture in
Kaval Kottam by Su. Venkatesan**

<p>R. Vidhiya M.Phil. Research Scholar Dept. of English and Foreign Languages Bharathiar University, Coimbatore – 46</p>	<p>Dr. L. Suresh Assistant Professor of English Sri Ramakrishna Mission Vidyalaya College of Arts and Science, Coimbatore</p>
---	--

Abstract

Kaval Kottam by Su. Venkatesan is a book packed with the history of more than eighty generations. The plot of the story starts from ancient Tamil Nadu before the British invasion and it gradually moves to the modern period. In its description, the novel pays tribute to the people who have sacrificed themselves for the betterment of the civilization. It also shows the transformation of women from battle field to kitchen and being brought under the category of second sex. Women during ancient times were equally talented and courageous enough to fight for their country. The feeling of patriotism is overwhelming in their attitude which they transmit to their children. Everything, starting from the kingdom to a small hut, is under the control of women as men are only an executing authority of the planning committee. They are selfless in their decisions and always think for the welfare of their country and the subjects. This paper deals with one such woman Gangadevi, the first queen who is encountered in the novel. She fights with her husband bravely against Moghuls to liberate the city of Madurai from them. This is an exploratory study of the period of Gangadevi, who is an embodiment of bravery and her contemporaries who were equally talented. It highlights the war and war methods employed by them in spite of men's methods which salvaged her country from Moghuls.

Keywords: Su. Venkatesan, *Kaval Kottam*, War, Women, Civilization, Patriotism, Moghuls

Kaval Kottam

Tamil Nadu has around two thousand five hundred small racial community divisions and more than three thousand racial groups. Every community has its own origin, history and its unique style of living but there are no evidences of the existence of these communities in written form. The manuscripts that have been found show that the history of Tamil Nadu can be divided into two periods: the history before Nayakka dynasty and the history after Nayakka Dynasty. The history of the people who lived before Nayakka dynasty is not very clear in the records but the people's history after Nayakka dynasty is recorded and many books based on this dynasty are being published. *Kaval Kottam* is a collection of history of Tamil Nadu for one thousand two hundred years which gives the

origin and the impact of the British invasion particularly in the southern parts of India and the tactics they used to bring the Kings under their control.

The plot of the story also revolves around the regions surrounding Madurai and Tirunelveli. The story is the amalgamation of both the histories of the Kings and the commoners. The plot highlights the bravery, intelligence and kind-heartedness of women in the first part. For instance, pregnant Sadachi, the Amman of kallargal community, bears the attack of the Moghuls and holds her life till she hands over the prestigious weapon 'Kannakol' to her husband in order to protect the whole country from theft; Gangadevi battles along with her husband in order to rescue Madurai from the Moghuls by forfeiting her life for the victory of her community; Veeranagamma, as per her name bravely sacrifice herself in the funeral pyre of her husband, Ranadeeran, in order to not let death separate them and on the other hand, Mangamma who fearlessly protests against the custom of Sati when her husband dies and takes over the country after him; Devadasi, Kunjarathammal who sells her entire property to provide food for her entire community when the whole country is in famine; Kazhuvayi who kills all the Europeans who disturbed their community in the name of governance; Veeraayi, cuts the throat of a soldier who tortures her community people. This forms the basic storyline.

Madurai is a place where there are a mixture of native people and Moghuls living together. Moghuls from the North invade Madurai during ancient times after which they start living in Madurai by sending the native people of Madurai out of town. Though they are sent out, some people stay there and start developing a civilization with Moghuls. The people who are sent out stay in Vijayanagar Empire and begin to gather strength from them to recapture their place in Madurai. Kumarakamban and his wife Gangadevi, the initiators, march towards Madurai to wage war against the Moghuls.

The novel starts with a war for land; there is bloodshed everywhere which is not visually appealing. All creatures, starting from men to cows, are tortured; all the people start to migrate in order to save their lives. Meanwhile, there is planning and description of Madurai for the soldiers by Kumarakamban on the banks of the river Vaigai.

Horses were running here and there across the street. Women were dragged by their hair along with the running horses . . . deadly cry everywhere . . . threatening and snickering in unknown languages by the horsemen. Two horsemen casually cross the god Karuppannasamy by carrying a woman with partially covered cloths on their horse's back. Blood dripped everywhere. (6)

The night before the war, Gangadevi takes Kumarakamban to Amanamalai to worship Theerthangarar as she believes that the blessings of God is important for their victory. The war is fought on the same night due to her urge, her personality completely changes as she reaches there. The devotion of the community towards acquiring their own place is reflected through Gangadevi's personality. Every member participates in the war from Vijayanagar Empire without any class, caste

Language in India www.languageinindia.com ISSN 1930-2940 19:4 April 2019

Dr. V. David Arputha Raj, Editor: Trends in Select Sahitya Akademi Award-winning Tamil Novels

R. Vidhiya and Dr. L. Suresh

Gangadevi, A Representation of Female Community in Tamil Nadu – An Exploration of Ancient War Culture in Kaval Kottam by Su. Venkatesan

and gender differences. Gangadevi is not the only woman who goes for war but also many women such as Renuga, Kanaganooga, Maramma go for war. They are very brave to take the life of others as well as to give the life. They highly respect the community which is now called 'scheduled castes', first preference is given to them as they consider them as the ancient community. Their community's old people kill a cow and eat it. As cow is considered as an incarnation of God, this angered the other communities and they prevent them from participating in the public events which has become a derogatory term representing their community. "Next as per the caste order, Sakkiliyar's (a scheduled caste) cow has to come as they are our older community" (20).

Importance of Rituals

Rituals are given importance in Tamil Nadu. There is a belief that these rituals help them to become virtuous and the offerings done in these rituals directly go to God which will make God happy which results in their victory. 'Aavu Poojai' is considered as one of the purest form of rituals as the cow is the direct descendent of God. Sacrificing the lives to God for the welfare of their community is called Bali. The ritual ceremony becomes complete only after they sacrifice a calf to the God called Ellamma in order to accept this calf instead of taking lives of people in the war. The war starts after the sacrifice. The people even sacrifice themselves for the welfare of the community. This is evident in when Kanaganooga, one of Gangadevi's friends surrenders her soul to Ellamma by cutting her throat by herself for her victory. "The word 'Balamavaaru...' 'Balamavaaru' sounded like magical words. She wore the Vanji garland that lied in the neck of Ellamma by worshipping. She took the dagger that was under Renuga's feet and sacrificed her soul by cutting her throat" (21).

Gangadevi

Women are the embodiment of success, bravery and knowledge. When people in other parts of the world say that the place of women is in the kitchen, there are real warriors entering the battlefield in the Nayakka dynasty. Gangadevi's character highlights the position of women in the country; when men are planning the moves in the war, Gangadevi starts it. She heads the war and gives instruction to the captain. Women are the mother of all creatures; she is the synonym of softness and humanity but when she enters the battlefield her personality changes entirely. The humanity in her decreases and her only motive is the victory of her community which makes her destroy the entrance of the castle. To demolish an entrance is not an easy task; the walls are very big and are constructed with strong metals such as iron and copper and there are more than thousands of soldiers to protect it, but it is mercilessly destroyed by her army under her captaincy.

They struggled hard to burn the entrance of the castle. They were continuously throwing the pots high filled with oil that are tied with the ropes made of banana stem. Then they started shooting the arrows carrying flames. The fire started spreading all over the castle. The men on the castle started to die as they could not tolerate the heat. (23)

Ganga's team progresses from the entrance to the main hall where she captures the castle and orders her troop to go in search of 'Sultan'. She is a humble Queen during a time when most of the

Queens wear their pride as their crown. She could have taken rest after the destruction of castle but does not do it. She participates with the other soldiers in the searching process. Her detective mind is more overpowering than the others. She rightly points out the hiding place of Sultan in the hills when everyone is searching in the plains. She controls everyone with her commanding voice. Everyone obeys her but it is not out of fear but due to the respect they have on her. This respect is reflected when the soldier, Manga volunteers himself to search for the Sultan. “She saw the mountain’s peak without winking her eyes and said, ‘Come after me’ without turning backwards” (25). When she says these words, thousands of horses and men follow her silently.

Her commanding personality completely changes when she is with her husband, Kumara Kamban. She is a commander to the army but to her husband she is a child, who always expects his command. She is talented both physically and intellectually. She wants to write an epic on his talents named ‘Madhura Vijayam’ and wants her husband to be an all-time hero. She not only acts as a wife but also as a friend who is always searched by Kumara Kamban to share the official matters. Kumara Kamban wants to present her with the sword that is won by him in the battle field but as a humble person she suggests presenting the sword to Mangan as he is the right person to have the sword. Her multitalented nature becomes a major reason for the success of the war that helps them recapture their empire in the Madurai region. Through this work, the author proclaims to the world that the women of Tamil Nadu possess the valour equivalent to men. With her physical and mental valour, the female body gets love, affection, care and respect from the family and the society.

References

Venkatesan, Su. *Kaval Kottam*. Chennai: Thamizhini, 2010. Print.
