

Department of Russian and Comparative Literature

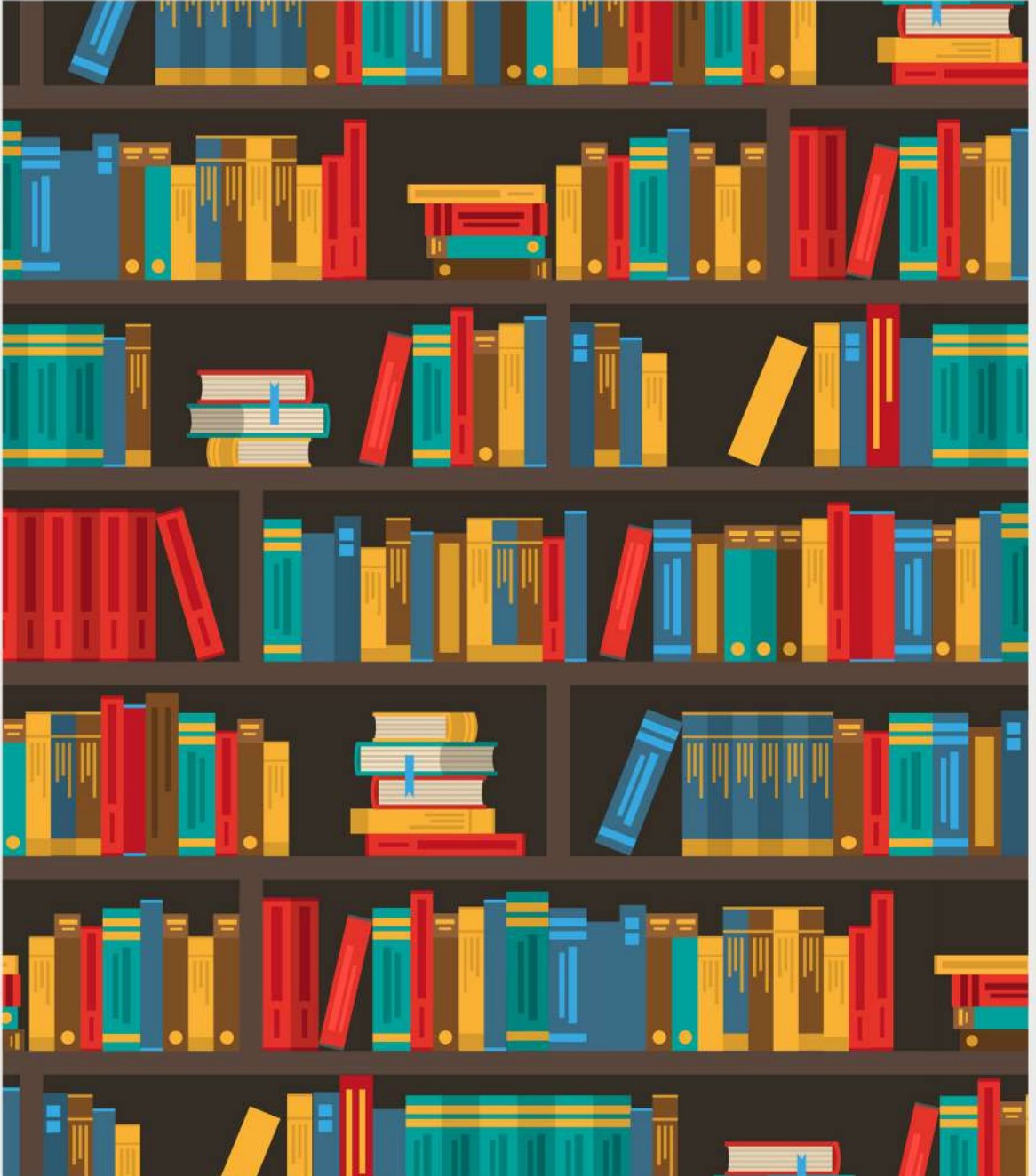


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Assonance is an ISSN, multilingual, refereed, blind peer-reviewed, annual publication of the Department of Russian & Comparative Literature, University of Calicut. *Assonance*, as a rule, publishes only original and unpublished research articles in Russian, English, Hindi and Malayalam languages in the areas of Russian Language, Russian Literature, Russian Culture, Comparative Literature, Translation Studies and Culture Studies et al. All contributions to the journal are to be submitted in M.S. Word format to the Editor, *Assonance*, Department of Russian & Comparative Literature, University of Calicut, Kerala – 673635, India between 1st April and 31st July of every year through the email jrcl.drclcu@gmail.com. (Tele: +91 494 2407390)

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2. **Author's info:** Soon after the title (Times New Roman, Normal 10 size font, central alignment). For articles in non-English languages, author info is to be provided in English as well.
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Articles for each issue are received between the 1st of April and after the 31st of July of each year. Once received, all the articles are checked for similarity index with the help of online tools like Turnitin/Urkund. Articles having more than ten per cent of the similarity index are invariably rejected. Articles having less than ten per cent of the similarity index are forwarded to one of the referees for blind review. Only those articles which the referees recommend are accepted for publication. The journal does not charge any submission fee/ publication fee from the contributors.

From the Editors

The Department of Russian and Comparative Literature humbly presents before you the 24th issue of our departmental research journal *Assonance – A Journal of Russian and Comparative Literary Studies*. It is indeed a matter of pride for us to share that our journal has received tremendous support from different universities and has been widely read by scholars from the fields of Russian studies and comparative literary studies. We are grateful to every contributor for contributing their valuable research articles to this issue.

The current issue has a total of sixty-nine articles in Russian, English, Hindi and Malayalam contributed by scholars of eminence as well as emerging scholars on various issues of Russian studies, comparative literature, comparative study, genre study, thematic study of different authors and their texts, translation studies, linguistics, culture studies, travelogue, folklore, et al.

We express our deepest sense of gratitude towards the administration of the University of Calicut for their continual financial support and patronage in our endeavour of publishing this journal. We as well appreciate the timely input provided by the Board of Referees with respect to quality of the articles and publication of the journal. Last but not the least, we are thankful to all those who rendered their support towards bringing out this issue successfully.

The Editors

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Анализ перевода культурно-специфических элементов при переводе рассказа В. Распутина «Василий и Василиса» с русского на язык хинди

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преподаватель русского языка, Школа языков Амита,
Университет Амита, Харьяна

ANALYSIS OF THE TRANSLATION OF CULTURE-SPECIFIC ELEMENTS IN V. RASPUTIN'S STORY "VASILY AND VASILISA" FROM RUSSIAN INTO HINDI

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Assistant Professor of Russian, Amity School of Languages,
Amity University Haryana

Перевод преобразование текста или высказывания с одного языка на другом языке с значением и стилем оригинальна. Он является и процессом, и результатом этого процесса. Перевод художественного текста вызывает большую трудность при переводе. Как нам известно, художественные произведения насыщены эмоциями и выражениями культуры исходного языка, т. е. переводчику приходится переводить культурологические элементы, которые вызывают особое затруднение при переводе. В докладе рассматривается проблема перевода культурно-специфических элементов при переводе рассказа В. Распутина «Василий и Василиса» с русского языка на язык хинди. Докладчик будет обсуждать культурно-специфические элементы и проблему передачи значения этих элементов с русского на язык хинди. Культурно-специфические элементы входят в группу безэквивалентной лексики и поэтому в докладе ещё изучаются безэквивалентная лексика, ее категории и способы передачи этих элементов на переводящий язык. Для того, чтобы передать безэквивалентную лексику учёные предлагали разные методы и некоторые из них были употреблены при переводе вышеназванного рассказа. В докладе обсуждаются разные приёмы передачи культурно-специфических элементов.

Ключевые слова: Валентин Распутин, Проблема перевода, Василий и Василиса, Перевод культурно-специфических элементов на хинди

Keywords: Problem of Translation, Valentin Rasputin, Vasily and Vasilisa, Translation of Culture-Specific Elements in Translation in Hindi

Abstract: Translation is the transformation of a text or statement from one language into another language with original meaning and style. It is both a process and the result of this process. Translating a literary text causes great

difficulty in translation. As we know, works of art are full of emotions and cultural expressions of the source language, i.e. the translator has to translate cultural elements that cause particular difficulties during translation. The report examines the problem of translating culturally specific elements when translating V. Rasputin's story "Vasily and Vasilisa" from Russian into Hindi. The speaker will discuss culturally specific elements and the problem of transferring the meaning of these elements from Russian to Hindi. Culture-specific elements are included in the group of non-equivalent vocabulary and therefore the report also studies non-equivalent vocabulary, its categories and ways of transferring these elements into the translating language. In order to convey non-equivalent vocabulary, scientists proposed different methods and some of them were used in translating the above story. The report discusses various techniques for conveying culturally specific elements.

Перевод является и процессом переведения смысла текста с одного языка на другой язык и, одновременно, он является и результатом этого процесса. В процессе перевода текста переводчик использует разные виды трансформации (лексические, грамматические и др.), чтобы привести самое близкое значение и это действие нелегкое если текст является художественным. Перевод художественного текста очень трудный из-за разных видов трудностей. Как нам известно, что художественные произведения насыщены эмоциями и выражениями культуры исходного языка, т. е. переводчику приходится переводить культурологические элементы, которые вызывают особую трудность.

Как известно, что культура – неотъемлемая часть нашей жизни и значительно влияет на наш язык. Она охватывает язык, кухню, питье, искусство, науку, одежду, архитектуру, образование, политику, систему администрации, транспорт, поведение, историю, религию, традиции, ритуалы, социальную деятельность, праздники, виды наслаждения, виды игр, кино, песни, фольклор, разные профессии и т.д. Культура и культурные ценности определённого общества в аспекте перевода имеют особое значение.

В связи с переводом культурно-специфических элементов обсуждается проблема безэквивалентной лексики. При переводе безэквивалентная лексика представляет особую трудность. По мнению русского переводоведа Л.С. Бархударова, «термин «безэквивалентная лексика» мы употребляем только в смысле отсутствия соответствия той или иной лексической единицы в словарном составе другого языка»¹. (Бархударов, Л. С., 1975)

¹ Бархударов, Л. С. Язык и перевод: вопросы общей и частной теории перевода, Международные отношения, М., 1975, с. 96.

По нему, эти безэквивалентные единицы можно разделить на три основные группы:

1. Имена собственные, географические названия, названия учреждений, организаций, газет и пр.
2. Реалии — это слова и словосочетания с национально-историческим колоритом своей культуры. Они обозначают предметы, понятия и ситуации, которые не существуют в другом языке. Например: названия блюд национальной кухни, виды народной одежды, местные праздники и т. д.
3. Случайные лакуны – лексические единицы одного языка, соответствия которого не существуют в лексике другого языка по каким-либо причинам.

Для перевода безэквивалентной лексики Л.С. Бархударов предлагает использовать такие переводческие приёмы как: транслитерация, транскрипция, калькирование, описательный перевод, приближённый перевод и трансформация.

Переводовед Л.К. Латышев определяет безэквивалентную лексику, как «Слова и устойчивые словосочетания ИЯ, не имеющие в системе ПЯ соответствий в виде лексических единиц принято именовать безэквивалентной лексикой.»² (Латышев Л.К., 2000)

Он разделил безэквивалентную лексику на четыре категории:

1. Слова-реалии
2. Временно безэквивалентные термины
3. Случайные безэквиваленты
4. Структурные экзотизмы

По Л.К. Латышеву, для перевода безэквивалентной лексики можно использовать приёмы как транслитерация, калькирование, приближённый перевод, элиминация национально-культурной специфики, описательный перевод и перераспределение значения безэквивалентной лексической единицы.

В общем, чтобы передать культурно-специфические элементы на другой язык, учёные предлагают ряд переводческих приёмов. И переводчику надо обращать внимание на национально-культурную специфику данного

² Латышев Л.К., Технология перевода: учебное пособие для студ. лингв., вузов и фак., Академия, М., 2000, с. 166

элемента. Ему надо внимательно рассмотреть эти элементы и их значения и выбрать подходящий метод для передачи смысла.

В процессе перевода рассказа «Василий и Василиса» на хинди мы сталкивались с трудностями разного рода, в том числе трудностями, связанными с переводом слов или понятий культурно-специфического характера, как например перевод таких слов, обозначающих предметы русской культуры и жизни как печь, подполье, самовар, изба, черемша, хирус, ухват и т.д. Перевод на язык хинди этих слов осуществляется посредством разных способов, например: элиминация культурно-специфики, генерализация, транслитерация, экспликация, заимствование и т.п.

1. «Она затапливает русскую **печь**, лезет в **подполье** за картошкой, бежит в амбар за мукой, ставит в печь разные чугуны, готовит пойло для теленка, дает корм корове, свинье, курам, доит корову, процеживает сквозь марлю молоко и разливает его по всевозможным банкам и склянкам - она делает тысячу дел и ставит **самовар**.» (Василий и Василиса, стр. № 48)

वह **अँगीठी**³ को जलाती है, आलू लेने नीचे **भंडार** में जाती है, आटे के लिए अनाजघर भागती है, अँगीठी में लोहे के अलग-अलग बर्तन चढ़ाती है, बछड़े को सानी लगाती है, गाय और सूअर को चारा और मुर्गियों को दाना देती है, गाय को दुहती है, दूध को महीन कपड़े से छानती है और उसे हरसंभव बर्तन और बोटल में भरती है – वह हजार काम करती है और इसके बाद **समोवार**⁴ गरम करती है।

В данном предложении есть несколько слов и понятий, которые принадлежат к русской культуре и могут быть не поняты без объяснения читателям другой культуры. Русское слово «печь» означает печь и каменку. В данном предложении слово «печь» было переведено как **अँगीठी**, и было объяснено с помощью примечания. Она используется для приготовления пищи, но на самом деле «печь» не только плита. Это центральный обогреватель и плита, которая используется для того, чтобы согреть комнату и приготовить еду тоже не на ней, а в ней. Она дровяная и типична для домов в Сибири, где зимой температура опускается до -40 градусов по Цельсию. Слово «подполье» в данном контексте означает подземную кладовую. Слова «печь» и «подполье» переведены через приближённый перевод.

Слово «самовар» — это русское слово, которое обозначает сосуд, традиционно используемый для кипячения воды в России, а также в других странах центральной, юго-восточной, восточной Европы, на Ближнем Востоке и даже в Кашмире (в северном штате Индии). Он используется в

³ पुराने रूसी घरों में ईंट की बनी आयताकार अँगीठी, जिसका प्रयोग जाड़े में घर को गर्म करने और खाने बनाने में किया जाता है

⁴ पानी उबालने का बर्तन, जो रूस के अलावा मध्य यूरोप, दक्षिण-पूर्वी, पूर्वी यूरोप, मध्य एशिया और अन्य देशों में पारंपरिक रूप से चाय बनाने के लिए इस्तेमाल किया जाता है।

основном для приготовления чая. Слово «самовар» переведен через транслитерацию и значение слова сопровождается с помощью примечания.

2. «Когда Василий входит в **избу**, Василиса не оборачивается. Он садится у другого края стола и ждет. Не говоря ни слова, Василиса наливает ему стакан чаю и ставит на середине стола.» (Василий и Василиса, стр. № 48)

जब वसीली इज्बा⁵ में अंदर जाता है तो वसिलिसा उसे मुड़कर नहीं देखती। वह मेज़ के दूसरे छोर पर बैठता है और इंतजार करता है। बिना कुछ कहे वसिलिसा उसके लिए कप में चाय डालती है और बीच मेज़ पर रख देती है।

Слово «изба» обозначает вид жилья в Сибири, сделана из бревна. На наш взгляд данное слово не имеет эквивалента в языке хинди. Данное слово было переведено на хинди через транслитерацию, используя слово «इज्बा» и было объяснено с помощью примечания.

3. «- Вставай, отик, - беззлобно повторяет Василиса- Не на **Лену** выехал. Пей чай да отправляйся.» (Василий и Василиса, стр. № 49)

“अरे ओ लद्दड़, उठो,” वसिलिसा लाड़ से दुहराती है। **लेना नदी** के किनारे नहीं गये। “चाय पीओ और जाओ।”

В данном примере слово «Лена» является названием самой длинной реки России, которая течёт в восточной Сибири и впадает на севере в море Лаптевых (часть Северного Ледовитого океана). Данное слово переведено на хинди путём транслитерации с добавлением слова «река» для пояснения. Можно сказать, что перевод осуществляется посредством экспликации.

4. «В сентябре он уходит за орехами и бьет шишку до самого снега, затем сразу наступает пора промысла - Василий **промышляет белку и соболя** дважды, до Нового года и после Нового; весной опять орехи: после снега шишка-паданка валяется под ногами, в мае можно **брать черемшу**, в июне грех не **половить таяжных красно-черных хариусов**, в июле поспевают ягода - и так каждый год.» (Василий и Василиса, стр. № 51)

सितम्बर माह में वह अखरोट जमा करने के लिए जाता है और बर्फ के शुरु होने से पहले तक चिलगोजे इकट्ठे करता है। फिर उसके बाद शिकार करने का समय शुरू हो जाता है। कम से कम दो बार गिलहरी या सेबल6 का नववर्ष के पहले और नववर्ष के बाद शिकार करता है। वसंत में फिर से **चिलगोजे** (बर्फ पिघलने के बाद शंकु-फल पैरों के नीचे बिछे रहते हैं), मई में **जंगली प्याज** बिनना और जून में ताइगा जंगल की लाल-काली मछली को न पकड़ना तो पाप होता है। फिर जुलाई में बेरी पक जाते हैं और इस तरह हर साल ऐसे ही कट जाता है।

⁵ ग्रामीण क्षेत्र में हीटिंग की सुविधा वाले लकड़ी के घर

⁶ काले फरवाले बिल्ली के आकार का सर्वाहारी जंगली जानवर, जो मूलतः रूस और उसके दक्षिणी पड़ोसी देशों में पाया जाता है।

Слова «соболь», «орехи» «черемша» и «хариус» относятся к категории географической лексики. Они являются названиями флоры и фауны России. Слово «соболь» - название животного. Оно переведено, используя транслитерацию заимствованного слова из английского языка «Sable». Название рыбы «хариус» переведено через генерализацию, так как эквивалента такого типа рыбы не найдено на языке хинди. Слова «черемша» и «орехи» переведены через приближённый перевод.

5. «Поднимаясь после привала, он, не сдерживая довольной и хитрой улыбки, говорит **«айнам»**, и литовцы смеются и идут вслед за ним.» (Василий и Василиса, стр. № 51)

विश्राम के बाद वह उठते हुए अपनी संतोषजनक और चालाक मुस्कान को न रोकते हुए लिथुआनियाई भाषा में “आइनम”⁷ कहता है, लिथुआनियाई हँस देते हैं, और उसके पीछे चल देते हैं।

В представленном примере слово «айнам» происходит из литовского языка. На язык хинди оно переводится, используя транслитерацию и экспликацию, а также добавляется примечание со значением слова.

6. «Василиса снимает **фартук** - она что-то стирала и не достирала - подходит к Авдотье и протягивает ей руку. (Василий и Василиса, стр. № 52)

वसिलिसा एप्रन उतारती है। वह कुछ धो रही थी, जिसे बीच में छोड़कर वह अद्वोत्या के पास आती है और उसकी तरफ हाथ बढ़ाती है।

В данном примере слово «фартук» относится к реалиям одежды. В языке хинди нет соответствующего слова для обозначения названного предмета. Мы решили перевести с помощью заимствования слова из английского языка, являющегося знакомым читателям языка хинди.

7. «Через три дня он опять пришел, уже собранный, с мешком. Мешок он оставил у дверей, сам прошел на середину **горницы**.» (Василий и Василиса, стр. № 54)

तीन दिन बाद वह तैयार होकर एक झोले के साथ फिर आया। झोला उसने दरवाजे पर ही छोड़ दिया और खुद कमरे में अंदर चला आया।

В этом примере слово «горница» представляет собой культурно-специфическое слово. Данное слово является этнографической безэквивалентной лексикой и означает «парадная комната в верхнем этаже древнерусского жилого дома или чистая половина крестьянской избы».⁸ В

⁷ लिथुआनियाई शब्द, जिसका अर्थ है "चलो, चलें।"

⁸ Бондаренко А.М., Историко-лингвистический словарь трилогии «Государева вотчина», 2007

Индии не строят избы из дерева как в Сибири и поэтому на хинди нет слов для обозначения этой части избы. В переводе слово «горница» переведено способом элиминацией национально-культурной специфики и приближённого перевода.

8. «Василий привел в амбар чужую, не деревенскую, которая как-то ненароком забрела в деревню и задержалась, переходя из избы в избы и обшивая **баб сарафанами да платьями**.» (Василий и Василиса, стр. № 60)

Текст перевода на хинди:

वसीली ने गाँव की नहीं, बल्कि एक बिलकुल अनजान औरत को अपने गोदाम ले आया, जो किसी दुर्घटनावश इस गाँव आ गयी थी और यहीं रुक गयी थी। वह घर-घर जाकर औरतों के लिए **सराफान⁹** और **कपड़े** सिला करती थी।

В данном абзаце этнографические слова как сарафан и платье были переведены с помощью транслитерации и элиминации национально-культурной специфики. Сарафан - русская народная женская одежда, обычно безрукавное платье. Слово «сарафан» переведено транслитерацией и объяснено с помощью примечания.—Слово «платье» на хинди было переведено посредством генерализации.

9. «Петру уже сыграли свадьбу, на которой больше всех пела и плясала Настя, прошли **ноябрьские праздники**, выпал запоздавший в ту осень снег.» (Василий и Василиса, стр. № 61)

प्योत्र की शादी हो गयी थी। उसकी शादी में सबसे ज्यादा नास्त्या ने नाचा और गाया। नवम्बर क्रांति-समारोह की छुट्टियाँ¹⁰ भीत चुकीं थी और उस साल शरद ऋतु में बर्फ का आगमन देर से हुआ था।

В данном примере трудность может оказываться в понимании словосочетания «ноябрьские праздники». Читателям хинди может и непонятно, что такое ноябрьские праздники. Словосочетание «ноябрьские праздники» является советизмом, который глубоко связан с важнейшим событием в истории СССР т.е. с Октябрьской революцией. Общеизвестно, что в 1917 году произошла Октябрьская революция, в результате которой родился СССР. По-старому (юлианскому) календарю, Октябрьская революция произошла в октябре, но в 1918 году СССР перешел на новый (григорианский) календарь, с тех пор это важное событие начали отмечать в ноябре, отсюда и название «ноябрьские праздники». Мы добавили эту

https://sovereign_patrimony.academic.ru/278/%D0%B3%D0%BE%D1%80%D0%BD%D0%B8%D1%86%D0%B0, 06.09.2021

⁹ रूस में औरतों के लिए पारंपरिक वस्त्र, जो बिना बाजू का होता है और कमीज के साथ पहना जाता है।

¹⁰ सोवियत काल में 7-8 नवंबर को अक्तूबर की क्रांति (1917 की रूसी क्रांति) के उपलक्ष्य में वार्षिकोत्सव का आयोजन होता था

информацию в примечании, чтобы читателям легко было понимать, о чём идёт речь

10. «- **Чего ты, Емеля, мелешь?** - вскинулась Василиса. - Обидно стало, изошлась вся от обиды - куды там! Полоумная она, раз идет за него. Добрая не пошла бы.» (Василий и Василиса, стр. № 61)

'तुम यह क्या बक रहे हो, मूर्ख इमेल्या¹¹!', वसिलिसा भड़की। वह पूरी तरह से अपमान की आग में जलने लगी। 'इससे तुम्हारा कोई वास्ता नहीं। वह कोई मूर्ख ही होगी, जो उससे शादी करेगी। कोई अच्छी तो शायद ही करे।'

В указанном примере имя «Емеля» относится к персонажу фольклора русской культуры, под которым подразумевается глупец, значит тот, кто не умеет разумно действовать. Данное имя было переведено нами на хинди путем транслитерации и добавления слово «मूर्ख» (дурак) перед именем. Также даётся объяснение в примечании.

11. «Сейчас бы квасу попила, - неожиданно сказала Василиса Тане.» (Василий и Василиса, стр. № 64)

'अभी क्वास¹² पीने का मन हो रहा है', वसिलिसा ने तान्या से कहा।

Слово «квас» входит в группу безэквивалентной лексики питания. Данное слово обозначает славянский малоалкогольный кислый напиток, который готовится из муки и солода или из сухого ржаного хлеба. Слово переводится с помощью транслитерации, и объясняется с добавлением примечания.

12. «Потом выяснилось, что Василиса писала письмо среднему сыну, который жил в тридцати километрах от деревни в **леспромхозе**, чтобы он взял ее к себе.» (Василий и Василиса, стр. № 64)

फिर यह पता चला कि वसिलिसा ने अपने मँझले बेटे को उसे अपने पास ले जाने के लिए चिट्ठी लिखी है, जो गाँव से तीस किलोमीटर दूर टिम्बर कारखाने में रहता है।

В представленном примере слово «леспромхоз» является аббревиатурой. Данное слово «леспромхоз» расшифруется как лесное промышленное хозяйство. Это государственное предприятие лесной промышленности, занимающееся осуществлением заготовки, сортировки, вывозки, разделки и отгрузки древесины и также сплава леса. Оно связано с общественно-политической группой безэквивалентной лексики советской эпохи. В

¹¹ रूसी लोककथा का एक पात्र, जो अपनी मूर्खता के लिए प्रसिद्ध है। <http://skazki.org.ru/tales/po-schuchemu-velenyu/8/01/21,23:25>

¹² कम अल्कोहल वाला रूसी पेय, जो खमीर वाले जौ ब्रेड या रसबेरी से बनाया जाता है।

перевод на хинди данное слово было переведено элиминацией национально-культурной специфики, используя словосочетание с заимствованным из английского языка словом.

13. «Ему было четыре годика, совсем маленький. Меня взяли в **тудармию**, а он остался с моей мамой.» (Василий и Василиса, стр. № 66)

'उसकी उम्र चार साल थी, बिल्कुल छोटा था, जब मुझे सेना में भर्ती कर लिया गया। वह मेरी माँ के पास घर पर रह गया।

В данном предложении используется аббревиатура «тудармия». Аббревиатура «Тудармия» расшифруется как «трудовая армия». В СССР во время Великой Отечественной войны, это был отдел армии, который не участвовал в войне, но работал для материально-технической поддержки и развития военной инфраструктуры. В толковом словаре языка Совдепии слово «тудармия» объясняется как «военизированные части, состоящие из граждан, исполняющих трудовую повинность в годы гражданской и Великой Отечественной войны.»¹³ Данное военное слово относится к группе советизмов и было переведено способом элиминации национально-культурной специфики. Для перевода аббревиатуры на язык хинди используется приём генерализации значения.

Заключение:

Перевод культурно-специфических элементов оказывается очень трудным. Для точности передачи художественного текста переводчику необходимо хорошее знание не только языка, но и знание культуры стран обоих языков. При переводе данного рассказа были использованы такие приёмы как транслитерация, калькирование, экспликация и т.д. Для передачи нарицательных существительных, как имя человека, название улицы и реки, был использован, в основном, прием транслитерации. Особую трудность при переводе рассказа «**Василий и Василиса**» составили слова, связанные с культурой и бытом России, например: сарафан, квас, ухват, горница, печь, и др., так как в индийской культуре отсутствуют такие объекты и явления, и соответственно нет их эквивалентов на хинди. Мы ещё постарались передать смысл объекта, понятия и явления ИЯ по контексту, если данные они отсутствуют в ПЯ, например: горница – क़मरा, тудармия - सेना и т.д.

Данный рассказ был написан в советском периоде и в нём использованы слова и словосочетания, которые представляют жизнь советской эпохи, но в индийской истории не существует периода подобного советскому периоду, и

¹³ Макиенко В. М. и др., Толковый словарь языка Совдепии, 1998
<https://sovdep.academic.ru/3850/тудармия>, 05.09.2021

поэтому при переводе с русского на хинди слова и словосочетания, как ноябрьские праздники, Емеля, самовар, Лена и др. представили большую трудность. Из-за отсутствия соответствий таких понятий и явлений на хинди, эти реалии, в основном, были переведены с помощью транслитерации или описательного перевода. И кроме того, в переводе некоторые единицы национально-культурного компонента были сопровождаемы примечанием для ясности их значения.

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Сопоставительный анализ падежной системы в русском языке и в языке телугу

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Электронная почта

CONTRASTIVE ANALYSIS OF CASE SYSTEM IN RUSSIAN AND TELUGU

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Аннотация: При изучении иностранного языка всегда возникает много трудностей. Мы знаем, что падежная система русского языка очень трудная. Можно сказать, что и для русского языка падежная система является одной из самых сложных категорий преподавания и изучения. И поэтому, целью данной работы является анализ падежной системы в русском языке и в языке телугу. Во время анализа, сходства и различия между падежами обоих языков будут также рассмотрены. Надеюсь, что это поможет русскоговорящим индийским студентам у которых родной язык телугу легко понимать падежную систему русского языка.

Ключевые слова: падеж, телугу, русский, послелого, предлоги, контраст, склонение.

Abstract: Students face lot of difficulties during foreign language learning. We know that the case system in Russian language is very difficult. In other words, case in Russian language, is one of the most difficult categories of teaching and learning. And therefore, this works aims to analyse the case system in Russian and Telugu. During analysis, the similarities and differences between the case systems of both, the languages will also be examined. Hope, it will help the Russian speaking Indian students whose native language is Telugu to easily understand the case system of the Russian language.

Key words: case, Telugu, Russian, postposition, preposition, contrast, declension

Русский язык относится к восточно-славянской подгруппе славянской группы языков индоевропейской семьи, а телугу относится к дравидийской семье.

Русский язык используется в первую очередь в России, Белоруссии, Украине, Казахстане, Кыргызстане и также в странах восточной Европы.

Язык телугу один из представителей дравидийских языков. Он в основном распространён в штате Андхра Прадеш, Телангана, официальным языком которого он является.

О падежной системе в русском языке:

Падеж имён существительных в русском языке:

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* определяет категорию падежа так:

«Падеж – это словоизменяемая категория существительных, выражающая то или иное отношение предмета, обозначаемого существительным, к другим предметам, а также к действиям, признакам.

В современном русском языке категория падежа образуется противопоставлением шести падежей: именительного (И.), родительного (Р.), дательного (Д.), винительного (В.), творительного (Т.) и предложного (П.).»¹⁴

В.В. Бабайцева и Л.Д. Чеснокова в книге *Русский язык* подробно рассматривают соответствующие каждому падежу вопросы:

«В русском языке шесть падежей. Каждый падеж имеет своё название и значение. Каждому падежу соответствуют свои вопросы.

Падеж Вопрос Ед.ч. Мн. ч.

<i>Падеж</i>	<i>Вопрос</i>	<i>Ед.ч.</i>	<i>Мн. ч.</i>
<i>И.</i>	<i>кто? что?</i>	<i>друг, книга</i>	<i>друзья, книги</i>
<i>Р.</i>	<i>кого? чего?</i>	<i>друга, книги</i>	<i>друзей, книг</i>
<i>Д.</i>	<i>кому? чему?</i>	<i>другу, книге</i>	<i>друзьям, книгам</i>
<i>В.</i>	<i>кого? что?</i>	<i>друга, книгу</i>	<i>друзей, книги</i>
<i>Т.</i>	<i>кем? чем?</i>	<i>другом, книгой</i>	<i>друзьями, книгами</i>
<i>П.</i>	<i>о ком? о чём?</i>	<i>(о) друге, (о) книге</i>	<i>(о) друзьях, (о) книгах</i>

Чтобы правильно определить падеж, нужно использовать одновременно оба (два) вопроса: вижу брата и нет брата – вижу кого? что? (вин. п.), нет кого? чего? (род. п.).»¹⁵

Р.Д. Акэлла объясняет так:

¹⁴ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. издательский центр «Академия»: Москва, 2001. Стр. 532.

¹⁵ Бабайцева В.В., Чеснокова Л.Д. *Русский язык: теория. 5-9 кл.: учебник для образоват. учреждений. 12-е изд.* Дрофа: Москва, 2003. Стр. 104.

«Категория падежа существительного помогает выразить отношение предмета к другим предметам, действиям, признакам. В современном русском языке противопоставлены друг другу 6 падежей: именительный, родительный, дательный, винительный, творительный, предложный.

Форма именительного падежа – это основная, словарная форма имени. Поэтому, именительный падеж называется прямым падежом, а остальные пять – косвенными падежами. Именительный падеж никогда не употребляется с предлогом, тогда как предложный падеж всегда употребляется с предлогом.»¹⁶

Именительный падеж

Именительный падеж употребляется для наименования предметов. Форма именительного падежа - это исходная, начальная форма существительного, которая отвечает на вопросы: кто? что?

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* объясняет суть именительного падежа так:

«Именительный падеж, представляющий собой основную, словарную форму имени, называется прямым падежом, остальные падежи – косвенными. Именительный падеж никогда не употребляется с предлогом, предложный падеж никогда не выступает без предлога; остальные падежи употребляются как с предлогами, так и без них. У каждого косвенного падежа есть свой набор предлогов.»¹⁷

Итак, именительный падеж всегда употребляется без предлога и называется прямым падежом в отличие от остальных, носящих название косвенных. В именительном падеже существительное выступает в роли подлежащего в предложении или именной части сказуемого.

Родительный падеж

Родительный падеж — кого? чего? — преимущественно определяет родство либо принадлежность.

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* описывает категорию родительного падежа так:

«Родительный прилагольный имеет значения:

¹⁶ Акэлла Р.Д. *Морфология* (неопуб. раздаточный материал для студентов бакалавра по рус. яз.), Ун-т английского и иностранных языков, Хайдерабад, 2010. стр. 7.

¹⁷ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. издательский центр «Академия»: Москва, 2001. Стр. 532.

- 1) *Субъектное (при глаголе быть с отрицанием или его эквиваленте нет): не было знаний, нет денег (ср.: знания были, деньги есть);*
- 2) *Объектное (при глаголах со значением лишения, удаления или же, напротив, приближения, достижения): лишиться стипендии, избегать друзей; коснуться стены; достичь берега, это же значение В. п. имеет также в конструкциях при всех переходных глаголах с отрицанием: не иметь книг, не прочитать журнала;*
- 3) *Обстоятельственное – ср. конструкции с «родительным даты»: Это случилось третьего апреля.»¹⁸*

Дательный падеж

Дательный падеж — кому? чему? — указывает на «получателя» или адресата.

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* описывает категорию дательного падежа так:

«Дательный прилагольный имеет значения:

- 1) *Субъектное: сыну 20 лет; ср. также в безличных предложениях: отцу не спится, студентам весело;*
- 2) *Объектное: верить другу, помогать соседу; разновидностью объектного значения является значение косвенного объекта, или адресата, -- самое характерное значение этого падежа: передать что-л. брату, написать матери.*

Дательный приименный часто имеет определительное значение: памятник Пушкину.»¹⁹

Винительный падеж

Винительный падеж — кого? что? — обозначает объект, на который направлено действие.

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* описывает категорию винительного падежа так:

«Винительный падеж имеет значения:

- 1) *Субъектное: больного знобит; пассажиров автобуса мутило;*
- 2) *Объектное: читать книгу, петь песню;*

¹⁸ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. издательский центр «Академия»: Москва, 2001. Стр. 534..

¹⁹ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. издательский центр «Академия»: Москва, 2001. Стр. 534.

3) *Обстоятельственное: объездить всю Сибирь, читать целый день.»*²⁰

Творительный падеж

Творительный падеж — кем? чем? — обычно определяет инструмент, с помощью которого производится действие.

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* описывает категорию творительного падежа так:

«Творительный приглагольный имеет значения:

- 1) *Субъектное: Автомобили были собраны квалифицированными рабочими;*
- 2) *Объектное: восхищаться героем, заведовать продовольственной базой, руководить факультетом;*
- 3) *Обстоятельственное: ехать лесом, гулять вечерами, прославиться геройством;*
- 4) *Определительное (предикативное): Гагарин был первым в мире космонавтом.»*²¹

Предложный падеж

Предложный падеж выражает разные обстоятельственные отношения и отвечает на вопросы о ком? о чём? в ком? в чём? и т.д.

Е.В. Клобуков в книге Л.Л. Касаткина *Русский язык* описывает категорию предложного падежа так:

«Предложный падеж употребляется лишь в составе предложно-падежных конструкций.

Предложный приглагольный падеж имеет следующие значения:

- 1) *Объектное (изъяснительное): говорить о науке, сознаваться в ошибке;*
- 2) *Обстоятельственное: отдыхать на юге, читать при лампе;*
- 3) *Определительное: Иванов состоял в помощниках (ср.: был помощником);
Счастье – в любимой работе (ср.: Счастье – это любимая работа).*

*Предложный приименный обычно имеет определительное значение: статья о науке; дом в деревне.»*²²

²⁰ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. издательский центр «Академия»: Москва, 2001. Стр. 534.

²¹ Касаткин Л.Л. *Русский Язык*. Учеб. для студ. высш. пед. учеб. заведений. Издательский центр «Академия»: Москва, 2001. Стр. 535.

Одна чрезвычайно важная категория русского существительного - это категория падежа. Она выражает отношение обозначаемого существительным предмета к другим предметам, действиям, признакам.

В современном русском языке шесть падежей: именительный, родительный, дательный, винительный, творительный, предложный. О них было изложено выше довольно подробно.

О падежной системе в языке телугу:

Падеж имён существительных в языке телугу:

М.Адилакши, Н.В. Гуров и Д.В. Соболева в книге *Начальный курс языка телугу* высказывают следующее мнение:

«В парадигме имён существительных и местоимений различаются два основных падежа: прямой – назывная форма, соответствующая форме именительного падежа, и косвенно- атрибутивный, который является вторичной основой для образования иных косвенных падежей ... и вместе с тем выражает отношения обладания – принадлежности (отвечает на вопросы чей? кого?), т. е. выполняет те же функции, что и во многих языках мира родительный падеж.

Помимо падежных аффиксов к косвенно – атрибутивной форме имён существительных присоединяются многочисленные послелого, чаще всего выражающие различные оттенки временных и пространственных отношений (некоторые послелого присоединяются к формам дательного, винительного и других падежей).

Послелого обычно представляют собой самостоятельные слова, в той или иной степени подвергшиеся грамматикализации. Например, слово దగ్గర (daggara) – близость, близкий употребляется сейчас как послелог со значением у, вблизи, при.

నాదగ్గర (naadaggara) – у меня, при мне»²³

С.Я. Дзенит и Н.В. Гуров в книге *Краткий грамматический очерк языка телугу* описывают категорию падежа существительных таким образом:

«Падежные отношения в языке телугу выражаются с помощью падежных морфем и послелогов, которые присоединяются к основе косвенных форм. Основные правила образования основы косвенных форм следующие:

²² Касаткин Л.Л. *Русский Язык. Учеб. для студ. высш. пед. учеб. заведений.* Издательский центр «Академия»: Москва, 2001. Стр. 535.

²³ Муллумуди А., Гуров, Н.В. Соболева, Д.В. *Начальный курс языка телугу.* СПбГУ: Санкт Петербург, 2016. Стр. 39-40.

- 1) Слова, оканчивающиеся на *డు* (*Du*), присоединяют *ని* (*ni*) к корню (*కార్మికుడు* (*kaartmikuDu*) 'рабочий' > *కార్మికుని* (*kaartmikuni*)) или изменяют конечный *డు* (*Du*) в *డి* (*Di*) (*తమ్ముడు* (*tammuDu*) 'младший брат' > *తమ్ముడి* (*tammuDi*)).
- 2) У имён существительных, оканчивающихся на *ము* (*mu*), основа косвенных форм совпадает с прямым падежом (*దేశము* (*deesamu*)) или выражается показателем *ని* (*ni*), при присоединении которого конечный *ము* (*mu*) опускается и происходит удлинение гласной корня (*దేశము* (*deesamu*) – *దేశాన్ని* (*deesaanni*)).²⁴
- 3) У большинства слов, имеющих нулевой показатель в прямом падеже, основа косвенных падежей совпадает с прямым: *స్త్రీ* (*strii*) 'женщина' > *స్త్రీ* (*strii*); *బిడ్డ* (*biDDa*) 'ребенок' > *బిడ్డ* (*biDDa*).
- 4) Большая группа слов среднего рода, имеющих нулевое окончание, образует основу косвенных форм изменением конечного слога корневой морфемы. Основные из этих правил следующие:
 - а) слова, оканчивающиеся на *డు* (*Du*) или *రు* (*ru*), меняют этот слог на *టి* (*Ti*) или *రి* (*ri*) (*పెరడు* (*peraDu*) 'двор' > *పెరటి* (*peraTi*); *యేరు* (*yeeru*) река > *యేటి* (*yeeti*));
 - б) слова, оканчивающиеся на *లు* (*lu*), изменяют *లు* (*lu*) на *లి* (*li*) или *టి* (*Ti*) (*కాలు* (*kaalu*) 'нога' > *కాలి* (*kaali*); *పగలు* (*pagalu*) 'день' > *పగటి* (*pagati*));
 - в) слова, оканчивающиеся на *లు* (*lu*), *ళ్లు* (*LLu*) или *న్లు* (*ntlu*), изменяют конечный слог на *ంటి* (*Inti*) (*ఇల్లు* (*illu*) 'дом' > *ఇంటి* (*iNTi*); *కన్ను* (*kannu*) *глазకంటి* (*kaNTi*); *ఒళ్లు* (*oLLu*) *тело ఒంటి* (*oNTi*));

²⁴ Оять-таки форма вин.п. (*deeshaanni*) образуется не от (*deeshamu*), а от стандартного нейтрального (*deesham*). Книжное (*deeshamu*) в вин.п. (2-ое вибхакти) обязательно берёт суффикс (-*nu*): (*deeshamunu*). -РДА

2) слова, оканчивающиеся на *యి* (yi) или *య్యి* (yyi), меняют конечный слог на *తి* (ti) (*చేయి* (ceeyi), *చెయ్యి* (ceyyi) *рука* > *చేతి* (ceeti)).

Родительный падеж совпадает с основой косвенных форм или имеет показатель *యొక్క* (yokka); дательный падеж имеет показатели *కు/కి* (ku.ki), *కై* (kai); винительный -*ను* (ni); творительный -*చే* (cee), *చేత* (ceeta), *తో* (too); местный - *లో* (loo); звательный образуется удлинением конечной гласной прямого падежа в единственном числе и присоединением морфемы *అఱా* (aaraa)²⁵ во множественном.

Во множественном числе падежные показатели присоединяются к морфеме *ల*.

Именительный падеж имеет значение субъекта или объекта действия, а также сказуемого.

Родительный падеж указывает на принадлежность: *కార్మికులసంఘం* (kaarmikulasangham) “общество рабочих”

Дательный падеж (показатели *కు/కి* (ku/ki), *కై* (kai)) имеет следующие значения: а) при переходных глаголах – второе косвенное дополнение – адресат, на который направлено действие: *అతనికిపుస్తకంఇచ్చాడు* (atanikipustakamichaaDu) “дал ему книгу”; б) при глаголах движения – значение направления: *ఇంటికివెళ్ళాడు* (inTikiveLLaaDu) “пошел домой”; в) дательный времени *పదిగంటలకువస్తాను* (padigaNTalakuwastaanu) “приду в 10 часов”; г) при непереходных глаголах – значение цели: *వాసుబంటరిగాబోజినానికీకూర్చున్నాడు*

(waasuoNTarigaabhoojanaanikikurcunnaaDu) “Васу сел есть один”; д) дательный разделительный *ఈమధ్యకాలంలోవాళ్ళకూవీళ్ళకూమధ్యరాకపోకలులేవు* (iimadhyakaalamloowaaLLakuuwiiLLakuuMadhyaraakarookaluleewu) “В это время между ними отношения не поддерживались”; е) дательный – уступительный: *మీగదిచూడడానికిచాలాచిన్నదిగాఉంది*

(miigadicuDaDaanikicaalaacinnadigaaundi) “на первый взгляд ваша комната

²⁵ Вот это как раз правильно и то, что мы говорили выше. :) -РДА

очень маленькая”; ж) дательный в конструкциях с глаголами ఉండు (uNDu) “иметь”:

ఆమెకు ఇద్దరు కుమార్తెలు ఉన్నారు

(aatekuiiddarukumaarteluinnaaru) “у неё две дочери” и в конструкциях с глаголами, выражающими состояние: నాకు ఆకలి వేసింది (naaku aakalivesindi) “я голоден”,

з) в конструкциях с глаголами неполной предикации: ఈ సంగతి నాకు తెలుసు (iisangatinaakutelusu) “я об этом знаю”; и)

дательный, управляемый глаголами: హాజరవు (hajaravu)

“присутствовать”, బలియిపోవు (baliyipoovu) “стать

жертвой”; సమావేశానికి వందమంది హాజరై యారు

(samaaveesaanikivandamandihajaraiyuaru) “на собрании присутствовало сто человек”; к) немотивированное употребление дательного: ఉదాహరణకు

(udaaharanaku) “например”; л) дополнение при имени: దానికి కారణం

(daanikikaaranam) “причиной этого”; సభకు నివేదిక (sabhakuniveedika) “доклад

на собрании”.

Винительный падеж (показатель ను/ని (nu/ni)) имеет значение объекта действия.

Инструментальный падеж (показатели చే (see), చేత (ceeta), తో (too) имеет основное значение орудия или средства действия: ఈ పని అతని చే చేయించాను

(iiranitaniceeseeyincaanu) “я заставил его сделать эту работу”. Падежный показатель తో (too) имеет значения: а)

инструментальности: పెన్సిల్ తో చిత్రం వేశాడు (pensiltoocitramweesaDu) “нарисовал картину карандашом”; б) коммитивности или ассоциативности: నాతో రండి!

(naatooraNDi) “идёмте со мной”!; ప్రధాని తో టెలిఫోనులో మాట్లాడారు

(pradhaanitooTelifoonuloomaatLaaDaaru) “Переговорил по телефону с премьер – министром”; в) результативности,

причинности: మాతా తబ్బుతో పడుకున్నాడు

(maataatajabbutooraDukunnaaDu) “мой дед слег (от болезни)”; г)

состояния: భయోత్సాహంతో వణికిపోతూకన్నీళ్ళతో వివరించారు

(bhayootsaahamtoowanikipootuukanniiLLatoovivarincaaru) “дрожжа от страха и со слезами на глазах, рассказывали”; д) образа действия: పరుగులాంటినడకతో ఆస్పత్రికివేరాసు

(parugulaaNTinaDakatooaaspatrikiceeraanu) “до больницы (я) бежал бегом”.

Местный падеж (показатель²⁶ имеет следующие значения: а) пространственное (места в узком и широком плане) పదిరూపాయలుజేబులోపెట్టాడు (padiruupayalujeebuloorēTTaaDu) “[он]

положил 10 рупий в карман”; భారతదేశంలోజరుగుతున్న పరిణామాలు

(bhaaratadeesamloojarugutunnarariNaamaalu) “события, происходящие в Индии”; б) инструмента, посредством которого совершается действие: ప్రధానితోటెలిఫోనులో మాట్లాడారు

(pradhaanitooTeliphoonuloomaaTlaaDaaru) переговорил по телефону с Премьер министром; в) изъяснительное: తెలుగులో ఏమంటారు?

(telugulooēetaNTaaru) “как это будет на телугу?” г) в сравнительных конструкциях – значение “из”: ఇదిఉత్తమోమంచిహోటలు

(idiiuuLloomancihootalu) “Это лучший ресторан в городе”.

Звательный падеж называет лицо, к которому обращается говорящий. Образуется от существительных мужского и женского рода^{26, 27}

М. Адиллакшми, Н.В. Гуров и Д.В. Соболева в книге *Начальный курс языка телугу* высказывают следующее мнение:

«Звательный падеж имён существительных множественного числа образуется присоединением к форме номинатива множественного числа показателя -ఆరా:

బాలబాలికలు (baalabaalikalu) – బాలబాలికలారా! (baalabaalikalaaraa) “Дети”!

మహాశయులు (mahashayulu) – మహాశయులారా! (mahashayulaaraa) “Уважаемые господа”!»²⁸

²⁶ А на самом деле обращаться можно к любому предмету, значит, звательные формы можно образовать от любого сущ-ного: (CeTTuu!) "Эй, дерево!", (gaalii!) "Ветер!", (waanalaara!) "Дожди!", (mokkalaaraa!) "Растения!" (ēēy, rennuu!) "Эй, ручка!" и т.д. -РДА.

²⁷ Дзенит С. Я., Гуров Н. В. *Краткий грамматический очерк языка телугу*. Советская энциклопедия: Москва, 1972. Стр. 701-704.

В русском языке, как известно, чёткая система 6 падежей и 2 чисел, поэтому многие существительные проявляют 12 словоформ. А существительные, имеющие ещё и форму 2-ого предложного падежа, типа *сад, икаф, угол*, употребляются в 13 словоформах. А существительные, имеющие форму 2-ого родительного падежа, типа *народ, чайк*, не употребляются в форме 2-ого предложного!

В обоих языках довольно много несклоняемых существительных. Следует отметить, что термин “несклоняемое” не значит, что существительное имеет только одну форму. Оно тоже имеет все 12 форм, но они омонимичны, а характер использованной формы выясняет контекст. Например, слово *метро* в предложении *Она вышла из метро* употреблено именно в форме род. п. ед. ч.

В языке телугу, как было изложено выше, всего 2 падежа (именительный и косвенный) и 2 числа (ед. и мн.). Итак, счётные существительные выступают всего лишь в 4-х словоформах, причём подавляющее большинство существительных телугу проявляет одинаковые словоформы в ед. ч. Вот несколько примеров:

Ед. ч. прямой падеж	Ед. ч. косвенный падеж	Мн. ч. прямой падеж	Мн. ч. косвенный падеж
బడి (baDi)“школа”	బడి (baDi)	బళ్ళు (baLLu)	బళ్ళు (baLLa)
గుండె (guNDe)“сердце”	గుండె (guNDe)	గుండెలు (guNDeLu)	గుండెల (guNDeLa)
గోడ (gooDa)“стена”	గోడ (gooDa)	గోడలు (gooDalu)	గోడల (gooDala)
కరుడు (karuDu)“ком”	కరుడు (karuDu)	కరుళ్ళు (karuLLu)	కరుళ్ళు (karuLLa)

Также возможно, что носитель языка телугу употребляет русские существительные в ед. ч. без всяких изменений, в исходных формах. Необходимо объяснить ему, что русские существительные в им. п. всегда употребляются без предлога, в предложном падеже всегда употребляются с предлогом, а в остальных 4-х падежах могут употребляться как с предлогом, так и без него и, самое главное, формы этих 4-х падежей без предлога выражают определённые грамматические значения.

²⁸ Муллумуди А., Гуров, Н.В. Соболева, Д.В. *Начальный курс языка телугу*. СПбГУ: Санкт Петербург, 2016. Стр. 144.

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Тема любви, запутанная в избранных произведениях Александра Ивановича Куприна

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**THE THEME OF LOVE ENTANGLED IN THE SELECTED
WORKS OF ALEKSANDR IVANOVICH KUPRIN**

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Абстрактный: Сегодня, как и во все времена, тема любви важна в каждом аспекте нашей жизни. Но в новое время взрослые люди утратили формальную силу и нравственные ценности любви, прагматизм на первом месте в человеческих отношениях, корысть и выгода, замещающее чувство, которое иногда называют любовью. Не много любви воспел А. И. Куприн, он отдал ей дань своими безупречными произведениями. В других аспектах, в поисках любовницы, писатель обращает внимание на тему детства. В его рассказах дети наивны и дружелюбны; у детей есть та чистота и доверие, которые многие взрослые уже потеряли. В целом Жизнь состоит из Любви, Мира и уважения. Вот чему нас назидают работы Александра Куприна.

Ключевые слова : Любовь, Доброта, Наивность, Трудолюбие, Рост, Скрытность, Джаброни, черствость.

Abstract: Today, as in all times, the theme of love is important in every aspect of our lives. But in modern times, adults have lost the formal power and moral values of love, pragmatism in the first place in human relationships, self-interest and benefit, a substitute feeling, which is sometimes called love. A. I. Kuprin did not sing much love; he paid tribute to it with his impeccable works. In other aspects, in search of a mistress, the writer pays attention to the theme of childhood. In his stories, children are naive and friendly; Children have that purity and trust that many adults have already lost. Overall Life is about Love, Peace and Respect. This is what the works of Alexander Kuprin edify us.

Key words: Love, Kindness, Naivety, Hard work, Growth, Stealth, Jabroni, callousness.

Введение

В творчестве Куприна тема любви является ключевой. Он говорит, что влечение и страсть — это довольно загадочное и всепоглощающее чувство, которое практически не

имеет границ. При этом он отмечает, что для каждого человека она имеет свое особое значение, Люди постоянно ищут ответ на вопрос: что такое настоящая любовь? Великие поэты и писатели тоже пытались найти ответ на этот вопрос. Многие описывали эти чувства в бесчисленных стихах, песнях и романах. Но никому не удалось разгадать эту тайну до конца. Поэтому, в литературе он довольно популярен и широко распространен.

Завораживающий отрывок и зародыш моего письма посвящен теме любви в избранных произведениях Александра Куприна. По словам гениального писателя, Любовь неисчерпаема у человечества, время не стоит на месте, и одна эпоха сменяет другую, но только любовь остается неизменной и продолжает волновать сердца и умы людей. В том, что она загадочна, бесконечно сложна и необъяснима все так же, как и много лет назад, а самое приятное в том, что она нужна каждому человеку. Она делает его или ее уязвимым и побуждает к совершению невероятных поступков, дарует обаяние, пробуждает необыкновенную тягу к жизни, которая выглядит все прекрасной и духовно обогащенной.

Писатель относился к теме любви в русской литературе раннего периода как к сдержанной, что не наделяло читателя образами этого прекрасного чувства любви. Но в XX веке оно, казалось, ворвалось в литературу с невероятной силой.

Сегодня творчество А. И. Куприна вызывает большой интерес и привлекает читателей своей простотой, искренностью и добротой. Красочен и разнообразен мир героев А. И. Куприна, ведь он прожил яркую жизнь и военного, и писаря, и землемера, и артиста бродячей цирковой труппы. Куприн много раз говорил, что не понимает писателей, которые не находят ничего интереснее людей и самих себя. Писатель проявляет неподдельный интерес к человеческой судьбе в отличие от других писателей.

Его герои в его произведениях - чаще всего неудачливые, успешные и довольные собой, но иногда и прямо противоположные.

Находясь в ссылке, А. И. Куприн старался вести насыщенную творческую жизнь и продолжал служить литературе. Надо отдать должное этому талантливому писателю, даже в эти трудные для него годы он сумел внести значительный вклад в русскую литературу. Горячо любя и оберегая чистоту, энергию и блеск русского слова, он обогащал русскую прозу и стремился ввести свои темы и мотивы, что несомненно способствовало

пополнению его произведений, одной из самых значительных купринских тем, обогативших русскую литературу, стала тема любви.

Разные оттенки пылкости в творчестве А. И. Куприна

В творчестве Александра Куприна мы видим разные оттенки пылкости. Благодаря его произведениям мы попадаем в мир, где перед нами предстают бескорыстные и добрые люди. Любовь – это страсть, это сильное и настоящее чувство, проявляющее лучшие качества души. Но кроме всего этого, любовь – это правдивость и искренность в отношениях.

Тема божественной любви в произведении «Суламифь».

«Суламифь» поднимает тему взаимной и счастливой любви. Любовь царя Соломона и бедной девушки Суламифи сильна, как смерть, и любовь возвышает их так, что они возвышаются над царями и царицами. По А. И. Куприну, любовь есть момент, освещающий духовную ценность человека. На первый взгляд, образ Соломона, как и других героев, статичен. Писатель показывает легендарного царя как строителя храма, правителя-мудреца, а страстного любовника рисует его облик словно любясь

драгоценным камнем, превращая его в разные грани к свету. Образы «Суламифь» рисуются сквозь призму «видения Соломона». Ее юное обаяние и необыкновенная красота отражаются в его словах, это единственный персонаж, чья природа меняется по мере развития сюжета.

В заключении этой библейской истории взаимная любовь, искренность чувств главных героев, простота в описании переживаний переживаний придадут произведению романтический оттенок. Герои повести «Суламифь» сильные, волевые, открытые и способны на проявление настоящих, глубоких чувств.

Трагедия возвышенной любви в повести А. И. Куприна «Олесь».

История «Олеси» была как-то особенно дорога Куприну. Она связана с его полесским впечатлением 1897 года, когда, недовольный своей репортерской судьбой, покинул Киев и отправился на Полесье. Там он изучал все остальные дела: управлял имением в Ровенского уезда там он становится псаломщиком, увлекается церковно-славянским языком, но главной страстью писателя становится охота. Он проводил целые дни с крестьянами-охотниками, скитаясь по бескрайним лесам и болотам Полесья. Он благодарил охотничий опыт на Полесье, который помог ему во время охотничьего отдыха слушать местные рассказы и легенды, давший ему богатую пищу для сердца и ума наблюдательного писателя, подтолкнул писателя к написанию путевого очерка и описания конкретной местной истории.

Рассказ «Олеся» — одно из лучших произведений Александра Ивановича Куприна. Он поражает глубиной образов, а необычный поворот сюжета этой истории переносит читателя в конец 19 века, когда старый уклад русской жизни столкнулся с необычным

техническим прогрессом. Произведения начинаются с описания природы края, куда приезжал по делам главный герой «Иван Тимофеевич». За окном зимние метели сменяются оттепелями. привыкшей к городской суете быть необычной: в деревне до сих пор царит атмосфера суеверного страха и боязни нововведений, время в этой деревне словно остановилось. Неудивительно, что персонаж предстает перед читателем . Полеская красавица гордая и решительная во имя любви, она готова пойти на многое Олеся лишена хитрости и корысти, ей чуждо эгоизм Иван Тимофеевич, напротив, неспособен принимать судьбоносные решения. В повести он предстает человеком робким, неуверенным в своих поступках, он не представляет до конца свою жизнь с Олесей, как с женой.Олеся, обладающая даром предвидения, с самого начала чувствует неизбежность трагического конца своей жизни. их любовь, но она готова взять на себя основную тяжесть обстоятельств. Любовь придает ей уверенности в своих силах и помогает выдержать все невзгоды. Стоит отметить, что в образе лесной волшебницы Олеси А. И. Куприн воплотил свой идеал женщины: решительной и смелой, бесстрашной и искренне любящей.

Природа стала фоном отношений двух главных героев повести. В ней отражаются чувства Олеси и Ивана Тимофеевичей. «Повесть «Олеся» — воплощение мечты писателя о прекрасном человеке, о свободной и здоровой жизни в слиянии с природой, — говорится в статье Ю. Борисова.²⁹

Они на мгновение превращаются в сказку, но только на мгновение, кульминацией повествования является приход Олеси в деревенскую церковь, откуда ее прогоняют местные жители. В ночь на этот же день разразилась страшная гроза: на фоне этих событий сильный град уничтожил половину урожая. Олеся с бабушкой поверили, что суеверные односельчане обязательно обвинят их в этом, и решили уехать.

Последний разговор Олеси с Иваном происходит в лесной избушке. Олеся не говорит ему, куда идет и просит не искать ее, В память о себе; девушка дарит Ивану нитку красного коралла.

О лесной любви есть самопожертвование. Именно ее любовь, мне кажется, достойна восхищения и уважения. Что касается Ивана Тимофеевича, то забавна трусость этого героя, чтобы все-таки усомниться в искренности его

²⁹ История русской литературы XIX-XX веков. Краткий очерк, 1983, – 123с.

чувств. Если вы любите кого-то, вы позволите любимому человеку страдать? Так писатель рисует образ Олеси наивным, чистым и приземленным. Главный конфликт этой повести – возвышенная любовь Олеси и влюбленность в мимолетное чувство писателя, помогающее определить динамику сюжета.

Всепобеждающая сила любви в повести А. И. Куприна «Гранатовый браслет»

Заветная тема для А. И. Куприна — тема любви. Одна из самых высоких ценностей в жизни А. И. Куприна поэтому в его рассказах «Гранатовый браслет» и «Олеся», где он затрагивает эту животрепещущую во все времена тему. Эти произведения его объединяют общие черты, важнейшей из которых является трагичность судеб главных героев. В его рассказах это любовь бескорыстная, самоотверженная и не жадная до наград, любовь, ради которой можно совершить любой подвиг и пойти на муки.

В «Гранатовом браслете» сюжет основан на реальном факте из семейной хроники князя Туган - Барновского . Главная героиня повести «Шейна Вера Никиоевна, жена предводителя дворянства, приятно проводит время с компанией сестры Анны на своей

приморской даче в ожидании скорого праздника. В этот же день гостей собралось немного. друзьям и родственникам в этот знаменательный день Вера получает в подарок гранатовый браслет, присланный по почте от некоего анонимного человека, который влюбился в нее еще до замужества и вот уже восемь лет шлет письмо со скромными признаниями. брат Николай приходит в ярость из-за поведения загадочного анонима, используя свои связи Николай находит таинственного «ГСЖ», которым оказывается мелкий клерк Жетхов, Николай требует от него прекратить всякое общение с Верой Жетков соглашается, но умоляет дать ему возможность отправить женщине последнее письмо. В этом письме он просит ее послушать вторую сонату Бетховена. Выполнив свое желание отправить последнее письмо своей возлюбленной о мире и счастье, Жетков кончает жизнь самоубийством, о чем Вера узнает из газеты. Вера со слезами на глазах слушает «Аппassionато» и понимает, что настоящая любовь, о которой мечтает каждая женщина, ушла из-за ее апатии.

«Гранатовый браслет» раскрывал духовно-нравственную красоту простого человека и противопоставлял ее нравственности богатых людей. А. И. Куприн в своих произведениях показывает «высшее общество» без

преувеличения, без гротескной заостренности. Маленький официальный персонаж в этой истории открывает более яркую и широкую часть возвышенной любви, которая божественна. Напротив, А. М. Горький резко критиковал идейные скитания Куприна: «Эта повесть восхитила меня и какая превосходная штука Гранатовый браслет «Куприн», — писал он.³⁰ «Замечательный! И я рад, я счастлив! Хороший старт в литературе.» - прокомментировала Е.К. Малиневская.³¹

Любовь для писателя – основа всего сущего. «Любовь должна быть трагедией; величайшая тайна в мире, Любовь позволяет героям подняться над суетой повседневной жизни. В письме А. И. Куприн писал. «Не в силе, не в ловкости, не в уме, не в таланте выражается индивидуальность, она должна выражаться в любви». Известно, что писатель всегда старался найти сюжеты в реальном мире для своих произведений. Повесть «Гранатовый браслет» основано на реальных фактах из семейной хроники князей Туган-Барановских. Писатель рассматривает любовь как глубокое и психологическое чувство. Писатель утверждает, что любовь – это редчайший дар, который есть у человека, а высокая и безответная любовь – это огромное счастье. Это единственное содержание в жизни главного героя Жеткова, он умер без боли и разочарования, но с ощущением, что эта любовь все еще в его жизни, не уменьшив ее качества любой ценой.

Тема детства в прозе А. И. Куприна

Еще одна тема, которая выделяется в творчестве Александра Куприна, — это тема детства и «детскости». Для писателя дети являются носителями той чистоты и доверия, которые уже утрачены многими взрослыми. В данной статье мы рассмотрим тему детства, которая отражена в таких произведениях писателя разных периодов, как «Чудесный доктор» (1897 г.), «Детский сад» (1897 г.), «Слоненок (1907 г.)». тема проявляется наиболее ярко. В этих рассказах тема детства поднимается в традициях реализма, раскрывается через обращение к проблеме нравственного выбора, любви и таланта.

Образы детей в повести «Чудесный доктор»

Сюжет истории таков: перед праздником Рождества семья Мерцаловых попала в беду. Отец потерял работу, а в семье голодные дети. Среди них

³⁰ Корецкая И.В. Горький и Куприн // Горьковские чтения. 1966, 119-161

³¹ Гранатовый браслет - Ставропольское книжное издательство, 1985. - 256 с.

есть даже больная девочка и грудной ребенок. Семилетняя девочка в этой истории показана больной, но на самом деле ее родители не могут позволить себе деньги из-за бедности. Это несчастье заставило Мерцалова задуматься о самоубийстве. Когда он собирался совершить преступление, к Мерцалову подошел старик небольшого роста, в теплой шапке, шубе и высоких галошах, заговорил с Мерцаловым и расспросил о его мытарствах. Мерцалов рассказал ему всю свою историю и рассказал о потере своего места, о смерти ребенка, обо всех его несчастьях до настоящего дня. Старик выслушал его и тотчас же помог ему найти врача и тот дал ему денег, чтобы накормить голодных детей. Наконец, с помощью этого замечательного врача отец находит работу, и, таким образом, жизнь семьи Мерцаловых входит в благополучное русло.

В начале этого рассказа А. И. Куприн написал «Очередной рассказ не есть плод досужей выдумки. Все, что я описал, произошло в Киеве лет тридцать тому назад и до сих пор свято», Это значит, что все образы детей в этом рассказе не выдуманы, поэтому дети в рассказе «Чудесный доктор» настоящие и неотразимые, чистые, наивно-добрые, настойчивые и смелые.

Образы детей в рассказе «Детский сад».

В нем рассказывается о старшем писаре сиротского суда Илье Самойловиче Бурмине и его дочери Саше. По бедности оба жили в подвале. Однажды его дочь Саша чувствует себя очень плохо, из-за чего Бурмин вызывает врача, чтобы тот навестил бедного Сашу. После осмотра врач посоветовал Саше хорошо поесть и проветриться. Но Бурмин не имеет к этому никакого отношения, потому что у него мало денег на лечение девушки. Из-за болезни Саша ничего не хочет; она только хочет пойти в сад. Бурмин возит ее в городской сад, но не часто, потому что поездка оказывается для него дорогой. В ближайшие дни девочка слабеет, что мучает отца, чтобы доставить удовольствие дочери. Он мечтает превратить городской пустырь в сад для осуществления своего желания. Бурмин ходит в город Думу, в редакцию газет и т. д., но ничего не меняется. Все осталось прежним, его мечта превратить городской пустырь в сад так и осталась мечтой. Весной Саша умер, а в день Сашиных похорон Бурмин видит, что на пустыре рабочие начинают строить огород, теперь за «сорок четыре копейки» у детей будет свой садик.

В этом рассказе А. И. Куприн описывает одну бедную и больную Сашу. Саша — ребенок «снизу». Она страдала в своей жизни и в конце концов

умерла, не осуществив свою мечту. Образ Саши в этой повести вызывает у читателя чувство грусти и жалости, и этот персонаж отразил реальную жизнь бедных детей того времени, которые не получают нормальной человеческой жизни, как другие.

Образы детей в рассказе «Слоненок».

В этой истории мы знакомимся с девочкой по имени «Надя», которая заболела, и ее родители не знали, чем ей порадовать, чтобы Надя поправилась. Но однажды девочка просит у родителей слона, который должен жить в природе. Важным в этой истории является образ отца Нади, горячо любящего свою больную дочь. Из-за непреклонного поведения дочери отец посещает немца-хозяина зверинца и просит его о помощи. Хозяин зверинца понимает странную просьбу отца, ведь у хозяина зверинца была его маленькая дочь. И вот сбылась мечта девочки Нади, когда отец принес ей настоящего слона по имени Томми. В этой истории отец совершает чудо, потому что им двигала бесконечная любовь к дочери. В конце рассказа «Надя» и слон «Томми» подружились друг с другом, и этот добрый жест со стороны отца помог Наде преодолеть болезнь. Как и в других рассказах А. И. Куприна, в этом рассказе мы видим светлый финал. «Книги Писателя часто являются отражением его теплой, добросердечной, страстной, справедливой натуры, которая покоряет ум и сердце каждого отдельного читателя», - писала Л. А. Иезуитова.³²

Тема любви в творчестве А. И. Куприна занимает важное место. По Куприну, бескорыстная, взаимная, идеальная любовь — одна из величайших «тайн» человека, а красивая любовь подобна страданию. Но он осуждает страдание, потому что эта любовь остается в человеке такой же сильной, как смерть, и именно это освещает нам А. И. Куприн. Герои А. И. Куприна — люди чистые, искренние, широкие, готовые ради любви отдать все, даже жизнь. Для них любовь всегда основана на высоких чувствах, искренних чувствах, которые стоят целой жизни. А с другой стороны, в поисках настоящей любви писатель обращает внимание на «тему детства и ребячества». В его рассказах дети наивны и приветливы, в детях есть та чистота и доверие, которые уже утрачены многими взрослыми» Детская тема не нова в русской литературе XIX и начала XX веков. Ванька Жуков из повести А.П. Чехова «Петка на даче» и «Саша0. от Ангела» Леонида Андреева, одного из самых известных героев этого произведения. Эти дети

³² А. И. Куприн. Жизнь и творчество/ www.litra.ru/biography Заключение

включаются этими писателями в тему маленького человека и маленького не только по возрасту, но и по своему образу и социальному положению. В данном случае определенная традиция русской реалистической прозы. Как он развивает эту тему? Что вносит в нее нового? На эти вопросы четко отвечают рассказы "Чудесный доктор" (1897 г.), "Детский сад" (1897 г.), "Слон" (1907 г.) .

Образы детей в этих рассказах разные, но все они яркие и живые, чтобы показать несправедливость и неравенство в обществе.

Александр Иванович Куприн – классик русской литературы, творчество которого близко к реалистическому направлению второй половины XIX и начала XX века. В своих произведениях он исследует человека и его характер в разных жизненных обстоятельствах. Сам писатель прошел большую школьную жизнь, перепробовав разные профессии. Побывав в разных областях и городах дореволюционной России, все, что он увидел и услышал от простых людей: черноморских рыбаков, полесских крестьян, одесских газетчиков и купцов и многих других, оставило глубокий след в его впечатлительной душе и развило бдительность писателя и этот опыт побудили его написать такого рода замечательные рассказы.

Как писатель А.И. Куприна можно назвать оптимистом, потому что он верил в чудо, особенно в чудо любви. В моей статье тема страстности и тема детства различны по своей природе, но суть или тема выдающаяся и императивная в данном сценарии, и эти два отступления темы связаны между собой "темой любви". Любовь имеет разные аспекты в разных историях, но ее цель — превратить человека в социальное животное.

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A VERITABLE SOCIETAL HOTCHPOTCH: A SNEAK-PEAK AT THE ART OF CHARACTERISATION IN NAMITA GOKHALE'S *PRIYA: IN INCREDIBLE INDYAA*

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Abstract: The presentation of different characters in literary writings occupies a very central position. The different stories which get percolated down to the readers from the protagonists in a particular literary work of art tend to have significant importance in the broader circuit of human living. It has to be ascertained stories and tales of people living in a particular society always grant specific meaning to the very existence. A particular story finds manifestation as a result of the process of presentation through different characters. Namita Gokhale has been one of the notable Indian English writers who has, in her fictional pieces, not only showed the elevated nature of the females but also depicted an emancipatory position of the females. Her female characters are always seen to be having a voice of their own who always shatter the shackles of patriarchy in order to assert their position in the society. However, one can easily observe that the assertion of the position of a female characters takes place within the confinements of characterisation. Her *Priya: In Incredible Indyya* becomes one of the significant representations of numerous characters who tend to carve out individual spaces of their own. The presentation of different generations in the novel alongside the characters makes the novel a store-house of tales associated with the lives of the people. This paper is a humble attempt in order to present the scintillating art of characterisation in the novel. The paper is based on the idea that it is the characterisation associated with "thought" which renders every character a specific position in the novel. The research follows a qualitative method in its delineation with the plot of the novel.

Keywords: art, character, female, story, society.

Stories are of paramount importance in the corpus of human existence and the importance finds even more glaring position in the circuit of literary knowledge. Every individual in this world seems to be dwelling on a story, be it literal or metaphorical and it is this aspect of the presence of a story which makes the lives of persons meaningful. Considering the importance of the art of characterisation in a literary piece of writing, it has to be stated that a particular writer always intends to pass on a specific message which gets portrayed with the help of different characters. If a particular way of portraying a character is taken into account, thought becomes vital because it is connected with the opinion and the view point of an individual. It is this aspect of thought which this research primarily focusses on. A deeper analysis of the inherent processes which are involved in the character sketch of an individual in a fictional piece heightens the intricate connection of the characters with the readers. Whenever a fictional piece is being read, more often

than not, it is seen that the readers tend to develop a vital connection with a particular character as they are able to grasp the inner thoughts of the mind of the character. There are different kinds of approaches to understanding the presentation of a particular character. The arguments by Uri Margolin in *Narrative Theory and the Cognitive Sciences* (2003) in relation to the function of a particular character are pivotal in the context of the study. He remarked

Plainly speaking, I suspect that the scholars who expressed the dissatisfaction with the current state of affairs feel, like Wallace Martin, that ‘our sense that [many] fictional characters are uncannily similar to people is not something to be dismissed or ridiculed, but a crucial feature of narration that requires explanation. (10)

Whenever a character is being comprehended by the readers, to a great extent, the readers can align themselves with the various happenings in the life of the character. Thus, the thoughts, feelings, emotional attributes of the characters seem to get translated to the readers and they too, join the living of the character. However, there is another very important dimension of the process of characterisation and it is the depiction of numerous generations which share their living space in the same family, sometimes. This makes a particular family the collection of experience and feelings of varied ages and generations with everyone having stories of their own. Namita Gokhale’s *Priya: In Incredible Indyya* is one such significant Indian English literary piece which depicts numerous characters and importantly, everyone is being seen to be portrayed by giving a touch of individuality. One of the primary aspects of the presentation of the different characters by Gokhale is that they seem to be very much keen on making their individual life stand out in the society. In the very introduction to *Characters in Fictional Worlds*, Eder et al. opined that there are as many as four significant elements which are related to the proper status of a particular character. They remarked

Semiotic theories consider characters to be signs or structures of fictional texts, cognitive approaches assume that characters are representations of imaginary beings in the minds of the audience, some philosophers believe that characters are abstract objects beyond material reality, other philosophers contend that characters do not exist at all. (8)

The novel depicts a society which can be categorised as a little above the general middle class depicting the traits of elite living. The plot finds its relation to Gokhale’s masterpiece *Paro: Dreams of Passion* and showcases the life of a middle class girl called Priya. The novel centres around Priya and her strenuous efforts in order to rise up the social ladder which finally made her the wife of Suresh Kaushal, a powerful politician who was a lawyer earlier. By placing Priya at the focal point of the narration, Gokhale vividly portrays a lot of other younger

characters who seem to depict the density of the society. It was seen that Priya had two sons who were twins, Luv and Kush but both were completely different from one another. These two characters can be stated to be representing the youth and energy of the modern Indian societies. Moreover, Gokhale also portrays other younger characters like Paromita, Monalisa, Suzi, Suki etc. who is seen to be echoing specific identity and position in the society. Thus, the characterisation of different individuals by Gokhale tends to grant everyone a proper space to reside in.

Gokhale showcases that Luv always preferred long hair and donned safety pin in his eye brow and lower lips, whereas, his twin brother, Kush, who was going to become a politician, despised these and always favoured white coloured kurta pajamas. One can also remain awestruck at the characterisation of Paromita- the politician's daughter who was a journalist. In order to vividly portray her personality, Gokhale depicts the dress in the following words- "crinkled cotton skirt with gold khari work motifs, and a white cotton man's shirt with rolled-up sleeves" (Gokhale 80). Apart from all these enticing portrayals of young characters, the readers can also find another character who was rightly on par with the character of Priya in terms of inner zeal and determination to succeed and shine in life. She was Monalisa Das Mann, the former lover of the son of Priya, Luv. She was shown to have been living in the United States of America and was the daughter of well-to-do parents who were academicians. With all these representations of the different characters encompassing almost every section of the society, Gokhale indeed sketches a mesmerising picture of present day Indian society.

Language becomes one of the primary features in the novel which is related to the individuality of the characters to a great extent. The language used by the characters in the novel seems to echo the very sense of individuality which every character possesses and not even for once, the readers can sense an air of complacency in their depiction. In order to bring out the portrayal of almost every section of a middle-class Indian society, Gokhale also presents the characters of Suzi and Suki, who were the well-off daughters of an industrialist, on one side and also the character of Dayavati, whose father was a dhobi and she was shown to be "studying Fashion Technology" (Gokhale 84) in the novel. The former lover of Luv, Monalisa, was shown to be an established writer in the novel who has published her work *The Unsuitable Bride* and was dedicated to "Aunty Priya: The Desi Mom-in-Law from Hell I never had, and the living inspiration for this book" (Gokhale 91). In the proper comprehension of the different characters which were portrayed by Gokhale in the novel, the readers can well relate to the assertive language which the characters make use of. Willie Van Peer makes a valid point in this regard by saying

...the category of character is, for its very formation, dependent on linguistic forms. Character, it can hardly be denied, is what readers infer from words, sentences, paragraphs and textual composition depicting, describing or suggesting actions, thoughts, utterances or feelings of a protagonist. Thus the linguistic organisation of a text will predetermine to a certain degree the kind of 'picture' one may compose of a protagonist. Therefore, the particular forms by which this is achieved need to be studied in detail. (9)

The character of Priya in the novel stands out above the rest with her depiction to be a bold and assertive lady who was known for her individuality and fulfilment of her self-desires. She is shown to be a high-class lady who has tremendous faith in the different kinds of traditional values and cultural attributes of India. She epitomised the ideal lady of an Indian society- "Your mother is True Indian women, the personification of a Bharatiya Nari ... I am an Indian woman. I cannot lie, but even more than that, I cannot tell the truth" (Gokhale 60-61). Illustrating the powerful woman that Priya was, Gokhale hints at the bold nature of Priya by showcasing that she always had tremendous respect for her boss and also had concerns for her former lover even when she has crossed the youth of a girl. Thus, one can easily sense an inner spirit in order to break free from the so called clutches of the society which was regulated by the male members. "Priya, my love, how delicious to hear your voice, -----I forgot the I was an Indian wife and mother....." (Gokhale 47-48).

As an important aspect to take cognizance of, the character of Priya is always shown to be very much grounded in nature. She is presented to the readers in a neutral manner with she neither expressing any kind of glaring likeness for the different activities of her husband or any male member of the society nor out rightly rejecting them. Although she is the wife of a minister in the novel, she always keeps in mind her initial not so well-to-do life in the city of Bombay. Notably, she is seen to be equally encouraging towards the different kinds of activities her husband undertakes although there are some glaring disagreements from her side. Also, as an ideal mother, Priya is seen to be well supportive towards her twin sons for them to realise their dreams and aspirations. Moreover, even after completing the stage of menopause, she is being portrayed by to be having sexual encounters with her former lover and was also seen to be wearing blouse which was deep necked in terms of the design. Moreover, with her liking for Gucci and also Dior bags, the readers can very well comprehend the inner self of Priya to be not confining within the set boundaries of the male-dominated society. Thus, a particular identity gets created which is both in line with the duties and chores of the family as a housewife and a mother and also in line with the accomplishment of the fancies and desires of an individual self. As Gokhale remarks

How do I explain that there is no plot? There never is. The hidden harmony of a housewife's tale is structured, day after day, by simply carrying on. In the storyboard, the drama and heroism lie in the everyday aggravations, the small triumphs of daily life. And the happy endings – they tiptoe in so stealthily that you may already have left the multiplex by the time they show up on the screen. (193)

Thus, the readers can very well sense the fact that there is the presence of almost a battle in the life of Priya with the elite society of Delhi. Gokhale elucidates the character in order to make the readers realise the efforts which Priya, as a mother and a housewife has made in her life to climb up the ranks in the society and to attain the position that she was enjoying at that very point. The different hurdles and unseen obstacles which tend to block human lives without really getting anticipated can easily be related to the life and the art of characterisation of Priya. As Gokhale states, “The book is a reflection of our circumstances. On the off chance that Paro... was the primary triumphant chick lit of those days, at that point Priya... must be the primary haglit!” (Gokhale 3).

In relation to the portrayal of different characters in the novel, it can be stated that the varied roles of a particular individual come out to the forefront as a result of their individual position and duty as a wife, lover, husband, brother, daughter etc. All these, needless to say, grant a sheer touch of individuality to every person who, within the very circuit of their existence, structure their own path in life. However, it is also to be noted that the personality of the different characters become vivid as a result of the portrayal of the character of Priya who seems to bind them together under a single roof. As a mother to two sons, she is being presented as an experienced lady in terms of keeping in perfect tune with the desires of the young generations. Also, one can find a touch of manipulative practices as well in her amalgamation of the dilapidated Indian traditional faiths and beliefs and the extravagant traits of the modern Indian society. The young generation, as it is seen in the novel, also enjoys the company of Priya to a great extent and thus, she becomes a guide to the different characters in the novel. Thus, it can be stated that there is the construction of different kinds of identities of individuals in the novel and this very argument falls in line with the following remark made by the notable cultural theorist, Stuart Hall. According to Hall

The subject assumes different identities at different times, identities which are not unified around a coherent ‘self’. Within us are contradictory identities, pulling in different directions so that our identifications are continuously being shifted about. . . . [t]he fully unified, completed, secure and coherent identity is a fantasy [w]e are confronted by a bewildering, fleeting multiplicity of possible identities . . . (277)

Thus, it can be concluded by stating that *Priya: In Incredible Indyya* is one of the most fascinating tales which showcases the changing Indian society. With the captivating portrayal of the individuality of different characters, Gokhale delves

deep into the specific identity of the characters. The novel very rightly stands out as the mixture of youth and the old with them living in harmony both in the family and the society thereby depicting the veritable presence of ideas and beliefs. As far as the viewpoints and the opinions of different younger characters in the novel is considered, the readers can easily notice a changing Indian society. In the character of Luv, one can find a sheer individual nature with his inclination towards an appearance which can be categorised as hippie. However, this same personality was seen to be taking a back seat when it was the turn to have a face-to-face conversation with his former lover. Gokhale, bringing out her artistic touch, portrays the character of Priya to be protecting Luv by cooking up a false story of the engagement of Luv to the daughter of a friend of their family. Again, in order to express his love and feelings for Paromita, it was seen that Luv sought the help of his mother in order to finalise their marriage. Thus, what becomes vividly evident that the novel showcases a changing scenario of the Indian society with different youngsters seeking the support and help of the elders in the family in order to finalise the decisions related to their life and marriage. As Shobhaa De aptly states regarding this

A lot of kids today are entrusting this all-important decision to their folks – parents, relatives, even well-meaning friends. Of course, the new ‘arrangement’ is more open-ended and better structured. Devoid of the old ‘rules’, which prescribed the ghastly ‘Dekho’ session, the social meetings orchestrated by middlemen or women these days work in a more acceptable session. (24)

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**ACCENTUATING THE TRADITION OF VOCAL SONG AND
MUSIC IN TRIBAL CULTURE: A STUDY OF GOPINATH
MOHANTY'S *PARAJA* AND PRATIBHA RAY'S
*THE PRIMAL LAND IN TRANSLATION***

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Abstract: Song and music serve as an inextricable part of any tribal culture. These songs are very much rooted in the credos of the tribes that cannot be contemplated as mere lyrics but as a voice of unfeigned emotion expressed in words which pertain to heterogeneous themes such as love, separation, union, marriage, war, conflict, courting, etc. Tribal communities in Odisha have a special affinity with song and music which they use predominantly to express their innermost selves during various occasions. Such occasions are beautifully depicted in the writings of renowned Odia writers Gopinath Mohanty and Pratibha Ray. This paper is an attempt to accentuate the tribal culture of vocal song and music, especially in Paraja and Bonda tribe by illustrating the translated texts: Paraja by Gopinath Mohanty and The Primal Land by Pratibha Ray. It not only gives voice to their emotion but also serves as a medium of communication for the tribes.

Keywords: Bonda, Dungdungas, Music, Paraja Tribe, Vocal song, Tradition.

Introduction:

Odisha is an abode to many tribes. Tribes are often treated as the fourth wall which is basically out of the fourfold *Varna* system namely Brahmin, Kshatriya, Vaishya and Shudra. They are marked by distinct identity of their own which reflects in their culture and tradition. Tribes such as Bondas, Kondhs, Paraja or Santhali have different customs and practices and ways of living. What makes them different from each other is their etiquettes and regulations which is deeply rooted in their belief system. Their world revolves around a number of myths and superstitions.

In a recent survey, it is found that Odisha has been home to 62 Scheduled tribes and the total population of tribes account for only 22.85% of Odisha's population which is quite less as compared to population of the mainstream.

Perhaps the most primitive of these is the Bonda tribe which played a significant role in Verrier Elvin's *Bonda Highlanders* (1950). According to 2011 census, the total Bonda population was about 12000 with the rate of growth much lower than

other aboriginal tribes. These are found in isolated hilly regions of Malkangiri district of Southern Odisha. The language they speak is Remo or Remsam. They are named after the hills of Bonda which serves as a boundary that separates them from rest of the world.

Paraja is one of the well known major tribes of Odisha. The population of the tribe as per 2011 census in Nabarangpur district is 74,253. They are mostly found in Nabarangapur, Nandahandi, Tentulikhunti, Papadahandi, Dabugaon and Jharigaon blocks of the district. *Parajas* are the conglomeration of various endogamous sections and is not a compact community. Their mother tongue is Porji (a form of Gondi, belonging to the family of Dravidian languages) which varies according to the local tongues like Odia or Telugu. *Paraja* denotes common or ordinary people. These are people basically engaged as hill cultivators.

Tribes have served as major subjects in many texts as various writers have written on them in order to keep their culture and tradition alive. Many ethnographers have visited them personally to observe their way of living. Many scientists and researchers have conducted surveys on them. But still they seem exotic and mysterious to the mainstream as they are far from the civilized community. Residing in dense forests guided by boundaries of nature they have toiled hard to create a separate home for themselves which seems impossible to reach. Neither man nor its ideas will be able to reach them.

As Dr Minati Sahoo puts in her article, the government is facing a huge challenge in imparting proper justice to the scheduled tribes by improving their socio-economic conditions. Despite various schemes and advancement programmes launched by both Central and State government the tribes live in vulnerable condition not only in India but also in different parts of Odisha. The major roadblocks on the development of tribes comprise of high mortality rates, low literacy rates especially amongst women, lack of knowledge of policies, malnutrition, child labour, etc. Moreover, it has been found in a recent study that a very high percentage of the tribal population is still thriving below the poverty line which serves no less than a major cause.

Analysis:

Paraja is less a novel and more like a testimony as Gopinath Mohanty himself met the central character (Sukru Jani) during his early posting as an administrative officer in Koraput as mentioned in one of his interviews. He is a remarkable Odia writer, who wrote his first novel when he was only twenty-nine. He can be truly honoured as an Asian Achebe foregrounding the struggle of the Aboriginal.

Paraja being the second novel of the tribal series throws ample light on the people of *Paraja* tribe and their credos. The people of the tribe are naive. They give much weightage to festivals and harvest. No doubt they work extremely hard but never

forget to rejoice and commemorate happiness. The musical instrument they play is called *dungudungas*. It is said that the life of tribes progress with vibration of the string of this instrument. They never carry life as a parcel of burden though they belong to the backward class. They know how to celebrate life. The novel is not only an agonizing tale of tragedy, but also a historiography of tribals detailing the life struggle of *Parajas*.

Many researchers have penned down their marginalization, oppression and anguishes. However, a few writers have also centrally focused on their culture and tradition. There are many things a modern man can acquire from them. For instance, the tribals give ample supremacy to colours, light, dance and song which often serve as an inseparable part of their culture. The girls known as *dhangris* love to wear colourful sarees and use oil infused with sweet fragrance to comb their hair. They often bathe in the stream and wash their utensils and clothes in it. They cook with leaves and powdered mandia and are mostly engaged in household chores.

It's a harrowing tale of a family of five living in the Sarsupadar district of Koraput situated amidst forest and hills. The chief of the family is the oldest member, Sukru Jani, with two sons Mandia and Tikira and two daughters Jili and Bili. Jani along with other families of the *Paraja* tribe are solely dependent on agriculture. The men toil in the fields while the women are assigned with household task. Being a tragedy the novel depicts serious components of Sukru Jani's life. The tribals are mostly innocent who easily get victimized in the hands of bloodthirsty *sahukars* and officials because of their lack of education and fear of law as noted by the researcher Savita Kumari in her article.

The tribals have a strange custom wherein the bachelor boys and girls had to sleep in separate dormitories which was exclusively made for them. Right in the centre of the village was a hut which served as an abode for all the unmarried girls and a little far was men's dormitory. It pictorializes the modern hostel life where girls and boys live in hostel with their roommates and spend time gossiping, giggling, tickling and teasing which gets reflected in the following lines, "Kajodi tickled Jili and sang the song over and over again. And finally she left" (Mohanty 15).

Living in dormitory was no less of fun and merriment as they would get some personal time to spend with their friends. Girls rubbed oil into their hair and combed it neatly while the boys drew out their *dungudunga* and got themselves ready for singing. It was a place where they were the master of themselves and had all the freedom. Since several centuries this tradition was prevailing the two huts which stood at the centre was the oldest witness. Mohanty highlights that it's a place where young men and women sang to each other expressing their innermost feelings carefreely under the open space. If something doesn't happen according to

their expectation, the elders would be called to sort the matter. And the convict had to pay penalty for committing the crime which would be spent in buying liquor for all the villagers. But the matter won't end there. After drinking the tribe would sing and dance in front of their supreme power Earth Goddess to close the particular chapter.

Another weird custom in *Paraja* tribe was that boys and girls had the right to elope which they did most often. If there was anything that would make their relationship legal: it was payment of forty rupees which the groom had to pay to the bride's father as something called 'bride price'.

Late in the stilly night when everything was motionless and the only prominent sound was the fluttering of the bats, there came a sound of playing of *dungudunga* from men's dormitory which soon transformed into a harmonious melody which Jili's lover Bagla sang for her:

“To the rhyme of the maize that is fried
Or the maize that is boiled,
I fashion my song
O my darling who keeps her word
Lovely is your nose-ring of gold
My *dungudunga* wears only a brass string
But it makes exquisite music.” (Mohanty 18)

Basically young boys and girls use this medium for exchange of thoughts and emotions. With the help of *dungudunga* the lover expresses his innermost feeling and pain of separation from his beloved. There is a pattern to it if one would notice. These songs are conversational in tone as if someone is speaking. At first the song is dedicated for instance, here it is dedicated to rhyme of the maize whether fried or boiled then the lover addresses his beloved and praises her nose-ring made of gold and honesty with which she remains loyal. The musical instrument *dungudunga* is personified as a daughter who is crying for her mother on separation. Towards the end Bagla describes his own situation and says he is weeping for her and pleads to save his life for he will soon die with her name on his lips.

These songs are usually sung with the accompaniment of *dungudungas*. In the novel one comes across many love birds like Bagla-Jili and Mandia-Kajodi who are in the habit of singing to the tune of *dungudungas*. These songs are either sung individually or in chorus. When the lovers Bagla and Mandia have finished their song, requesting their beloved to join them Jili and Kajodi join their voices to reply with another ancient *Paraja* ballad conveying their fear as when they go out, they

witness many elderly people like mother's brother and father's father and they feel like running away and concealing themselves being coy.

Apart from personal tones and feelings one can find a reflection of their culture in these songs. The tribals love their village like anything and the people residing in it. They live in unity with elders whom they immensely respect. There is mention of such songs which describe the dressing of *Paraja* girls (*dhangris*);

“The garment of many colors which you wear,
That sari woven in Lower Maliguda,
Wash it clean again, wash it quickly.
For my sake, beloved come out in your very best,
Wear your bangles around your wrists.” (Mohanty 20)

In chapter 5, we come across the forest guard, one of the government officials assigned to protect forest who is spellbound seeing the beauty of young girls in red saree, busy picking weeds. They started singing in chorus seeing the stranger passing them and the officer was charmed by their sweet voices. The song itself is simple in diction and conversational in tone that would touch anyone's heart whoever comes across it. The girls wishing the stranger well in his endeavor and saying that in the moonlight they would miss him highlights their amiable nature towards strangers.

The tribes can be contemplated as true patriot since they love their motherland like anything. Every *dhangra* of the tribe possessed a piece of land and harvested happily. November is called as the month of festival of lights, in which one could witness a crowd of hardworking reapers working in the field. Most of them were women who would toil all day just for three to four pice or a handful of *mandia* but they were immensely happy in what they were engaged in and joined their voices in chorus;

“Daily we labour in this field of *mandia*
And pour our sweat on this land;
And the crops grow and ripen and are harvested,
Are loaded in carts and taken away and stored.
For whom they are preserved, my love?
They are for you, darling of my heart”.(Mohanty 58-9)

These wonderful songs not only express their heartfelt emotions but also highlight their rich culture, love for motherland and their concern for family. They work

extremely hard for the sake of their families and dedicate everything to their beloved as can be noted in the lyrics.

Pratibha Ray's *The Primal Land* in the true sense is based upon the history of Bonda tribe. She has spent a considerable amount of time in the hilly area amidst Bondas as a part of her post-doctorial research and observed their culture minutely. The Bondas are recognized to be the most endangered tribe whose population is consequently decreasing as noted by the researcher S. Chitra in her article. Ray has put up all the efforts to preserve their culture and credos.

The narrator is the ancient Soma Muduli, the oldest surviving member of the tribe. As he reminisces his old days, the readers get to know the secrets of Bondas. It doesn't follow a single plot line instead narrates many stories, folklore and legends inculcated in the belief system of tribes. Most of writer's sympathy goes with Budei Mahadei who serves as an epitome of suffering in the novel. Bonda means naked or savage. The Bondas are named after the hills and are very sedulous. But they never fail to celebrate festivals and engage in singing and dancing, arms twined around neighbour's waists leaving behind all the distress.

There is a bizarre practice in Bonda tribe when a baby boy is born, a *salap* sapling is planted after his name. It is often said if a mother nourishes a baby for six months, a *salap* tree nourishes all life. Soma Muduli remembers the day when he was born, his father planted a young *salap* sapling. One can find a boy without mother but there is no boy who is without a *salap* tree of his name. *Sapung* is not just an extract from *salap* tree which is both intoxicating and nourishing at the same time but it is the life force of Bondas that make them ready to face any challenge. After drinking, Soma sings his heart out:

“Bring me the rice gruel, and bring me the millets,
The *sapung* shakes my bones like a fever;
For you it is still day, but for me it is night.
Come, sweep the floor clean; lay out the mat
Let me grow warm in the fire of your body.” (Ray 23)

The Bonda men are considered to be very strong and energetic due to the consumption of *salap* extract. They used to get married at the age of ten. The brides should be ten to fifteen years elder to them which is a peculiar custom of Bonda tribe. Huge responsibilities are laid on the shoulders of Bondunis as they have to play dual role of mother and wife of the Bondas. They had to work hard in the field due to which they always had to stay naked.

As Soma recalls the memories of his marriage, he throws light on the tradition of Bonda marriage. According to their custom, to win a *saleni*'s heart, one has to give

rich gifts and use proper rhetoric. During evening, there would be a gathering in the village where all the *dhangras* assembled beating drums and playing their flutes. They are warmly welcomed by *dhangris* with serving of sumptuous dishes like roasted rats, dried fish, puffed rice, etc while the *dhangras* would lavish them with brass rings, *jalebis*, rice fried and spiced and *mahula* liquor. Then the *dhangras* and *dhangris* would dance on the rhythm of drums and flutes with passion. The *dhangras* would sing song in chorus to convince *dhangris*. The songs dedicated to their future wives consisted of elaborate description of their property and wealth and all their possessions. Like the ancient *Paraja* ballad these songs are too conversational in tone conveying young *dhangris* that they have well-built houses, well kept stocks of rice and plentifully available swans, ploughing land, varied trees in their orchard. Their village is no different from the *dhangris* they are beautiful with deep forests they have enough food, space and love for the *dhangris* requesting them to come and live with them which is evident in the following lines:

“We too have our ricefields, our mango and jackfruit trees,
Our flowers, our birds, our saal and neem trees.
Why then do you keep saying No?
Come to me if you wish, or do not come
But have no fear of another”.(Ray 29)

In a gracious and polite manner the conversation continues through the medium of songs. On one side, the *dhangras* would keep trying to convince *dhangris* and on the other side the *dhangris* would reply with a song in positive tone assuring the *dhangra* that she would come and live with him giving him all the pleasures. Apart from this there were other songs which the *dhangras* and *dhangris* sung which were hot and happening touching upon various sensuous themes like heart, body, lips, breasts, etc.

After much dejection, Soma finally made up his mind to get married. He wandered many villages, streams and mountains in search of his perfect partner and finally ended up at Sombari Toki. In order to win her favour he has to lavish her with rich gifts as per the custom. He got a new bracelet, rings, sweets and fried rice. The ritual dances began as all the villagers gathered, Sombari danced shaking her hips and bangles around her wrist which clashed and made a tinkling sound. Soma sang his heart out as the *tomka* drums throbbed addressing Sombari as his yellow *sunari* flower, red blossom, white flower, washed rice, floating cloud, mango blossom etc. This is a typical love song dedicated to future wife where Soma is trying to convince Sombari:

“Lele lolo lele lolo
Yellow flower, red flower:
Come, let us go to the bank of the stream
Let us go in to the jungle
Let us go into the valley below
And I will give you *sapung*...”(Ray 32)

This song was no new to Sombari Toki she had a taste of it much earlier. She got some burning faggot and pressed it to his chest as per the strange custom of the tribe, a *saleni* has to brand a Bonda in this manner while he was growling with pain. She asked in song whether he eats with a metal bowl or a leaf as just to enquire about his status. Soma again sang a song to reply Sombari revealing his status though he eats with a leaf now he hopes to eat with metal bowl together once she joins him. Then he goes on describing various deeds which will be completed by them and how they will divide all the tasks between themselves and in the evening they will dance happily drinking *sapung*. The song reveals the future plans of Soma. He is hopeful that she will agree and they would grow old together as evident in these lines:

“I shall sit on the cliffs, playing my flute
While you plant the seedlings of rice.
At evening we shall dance around the sindbore,
 drunk with *sapung*;
And if our heads reel,
We shall jump over the thatch, into our own rooms
Many children shall we have,
 Many harvests, many cattle
 Many salap trees;
And grow old together.” (Ray 33)

Finally, Sombari is convinced and wore the bracelet and their marriage is fixed to be held in the month of *Magha*. All the investments made by Soma Muduli turned out to be fruitful. He keeps on pondering over his good old days and through him the entire history of Bonda tribe is narrated with all the peculiar customs and rituals.

Findings:

Through the above analysis it is quite clear that song and music play a significant role in tribal community. The tribes especially *Paraja* and Bonda use this medium as a mode of communication to let their thoughts and opinions known to others. It is quite conversational in tone and written in simple language. Most of the songs depict their culture and tradition while some are personal in tone, sung romantically to woo their partners. There is a particular pattern to it if studied minutely and illustrated. Some songs are meant to be sung in chorus during working to derive pleasure and facilitate ease of working whereas some are sung individually addressing particular person. Few songs are sung keeping in mind the occasion like marriage or festival. Some songs are even sung to the strangers wishing them all the luck while journeying while some are dedicated to the land that provides them with plenty of grains. These songs are often sung with the help of musical instruments like *dungudunga*, flute and drums in order to sound more appealing and facilitate dancing.

In *Paraja*, the writer has deliberately used *Paraja* ancient ballads to foreground their tradition of vocal song and music. The ballads follow a particular pattern. These are sung dedicated to the beloved praising their appearance and requesting to join them. There is even mention of some grains which symbolizes their dedication to land and their profession. There is a song for every occasion: courtship, wishing well-being, working, teasing, etc. The playing of the *dungudungas* adds life to their vocal songs making it perfect to the ears. Even the outsiders and government officials feel stunned to have come across such melodious songs.

In *The Primal Land*, the writer has used vocal songs and music to pictorialize the Bonda culture and their credos minutely. The Bonda's strange marriage custom throws light on their tradition of vocal song and music which they predominantly use to win the heart of Bonduni. The songs are packed with rhetoric of appraisal, physical descriptions, future plans expressed in romantic manner. The Bonda man goes on convincing his Bonduni by comparing her with yellow, red, and *sunari* flower requesting her to join him in mountains, streams and forests. Few of the songs are solely dedicated to the salap tree describing how its extract not only nourishes the Bonda man but also makes his bones shiver. He can feel the fire in his bones after drinking *sapung* and how he totally surrenders to the intoxicating effect of it which makes him more energetic, lively and demanding than ever before.

The common element in the songs is that they follow simple language making it a medium of communication. One would find immense esteem and love for their motherland and profession as depicted in their songs. Despite hard work the tribes

never fail to rejoice and celebrate life using song and music as a medium of entertainment and communication both.

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CINEMA AS EDUCATIONAL TOOL IN TEACHING OF ENGLISH LANGUAGE AND LITERATURE

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Abstract: The increasing impact of technological advancement has enabled us to encounter new teaching aids. Cinema could be one of those innovative teaching aids that could be used for teaching the English language and Literature. Films can be used as a bridge to acquire skills in literary analysis. Teachers can take advantage of using the cinema to engage students and help them to appreciate Literature better. The film makes literary work more absorbing and easier by using audio-visual elements directly. Cinema is an effective platform for the application of literary skills. Literature has long been associated with less admiration, as students are directed to produce critical papers on works of Literature rather than active production of Literature. Teachers can use films and media to add a practical component to teach Language and Literature. It includes films, documentaries, web series, photographs, and even intellectual art pieces. Language teachers have been using movies in their classes for years, and there are many reasons why films are an excellent teaching and learning tool. This paper will explore the advantages and difficulties of using movies as a pedagogical tool for English language learning.

Keywords: movies, cinema, films, language learning tools, teaching aids

Introduction

Today, English language teachers are responsible for teaching the English subject and making it relevant to the lives of their students. The expectations from a language teacher are always high. Consequently, it is evident for an English Language teacher to experiment with new material to provide students with an engaging and learning environment. The Swedish curriculum for English in grades 7-9 states, "to deal with spoken language and text, students should have the opportunity to develop their skills in relating content to their own experiences, living conditions, and interests..." (Skolverket, 2011). For decades, English language teachers and researchers have been looking for strategies to enhance English language learning and teaching (Abdul Halim et al., 2021; Ariffin, 2021; Ja'afar et al., 2021). To identify the most appealing and efficient method of language acquisition, English language instructors have been utilising a variety of English resources (Cook, 2016). One approach that has been used effectively is to encourage language learners to develop their language skills by watching English movies. In fact, there has been a lot of discussion about how effectively English

movies and other media could be used to teach and learn the English language. Proponents of adopting this form of media think that movies offer more engaging and interactive ways of teaching and learning English (Tafari, 2009). Many researchers (Ismaili, 2013; Khoshniyat & Dowlatabadi, 2014; Li & Wang, 2015; Qiu, 2017) have asserted that watching English movies to improve language proficiency has various benefits. These advantages include strengthening students' enthusiasm, improving their communication and oral skills, and developing their cultural awareness.

It wouldn't be an understatement to refer to the present era as the age of moving images. Social media is all around us, and watching movies, music videos, or other online content takes up a significant portion of our everyday time. We are often flooded with videos on our phones and laptops via WhatsApp, YouTube, and TikTok. Young people have broad exposure to movies and cinema through different sources. It could be either traditional mode like Television etc. or current streaming services like Netflix, Amazon Prime Video, HBO Max, Disney+, etc. So, it has become essential to explore the use of Films as teaching tools in classroom studies. Our exposure to videos is so extensive and regular that keeping cinema and education apart in the modern era could have a plethora of adverse consequences. It is quite beneficial to use movies while teaching a foreign language. The main goal of learning is the ability to understand, speak, read, and write the language. Films have the potential to play a significant role in all of these initiatives. Films offer learners a background to better understand the language and its cultural setting, which makes learning a foreign language more accessible and more engaging. Leontev (1975), a Russian psycholinguist, argues that at the intermediate and advanced levels of English language learning, the use of film becomes imperative when the students have a basic knowledge of the language. Another scholar, Kutuzova (1982), emphasises using films more than reading passages or stories because films offer rich material for listening and speaking as well as for discussion and civilisation studies. Moreover, having a blend of audio and visual elements in the classroom enables students to comprehend the language better. Since it gives them a chance to ask more questions, make more comments, and get a greater sense of the language than they would learn from other sources.

Many studies on the theoretical and pedagogical aspects of using movies have been conducted for language learning. For example, studies on utilising movies for language learning on learners' perceptions (Albiladi et al., 2018; Auberg, 2017; Liando et al., 2018), learners' mindsets and understanding (Goctu, 2017; Yazici, 2020) and learners' concerns (Silviyanti, 2014) and experimental investigation of the results of using movies (Kabooha, 2016; Kalra, 2017; Ismaili, 2013; Rokni & Atae, 2014) has been conducted. Studies on the effects of incorporating movies in the classroom (Someya, 1990; Zulfahmi & Nikmah, 2020) as well as students' perceptions (Kusumawardhani & Nurhayati, 2019; Pamungkas & Adi, 2020) have

been conducted. Even though there have been a lot of studies done to understand the value of incorporating movies into the language classroom and the language learning process, the effectiveness of watching movies specifically for educational reasons is still scant. However, as recommended by experts, more studies are necessary to add to the body of knowledge on this topic. This study intends to explore how English movies should be used to develop English language skills.

Literature Review

Several researchers have previously looked at the pedagogical application of films for teaching foreign languages. These studies shed light on the efficacy, advantages, and challenges of the use of English movies as a teaching tool. English films have been studied as interactive and successful teaching tools by researchers. Vegvari (1998) argues that it is crucial to incorporate new technology into teaching foreign languages through feature films. In words of Fazilyanova (2006), the use of films in the teaching process, the knowledge level of students of foreign languages is more potent than that of those taught using traditional teaching methods. Adolescents are unquestionably drawn to films as their favourite artistic genre since they can make them laugh, cry, love, think, or even grieve. Educators would only take advantage of a great opportunity if they saw the benefits of employing movies in the classroom (Bazilewich, 2009). However, the effectiveness of employing movies in foreign language instruction depends on the instructors' readiness and the use of the appropriate approach (Twerefou, 2010). Additionally, the limited research on the topic of using movies in English Language Learning classes is inconclusive for a number of reasons. To start with, it is mostly theoretical and didactic in nature; none of these offers any empirical evidence. Moreover, the majority of current studies on this subject have focused on just one advantage of the cinema-based method, primarily vocabulary learning, listening comprehension, and cultural understanding (Ildiko Csajbok-Twerefou, 2010). Additionally, Vegvari (1998) argues that it is crucial to incorporate modern technology into teaching foreign languages through feature films. However, the effectiveness of employing movies in foreign language instruction depends on the instructors' readiness and the use of the appropriate approach. (Ildiko Csajbok-Twerefou, 2010). The observation expressed by Raymond Williams more than 50 years ago that film is too potent and an extensive medium to ignore is still notable (Tony Brown, 2011). Movies in the classroom have helped students to enhance their speaking skills, vocabulary, engagement, and enthusiasm, as well as lower their stress and anxiety levels (Norwati Roslim et al., 2021). Unquestionably, adaptation studies have significantly impacted English, and these studies have permanently altered the way to teach the subject. (Deborah Cartmell and Imelda Whelehan, 2014). It has been concluded that incorporating movies to teach English might infuse the world of language learning with imagination, which makes

language sessions more fun and inspiring. In view of the literature review described above, this study may prove to be useful as it will explore the didactic use of films and all the benefits and limitations of the cinema-based approach in English Language Learning.

Film, Television, and other visual media are the dominant forms of communication in present age. Visual pictures take center stage in the news, advertising, entertainment, and even in education. It is stated that because students spend a lot of time in front of small or large screens, they are more reactive to audio-visual information than conventional, written modes of communication (Spielberger & Lieberman, 1985). Higher education faces a challenge because the majority of the course materials are still in written form. So how can we educators improve the quality and relevance of our instruction while fostering critical thinking in our students? One approach is to incorporate carefully chosen feature films into the curriculum for both teaching and learning. Over the last twenty years, educators from a wide range of academic fields recognised the pedagogical value of movies in classroom teaching and learning (Tipton & Tiemann, 1993; Bluestone, 2000; Kuzma & Haney, 2001; Masters, 2005; Marcus & Stoddard, 2007; Capar, 2012; Gallagher, Wilson and Jaine, 2014). According to Champoux (1999), feature films have a distinct edge over the written or spoken words due to their audio-visual impact, and "cinema's ability to generate a unique experience gives it unparalleled potency as a teaching instrument." (p.207). Information technologies have spread to a wide range of academic fields. Through numerous studies and tests, teaching experts have also established the relationship between teaching and learning methodologies and strategies. According to a finding, a student might remember one-fourth of the materials if audio materials were applied, and if the information is visual, then a student could recall one-third of the information. When they merged the data from audio and visual material, they found that people retained about 50% of the information later, and if the student actively engaged in the learning process, they could retain about 75% of the heard and seen information. Employing films to teach a foreign language is relevant because they may offer the best language environment in the classroom; students also learn new information about the target country's political, cultural, and educational systems, traditions, morals, and various historical periods. Students can learn a lot of new words, phrases, and phraseology by watching films.

In addition to providing information on the reality of appearances, language, speech, and character, films also depict the socio-cultural backdrop of a community. They convey this information to the audience through moving images and what the characters say. When we watch an English movie also depicts regions of the nation and the customs, behaviours, morality, religious beliefs, values, and aspirations specific to those locations. Language and culture are interconnected skills. According to Brown (2007), language and culture are parallel and shouldn't

be separated when studying English. Brown adds, "Language is a part of a culture, and culture is a part of the language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture." (pp. 189-190). An English film depicts areas of the country and the lifestyle, mannerisms, morals, beliefs, culture, religion and values that affect these places—knowing these means understanding English society, including its socio-cultural and economic context. Films from the nations whose languages we teach contain a lot of non-linguistic and cultural information. Using linguistic structures and lexical items in communication contexts offers several instances of how language is employed in daily life. Massi and Merino (1996) stated that film is an excellent medium for explicitly teaching a foreign language's syntactic, morphological, semantic and pragmatic aspects unless they are allowed to travel there via the study abroad programme or another way. Understanding the traditional setting and everyday life through films is a significant step for students toward understanding the country and adapting well. Thus, movies support the development of a suitable language environment in the classroom. Using movies as a teaching and learning tool has a psychological advantage because it increases students' motivation and enthusiasm to learn a foreign language. According to Gvozdeyeva (2004), one benefit of employing films in foreign language instruction is their tendency to affect students' emotions and influence their capacity to comprehend the practical application of the language.

Films play a significant role in making the lessons more entertaining and engaging when implemented into the teaching process. One of our primary forms of entertainment is now watching movies. Therefore, they will undoubtedly make the class more engaging for pupils when employed as teaching tools because it will appear more fun than a lesson. The majority of education is theoretical. As a result, students must go through countless lectures intended to clarify various academic subjects. This system can be extremely monotonous, which makes this study method dull. Students find learning more fun and interesting when films are introduced. Moreover, Students can hone their speaking and listening skills through movies (Goctu, 2017; Kabooha, 2016; Kalra, 2017; Ismaili, 2013; Liando et al., 2018). Therefore, this allows pupils to study the language using natural resources and improves their conversational and communication abilities (Aliyev & Albay, 2016; Ismaili, 2013; Kalra, 2017). Furthermore, by seeing native speakers in the movies, their confidence in using the language will be increased (Kalra, 2017).

Additionally, reading the subtitles and watching the movie simultaneously helps children to develop both their oral and written communication skills (Albiladi et al., 2018). They can hone their speaking and pronunciation abilities in the target languages by viewing movies. Movies improve pronunciation and teach about intonation, accent, and stress. Students learn language aspects, such as

pronunciation, by watching movies in the target language, which they can connect automatically to the relevant scenes. According to Gilakjani (2012), one of the most important components of language to be taught and learned is pronunciation. Even if they make mistakes in other areas, learners with good pronunciation are more likely to be understood than those with poor pronunciation, who will not be understood even if their grammar is flawless. This enables them to self-train quietly and instinctively while watching a movie (Yaseen & Shakir, 2015).

The study result of Ismaili (2013) suggests that students who watch movies to learn their target language find the use of movies a very beneficial source. Study participants claimed that because vocabulary words are frequently recycled and repeated, viewing movies is especially beneficial for improving vocabulary. Furthermore, the learner can master and correctly employ these vocabulary words because they are provided in authentic contexts. They expand their vocabulary by learning new words from movies in the target language. Learning new vocabulary is more accessible and understandable for students when they observe real people in real-life situations.

In the studies of Goctu (2017), Kabooha (2016) and Kalra (2017), it has been concluded that students find it easier and more interesting to learn L2 by watching movies. The students expressed that they felt more inspired and involved when their L2 teacher used movies in the classroom. Students claimed that using movies as language learning resources is more enjoyable than traditional instruction since it motivates them (Auberg, 2017). In addition to this, they are inspired to participate in class discussions when they are learning English through movies. Students also agreed that watching movies while learning a second language encourages and aids them in acquiring that culture's various facets, such as the food, way of life, and customs that are shown in the films (Albiladi et al., 2018).

Consequently, when students learn a language by viewing movies, their stress and anxiety are alleviated. The majority of students claim that watching films in the target language as part of their language classes helps them feel less stressed in learning the language (Goctu, 2017; Kabooha, 2016). Using movies to learn English offers a relaxed and pleasurable learning environment (Liando et al., 2018). According to Kalra (2017), employing movies to learn a language makes it easier for students to engage in language-related activities without feeling stressed out.

For autistic pupils, the traditional theoretical study might appear redundant and like a boring activity. As a result, these special students are less likely to participate in teaching activities because they do not find them to be sufficiently engaging. The most effective method for ensuring that autistic students participate in class and learn is to incorporate movies into the teaching process. Children respond better to visual cues than to theoretical lectures. Thus, this encourages them to engage and

understand what is going on. Through movies, they can easily comprehend the character's expressions and can respond to the activity. This may also be one of the arguments in favour of using movies in the classroom.

Like any educational method, using movies to teach foreign languages comes with certain challenges. These could be technical, methodological and psychological. The most important challenge is the shortage of televisions and video equipment in the classrooms and arranging correct and useful tapes. Another challenge is the irregular supply of electricity. With respect to methodological and psychological problems, pre-class tasks like viewing the movie, writing questions, typing, printing, and copying questions etc., consume a significant amount of the instructor's time, and this could result in losing the interest of students.

Regardless of the fact that using films in the teaching process is not a new idea, the approach for doing so still needs to be well established. Reasons for the same are lack of methodology or time to prepare for lectures and lack of equipment and material. In the words of Kasyanove (2004), pre-viewing and post-viewing activities of films should be managed appropriately, which causes numerous cultural characteristics, words, and phrases, among other things, to be missed by the students. Moreover, a study by Petneki (2007) in Hungary shows that even though institutions owned technical resources like audio or video devices, only a tiny percentage of language teachers would use them regularly. This is because they need to be more knowledgeable regarding the methodology for using films in teaching foreign languages.

For beginners, choose sources like songs, cartoons, or short videos that students would appreciate. Good movies can be a valuable educational tool both in the classroom and individual studies. However, at the intermediate and advanced levels, watching movies helps students to learn foreign languages much more effectively because it immerses them in the language, which is especially useful when they cannot travel to the language's native country. This suggests that the films could be best suited for intermediate and advanced levels. Additionally, an excellent movie awakens the learner's sensitivity and encourages him or her to use more imagination and creativity. It is also vital to employ comedies since they show the indigenous' sense of humour and aid in understanding their psyche.

When employing movies as a teaching tool, the time required to show a full-length movie and design assignments based on it has been noted as a significant obstacle. It is sometimes difficult to display a whole movie in a single class. Mu (2018) suggests that to promote language development, instructors should at least show a film six times, including activities that employ the vocabulary and idioms from the film. However, Pandey (2012) offers various time-saving strategies for employing movies in the classroom. In one of his teaching techniques, the instructor plays the

entire film but picks only a few sections and then assigns tasks based on the information presented in those scenes. Another approach is picking a few scenes from the movie rather than showing the entire story and holding class discussions afterwards. Apart from time dedicated to showing a movie, it has been observed that choosing a movie that is appropriate for pupils is also very time-consuming.

To ensure the learning process is as successful as possible while employing movies in an educational setting, the instructor must conduct extensive preparation before employing movies in the classroom. The instructor should avoid showing movies to students with profanity, nudity, and violence. However, the process of selecting an acceptable movie can be time-consuming and tiring due to the requirement that it must be both thematically and educationally pertinent. Mu provides examples of movies that can be utilised to teach English (2018): *Forrest Gump*, *The Lion King*, and *The Pursuit of Happiness* are examples because they present relevant issues like generosity, life and death, and the idea of happiness that the students can connect to and consider.

Conclusion

Many language teachers do not employ alternate approaches while teaching foreign languages due to the preparation time and what is regarded as an excessively multi-staged teaching procedure. However, based on our own and other people's experiences, it appears that, particularly for advanced students, using films in the teaching of a foreign language gives students a chance to pick up new vocabulary, terminologies, and phraseology as well as practise the language in class through discussions. However, the teachers' readiness and the appropriate technique are key to the success of employing films in teaching a foreign language. The most challenging task for a teacher is to develop socio-cultural competence. This includes interpreting various verbal and nonverbal cues from a particular cultural context, selecting the best movie, and avoiding imposing one's own conclusions, opinions, and viewpoints on students. However, most of these obstacles could be overcome if teachers made more of an effort to ensure that the film's setting suited students' stages of development. Other significant challenges in employing movies in English education are time management, establishing relevant objectives for language development, and choosing good movies for the intended audience. These difficulties push instructors to consider various pedagogical approaches, educational philosophies, and the various cultural facets of the target language. Therefore, movies can allow pupils to interact with advanced technologies and clearly spoken English in several contexts.

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COMPARATIVE ANALYSIS OF *JOLA PATALU* OF INDIA AND *KOMORI UTA* OF JAPAN

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Abstract: Lullabies are songs, crooned to make little babies sleep. This paper attempts to undertake a comparative study of themes as seen in lullabies, across the two cultures of India (Andhra Pradesh and Telangana where Telugu is spoken) and Japan. The present paper compares *jola patalu* or *uyyala patalu* sung in Telugu Language in India, with *komori-uta* (nursemaid songs) of Japan. The paper gives an overview of *jola patalu* as they exist across various genres, and *komori-uta* of Japan. A comparative study of themes addressed in lullabies of both countries is taken up, to examine how they reflect their respective cultures. While the primary intention of lullabies sung by mothers or caregivers is of making babies and young children sleep, they are also storehouses of information that provide invaluable insights into the culture or society they are sung in; whether it is about the society they live in, their faith, or their own emotions and feelings.

Keywords: Lullabies, *jola patalu*, *uyyala patalu*, *komori-uta*, India and Japan

Introduction

Lullabies are songs traditionally sung to babies or small children with the main purpose of making them sleep. Besides this primary intent of helping infants and little children sleep, lullabies can be a medium to pass on cultural values and are said to have therapeutic qualities for infants and adults (typically mothers or caregivers) alike. Even as lullabies exist in many countries, they differ in content and have local references to culture. Known to be essentially sung by the mother or the caretaker of the child, they are emotional outpourings of the heart in some cases, while in some they are expressions of love and affection of the mother or caretaker towards the child. In this sense, they have known to be a means of catharsis for the mother as well, as per Lorca. Federico Garcia Lorca's research on lullabies establishes them as a means of therapy for the mother.

The objective of the present paper is to undertake a comparative analysis of lullabies or cradle songs known as *jola patalu*, sung in Telugu language in India and *komori uta* in Japan to see what themes are taken up in them. The scope of the paper is to examine the themes in lullabies in India in the genres of classical and non-classical (popular forms of music) and compare them with those in Japan for a comparative study. The classical form of music is not taken up in the case of Japan as a counterpart for examining this subset of songs -*komori-uta*, since in Japan Western classical music is largely practiced by people learning the classical form in

modern times. The traditional music in Japan is called *Gagaku* which traces its origins to China. Kokusai Bunka Shinkokai (International Organisation for the Promotion of Culture) established under the Ministry of Education and Foreign Affairs for international cultural exchange in 1934, later renamed as Japan Foundation in 1972 has preserved traditional Japanese music. However, the access to these was not possible, and as a result the scope of the paper is limited to *komori-uta* which are commonly accessible and available in Japan. Similarly, in the case of India, Telugu *jola patalu* fall under the scope of research which are commonly known or sung.

The corpus of songs or lullabies that would be analyzed for this purpose are selected based on those available in public domain or which are popularly known-available on websites showing their easily accessibility. The current study has the limitation of not covering extensively or exhaustively all songs that may fall in the purview of research and traverses across classical and nonclassical forms of music in the case of Telugu *jola patalu* and in Japan to representative examples of *komori-uta*. Some representative examples will be taken up for study, while mentioning others.

The paper hypothesizes that, while lullabies have a primary purpose of putting a young child to sleep, what constitutes the lyrics of these songs reflects the psyche of a culture and its society, and the individual singing the songs. Interestingly, existing research has shown how songs meant to make little children sleep mostly do not talk about sleep at all. (Hawes 141) And there may be others that refer to sleep directly or make other references, and analysing these for socio-cultural motifs, is what interests the current paper.

Jola patalu

In the two Telugu speaking states of South India, namely Telangana and Andhra Pradesh, *jola patalu* or *uyyala patalu* are commonly sung or played to lull an infant or a young child to sleep. The songs themselves are varied and have evolved. Traditionally compositions of Classical Carnatic Music (the Classical music form practised predominantly in the four southern states of Andhra Pradesh, Telangana, Karnataka, and Kerala) have stood the test of time, being eternally popular across generations. Added to these are compositions of some Telugu films which have introduced and made some songs popular. With the expansion of multimedia and social networking, access to these has become easy.

In the repertoire of Carnatic music, lullabies are usually invocations to a Hindu deity such as Rama, or Krishna. The melody and pace of the songs in lullabies are such that they put an infant or child (and in the case of a classical music piece, the deity it is sung for) to sleep. To this end, many of these songs are composed in some specific *raga* (a traditional melodic pattern), and *tala* (a repeated rhythmic

pattern of beats) that exert a calming and soothing effect on the listener who drifts into slumber. For instance, many of the lullabies are set to *raga* Neelambari which is usually considered slow-paced and many *kritis* (classical compositions) are composed in this *raga*. When one studies the content of the songs then it is interesting how the *kritis* sung as lullabies have a divine and spiritual aspect to them which have been discussed a little later in the paper.

The *Bhakti* movement sowed the seeds of Carnatic music and its evolution. *Bhakti* is a word that may be translated as devotion to the Lord, and the musical compositions of Classical Carnatic Music have an outpouring of emotions of the composers, written in beautiful lyrics and set to melodious tunes and a fixed *pace-tala*. *Bhakti* arose in South India in the 7th to 10th centuries in poems that were composed in Tamil Language, for the gods- Vishnu and Shiva, respectively. Drawing on earlier Tamil secular traditions of erotic poetry as well as royal traditions, *bhakti* poets applied to God what would usually be said of an absent lover or of a king. *Bhakti* soon spread to North India, appearing most notably in the 10th-century. (<https://www.britannica.com>)

Themes of *jola patalu*

In the case of lullabies, one of the famous classical Carnatic music compositions “*Jo Acchutānanda Jo Jo Mukunda*”, is a composition by Annamacharya (a 15th century saint known for his compositions on Lord Venkateswara, and Lord Vishnu) in the *Raga* Navroj and also sung in *Rag* Neelambari. It exemplifies the glory of the Lord and devotion of the composer or the performer who then renders it in her voice. The composer, Tallapaka Annamayya (Annamacharya) expresses his love, and devotion to the bestower of all the treasures (health, wealth, progeny, prosperity etc.) to the Lord Madana Gopala that resides in Tirupati (city in Andhra Pradesh famous for the temple of Lord Venkateswara).

To cite another example, *Madhava Mamava Deva* in Nilambari *raga*, composed by Narayana Teerthar is another notable example dedicated to Lord Krishna of the Hindu pantheon and sung as a lullaby. What follows is a discussion on the motifs of one of the very representative examples of Carnatic music.

Jo Achyutananda Jojo Mukunda Rave Paramananda Rama Govinda

Nandunintanuceri Nayamu Miranga Candravadanalu niku seva Ceyaga

Andamuga Varindala aadundanga mandakalu donga ma muddu ranga...

The song is spread across the starting line (Pallavi) and multiple *charanams* (later or last sections of a song) that follow. The above example has limited itself to discussing the first *charanam* where the song tries to lull the Lord Vishnu to sleep.

Jo jo is a word used to make children sleep as well. Here the word that refers to sleep is *paramananda* or supreme bliss.

The *charanam* describes how he came to Nanda's (Krishna's foster father) house, how he played there and describes Krishna as the adorable thief of the cowherd.

The song, in short, is one that glorifies the lord Vishnu and describes him and many episodes in Krishna's life, as the composer Annamayya tries to make Lord Vishnu sleep.

Research in the area of Telugu *uyyala patalu* what may be translated as cradle songs, has been richly contributed to richly by scholars such as Sripada Gopala Krishna Murty, late Sri Nedunuri Gangadharam, G.S.Mohan among others. A large part of their work remains accessible to only speakers of Telugu language, with some references made in English as well. *Jola patalu*, *uyyala Patalu* or *laali patalu* are some of the ways that these songs are referred to showing the bond between the mother and child and at times to the divine. The current paper however has not accessed these songs that exist in the repertoire of folk music as many of the songs are in local dialects which are outside the purview of study of the current paper. *Bathukamma uyyala patalu* (*Bathukamma uyyala* songs) are popular as well in the folk tradition.

In India film music is a major component of popular music. In addition to film music which reaches the masses, independent albums also have a presence though their popularity is not as consistent or far-reaching as film songs. As the famous Carnatic vocalist T.M. Krishna states regarding Film music in his book, "In the Indian context, this is the musical expression that dominates our sense receptors. Radio and TV channels present cine music through the day. Its popularity is unquestioned as it is unprecedented. Cinema is the most dominant form of artistic expression globally, and especially so in India." (Krishna 23). Telugu film industry is estimated to produce by far the largest number of movies in not just India but the world.

Amongst the many kinds of songs that are integral to Indian movies, such as romantic, melodic, melancholic, happy, fast paced dance numbers, and background scores, there is a small section of songs –lullabies that have been incorporated into film music over the years. *Laali patalu*, when sung for a predominantly adult audience of a movie are somewhat different from the rhymes for children.

One of the most recent additions to *jola patalu* in Telugu film music is the song *Komma uyyala*, from the much-acclaimed movie RRR a film whose song *Naatu Naatu* was awarded many international awards including the Oscars in 2023. The song talks about a little girl's desire to be cuddled in her mother's lap as she works at her mistress's house in the backdrop of British rule in India. The *jola pata*

Vatapatra sayi ki varahala lali from the movie Swathi Mutyam, 1986 is another of the representative songs that has remained popular across time. The song is representative of the genre of lullabies in Telugu film music. It is not based on any original Carnatic composition but has a semi-classical touch as far as the melody and singing go. The song is given rendition in the movie by the famous playback singer P.Susheela, the music composer is Ilaiyaraja, known for his inimitable contribution to the South Indian film music. The song is set to Ragam Neelambari. The lyrics of the song are as follows.

Vata patra sayi hi varahala laali

Rajeev netruniki ratanaala laali

Muripala krishnuniki mutyala laali

Jagamelu swami ki pagadaala laali

The song has a direct reference to Lord Vishnu in the very first line where it refers to Him as the one who rests on the banyan tree leaf. The story of Markandeya Maharshi's penance for lord Shiva where he prayed through many natural calamities of fire and then heavy rain and flood, to witness a small boy floating on banyan leaf and realizing it to be Lord Vishnu himself is a story that is part of the ancient texts of India-Puranas. The phrase repeated through the song is *laali laali , jo jo* which is commonly used to lull babies into sleep. The song refers to Lord Vishnu through many names, such as Lotus eyed (Rajeev netruniki), adorable and the Lord almighty in the second third and fourth lines of the stanza. It offers a lullaby of various jewels to Lord Vishnu. The song makes other references to the Lord such as Rama the son of Kaushalya, as the consort of Goddess Alamelu (Parvati).

Other famous movie songs sung as lullabies include Ilaiyaraja's original Tamil composition dubbed into many languages including Telugu in the song *Kathaga Kalpana ga* in the film Vasanta Kokila, is unique in talking of the fantasy world for a childlike female adult protagonist for whom it is sung and alludes not so much to divine motifs unlike the examples discussed above.

The repertoire of film songs in Telugu as in other Indian languages is rich. In addition, it is interesting to see on websites meant for children, as to how many movie songs sung for children have been incorporated into the genre of children's rhymes. While some songs have been inspired by films, some are sung exclusively as children's rhymes.

Many of the compositions in Telugu that have been influenced by the Classical songs have a reference to Hindu deities in them. Some of the famous ones are *Jo acchutānanda Jo Jo Mukunda, Rāma Laali Megha Shyāma Laali, Uyyala Uga Vaiyya Sri Rama*, and even the film song *Vata patra sai* as mentioned above.

In addition, *Edavaku Edavaku Na Chitti Tandri* (sung to pacify a crying infant); *Chandamaama Rave Jabilli Rave* (A rhyme calling out to the moon) etc which may not allude to the divine are also sung as lullabies. The lullaby or *jola pata* in short has crossed over to all musical genres and truly reflects how the songs are universal across all genres of music in Telugu language.

Having given an overview of *Jola patalu* and their presence across genres of music ranging from classical to non-classical forms, with selected examples from the sub-genres of Classical Carnatic music, film music and children's rhymes; what emerges is how the lullabies sung for children are composed for adult listeners. While this may be a given, it is important to note that the songs under this category are sung to the child while expressing the aspirations, devotion, or desires of an adult (largely mother figure) with umpteen mythological references. Having discussed *jola patalu* in Telugu, what follows is an overview and a critical analysis of selected *komori-uta* in Japan.

Komori-uta

The word *komori* refers to baby-sitters or nursemaids who take care of little infants and *komori-uta* would be nursemaid songs. The phenomenon of engaging young girls from poor families as caretakers of infants whom they would carry on their backs emerged in the period starting from around the start of Meiji period to the World War 2. Young girls would either be caretakers of younger siblings or be sent to other households to do the job of mainly pacifying and taking care of little children. The employer in these cases is not of a high social or economic standing either and was usually of the working class, who engaged in farming or sericulture as a means of livelihood thereby leaving little to no time for rearing their own children. The *komori* was needed as an extra pair of hands to help, with tending to the children while the parents went to work. The phenomenon is said to have disappeared in the era of post war Japan. However, the songs or lullabies, which these *komori* sang to the ward, whose charge they had taken, to soothe them still exist partly, documented in books, or preserved as a part of indigenous culture of Japan. As for the girls or women employed as *komori*, they would sometimes travel from afar to other regions for work.

Interestingly the subject of *komori-uta* was varied. There are those sung by older siblings to younger ones as a duty assigned by parents; and those sung by those sent on the job as a *komori* to another village. Sending a kid away would mean a lesser mouth to feed for poor families. Historically, these songs can be traced to medieval times where the role of *komori* is played by the mother, grandmother, elder sister, or a maid, and are indicative of the role they play.

Major contributions in documenting the varied *komori-uta* in Japan have been made by Kitahara Hakushu, and Yanagita Kunio the latter being the pioneer of

folklore and folk culture in Japan. As indicated by Akasaka in his book *Komamori Uta no Tanjou*, (Origin of Nursemaid songs).

The fact that this subset of songs is not a part of mainstream culture is possibly because of the social standing of the *komori* themselves and their difficult circumstances that also influenced the content of the songs. The occupation of *komori* was not something anyone with any wealth or social standing would aspire for. It was a recourse for the underprivileged and poor, that those with no other options would take, owing to difficult family finances. Besides the social and economic connotations of *komori*, their perception was not a positive one. For instance, their lack of access to education made them use unsophisticated and even vulgar language. In the early years of modern Japan, a manual for teachers of *komori* was published, emphasizing how the *komori* should take care of the child, which at times equated them with what is expected of the mothers, even as the *komori* themselves were young children, they were equated with women than with children.

If one examines the themes of the songs, many of the *komori-uta* are nostalgic in nature, reflecting a longing and nostalgia of the *komori* for their home and family whom they had left behind, of sadness and pity for their own state, some even are expressions of frustration on their state which comes out as anger. Some of the songs are said to have bawdy lyrics which are reflective of the young age of the *komori* who may have been adolescents and curious about their own bodies as they grew up, as Tamanoi mentions in the article, *Songs as Weapons: The Culture and history of Komori (Nursemaids) in Modern Japan*. Some representative *komori-uta* of Japan are *Chugoku-chiho komoriuta* (nursemaid songs of the Chugoku region), *Edo komoriuta* (nursemaid songs of Edo), *Itsuki no komoriuta* (nursemaid song of Itsuki region), *Takeda-no komoriuta* (nursemaid song of Takeda region), *Shimabara no komoriuta* (nursemaid songs of Shimabara region), among others. There have been efforts to preserve the traditional songs by both Japanese government agencies as mentioned above and other non-profit organizations such as World Arbiter of Cultural Traditions Inc. which has documented and made available examples of traditional music across cultures including *Komori Uta of Japan*. The organization made public recordings of some rare recordings from 1940 including *komori-uta* from Nanbu, Aizu, Sendai; Kanto, Nagoya Osaka; and Chugoku, Shikoku, Kita-Kyushu; Amami, Ryuku and Yayeyama regions of Japan.

Themes of *Komori-Uta*

While each region of Japan has *komori-uta* specific to that region, some of them are well known across the country such as *Itsuki no komori-uta*, and *Takeda no komori-uta*. The latter is an example of a song which shows the emotion of the nursemaid and her longing for home as given below.

*Mori mo iyagaru, Bon kara saki nya
Yuki mo chiratsuku shi, Ko mo naku shi*

*Bon ga kita tote, Nani ureshi karo
Katabira wa nashi, Obi wa nashi
Kono ko you naku, Mori wo ba ijiru,
Mori mo ichi nichu, Yaseru yara*

*Hayomo yuki taya, Kono Zaisho koete
Mukou ni mieru wa, Oya no uchi
Mukou ni mieru wa, Oya no uchi*

Here the *komori* (nursemaid) refers to herself as *mori* and talks about how she feels being away from her home, when *Obon*, the festival when all family members gather to remember their ancestors. She talks about how it is almost time for *Obon*, and she does not have any new clothes and on top of that the child keeps crying. She expresses her desire to leave for home that she can see in the distance-her parent's home.

Another representative example of the *komori-uta* is the Edo *komori-uta*, one of the oldest extant songs in the genre.

*Nen, nen korori yo, Okorori yo.
Bōya wa yoi koda, Nenneshina~*

*Bōya no omori wa, Doko e itta?
Ano yama koete, sato e itta.*

*Sato no miyagē ni, nani morōta?
Denden taiko ni, shō no fue.*

The Edo *komori-uta* expresses how a mother asks her baby to sleep. Then she asks where his nursemaid went off to, to reply that she had gone back home. And then she asks what he got as a souvenir from her hometown and responds that he got a drum and a flute.

In this lullaby while the *komori* finds reference in the song, it is in her absence that the song itself is sung. Besides these examples, there are *komori-uta* that talk about other aspects of life they may desire-such as food, or that they complain about such as food again, and of the wards they are in charge of. (Tamanoi, 808)

Conclusion

The paper started out with the objective of comparing lullabies - *jola patalu* in Telugu and *komori-uta* in Japan with the objective of seeing how these are reflective of their respective cultures.

The paper gave an overview of Telugu *jola patalu* across the genres of classical Carnatic music, film music and children's rhymes which are popular and available on websites, and discussed some representative examples seen across genres. In the case of *komori-uta*, having given an outline of *komori-uta* in Japan, some representative and well-known examples were discussed juxtaposed against the socio-economic background of the *komori* or the nursemaids. The findings from the analysis are given below.

First, in India, *jola patalu* available in public domain on the internet, were seen to be predominantly present in the genre of Classical Carnatic Music as discussed and seem to have exerted an influence on other genres of music whether it be film songs or children's rhymes. Secondly, the one aspect that was found common to these songs is how these songs were sung envisioning a divine presence which is a deity, by the composer. The fact that people have continued to use these kinds of classical songs even with some changes or modification in tunes, but with the divine motif intact is a significant pointer to the fact that the divine or spiritual aspect of the lives of people is included in the songs. Mothers or caregivers seem to sing these songs with the intent to pass on this value to the next generation through the songs while referring to important episodes in mythology as in the case of *Vatapatra sai ki varahala laali*. While the genre of folk songs could not be covered for Telugu, since the songs available were those sung by some individual singers through YouTube videos and not documented, thereby increasing the possibility of bias. However, it is evident by a cursory look at the videos, how the divine presence is undeniable in the *jola patalu* of *Bathukamma Jola Patalu* or *Yellama Jola patalu*.

The examples of representative Japanese *komori-uta* as discussed, were prevalent especially during a limited period from Meiji to the World War 2 period largely sung by girls who were driven by socio-economic circumstances and were doing the job of attending to little children as nursemaids away from their families and at most times deprived of the many things and love they pined for. The songs are reflective of this emotion of longing, and sadness, as illustrated through the examples above, while throwing light on their social deprivation and emotional state when working as nursemaids. The examples taken for analysis are those that are easily accessible and available in the public domain, which is also reflective of the popularity of the song's existence.

In short, the Telugu *jola patalu* across genres have a strong sense of seeking spirituality by references to the divine, by the caretaker or mother who aspires for higher goals of spirituality even for her child, by way of singing the *jola patalu* as seen in the classical and film song renditions discussed. The compositions have found a significant presence in the Classical Carnatic tradition, alongside other non-classical forms which could have possibly given the songs an elevated status of ‘high culture’ as they are remembered in public memory and practice.

Komori-uta on the other hand, by virtue of being composed and sung by the downtrodden, and *burakumin* (class of social outcastes) of society with little or no access to wealth or education or even their own families as they struggled, has had to contend with other traditional art forms of Japan to be recognized at par. Having said that, the paper reiterates the purgative and cathartic quality of *komori-uta* for the singer- *komori*, set to a melodic tune, which offers great insights for us to imagine and study the difficult lives of these *komori*, whose songs put little babies to sleep by calming them. Singing the *komori-uta* was perhaps one of the means for them to vent out their own feelings on their own plight and experiencing loneliness of being away from parents and home.

The paper concludes by reaffirming the notion that while *jola patalu* and *komori-uta* are understood as songs sung to make children sleep, the way they reveal important aspects of culture, society and lives of a people and their psyche is undeniable and noteworthy. One of the important aspects of *jola patalu* is that that emerged is that they have a spiritual aspect which talks of a higher aspiration than worldly affairs, while the songs of the *komori* were more realistic in illustrating the reality of the problems that the nursemaids faced in society-this worldly in other words. The songs in question from both cultures, while aiding little children sleep are invaluable resources to provide insights into multi-faceted aspects of society and culture of the people who sing them.

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EXAMINING KERALA'S THEATRICAL LANDSCAPE: TRACING THE TRAJECTORY OF WOMEN PERFORMERS ON STAGE

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Abstract: Malayalam theatre, from its inception, has remained as an architect of shared space and a political medium in the public sphere, significantly shaping the thought processes of the common populace. The participation and collaboration of women in theatrical activities in Kerala have brought about profound changes across various facets of the field. In its early phases, establishing the presence of women in Malayalam theatre, both on stage and on page, encountered formidable challenges. Therefore, the women coming into the view of Malayalam theatre demanded considerable effort and perseverance. This article endeavours to map out the various stages of women's presence as performers on the stages of Kerala theatres, spanning from the onset of theatrical activities in Kerala to the end of the 20th century. Furthermore, the paper also attempts to delve into this historical evolution side by side with the rise of theatre collectives and workshops in Kerala.

Introduction

The foundation of theatre in any culture can be linked back to the folk and ritual traditions of that period or even earlier. In Kerala, women play a prominent role in these traditional folk and ritual practices. A comprehensive account of the history of Malayalam theatre would only be complete by acknowledging the influence of folk and ritual art forms like *Mudiyettu*, *Theyyam*, *Thira*, *Padayani*, and others. Various art forms provide women with the freedom to express themselves physically and mentally. *Mudiyaattam* is a notable illustration, with performers twirling and rotating both their heads and long hair. *Aandi kali*, *Eezhuvattam kali*, *Karadiyaattam*, *Malamakkali*, *Kovil Nritham*, *Sarpam Tullal*, *Kyatham kali*, *Theyyanam kali*, *Tumbi tullal* are some other examples. But, at the same time, there were many theatrical folk arts where male performers did the roles of female characters. *Poraatu Nadakam*, *Kaakkari Natakam*, *Kurathiyaattam*, *Chimmanakkali*, and *Vellari Natakam* are some of them. In many other forms, which blend ritual background and theatricality, women remained only as mere observers. *Mudiyettu*, *Theyyam* and *Padayani* are examples of it. While women have been actively involved in folk art forms, their presence on the periphery of Kerala's theatre history persisted until recent times. When examining the role of women in Malayalam theatre, it is crucial to reflect on their social status during the initial stages of theatrical and artistic development in Kerala.

Setting the Scene

Ajnathavasam, written by Kuttykunju Thankachi, is widely considered the first play in Malayalam written by a woman playwright. The publication year of the play, according to the later works, is 1890. The play deals with the life of Pandavaas during the period of 'Ajnathavasa', and it was written in the model of Sanskrit plays. Although Kuttykunju Thankachi wrote the play with excellent artistic acumen, it remained unacknowledged in Malayalam theatre histories for an extended period.

Subhadrarjunam, written by Ikkavamma, was another notable play by a woman playwright of that period. She wrote the play by following all the prevalent technical writing styles of a play. Details regarding the movement of each character, properties, and stage directions are clearly given in the play. It was later translated into Sanskrit by Karamana Kesavasastri. Ulloor S. Parameswaran Iyyer, in *Kerala Sahitya Charitram* (The History of Kerala Literature), comments, "Subhadrarjunam merits a more prominent place among the plays of its era. Before this period, the distinguished poets, Kodungaloor Thamburans, were the sole contributors to such theatrical works. Kuttykunju Thankachi's *Ajnathavasam* was the singular exception in this regard. *Subhadrarjunam*, the second play authored by a female playwright, was published in 1891."(my trans.; 681) Kuttykunju Thankachi is also regarded as the first woman to act in a Malayalam play. But what becomes important and notable here is that she played the role of the male protagonist (Nalan) in the play. A male actor played the role of the heroine in the play.

The Female Personae and the Male Actors

During the fledgling phase, the female roles in plays were done by male artists. Ochira Sivaprasad Velukutti was a notable actor of that time who played female characters on stage. P S Andros, Velukutti's mentor, says, "During that era, there was a heightened anticipation among the audience to witness performances by Velukutti and me on stage. Velukutti's refined grace and outstanding performance, surpassing that of a typical female performer, combined with my masculine movements, garnered significant approval from the audience. The stages in Kerala embraced our presence." (my trans.; qtd in Madathil 55) But the historians never gave him a deserving position in theatre history. Following his performances, there were instances where people would confront him, mistakenly perceiving him as a woman, and even peer into the green room. In one particular incident, the audience was reluctant to accept the presence of a female actor on stage. They only agreed to commence the play after verifying Velukutti's identity to confirm that he was, indeed, not a woman.

After some years, he left his acting career, and the later theatre academicians considered his withdrawal from drama as one of the major reasons for the entrance of female artists into Malayalam theatre. At the same time, they never marked the entry of women as a necessity or something demanded by the time. Velukutti's female characters had gained high popularity by then, which compelled the actresses who came later to follow the body language and expressions constructed by male actors like him. Even though an actress tried to create her own identity during the performance, the audience and stage were not ready to accept it. There is an instance described by Dr. K Sreekumar in the biography of Ochira Velukutti:

Once Velukutti took a break from stage performances and went to Rishikesh. At that time the actress Kamala stepped in to play the role of the heroine, Vasavadatta in the play *Karuna* with Ochira Shankaran Kutty as the hero. Kamala meticulously replicated every subtle expression and body movement characteristic of Velukutti on stage, successfully satisfying the audience. After some performances, Velukutti returned, and Kamala returned to the role of maiden in the play. (my trans.; 370)

The presence of female artists on stage produced many complex reactions from the part of the audience. Her performance was keenly noted by the audience, and they wanted her to act according to their wish. The acting style of each actress was a blend of the opinions and instructions from the director, playwright, and the male actors who did female roles. Here, the opinions and the decisions of the actress never got any attention, and on stage, she became a subject of public scrutiny.

Later, the presence of women in theatre became common, and with the advent of social plays, women earned a better position in the theatre space. Sebastian Kunju Kunju Bhagavathar, in his treatise *Nadakasmaranakal (Theatre Memoir)*, says, "The hall was crowded with the audience. When the siren rang, indicating the beginning of the play, Sreemati Thankam Vasudevan Nair entered the stage, dressed as a beggar. By this, our theatre raised their curtains for accepting social plays." (my trans.; 67)

Kerala People's Arts Club (KPAC)

The evolution and activities of KPAC hold importance in the narrative of female involvement in Malayalam theatre. Kerala People's Arts Club (KPAC) emerged as a theatrical movement within the framework of the activities led by the Communist Party in Kerala. Renowned for its politically charged plays, KPAC, as mentioned earlier, actively promoted the perspectives and objectives of the leftist party. Established in 1950, it served as a counterpart to IPTA (Indian People's Theatre Association - 1943). The staging of *Ningalenne Communistaakki*, written by Thopil Bhasi, was one of their first theatre productions. The presence of a large

number of female artists was an important feature of KPAC plays. KPAC Lalitha, KPAC Sulochana, Sudharma, Vijayakumari, and Nilamboor Aysha are some of the notable female members of the group. However, for many women, becoming a member of KPAC posed significant challenges. Securing the approval of male family members was essential for their involvement, a factor that often outweighed their artistic talents or enthusiasm for acting. The same could be identified in the following testimonies of two of the KPAC actresses;

“It was only after my father, who was in police back then, who was convinced after talking to the members of the KPAC that I was allowed to be part of the play produced by the KPAC”- words of KPAC Sulochana (qtd in Ashwathi 1)

“My mother never allowed me to dance and sing. Though I was very much interested in those, it was only due to my father’s determination that I could continue doing the same and join the KPAC later.” - Words of KPAC Lalitha (qtd in Ashwathi 1)

In her article, “Consent, Choice and Stage: the Ambiguous Presence of Women in the KPAC”, Ashwathi opines:

KPAC Lalitha had said in the interview that it was women who cooked and served the food for the entire group (Lalitha, Interview, 2019) and this gave them the feeling of a family. This suggested that even if women came out of their homes to work or to be an artist, earning for themselves, there was a constant reminder of what the men understood as the capabilities of women were despite them having achieved certain success with their talents and hard work and also financially independent, and a woman was naturally supposed to do while recreating the idea of a family even within these ‘progressive’ theatre clubs... It could be argued that just like the socialist movements despite talking of the economic equality of women and speaking of their rights and oppression, the KPAC, like other movements, only pushed back women to the institution of the family where there was a clear divide between production and reproduction, in turn ‘emotionally and mentally’ blocking women from moving out of the institution of marriage and family. (6-7)

The status of female artists within professional theatre troupes, which experienced significant growth in the 1950s, plays a pivotal role in Kerala's theatrical history. During this period, theatre had evolved into a viable source of income for many individuals, providing actresses with financial independence. However, society often viewed this newfound freedom as unconventional, leading to constant comparisons with other women in the community. Such societal perspectives consistently diminished the social standing of actresses. The situation of most of the actresses inside the troupes was also distressing. The troupes were

always headed by male members, who considered actresses inferior. Discrimination based on factors such as colour, caste, and economic background was prevalent. The stark salary disparities between actors served as compelling evidence of these inequalities. Kuttyedathi Vilasini, one of the prominent actresses of that period, says, “Brony is my given name, and I am the daughter of Joseph and Annamma from Iringalakuda. However, it was Kochukuttanasan, the director of the play, who advised me to change my name. He expressed concern, saying, You might face challenges in the art field with this name. The industry is predominantly influenced by upper-caste individuals, and Hindus and Nairs may marginalise you. Consequently, I adopted the name Vilasini, which later evolved into Kozhikode Vilasini and then Kuttyedathi Vilasini.” (my trans.; qtd in Madathil 123)

The Evolution of Women’s Theatrical Associations

In 1935, Thankam, the granddaughter of Kuttykunju Thankachi, initiated the foundation of a women’s theatre group. The first play they staged was *Subadraharanam*, although it didn’t attain much popularity. By the 1940s, many female artists came to the arena of theatre. One of the primary reasons for this change was the proper education undergone by the female population. Education provided women with job opportunities and better social status. It also gave them the opportunity to spend more time in public spaces. Sri Chithirathirunna Library’s contributions to these changes are remarkable. They brought women to the theatre and tried to propagate the idea that being a theatre artist is something artistically and socially valuable. This notion also helped to increase the standard of theatre itself. Devaki Amma K. G and Pattam Saraswathi Amma are two of the notable artists who worked in theatre for a long time as a part of this library. But even though there were many serious interventions by women, men continued to do the roles of female characters even during the early 1940s. The position and status of female artists still remained in a complex state.

The evolution of a new theatre language in Kerala after the 1950s significantly contributed to female participation in theatre space. The new language tried both to resist colonial influence and also to attempt something different from the traditional way of theatre. The birth of ‘Nadaka Kalari’ and ‘Thanathu’ Theatre can be regarded as a result of these changes. Along with these changes, many theatre workshops and camps started to invite participants in different parts of Kerala. The number of women participants in the initial theatre camps was very few. At the same time, in some of the initial workshops conducted in Kerala, women academicians were invited to address the gatherings. Savitrikutty, Annakutti, and Lissy Augustin took classes in the workshops conducted at Sasthaamkota, Koothattukulam, and Dhanuvachapuram, respectively.

The first theatre workshop organised by Kerala Sangeetha Nataka Akademi was from December 1973 to January 1974. The total number of participants was 25, and 4 of them were women. They are Baby T Anthony, V Ramani, T. T Sarojini, and Moly George. Apart from the actor training, these workshops also provided the participants a vast knowledge in other technical areas like light, sound, set, etc.

Female participation in street plays was a notable improvement that happened during the last quarter of the 20th century. Street plays, in the 1970s, became a popular and vibrant tool of protest against the numerous injustices happening around. *Padayani*, *Amma*, *Spartacus*, *Naadu Gaddhiga*, *Vellathala Mudikkaari Penkutti* are some notable examples of street plays with female participation.

The feminist concept that evolved in Kerala towards the 1980s used theatre as a shining weapon. The presence of feminist ideas created huge protests and shouting all around the world and in other parts of the country there to demolish the gender hierarchy. But in the case of Kerala, the women population was unable to create such a separate political sphere for them. So, instead of large political movements and visible struggles, the entry of a bunch of women writers who considered their works in feminist terms can be regarded as Kerala's first step in this direction.

In 1986, Manushi, a women's liberation organization, took its birth in Kerala. It evolved in association with Pattambi Sreekantha Government Sanskrit College. They wrote and performed a street play, *Stree* (The Woman), including only female participants. The play points to all the brutal miseries happening in a woman's life. *Stree* starts with a vow, taken by all the students and teachers who participated in the play, telling them that they would never offer or receive dowry. The play became popular throughout Kerala. The participants were Sara Joseph, R. Sumangalakutti, N Parvathy, K. E Indira, K. M Rama, Geetha Joseph, and K. P. Sreeja. They gave focus to all the contemporary issues faced by the female population. It can be considered as a parallel approach to the gathering of Antharjanams that happened in the 1940s, which resulted in the production of the play *Thozhil Kendrathileek*.

Samatha was another women's organisation that evolved during the election period of 1987. T. A. Usha Kumari, professor of Kerala Varma College, took initiation for its formation. When compared with the activities of Manushi, Samatha's viewpoint was much more comprehensive. It was a large group which included students, housewives, farmers, etc. They also actively participated in theatre camps, wrote scripts and staged plays. These women's associations organized many 'Kala Jadhakas' throughout Kerala and in many other parts of India, with a large number of female participants. The women's theatre camps and

workshops organised in the different parts of Kerala largely contributed to the growth of female artists in theatre. The women's theatre camp organised by Kudamaloor Women's Study Centre is important in this list. It was from 1992 December 19 to 25 at Koothattukulam High School under the leadership of Mini Sukumaran. It was the first theatre camp in Kerala organised by women for women. They trained artists to perceive theatre as an art form and also as a medium through which they can voice their opinions. This camp contributed to many women theatre artists.

As a result of this, in 1994, Sreelatha initiated a theatre group named Abhinetri, and C S Chandrika formed another group called Medha. Later, another group evolved called Nireeksha. All these groups wrote and staged several plays. *Eetho Chirakochakal* (An Echo of Unknown Wings), *Abhinetri* (The Actress), *Kudiyozhikkal* (Eviction), *Pravachaka* (The Spaewife), *Aanungal Illaatha Pennungal* (Women Without Men) by C. V Sudhi, *Matsyagandhi* (The One Who Smells of Fish), *Chakki-Changeeran: Oru Family Reality Show* by Sajitha Madathil, *Devasilakal* (God's Pillars), *Savitrikutty* by Sreelatha, *Ororo Kaalathilum*, *Kalakaariyude Kadha* (The Story of An Artist), *Kalyana Sari* (The Wedding Dress) by K. V Sreeja are some major examples.

Conclusion

The socio-cultural conditions of Kerala during the early periods distanced women from being active social agents and created more difficulties in achieving social equality. As with the case of theatre, from the very beginning to recent times, male supremacy was prevalent in all sectors. Accordingly, the identity of female characters on the page and stage was first created and propagated by male playwrights and male actors. The female populace that came after, had to follow the strategies which were already been created by male dramatists to please the audience and safeguard their positions in the arena of theatre. Eventually, the later group of women dramatists made some conscious efforts to redefine femininity on both the page and stage. This led to women starting to showcase new aesthetics, including those in themes, body language, costumes, and sets to stagecraft; they tried to develop an identity and style of their own. The establishment of drama schools, the evolution of women's theatre collectives, and the increase in the number of women who earned education from drama institutes aided this change.

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EXPLORING THE STRANDS OF OEDIPUS'S COMPLEX IN THE DRAMAS OF HAROLD PINTER WITH SPECIAL REFERENCE TO *A NIGHT OUT*

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Abstract: Harold Pinter, the 2005 Nobel Laureate addressed the contagious attitude of man which pervaded everywhere in the post-war world in his plays. A great body of literature has been written based on the psychological insights of these psychologists and various themes like Oedipus complex, Electra Complex etc were shaped accordingly. The main character of *A Night Out*, Albert Stokes is an emotionally inarticulate loner, socially awkward and fearful of women. He is a mother's boy at 28, and still lives with his needy and controlling mother, who maintains him in a childlike state of dependency and worries that he might be shaming his long-dead father and grandmother by leading an 'unclean life'. The night out of the title is a work party, a hard-won escape for Albert from his prison home which turns to humiliation when he is unfairly accused of improperly touching a female colleague. Returning home, the drunken Albert rebels against his mother's bullying and comes close to striking her down. When, later that night, he is picked up by a lonely and desperate girl he cruelly uses her to re-enact his relationship with his mother, casting himself in a dominant role. The paper aims to examine the strands of Oedipus Complex in Pinter's famous play *A Night Out*.

Key Words: psychology, Oedipus complex, contagious.

Harold Pinter, the versatile 20th century playwright carved a forte for himself in British drama. A Jew by birth settled in the East End, known to the world theatre today as a candid advocate of psychological, absurd and political issues addressed the contagious attitude of man which pervaded everywhere in the post-war world in his plays. Known as Britain's most challenging and uncompromising -playwright, Pinter won the 2005 prestigious Nobel Prize for his outstanding contribution to playwriting and theatre study.

The findings of psychologists have been a dominant component of modernism in this century- James Joyce and D H Lawrence in fiction, Eugene O'Neill, Arthur Miller, Tennessee Williams in drama to mention a few. The theme of Oedipus complex as evident in *A Night Out* is examined in detail with a discussion of some of the theories of psychology and Pinter's use of them.

Man is a complex being who evades analysis. Since the beginning of civilization philosophers have tried to analyse man in terms of his mind and heart, body and soul, matter and spirit to find clues to his conduct and often concluded

that the oppositions in man result in dissonance. The emphasis has always been on the purity of soul and man's effort to preserve it. The body which is sensual is a bundle of man's emotions and feelings and that may contaminate the human soul. The advent of rationalism and empiricism, new scientific discoveries etc created much change in the outlook of man and even belied the biblical account of the creation of man. Nietzsche's philosophy which pronounced the death of God denied the divine operation in human affairs. Freud's analysis of human consciousness into conscious, subconscious and unconscious categories offered a new knowledge of human nature. Man's personality can thus be analysed with the psychological theories of Freud, Jung, Homereane and so on. A great body of literature has been written based on the psychological insights of these psychologists and various themes like Oedipus complex, Electra Complex etc were shaped accordingly.

The unusual and outlandish relationship between the mother and a son is rooted in the sexual motive just as the father's love for the daughter is similarly rooted. This unconscious attachment between the parents and children elucidates frigidity in woman and impotency in man. If a young man fails as a lover the reason could be his unconscious attachment to the mother and if a young woman fails to respond to the romantic advances of young man, it could be a sexual attachment to her father. The unconscious becomes more pronounced if there is a discord in the family. If a wife is disappointed with her husband, in such a woman, the desire for the husband substitute is more pronounced. She becomes possessive and prevents her son from taking to a woman. This may cause tension and even disintegration the family.

Harold Pinter presented these types of regressive tendencies through his characters in his plays. His plays like *The Birthday Party*, *Night School*, *A Night Out* have women with psychological disorder. In *A Night Out*, the regressive tendency in Mrs Stokes makes her define life for her son. The memories of her husband are so strong that they become the guidelines of every action of her son who has been under his mother's sleuth for too long and hence remains stunted emotionally. He often fails in his relation with a young woman of his age. He often becomes miserable unable to live by himself and give up his mother. In *The Birthday Party* Meg, the childless woman is reluctant to discharge Stanley, her border who had become for her a substitute son and a substitute husband. Her strong desire to be a mother, for child bearing is suggested in her holding on to Stanley and refusing to send him out of the house. The incapability of her husband might be due to his conception of purity in women which he did not find in his wife.

The abduction of Stanley by Goldberg and McCann has all the warnings of abortion of Meg. In *Night School*, there are two women both childless and who are

dependent on Walter. They are so dependent on him that they turn a blind eye to his criminal conduct. They are afraid that any attempt at correction will result in losing their adopted son.

In *A Night Out*, Albert finds himself dominated by his mother. At an office party he is heartlessly pestered by his colleagues and arrives home, his rage rising. When his mother nags he attacks and leaves her, gets picked up by a girl and is able to reduce her to humble servility. Yet, when he arrives home his mother is there fully recovered and ready to reassert her supremacy. Simon Trussler puts it: "Albert is a failure to kill his mother-just as Stanley had failed to strangle Meg in *The Birthday Party*-nevertheless encourages him to exercise a little brief authority. From this however he learns nothing" (67).

Albert Stokes, an assistant director in a Film Institute needs to be assisted by his mother in everything he requires which makes her dominate and control his body and soul. He is still childish and looks younger than his years. Mrs Stokes, his mother is a nagging harpy, domineering, dominating and garrulous who realizing her son's weakness tries to have hold a grip on her grown up son. The crippled protagonist, Albert is pained and disgusted with her fussy and over mothering which reduce him a prisoner and convict of her care and affection. He wishes to free himself from the protective clutches of his mother by staying out of home in the nights. He attempts twice in this effort but fails and returns home facing similar experience of disappointment and disillusionment outside.

The play straight away introduces the problem with Mrs Stokes calling from the upstairs her son many times and Mr. Stokes ignoring them. Evidently, he is indifferent to her calls. Taking every decision for him she has denied him a mind and a will which he might call his own. He is watched over every moment and cannot have a private life without his mother's knowledge.

She has become quite amorous and fond of her son since she has lost her husband. She might have been terribly disappointed with her husband. The possessive mother expects at least her son, to be obedient and bound to her. She does not want him to go out leaving her alone at home. She is Pinter's best example for parental domination and possession. She stands for the maternal assertion or possessiveness and protectiveness against the incursion and interference from the world outside. She seems to be protecting her husband, sons or lovers or lodgers from others out of the door as if that is the only motif of her life, dedicating to them.

The passionate and possessive mother Mrs Stokes wants her son's company in the night. The moment she hears his leaving for a party she is shocked, surprised and bewildered. Albert understands his mother's extreme sense of disappointment, and tries to convince her by making the promise, "I won't be late.

I don't want to go. I'd much better stay with you" (6). The mother and son seem for a while become wife and husband and the latter promising to play game of cards.

Mrs Strokes is possessive and even jealous of the girls from her son's office who he would meet in the parties. Albert is indirectly warned not to stumble in love with his office girls. She cannot bear the idea of her son falling in love with others. She is afraid of his going outside and meeting people. He is her dream world. Without Albert she becomes mad.

Mother: Your father would turn in his grave. If he heard you raise
your voice to me. You're all I've got. Albert. I want you to
remember that. I haven't got anyone else. I want you... I
want you to
bear that in mind.

Albert: I'm sorry... I raised my voice
He goes to the door
(Mumbling) I've got to go.

Mother (following): Albert!

Albert: What?

Mother: Are you leading a clean life?

Albert: A clean life?

Mother: You're not leading an unclean life, are you?

Albert: What are you talking about?

Mother: You're not messing about with girls, are you? You're not
going to go messing about with girls tonight?

Albert: Don't be so ridiculous

Mother: Answer me Albert. I'm your mother

Albert: I don't know any girls (6-7)

Mrs Strokes devises many modes to bind her son-sometimes by reminding him about her widowhood which left her forlorn and alone. Playing card games with him might relieve her for a time. But this is a strategy to detain the son. Another ploy is invoking her husband's character and imposing it on him. This is to ensure that her son does not flirt with women who will wean him away from her. The concern for her son's personal deeds, his private life is a mask for her unconscious attachment to her son. Psychologically speaking, she substitutes her son for her husband.

Mrs Strokes never says that she has complaints against her husband. She has respect for him even though he has passed away physically. If Albert had lost his masculine power, he is sure that it is because of the mother obsession. When the party is in progress, the typist girl teases him, Eileen all of a sudden scream sharply complaining that Albert has taken liberty with her. He is asked to apologize to his lady colleague for insulting her. Gidney deliberately comments that he is “a mother’s boy” (30). This teasing experience makes him return to his mother. Mrs Strokes denies his freedom and even disturbs his natural growth. Her expectations, demands and observations are unnatural and reveal her Oedipus Complex. But Albert neither loves nor hates his mother.

Albert is just like a ball in the court of his mother and when she hits him he bounces back to her. He cannot go anywhere. According to Simon Trussler:

The play’s long penultimate scene takes place later the same night, in the room of a prostitute who has picked up Albert as he gravitates back to the closed coffee-stall. The two swop morale-boosting fantasies until the girl’s pernickety concern to keep the cigarette ash off her carpet, too reminiscent of the motherly nagging Albert thought to have escaped, drives him into a second frenzy: he terrorizes the girl for a while indulging in petty bossing-about rather than overtly sexual assertion-then leaves. Returning home, he finds his mother on whom the impending blow had evidently not fallen after all, waiting up for him-reproachful, forgiving, overwhelming. Like most night out, this, too, has arrived at its morning after. (65)

Albert leaves home to escape, but receives a bitter experience with the tart and gets back home once again. His mother has again a non-stop monologue that anything and everything she does is for his own good. There is the likeness to an absurd play as has been pointed out by Ronald Hayman:

This is writing which succeeds by breaking all the rules of writing. It’s good because it’s so realistically full of bad syntax, tautologies, pleonasm, repetitions, non-sequiturs and self-contradictions. The characters are not only uninterested in listening, but they are hardly interested in what they themselves are saying (7)

As the play ends, we are confused as whether the situation in the house is changed or not. “Has Albert’s show of domination over the prostitute given him the confidence to dominate his mother too? His silence could imply that. But, equally, it might mean that he has surrendered and resigned himself to a life of dependence” (Esslin 82-83).

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**FROM OPPRESSION TO EMPOWERMENT:
A COMPARATIVE STUDY OF DALIT AUTOBIOGRAPHIES OF
M KUNJAMAN'S *ETHIRU (DISSENT)* AND K K KOCHU'S DALITHAN
(*DALIT*)**

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Abstract: According to Dr. B. R. Ambedkar, in his magazine *Ostracized* cultural, he states that, "Dalit hood is a kind of life condition that characterizes the exploitation, suppression and marginalization of Dalit people by the social, economic, cultural and political domination of the upper castes Brahmanical ideology." Dalit autobiographies serve as an expression of the experiences of marginalized peoples who have historically been oppressed and dehumanized. In this study, primarily focusing on the two autobiographies of M Kunjama's *Ethiru (Dissent)* and K K Kochu's *Dalithan (Dalit)*. The study highlights the importance of Dalit autobiographies and how its shed lights on oppression and empowerment of Dalits. To comprehend how individual stories, contribute to a collective Dalit consciousness, the primary objective of the analysis and comparison of two Dalit autobiographies is being undertaken. Examining the distinctive elements of each autobiography, identifying shared struggles, and evaluating the influence of these works on the formation of social consciousness are the objectives of this study. The study uses a qualitative comparative methodology that is based on in-depth textual analysis. To recognize identity, resistance, and empowerment, comparative frameworks are used. To strengthen the comparative viewpoint, the study also incorporates secondary sources, such as scholarly analyses and critical reviews. To conclude, the autobiographies of Dalits go beyond the personal narratives and influence the collective awareness. This study exploring the caste-based oppression and the empowerment in each narrative. Its helps to understanding of Dalits' real-life experiences and the power of autobiographical stories to bring social change.

Keywords: Dalit Autobiographies, Oppression, Empowerment, Comparative literature

Introduction

About my race...

I see no alphabet.

About my race I see histories

of many races (Poykayil Appachan, Malayalam Dalit Writing,5)

Autobiography is a relatively modern European invention. The word was first used in English by Southey in 1809 (Krupat22). M.H. Abrams writes about autobiography in his *A Glossary of Literary Terms* that, Autobiography is a biography written by the subject about himself or herself. It is to be distinguished from the memoir, in which the emphasises is not on the author's developing self but on the people, and that the author has known or witnessed, and from the private diary or journal, which is a day-to-day record of the one's life, written for personal use, and satisfaction, with little or no thought of publication (Abrams23). Autobiographies in India are sourced from the ancient Indian mythological literature. Hindu and Buddhist writings, which resemble autobiography, share comparable characteristics. The first known biographical work in all ancient Indian literature is thought to be Banabhatta's *Harsha Charita*, written in the seventh century. Autobiographies were beginning to be acknowledged as a literary form by the end of the eighteenth century. Many autobiographies were produced soon after the middle of the 19th century due to English education. English has become the language preferred for education, propelling literature to a higher plane. Consequently, many intellectuals of the time started writing in English. The short English autobiography of Raja Ram Mohan Roy is among the first autobiographies. During the 20th century autobiographies were flourished more and the genre was crucial in influencing people by providing insights into the challenges, victories, and viewpoints that shaped India's shifting socio-political environment. Meanwhile Dalit autobiographies has been off from the literary canon. The study highlights the importance of Dalit autobiographies and briefly examine its origin by primarily focusing on the two autobiographies of M Kunjama's *Ethiru (Dissent)* and K K Kochu's *Dalithan (Dalit)*.

Dalit Literature an Overview

The term Dalit literature came to appeared in 1958 during the initial conference of the Maharashtra Dalit Sahitya Sangha (Maharashtra Dalit Literature Society), a movement led by intellectuals such as Jyotiba Phule and Dr.B.R. Ambedkar. According to G N Devy,

The Dalit literary movement that has been flourishing in Marathi – as in several other Indian languages such as Kannada, Tamil, Telugu, Hindi, and Gujarati – during the last four decades will probably be recognized by the future historians of Indian literature and society as another such movement. (Devy: xiii).

Dalits encouraged to embrace their history and culture by the movement, which gave them a sense of identity and dignity. Poetry, novels, and autobiographies were used as platforms to affirm Dalit identity and depict the

complex facets of their lives. Furthermore, the movement was instrumental in fostering solidarity among Dalits, bringing them together through common literary experiences across geographical boundaries. Bama (Karukku), Dr. Narendra Jadhav (Untouchables: My Family's Triumphant Journey Out of the Caste System in Modern India), Dr. Sharankumar Limbale (The Outcaste), Om Prakash Valmiki (Joothan: A Dalit's Life), and others are some of the most well-known authors of Dalit literature. It is conceivable to contend that works about Dalits written by non-Dalits with a Dalit consciousness, such as upper-caste authors Mahasweta Devi, Mulkraj Anand, and Premchand, can rightfully be classified as Dalit literature. Despite not being Dalits, they have depicted the challenges and struggles faced by Dalits.

In the context of Kerala, Dalit literature grew along with Dalit political movements. At first, Sanskrit literary traditions have influenced Malayalam literature. Malayalam literary sensibility was focused on concepts like spiritual liberation, fulfilment, and sensual ecstasy (Dasan et al, xxiv) Even the term Dalit appeared in the socio-cultural milieu of Kerala only in the late 1970s (Dasan et al, xiii). From the 1990s onwards the Malayalam literary scenario has seen celebrations of the differing and plural voices of the historically marginalized, oppressed, and unrepresented (Dasan et al, xxxii).

In Dalit literature, Dalit autobiographies are powerful instruments for expressing the challenges, desires, and experiences of the Dalit community in India. Dalits, who were historically marginalized and oppressed, have discovered a powerful voice in literature through which to tell their stories and claim their identity. Through a comparative analysis of two Dalit autobiographies of M Kunjama's *Ethiru (Dissent)* and K K Kochu's *Dalithan (Dalit)*, this paper highlights the different narratives that comprise the Dalit experience, providing a sophisticated examination of personal experiences, oppression, and empowerment. Through the powerful medium of autobiographies, authors can effectively navigate the complexities of their identities, share personal stories of overcoming systemic discrimination, and contribute to a collective narrative of social transformation. The primary objective of the paper is to shed light on how personal narratives interact with larger social and political contexts by comparing the approaches taken by the authors. Additionally, it seeks to emphasize the importance of these autobiographies as tools of empowerment, questioning social norms and promoting a better comprehension of the Dalit community's continuous fight for social justice.

A Comparative study of M Kunjama's *Ethiru (Dissent)* and K K Kochu's *Dalithan (Dalit)*

The journey of M. Kunjama from childhood poverty, caste discrimination, oppression to expert economist is beyond comprehension for

anyone. He was always a wounded child, even after attaining enormous success and receiving accolades in his later years. He is the first Dalit student to win the top MA economics rank since former President KR Narayanan. In the book, the early years are set in a village in the Palakkad area of Kerala. The most horrifying passage in this part is his description of a dog battle that erupted over food. Eating in little pits dug distant from the kitchen, the upper class used to feed the Dalits back then. They could not even eat from a freshly harvested platin leaf, or even from a plate. He creates,

"Now that I think about it, that was a fight between two dogs, not a relationship or conflict between a human and a dog. For porridge, two dogs are fighting (Kunjaman:13).

The deprivation and challenges faced by the Dalits in India are mostly caused by the historical and institutionalized discriminatory systems based on caste. Economic hardship is a direct consequence of social marginalization experienced by Dalits, who are often relegated to the margins of society. Dalits are locked out of basic resources, employment possibilities, and educational prospects, which keeps them trapped in a cycle of poverty that lasts for decades. Widely held prejudices restrict their ability to grow as people and make it more difficult for them to make ends meet. He claimed that when he was addressed by his caste name,

"I have a name. I am Kunjaman." (Kunjama:15)

Beyond the boundaries of social discrimination, Kunjaman delivered a deep remark in response to the derogatory implications of his caste name. At that critical point, he refused to give in to the degraded implications of the caste-based address. "I am Kunjaman," he asserted (Kunjama:15), rejecting the caste-related identity that had been imposed upon him and asserting his inherent dignity and individuality. This courageous and deliberate act of resistance was a rejection of allowing oneself to be defined by the borders of a discriminatory social hierarchy. By putting forth this assertion, he became a symbol of resistance and contributed to the ongoing struggle against the ingrained prejudices that persist in the institutions of society.

Dalithan is a remarkable autobiography written by K K Koch and his autobiography contains very little narratives about his personal life. As Sarah Beth claim about Dalit autobiographies that.

Dalit autobiographies are designed to be seen as a representative personal history in which a 'ordinary' or 'representative' Dalit utilizes his tale to speak up for others who are suppressed by caste discrimination. Even though Dalit autobiographies evoke multiple subjectivities in which the individual 'I' is related to the social 'We', these two have a complicated

bond that is neither straightforward nor unproblematic. Because everyone has many identities (religion, class, occupation, caste, location, gender, and so on), no single person can symbolize the diverse identities possessed by each group member, he must consider. When addressing the subject's 'representative' nature in Dalit autobiographies, it's vital to pay attention to situations where the subject 'I' has trouble representing the 'We', whether it's another Dalit individual or perhaps the Dalit community (Beth :549)

This is what distinguishes him, though, and what sets this work apart is his attempt to go against the accepted autobiographical writing style. He adds more histories which tells the story of Dalits in general. Regardless of whether Koch's autobiography is seen to be relevant to the general public's curiosity about Dalit life, it can be claimed that it is not a part of any one agenda-driven mass media. This autobiography author gained prominence among the Dalits following his establishment in the mainstream. Therefore, in his observations and experiences, his carefully selected collective action becomes more vividly remembered as a shared historical event. Furthermore, many of the so-called fragmentary events, struggles, and human movements that constitute up contemporary history are disappearing. This suggests that the autobiography aims to portray the forgotten past rather than the distinct or collective region referred to as the Dalit community. As a result, it is likely to endure as a record of the unseen forces influencing contemporary events and as a source of creative inspiration.

Kochu discusses the specifics of his own journey through a caste-based society riddled with prejudice and discrimination. His battle to define himself outside the bounds of a settled caste identity is compellingly examined in his autobiography. In the autobiography, he describes his attempts to comprehend the historical background that created his identity and his quest to untangle the complex web of caste-based prejudice that has grown up over generations. A critical examination of the systemic injustices that have affected Kochu's community is prompted by his investigation, which highlights the brutal realities of the caste system and attempts to reclaim a sense of identity and legacy. His investigation into the past of his forefathers to create an accurate depiction of the social structure that prevailed at the time. As the plot progresses, vivid and impactful descriptions highlight the intricate relationships, power conflicts, and widespread effects of caste-based hierarchies. This study provides a historical perspective on the struggles his ancestors endured as well as a broader social critique by illuminating the oppressive factors that shaped their lives inside the intricate caste system.

Conclusion

A complex web of shared challenges, individual resilience, and a collective search for justice and identity emerges from the comparison of these two Dalit autobiographies, each of which offers a unique viewpoint on the Dalit experience. Throughout the book, the themes of oppression, resistance, and empowerment develop again, challenging accepted wisdom and providing insightful insights into the complex aspects of the Dalit experience. Resistance to the systemic caste-based inequality that dominates Indian society is a recurring issue in both autobiographies. It is evident from the comparative analysis that the writers take different routes to complete their journeys. In conclusion, the comparative study of these two Dalit autobiographies provides a comprehensive understanding of the Dalit experience, highlighting a range of oppression and empowerment.

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HOW FAR CAN STORIES TRAVEL? ANALYSING THE ‘MANY WORLDS’ IN *CAVITTU NĀTAKAM* THROUGH THE LENS OF TRANSLATION

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Abstract: The paper tries to look at how translation as a process is instrumental in bringing the worlds together and paving a way to see the texts before as not recreations or retellings of previously existing literary works but roads to discovering the converging and mingling of multiple worlds. In this paper, through the various understandings of World Literature argued and stated by theorists, a middle ground is drawn to see how stories carried away from their place of origin have a way of being retold and adapted into new cultural settings, where they attain new meanings and identities. Through the example of *Caviṭṭu nāṭakam*, a musical dance drama, an analysis is attempted to see how stories from different times, different cultures, and different languages have created multiple worlds in it and how each performance and each retelling brings together these many worlds.

Keywords: World literature, translation, retelling, *Caviṭṭu nāṭakam*

Introduction

For a layman, the term world literature may mean the literary productions of the world. The complexities and vastness the term holds are immense, such that since Goethe’s renowned coinage of the term *weltliteratur* and the recent discussions around it by various scholars, the concept has grown to hold several layers. We all reside in one of these layers, even at times sliding from one layer to another, consciously or not. The real question is: how many layers are we familiar with? How is this familiarity born? Mostly, these questions are rarely looked at, or even if they are, they get intertwined with the politics and power dynamics working around globalisation and labour. It was indeed globalisation that brought the books of the world to our shelves. The invention of the printing press initiated the printing and publishing of books and journals on a larger scale, and with the advent of globalisation, the world became ‘visible’ to us. Although the range of the visibility is something to be debated, this new ‘visibility’ not only helped the readers get a taste of the trends, cultures, and styles of the other worlds existing around them, it also presented before them a history of cultural and linguistic exchanges that had happened before their time. The paper here attempts to address these exchanges that have happened in the past to draw attention to how certain literary works carry a world within them, that is, a world entirely *different* or *foreign* from the world in which they live. By emphasising the extraordinary characteristics inherent in stories,

about them being excellent shapeshifters, a diachronic reading is done on the musical dance drama of the shore, *Cavittu nātakam*, to understand the many literary and cultural worlds embedded in it.

As mentioned before, usually when someone traces a similarity or a recreation of an already existing piece of literature in a new culture or in a new language, the initial attempt is to attach tags and compartmentalise them, especially as mother texts, or ur-texts, often treated or revered as the ‘original’, and the later ones as the translations. Is it that simple? Does confining something into boxes based on their similarities, differences, place, and time of origin have anything to do with these texts? What about the historical and cultural nuances surrounding it? Keeping in mind that loss in translation and untranslatability occur, mostly with a critical eye, we read these texts as keys that open doors to different linguistic and cultural systems. This trust we keep in translation is what has spearheaded the translation of literature to grow and be a major contributor to world literature. However, sometimes we are blinded by this trust and only look at the translated literature as works that have been created out of something ‘original’, focusing on the limits and losses that have happened to these translated works. Seldom do we look at their sources of inspiration through them to understand what would have triggered a certain work to relive a life so differently in a different context among a different public. Once we start looking at it, we start questioning the ideals and definitions of translation. What does it mean by translation? What does a translated text mean to us who are reading it? If it is treated as coming from an ‘original’, then what is the identity you give to these texts? Is it the sense that something is ‘lost’ that allows the translated literature to be treated as something that is always associated with the source text? The paper tries to look at some of these confusions that revolve around translated literature. This paper tries to see if translated literature could be considered to play a significant role in the literary system, in the making of new worlds, and in bringing different worlds, cultures, times, and texts into contact. And for that, I would be taking a look at the various stories, some historical, some legendary, some mediaeval, in the Christian theatre of Kerala, *Cavittu nātakam*. The paper is not about attempting a historiography of the theatre or drawing a stemma of the stories the performances carry, but about proposing how stories retold can hold altogether new stories of multiple worlds.

World Literature: The Many Definitions

Before entering into locating these *worlds* within *Cavittu nātakam*, I would like to look at how worlds are understood in terms of World Literature in our times, especially from an academic standpoint. Rather than pointing out the various postulations raised by theorists, I intend to explain my understanding of World Literature and how I perceive it in order to understand the positioning of translated literature in this literary system.

It was Wallerstein's "world-systems theory" that noted the unequal exchanges that exist within literary production. Even though it looked at World Literature from an economic point of view as a world system within which literature is produced and circulated, it would not be wrong to say that the core-periphery binary was highlighted through his essay. Later, many theorists, like Casanova, studied these "unequal exchanges" that happen in the literary system. The World Systems Theory was built on the existence of dominant and dominating countries/cultures/languages. One way or another, the world-systems theory, with its emphasis on the social structure of global inequality, could be seen as the entry point to understanding World Literature. However, it was the circulation of literary texts around the globe that helped deal with the abyss. With the gap getting smaller, new theories and concepts came to define and understand the whole idea of World Literature.

Let me enter the discussions through Damrosch's (2003: 281) threefold definition, which described World Literature as "an elliptical refraction of national literatures", "writing that gains in translation" and "not a set canon of texts; but a mode of reading: a form of detached engagement with words beyond our own place and time". The significance he devotes to translated literature is visible in these points. "An elliptical refraction of national literatures" is nothing but the literatures crossing their national boundaries, which to a greater extent happens only through translation. His very idea of world literature is thus grounded on the efforts of translation and the translated works being circulated and 'read' around the globe.

Prendergast, in his essay "Negotiating World Literatures" (2001: 104) identifies Goethe's *Weltliteratur* as more of his dream of literature crossing national boundaries. He argues that "'world' here thus not mean 'global'- in the sense of all the literature of the world-but rather 'international', structures that arise and transactions that occur across national borders." Going by this view, it is easy to identify the visible undertones of the necessity of translation in the growth of world literature. Literary texts travel even without translation. It is not always mandatory that a text be translated for it to be received and recognised in a 'foreign' culture. On the other hand, many translated texts would not even have the aesthetics or captivating power to enthrall the audience in the way the source text would have done. Admitting that these fluidities exist, the point here is to draw attention to the role played by translation in bringing the world together.

With the discussion of world literature and the play of power happening, it becomes relevant to address the question of whose world we are talking about. From my understanding, for me, there exist two worlds, which I would try to identify as the world with a capital 'W' and 'w', the world in small letters, and not go for the commonly used binary of West and East. These two worlds exist side by side, but they do not run parallel. They are created out of the disparities and diversities that exist in the literary space. Earlier, the issue was about people not recognising the

existence of these worlds. Now things have changed. We have acknowledged the differences that exist and are trying to overcome them through translations or by learning new tongues. Nonetheless, the major concern is how far we have gone in understanding and studying these disparities and the reasons behind their existence. Relying on translations alone and treating them as the saviour only makes them look like texts that were born to bridge the gaps and bring the worlds together. This, in a way, reduces them to the status of bridges for crossing borders and does not treat them as new literary experiences in themselves. My major concern here is that we should understand that translations do not always bridge the gap; they are not always the pillars on which the planks should be laid to reach the other end. They can also become individual roads leading to an entirely new literary experience.

If the binaries in world literature were always in question, Beecroft (2008: 100) spotted the various modes through which the literary system exists. For him, this model helped him to look at world literature as an “unhyphenated” experience offering a space of artistic production and not one that deals with the division of labour. Skimming through the various studies on World Literature, I prefer to understand it in “multiple senses” as Damrosch did (2009: 496). Hence, in my understanding, world literature should be seen as a form of reading—a way of coming into contact with the various literary systems around the reader and understanding the power dynamics existing between them. It is everything that everybody has discussed and proposed so far, but it is not just that. The very idea of World Literature lies in not just reading various literary productions from different parts of the globe or initiating large-scale translations. It is about being retrospective about the growth and development of the concept, keeping an open mind to celebrate the linguistic and cultural heterogeneity it provides, and always questioning the relevance of the very idea of World Literature. It is that heterogeneity I intend to look at through *Cavittu nātakam*. Scholars who have studied the musical drama have tied its connections to the European Middle Ages and the presence of the stories of the legendary Christian emperor of Europe, Charlemagne. However, these studies have not created that strong a ripple in the sphere of Charlemagne discourse, leaving the Indian Ocean theatre and its stories of a legendary mediaeval figure to remain on the shores of Kerala. The histories and exchanges around the Indian Ocean hub for centuries were all about maritime trade and colonial encounters. With the Indian Ocean world emerging as an active discourse lately, a look at the stories that hover around the littorals of this world could be called similar to going down the rabbit hole. It goes past the already known, read, and studied markers of colonialism, trade, and the birth of Semitic religions and opens a world of stories of people travelling across the waters, surviving, and adapting in new forms on the shores.

The Worlds in *Cavittu nātakam*

The origins of *Cavittu nātakam* have been associated with Kerala in the sixteenth century, a time when the Portuguese were vigorously building their empire around the Indian Ocean hub. The confusion and stories around whether the dance drama was an after-effect of the 1599 Synod of Diamper or an effort from the side of the Christian missionaries who came with the Portuguese traders to instill a Christian spirit merged with the cultures and arts of the then Malabar are still unclear. However, considering the presence of the story of Charlemagne and his paladins in the most important play in the drama, *Kāṭalmān Caritam* more or less talks for itself about the role the foreign missionaries or even the traders might have played in the scripting of the play. The *Kāṭalmān Caritam* is a play, primarily divided into four sections, describing four different yet connected stories, namely, *Añcēlikkā nātakam* (The Story of Princess Angelica), *Kāṭalmān nātakam – Plōrippas bhāgam* (Story of Princess Floripas), *Kocu Rōldōn* (The Story of Little Roland), and *Pārimārute Maranam* (Death of the Paladins). As a whole, the *Caritam* tells the story of the Christian ruler of Imperial Europe, Charlemagne, and his twelve faithful peers.

Talking about Charlemagne and his whole corpus of chronicles and *chansons de geste* (mediaeval French epic poems of chivalry) written about and around him could be compared to the mediaeval literary tradition surrounding King Arthur. Although the Matter of France and the Matter of Britain account for serious and rich sources of mediaeval literary excellence, Charlemagne was no mythological character like King Arthur. A historical Frankish king of the eighth century, King Charles became Charlemagne or Carlo Magno over the years through the chivalric songs and chronicles, making him both a European icon and a legend. Matthew Gabriele (2011: 1) states that, “In the ninth, tenth, and eleventh centuries, telling stories about Charlemagne meant telling stories about a (lost) Golden Age whose contours shifted across time and space.” The *Vita Caroli Magni* by Einhard, written between 829 and 836, which came out as a biographical account of the emperor during his lifetime, became instrumental in laying the foundation for the chivalric epics and chronicles to follow later. As written by Thomas F.X. Noble (2008: 15),

Einhard created a fundamentally secular Frankish warrior and ruler, and his positive evaluation carried the day, even if it was itself subject to various revisions when East and West-Frankish kings sought to make Charlemagne their own. This series of revisions handed the future a rich set of possibilities for reflecting on, adopting, and adapting Charlemagne.

However, the vital piece of work, a classic in every right, that delivers the chivalry and Christian spirit of Charlemagne and his soldiers is the eleventh-century French epic, *La Chanson de Roland* (The Song of Roland). *The Song of Roland* is a detailed

account of the war Charlemagne and his peers waged against the Saracen King Marsile and his army. The text talks about Count Ganelon's treachery, the death of the paladins, and the revenge of Charlemagne on his enemies and the traitor. *Pārimārute Maranam in the Caritam* could be identified as carrying similarities with the *chanson*, with the play describing the death of the paladins, especially the painful death of Rōldōn, and *Kātal mān's* revenge upon the traitors with God's grace.

A later work, a Latin chronicle belonging to the twelfth century, *Historia Magni et Rotholandi*, also known as the *Psuedo-Turpin Chronicle*, has been credited with the later translations and adaptations that have happened in other Romance languages. During discussions with Jace Stuckey and Matthew Gabriele, two Charlemagne scholars, I learned that around the Middle Ages, especially in the twelfth and thirteenth centuries, the chronicle was widely in circulation, with over a hundred manuscripts. They even proposed the idea of the *Kātal mān Caritam* being influenced by the chronicle, considering the origins of the *Caritam* are associated with the Portuguese missionaries, whose liturgical language was Latin. However, in a recent article, "Nummada Kaaralmaan (OH, OUR CHARLEMAGNE)" (2021), Geetha K. Wilson and Priyadarsanan Dharma Rajan discusses a strong Spanish presence in the *Kātal mān* found on our shores. They have tried to identify the similarities the Charlemagne stories of the *Caritam* share with the Castilian version of the Charlemagne story *Hystoria del emperador Carlo Magno y delos doze pares da Francia & dela cruda batalla que ouo Oliveros con Fierabras, Rey de Alexandria, hijo del grande Almirante Balan* (History of the Emperor Charlemagne and of the twelve peers of France and of the crude battle that Oliveros had with Fierabras, king of Alexandria, son of the great admiral Balan) by Nicolás de Piamonte and how the Spanish performance, *Moros y Cristianos* could be called a counterpart to *Cavittu nātakam* opens a new world for the littoral performance, one that is different from the mediaeval romances.

Stories Retold and Worlds Made

In my earlier discussions on my arguments on World literature, I have tried to identify the world as 'W' and 'w'. Being the visible, pronounced, recognised, and accepted world, the stories and classics springing from the European mediaeval literary tradition still receive quite a warm reception in 'W'. Whereas the stories retold and adapted to a musical dance drama performed on the wooden stages of Kerala get confined within the world, 'w'. To change that, what needs to be done is to emphasise the recreations and retellings of mediaeval stories in our world. Translations play a crucial role in the new space of world literature. Without resorting to translation, access to world literature becomes highly restricted as it is completely severed by the linguistic diversity that should characterise the works included. Translation is not about translating the literary content; it is not about

converting something from a source language (SL) to a target language (TL). It is beyond those two language systems. In the Indian context, we use the words *rupantar* (meaning ‘change in form’) and *anuvad* (meaning speaking after’ or ‘following’) to understand translation. According to these words, there is a transformation happening in the texts that undergo translation. They come out as ‘different’ texts. Usually, the difference between the source and target texts is used to evaluate the extent to which the target text has been faithful to the source. Rarely is the reception of the text in the target culture studied, focusing on the circulation and readership of the translated text. This seldom happens because of the uncertainty associated with defining the role and status of translated texts. Zohar (2004: 200) was the first among the few who noticed this treatment of translated literature. He observed how a translated text, or the very act of translation, is regarded as an individual entity. For him, each translated work has a repertoire of its own. Likewise, if one were to look at a series of translations happening from a specific source language dealing with a specific genre to a target language around a given time, the performance of these translated texts would be entirely different from how we perceive them on an individual basis. It is here that the relevance of locating translated literature as a new category in the world literary space gains importance. “I conceive of translated literature not only as an integral system within any literary polysystem, but a most active system within it.”

On reading *Cavittu nātakam*, and, through it, *Kāṭalmān Caritam*, we see the spirit of the Middle Ages, the valour of chivalry, the hostility between the Muslims and the Christians, the treatment of the Muslim as the ‘other’, and the essence of Christendom. These worlds converge and meet in a single text. However, those are not the only worlds you see there. The birth of an Indian Christian theatre through the European missionaries reminds us of the advent of a Catholic way of living on Malabar soil. It brings back memories of brutal attempts by the Portuguese to erase *Marthomayute Margavum Vazhipatum* (the way and traditions of St. Thomas) and establish papal authority on the land. It reminds us of the birth of a community of Latin Christians and how they found community and togetherness in a performance of the littoral. The *Caritam* is also about how the shores of the Malabar of the sixteenth and earlier centuries acted as contact zones, coming into contact with different people, artefacts, cultures, languages, stories, and rituals. It is also about how the performances have become an identity for the Latin Catholics of Kerala, a symbol of the folk and the performance traditions of the shores, and a representation of cultural exchanges. Hence, there is also a world of religious colonialism, a world of exchanges and contact, and a world of communion. To put it all together, watching a performance of *Cavittu nātakam* translates as the meeting point of two worlds: the past and the present.

Conclusion

Here, rather than negating the existence of the source texts or severing the literary and cultural connections to the ‘original’ or the world, ‘W’, in which they lie, I am looking at how they have been translated in the world, ‘w’, and intertwined with the literary system, shedding the notions of ‘lost in translation’ and ‘untranslatability’. Accepting these worlds in the *Natakam* through these retellings provides a ‘space’ for the literature, which has been overlooked for so long as just a musical dance drama. Translations are often looked down on as secondary creations coming out of literary texts that have met the benchmark for adaptation. Not every literary text gets translated. Hence, there lies the politics of choosing which text for translation. So, when these ‘qualified’ texts get adapted or translated, the utterances these translations make will not be the same as the ones created by their originals. Here, new readings originate, and new meanings are made. We need to thus revisit these texts through a new framework to understand the change in dynamics that occurs in a new rhetorical environment. When we study a text in translation, we are already dealing with texts that have faced the crisis of being faithful to their originals. The only difference will be in the level of correctness in re-creating the original. It is known that the arrival of magical realism in English literature happened through the translations of Latin American writers like Marquez, Borges, and Carpentier. The reception of these translated works in different parts of the world would be different. How Latin American translations impacted the American literary system would not be the same as how they might have influenced the literary system of India. Likewise, how impactful and prominent *The Song of Roland* or *The Matter of France* are in mediaeval scholarship does not diminish the retellings and adaptations they have in the Indian Ocean world. The *crossing-over* is the focal point, and I intend to see the generic nature of translation through this point and its role in creating new worlds.

To conclude, when stories travel, they do not always stick to their forms or genres. They do not always follow the line that starts with “Once upon a time”, and ends with “And they lived happily ever after”. They adapt to the cultural and social etiquette of the places they are taken to. They adapt, adopt, and reform themselves, making a home for themselves in the unfamiliar. In doing so, they bring worlds together, they connect faraway places together, they bridge gaps, and they create new identities, thus making a World Literature through retellings.

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HUMAN BEINGS, MEADOWS AND DOGS: AN ECO-CRITICAL READING OF ANTON CHEKHOV'S PLAY *THE PROPOSAL*

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Abstract: Anton Chekhov's *A Marriage Proposal* or *The Proposal* may seem to be a whimsical farce for many but deep inside the play carries elements of nature and expounds how nature and man are intertwined and affect each other. The three characters Lomov, Natalya and Chubukov represent the humanity at large and the meadows and dogs complement their existence and well-being. The ecosophy of Deep Ecology that calls for a substantial reorientation of our civilisation is visible in this play. This paper analyses the ecocritical aspects as evident in the play *The Proposal*. The play encompasses the inanimate objects of nature as inexorable and the plot progresses through it. The oxen meadows, birchwoods and burnt marshes add flavours to the play with the spice of rustic life and nature's bounty. Anton Chekhov, through the play, calls for a better living community in harmony with nature.

Keywords: Chekhov, *The Proposal*, Eco-criticism, Deep Ecology

Russian playwright and master of the modern short story, Anton Chekhov is regarded as the outstanding representative of the late 19th-century Russian realist school. He was a literary artist of laconic precision whose themes show the characteristic concern with the triviality of life and the exposure of human pettiness. Chekhov's works have been considered as a mirror of Russian life toward the end of the nineteenth century as they reflect the dullness and drabness of the reign of Alexander III. His characterisation of the clergy, the middle class, the peasantry, the intelligentsia and the women are realistic portrayals of Russian life and pays to his universal appeal. He has given an original interpretation of human behaviour transcending the limitations of his period. In his innumerable pictures of Russian provincial life, Chekhov shows ordinary people doing ordinary things. An interesting fact is that Chekhov alternates the serious with the trivial things in everyday life. In the comic play *The Proposal*, mostly treated as a farce, we can see the triviality of sequences that leads to friction between the two characters Lomov and Natalya while those trifles in meditation reveal serious instances of land and animals attached to human life. The play exposes the tight bond between people and the objects that surround them and asserts that everyone is bound by his or her material environment and can never break free from it. The play thus can be considered as a thoughtful act on environment and its underlying connection between nature and humanity. Ecocriticism, which is the study of the relationship of the human and the non-

human, throughout human cultural history and entailing critical analysis of the term 'human' itself may be applied in this context to analyse this play.

The increasing uncertainty in anthropocentrism which places humanity as the centre of everything and considering other forms of life as merely resources to be consumed by human beings sets the advent of environmentalism. Environmentalism questioned the assumed moral superiority of human beings to members of other species on earth and investigated the possibility of rational arguments for assigning intrinsic value to the natural environment and its non-human contents. It views environment rather than heredity as the important factor in the cultural and intellectual development of an individual or group. Ecocentrism, which emerged as the counterpoint to the human-centeredness of industrial capitalism and other western paradigms places the eco system – including the non-human – at the centre. An ecosystem is a purely 'acentric' project, with no hierarchical divisions like the centre and the margin, the top and the bottom, and foreground or background. In literary discourses, it demands that the landscape should not function as a background or setting, but as an integral part of the narrative. Ecocriticism investigates the relation between humans and the natural world in literature. It explores how individuals in society behave and react in relation to nature and ecological aspects. Anton Chekhov's *A Marriage Proposal* or *The Proposal* may seem to be a whimsical farce for many but deep inside the play carries elements of nature and expounds how nature and man are intertwined and affect each other.

Vera Gottlieb observes that *The Proposal* is about everything except a proposal"(60). Ivan Vasilevich Lomov, a country gentleman and a long-time neighbour of Stepan Stepanovich Chubukov, has come to propose marriage to Chubukov's 25-year-old daughter, Natalya. Chubukov is extremely happy about Lomov's intention and calls Natalya. Lomov is a hypochondriac and while trying to make clear his reasons for being there, he gets into an argument with Natalya about "The Oxen Meadows", a disputed piece of land between their respective properties, which results in him having "palpitations" and numbness in his leg. After her father notices they are arguing, he joins in, and then sends Lomov out of the house. While Stepan rants about Lomov, he expresses his shock that: "And to think that that upstart, that monkey brain has the confounded nerve to make a proposal, and so on and all that! A proposal!"(8). Natalya then realizes that Lomov wanted to marry her and immediately starts into hysterics, begging her father to bring him back. He does, and Natalya and Lomov get into a second big argument, this time about the superiority of their respective hunting dogs, Guesser and Messer. Lomov collapses from his exhaustion over arguing, and father and daughter fear he's dead, sending them into another round of hysterics. However, after a few minutes he regains consciousness, and Chubukov forces him and his

daughter to accept the proposal with a kiss. Immediately following the kiss, the couple gets into another argument over their dogs while Chubokov tries to calm them and offers Champagne. The play though seems to be a farce on a proposal, the series of events and dialogues that turn out in the making of the plot relates to nature. The play moves from an anthropocentric setting to an ecocentric one acknowledging the dependence of man on nature and the web of relationship it embodies towards each other.

The rural landscape and countryside act not merely as a backdrop, but play the role of prominent characters in the act. The play encompasses the inanimate objects of nature as inexorable and the plot progresses through it. The oxen meadows, birchwoods and burnt marshes add flavours to the play with the spice of rustic life and nature's bounty. It speaks about the glory of bygone years when the two families lived in harmony and shared the land's abundance. Both the families were connected to each other through land and their neighbourhood also was celebrated with the innocence of rural life. Nature was part of their warmth of celebrating relationship:

Lomov: The Lomovs and the Chubukovs have always had the friendliest, and I might almost say the most affectionate, regard for each other. We are close neighbours. Of course you already know this! My land borders yours! My Oxen Meadows touch your birchwoods and....(3)

From an Ecocritical perspective, it is ostensible that the Eco-critics search for the unaddressed nature content in it. The conversation between Natalya and Lomov at the outset is about the weather and stacking of hay. Their life is centred on nature's seasons and in congruence to its bounty. The shade of changing spells of rainy and sunny atmosphere controls their life's happiness and labour:

Natalya Stepanovna: The weather is glorious now, but yesterday it was so wet that the field hands couldn't do anything all day. How much hay have you stacked? Actually, I got a bit enthusiastic today and had a whole field cut, and now I'm regretting it because I'm afraid the hay may rot. Should I have waited a bit? Yes, I ought to have waited a bit. (2-3)

The evocation of landscape plays a major feature in the play. The reason for the first argument between Lomov and Natalya turns out to be the Oxen meadows, "a tiny patch of land wedged between birchwoods and Burnt Marsh". The question of authority over the land let moves forward the first segment of their quarrel:

Lomov: I can show you the documents, honoured Natalya Stepanovna. It's true Oxen Meadows, were once the subject of

some dispute, but now everybody knows that they are mine. There's nothing to argue about. You see, my aunt's grandmother gave the free use of these Meadows in perpetuity to the peasants of your father's grandfather, in return for which they were to make bricks for her. The peasants belonging to your father's grandfather had the free use of the Meadows for forty years, and had got into the habit of regarding them as their own, when in fact they actually belonged to...(4)

Here, Chekhov raises the question of land acquisition by man and claiming their superiority over earth. This usurping of land by a family is a miniature of appropriating the earth by the whole of human beings. They exploit the nature asserting their rights of owning the land to suit their well-being. Nature was generally equated with wild and wilderness and culture with the tamed, refined and domesticated. However, the concept of nature as wild and something to be tamed and submitted to the culture of man has undergone sheer resistance and this utilitarian view of nature has been looked down upon as a deviant aberration. "The wretched idea of nature as a mere source and resource for the human being submerged the idea of sacred nature and anyone "wild" enough to sense anything intrinsically valuable in non-human nature was of course "unnatural" (Sivaramakrishnan, 5).

Peasants and mowers are silent characters in the act which add to the environmental aspects of the play. They represent the labourers who work for the land. They are much more attached to the earth and have knowledge about the fertility, seasonal variations and time of harvesting etc in the biome. The meadows, burnt marshes, birchwoods, bricks making, and stacking hay permeates the play that evokes the beautiful countryside and adds to Chekhov's brilliance in scenography. Chekhov was an ardent lover of nature and was very much saddened by the human -centric devastation of nature like deforestation in the name of civilisation. His later works *Uncle Vanya* and *The Cherry Orchard* express his concerns over the environmental issues that prevailed in Russia during that time.

Chekhov was a lover of dogs and his love for the dogs can be seen in his portrayal of Natalya's and Lomov's affection for their pets. Man's authority over animals is also brought for discussion in this play. As Steve Barker says, "Culture shapes our reading of animals just as much as animals shape our reading of culture" (4). Natalya and Lomov are fond of their dogs Messer and Guesser and consider having them as a part of their status symbol. Even the dog's pedigree turns out as an important trope in the play in realising the class distinctions:

Natalya Stepanovna: In the first place, our Messer is a thoroughbred animal,

the son of Lesser and Stresser, whereas your Guesser is the son of Slusher and Pusher and has no pedigree whatsoever. He's just a flea bitten old wreck.(10)

The animals are part of the countryside living and the rich society deliberates it as a prestigious position to own the best ones for domestication. The dialogues on the dogs' capacity and pedigree become the cause for the second argument between Lomov and Natalya in the play. They are concerned with the health, pedigree and price of the dogs that call for their attachment with the animal world. They give more value to the dogs in the play and never stops to assert that the one owned by them is the better. The dogs, though are not present on the stage, grabs the second half of the play with its presence in the verbal transaction of Lomov and Natalya. The non-human nature acts as being unable to segregate its immanence from human life anymore. The characters here propound the idea of Deep Ecology that recognises the intrinsic quality of all human and non-human existence. According to Arne Naess, "the well-being and flourishing of human and non-human life on Earth have value in themselves (synonyms: intrinsic value, inherent worth). These values are independent of the usefulness of the nonhuman world for human purposes" (68). The dogs or the non - human world have strong influence in the life of Natalya and Lomov. Lomov forgets his intention of proposing Natalya and argues with her on the capabilities of his dog Guesser. That much of a consideration for his dog can be seen in Lomov's character. Caring for other life forms is part of individual self-realisation as per Naess' philosophy of Deep Ecology. Lomov is upset that his dearest Guesser has gone lame and is waiting for it to get healed so that he can go hunting. Even Natalia cannot tolerate Lomov's comments on her dog Messer's overshot jaw.

Chekhov brings in the nuances of countryside in the characterisation of the individuals in the play. Natalia, Lomov and Chubukov are living close to nature's beat and every aspect of innocence from the nature are bound in them. The reaction of Chubukov when Lomov asks for his consent to propose Natalya is exciting.

Lomov: One minute! (Inhales deeply) The fact is.... I've come to ask for the hand of your daughter, Natalya Stepanovna, in marriage.

Chubukov: Oh dear God in heaven! Ivan Vassilevitch! Such joy! ... Can you say that again I'm not sure I heard all that and so on?

Lomov: I have the honour to ask...

Chubukov: Oh my dear boy... I'm so glad, and so on.... Yes, indeed, and all that sort of thing. (Embraces and kisses LOMOV) I've been hoping for this for a long time. You

have always been like a son to me. God bless you both and so on and all that. Look at me, I'm blabbering like an idiot! Such happiness! (Squeezes Lomov's cheeks)! Oh, you rascal! ... I'll go and call Natasha, and all that (2-3).

Chubukov takes sides with his daughter Natalya in claiming that the meadows belong to their family. Meadows are again indicative of the greenery of the relationship between the two families and the years of their well-being. The meadows border the birch-woods and likewise Lomov's and Chubukov's families are long-term neighbours. The land connects the human beings and the relationships are also built on that premise.

The inter-connectedness between nature and human beings in this play is so deep rooted that all their life depends on nature: occupation, health, ancestry, relationship, leisure and arguments. The characters in the play are land owners and farming is their life style. When Natalya was first introduced into the play, she came in excusing for her apron telling: "You must excuse my apron ... we're shelling peas for drying" (2). Lomov has many health issues which are related to climatic changes. He is a hypochondriac who has palpitations and shivering and could not withstand cold. Both the families have been living in that land for centuries and their ancestors have always kept good relations to each other. Natalia says: "We've had the land for nearly three hundred years .." (4) that shows their attachment to the land and connection with their descendants. Chubukov was happy with Lomov's proposal as he was also hoping for it a long time to happen; obviously because of their neighbourhood and attachment with the land. Hunting was the luxury of the upper class in Russia. Chekhov though used it to satirise the upper class society, it is evident that the Lomov's family and Natalya's family were indulged in finding leisure inside the forest. The arguments and quarrelling of these two families are also based on land and animals. Nature is irresistible here:

Natalya Stepanovna: My mowers will be there this very day!

Lomov: I'll break their necks if they set foot on my land!

Natalya Stepanovna: You dare!

Lomov: (Clutches at his heart) Oxen Meadows are mine! You understand? Mine

The play though written as a farce spun together the ingrained relationship between human beings and their immediate surroundings. All the behavioural traits of the human beings are modified by the environment they live in. Even in the abusive words they use to deride one another, traits of nature flung in.

Natalya Stephanova: (Teasing) My heart.... What sort of a hunter are you? You'd be better off lying down in a darkened room than chasing after foxes! (Mocking him) Oh My heart! (12)

Words like creep, landgrabber, monkey-brain, snake, young brat and old rat derived out of nature's association, to malign people, permeates the distinct cultural traits of the countryside. It is in a way imbibing the flavour of nature in its totality.

Anton Chekhov's one-act plays were widely received and recognised among the public all over the world. He was an ardent admirer of nature and can be called as an environmentalist through his works that propagate the need for conservation of nature. In his well-received play *Uncle Vanya* he speaks through Astroff: "Man is endowed with intellect and creative powers so that he may multiply what is given to him, but upto now he has not created, he has destroyed. Forests are fewer and fewer, rivers dry up, game becomes extinct, the climate is ruined, and everyday the earth gets poorer and uglier" (84). The play germinated the thoughts of environmentalism which was discussed much during the period. In the Play, *The Proposal*, too lies the philosophical idea of ecology. Chekhov brings to the forefront an episode of proposal in the setting of Natalya's house thereby exposing the triviality of marriage in upper class society which is done on the basis of social status or the acres of land they possess rather than love or affection. Meadows and dogs act as symbols in the play. In the eco critical context, Chekhov's use of the Oxen Meadows may be considered as the physical embodiment of man's greed and stubbornness. Lomov, Natalya, and Chubukov are so obsessed with owning the land that they see the ownership of this tract as an extensive one for their status in society. The dogs also represent human beings' pettiness in owning everything around them and boasting about it. Chekhov's intention is to throw light on man's exploitation of nature and asserting authority over it. What we see in the play is human beings' interface with land and animals. More than a proposal of marriage, the act tries to bring out how man views and lives with nature and animals. Chekhov proposes an identification with all forms of life. The ending of the play with Chubukov saying aside "and they lived happily ever after" (13) and calling for Champaign proposes an optimistic vision of their married life though bound by silly arguments. Likewise, the play also turns out to be a proposal for a better living in harmony with nature.

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IDENTIFYING PARALLELS: INTERPRETING CAT & CATCH-22 AND THE PROBLEM OF PARADOX

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Abstract: This paper delves into the intriguing realm of paradoxes by juxtaposing two seemingly disparate yet conceptually connected subjects: Schrödinger's Cat and Joseph Heller's seminal work, *Catch-22*. Drawing inspiration from quantum mechanics and literature, the study aims to unravel the profound philosophical and existential paradoxes embedded within these distinct domains. By juxtaposing these disparate realms, this research seeks to identify common threads in the paradoxes presented. Both Schrödinger's Cat and *Catch-22* serve as vehicles for exploring the complexities of human perception, the limitations of language in describing paradoxical situations, and the inherent ambiguity that pervades existence. Through a multidisciplinary approach that combines quantum physics and literary analysis, this study contributes to a deeper understanding of existential ambiguities as universal phenomena that transcend disciplinary boundaries. The exploration of these paradoxes sheds light on the human condition, prompting contemplation on the nature of reality, decision-making, and the interconnectedness of seemingly unrelated concepts. Ultimately, this research endeavors to bridge the gap between scientific and literary perspectives, offering insights into the shared enigma of paradoxes that permeates both quantum mechanics and the human experience.

Keywords: Paradoxes, Schrödinger's Cat, *Catch-22*, Existential ambiguities, Multidisciplinary Approach.

The intellectual wanderings in its matrix found new valleys of cultivation especially in the fields of science and literature. The priority and primacy between these discourses have been the evergreen bone of contention in its initial form and it has never been changed since its impact and progress on humanity and civilization. The conundrum of reality and paradox has long questioned the pedagogical premises from the origin of intellectual wanderings. The Zeitgeist of prevailing post-modern essence subverted the notions of existence and the survival. The wide skeptical lens of this post-modern gaze synthesized the gene of paradoxical echoes of current political circumstances. In this scenario, existence and survival with an anthropocentric concern is open for interpretation and perspectives. The nature of authenticity is deconstructed in Derridian terminology and the Foucauldian concepts of power and hegemony make a mark in this research. This paper converge to the scrutiny and rereading of Schrödinger's cat(1935) thought experiment conducted in the fields of quantum physics and the American satirical novel *Catch-22* by Joseph Heller. The point of plurality is evident in these discourse dichotomy and ascends to the progression of meta-

narrative. The base structure of unity and the idea of prime become polemic in the study and the question of recurrence falls on the superior singularity. Reality and existence are destinations of linear pathway and they often confront in its manifestations. These aspects are considered as the base principle of human interactions. Problematizing subjectivity on these forefronts questions the authenticity of this so-called superior notions. Reality and truth are subjective when considered the incapability of humans to move beyond their sensory perceptions, 'Stepping in to someone's shoes' ends in figurative tongue. At this moment, viewpoints and perspectives play along the barriers of existence and reality.

In this paper the prime idea is to compare two distinctive discourses such as science and literature with a specific theme which finds the thread of similarity but approached in a diverse methodology. The liberty of comparative literature and its possibilities opens a new horizon of vision and revision. The term comparative literature has been broadly defined as the 'study of literature without borders'. It also implies transcending the frontiers of diverse disciplines and through critical interventions in the intellectual and cultural inclinations, comparative literature and its related fields have challenged the traditional notions of intellectual inquiry, shifting the focus from mere study of literature to cross-cultural and interdisciplinary acquisition of inculcating faculties. There were various schools, techniques, ideas, and approaches to comparative literature. Among them American school of comparative literature took a stand of universal inclusion of pedagogical domains. It is evident from the definition of comparative literature by Henry. H. Remak:

“Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and arts which includes painting, sculpture, architecture, philosophy, history and fields of social sciences and humanities with the factuality of the sciences, religion and beliefs etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression”.

Identifying this ideology and exercising its manifestation is the prime aim of this research with the aid of comparison and contrast methodology. Critically analyzing diverse disciplines like quantum mechanics and literature can be a new pathway to interpret and analyze the happenings of diverse behaviours. This paper problematizes the thought experiment, Schrodinger's cat in the fields of quantum physics and the novel *Catch-22*. Analyzing the paradoxical nature of these two specimens with a resonating effect on the contemporary existence of human nature becomes the shared objective.

Erwin Schrödinger, an Austrian theoretical physicist who made contributions to the wave theory of matter and other foundational ideas of quantum mechanics was the person behind the problem of Schrödinger's cat. Schrödinger's cat was a thought experiment in the fields of quantum physics proposed by Austrian-Irish physicist Erwin Schrödinger in his attempt to illustrate a paradox of quantum superposition. The experiment states that a hypothetical cat is locked in a box with some radioactive substance controlling a vial of poison. When the substance decays, it triggers a Geiger counter that causes the poison to be released, thereby killing the cat. Since the box is locked, and we on the outside don't know whether or not the radioactive substance has decayed and released the poison, we can't tell if the cat is dead or alive. So, until we open the box to know for sure, the cat is both dead and alive. In simple terms Schrödinger's Cat, as a thought experiment, states that if you seal a cat in a box with something that can eventually kill it within a specific time limit, you won't know if the cat is alive or dead until you open the box. So, until you open the box and observe the cat, the cat is simultaneously dead and alive (Metwalli, 2023). After the specific time, the very instance just before we open the box, the cat exists in a dual state, which becomes a paradox of reality and existence. In this thought experiment, spectators are forced to choose the absurd outcome of cat's dual existence of dead living. The very instance just before opening the box creates this another reality. It is by the limitations and restraints of human incapability to see beyond, makes the absurd notion 'viable'. When the box is opened the result falls on to a singularity and the fluctuating phase of this reality questions the authenticity of what we perceive. In other words, a chance of dual possibilities happens simultaneously. Human comprehension is limited to linear equations and singularities. Schrodinger's Cat continues to be a paradox in consideration of human rationales and logical interpretations. The entire system remains as a cross between the two scenarios. The Cat is killed and alive simultaneously. Because the concept of a cat being both dead and alive simultaneously is preposterous and doesn't exist in reality.

This idea of the cat paradox is compared with the literary paradox Catch-22, where it becomes the link that conjoins Joseph Heller's novel Catch-22 with that of the paradoxical Cat. Catch-22 problematizes a similar paradoxical notion, placing the protagonist, John Yossarian, at the center. What is a Catch-22 situation? In Catch-22, the catch refers to an obscure rule that states, "A man is deemed insane if he voluntarily continues to fly hazardous combat missions, but if he submits the required formal petition to be relieved from those missions, the mere fact that he submits the petition proves he is sane." Catch-22 has entered the English dictionary as "a situation in which the only possible solution is rejected by a factor inherent in the situation."

The Cat in the Thought Experiment, Schrödinger's Cat, and John Yossarian in the novel Catch-22 share similar aspects. In both instances, the involvement of a

system, more specifically, rules, regulations, and a body of hierarchy, is present. In the thought experiment, Schrödinger's Cat, a hypothetical cat is trapped inside a 'box' containing a radioactive substance that controls a bottle of poison. As the radioactive decay occurs, it sets off a Geiger counter that releases the poison into the box, creating a possibility of killing the Cat instantly. Because the box is sealed, and we, on the outside, do not know whether the radioactive decay has released the poison or not, we cannot tell whether the Cat is alive or dead. As long as the box remains unopened, the Cat will exist in a state of both being alive and dead.

Similarly, in the view of literature and figurative shades, in *Catch-22*, John Yossarian is entrapped in a figurative 'box,' where he is trapped by the potential threats of rules and regulations. Freedom of will is questioned in the context of an army camp, where every individual in the system faces their lives at stake. The rule of *Catch-22* is of a paradoxical nature where the strange nature of the rule creates a trap in the solution itself. Readers are pushed to the verge of questioning, 'was there any solution to it?' or 'was it just a mirage of it?'

Schrodinger's Cat and *Catch-22* share many similarities and parallels in their manifestations. In *Catch-22*, Yossarian is trapped in a figurative box, where the threat of rules and regulations ambushes him, hence yossarian becomes the cat ensealed in a system enclosed by its inherent threats and since the system being the system, where the concealed nature continues to the extend where John Yossarian is dead living! Joseph Heller introduces the concept of anthropocentric fear and portrays this existential crisis in the form of a rule called *Catch-22*, which every soldier in the camp is bound to obey. The rule of *catch-22* is paradoxical in that it creates a trap within the solution itself. The reader is forced to question whether there is a solution to it or if it is only a delusion. Here, insights into our own existence are reflected and revealed. An introspection on modern lives are subjected, and retrospection on the paradoxical happenings has to be scrutinized to define the existential crisis of surviving today!

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LAYERS OF REALISM IN THE WORLD OF *ANNA KARENINA* AND *MIDDLEMARCH*

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Abstract: Published in the late nineteenth century, the texts *Middlemarch* and *Anna Karenina* represent the mood of their age by dealing with the characters who carve out an individual place of their own in the world. However, since their world itself is undergoing a lot of fluxes, therefore they are faced with various kinds of external pressures which then test their ability to hold on to their personal ideas and simultaneously reflect the struggle between their inner world of desires and outer world of responsibilities. Both the authors present a different picture of 'Realism' as they explore human relationships. Taking cue from this struggling picture of human condition, the present study paints a larger picture of the world during nineteenth century which seems to be suspended between a belief in rational human progress and a nascent awareness of the futility of human endeavor.

Keywords: Individualism, Historical determinism, Self, Transcendence, Realism

Introduction

Published in the late nineteenth century, the texts of George Eliot and Tolstoy represent the mood of their age by dealing with the characters who are strong willed, decisive, assertive etc. and struggle carve out an individual place of their own in the world. However, since their world itself is undergoing a lot of fluxes, therefore they are faced with various kinds of pressures such as social, moral, cultural, political, psychological etc. which then test their ability to hold on to their personal ideas and simultaneously reflect the struggle between their inner world of desires and outer world of responsibilities. Both the authors present a different picture of Realism as they explore human relationships and their inter connectedness in detail. And from this struggling picture of human condition, they paint a larger picture of nineteenth century world in general which seems to be suspended between a belief in rational human progress and a nascent awareness of the futility of human endeavor. With this argument in focus, the following article

attempts to examine the major characters of *Anna Karenina* and *Middlemarch*, as they struggle to reconcile with a world that does not accommodate their imagined interests and aspirations.

Anna Karenina

In the beginning of the novel, Anna Karenina is shown as a self-assured, strong willed woman who is called forth by her brother Stiva Oblonsky, to restore order in his house. However, as she leaves Stiva's house, there is an implicit ironical suggestion of the upcoming disorder in her own life as she struggles to ward off the emotions that had surged on after dancing with Count Vronsky and had seemingly disturbed her tranquil state of mind. This is the first instance when she becomes aware of the internal conflict between her public responsibilities and psychological desires. However as it is further revealed in the novel, Anna is no longer able to repress her inner desires and “a driving will” (Tolstoy 101) leads her to break off her marital bonds with her husband in the search of a higher vocation, that is, to follow her true 'love' and “set her soul free” (Tolstoy 68). Yet, she eventually finds herself trapped in her own social moral insecurities about her new lover and in the end succumbs to committing suicide. Her tragedy can be observed as one of the poignant ways by which Tolstoy attempts to reveal the emptiness behind the nineteenth century discourses that stress on the belief that one or the other kind of rational theories may be used to answer “what is to be done” (Berlin 444). As Anna struggles to find this answer, she is eventually shown to reduce to despair, as she reflects, “Why not put out the candle, if there is nothing more to look at, if it's vile to look at it all?” (Tolstoy 766-67). Her tragedy not just becomes a comment on the society that hampers the free growth of an individual but also acts as a lens to view the complexities of human condition in a different light, which is also what Tolstoy aims to present through his unconventional mode of Realism. As is rightly pointed out by Isaiah Berlin,

the great illusion which Tolstoy sets himself to expose: that individuals can, by the use of their own resources, understand and control the course of events. Those who believe this turn out to be dreadfully mistaken (Berlin 450)

Tolstoy showcases this in his novel by putting the characters in morally ambiguous situations where they fruitlessly attempt to bridge a gap between their individual ideas of righteousness and the social values regarding the same. For example, both Anna and Vronsky believe in the righteousness of their affair, despite violating the sacred laws of marriage; they also come to realise that their psycho-moral selves is intricately linked to their social selves and that their passion is not sustainable enough to maintain an eternal peace within and between themselves. And yet when they still choose to go against the natural forces by maintaining the dissect between

their public and private selves; their own passion becomes a fatally destructive force.

To contrast this kind of human condition and still present a similar idea of the futility of human enterprise, Tolstoy introduces the character of Levin. The latter being an eternal unbeliever and a seeker of the truth behind human existence is shown to be negotiating with the spiritual nature of life around him. Like his brother Koznyshev, he also engages in the nineteenth century occupation of writing a master book that may provide rational ways for social reforms. However, his thoughts keep on shifting on further engagement with the already prevalent theories and philosophies of his time and he is left grappling with the worth of his own existence.

He decided it was impossible to live that way, that he had either to explain his life so that it did not look like the wicked mockery of some devil, or shoot himself. (Tolstoy 796)

As this question becomes increasingly pertinent for him, he tries to seek salvation by observing and getting inspired from the simple lives of peasants around him, whom he believes to be the true “stock of natural virtues” (Berlin 468). He believes that a similar peaceful existence can be achieved by his marriage to Kitty, however his attempts are rendered vain when he realises that Kitty is not identical to his imagined ideas of a wife, and possesses different opinions of her own. This point is employed by Tolstoy to show Realism at its best, as to what happens when individuals are faced with the factual realities of life that are in contrast with the imagined ideas of their selves. Through Levin, Tolstoy also shows the general dissatisfaction of humans with their surrounding social structures and yet their brave but largely inconsequential efforts towards bringing a change for better. As Levin pushes himself to hold on to his otherwise happy, successful married life, he is simultaneously haunted by ideas of self- vandalism. Occasionally he satiates himself by contemplating over the lives of peasants but this does not lead him to find any concrete solution, till he finally realizes the true essence of Tolstoyan realism; that one’s history or destiny and thereby reality of life on the whole is determined by a variety of events which cannot be pinned down to a particular cause. And therefore, the rational attempt to transect the path to one’s final goal is futile. He realises the ephemerality of his visionary moments of transcendence as well as the beauty of the quotidian manner of life where some sense of peace, if any, may be achieved only through appreciation of others' soul.

Apart from Levin’s intellectual dilemma and Anna's psycho- social struggles, Tolstoy also presents the bourgeois reality of characters like Oblonsky and Dolly, who despite having a sense of social security, face unhappiness in their relationship. Through their description, Tolstoy tends to highlight the general

human condition in nineteenth century which requires compromising one kind of desire in order to make peace with the rest. While there is an increased focus on individualism and a seeming divide between traditional social values and secular private desires, there is also a simultaneous need of attempting to bridge this divide; as a way of recognising one's complete self, no matter how futile this attempt may be.

It may be observed here that Tolstoy presents before us a world where the characters are suspended between their beliefs in the power of human reason as a means to resolve all conflicts between them and their surroundings, and a simultaneous realisation of the sheer vanity of such attempts of resolution. This is shown through a deep insight into the broad, fluid nature of human conscience that prompts people to react to their surroundings in a certain manner, which not only becomes reflective of their own inner character but also emblemizes their social-moral learnings. In this manner, Tolstoy resists historical determinism and presents the multifaceted character of Realism.

Middlemarch

Like Tolstoy, George Eliot also navigates her mode of Realism through a deeper understanding of the wide canon of human relationships and the simultaneous play of socio-cultural-moral-psychological forces. In the novel *Middlemarch*, she presents a society in transition where we observe the rise of urban bourgeoisie and the consecutive changes in the hegemonic functioning of other classes. However, these are presented to be of incremental nature. As we see her characters facing several chance events which then work together to bring about large social fluxes. She showcases the tragedy of individuals who have been middlemarched, that is, they have great ambitions but tend to come up short because of being deeply enmeshed within social threads. The central idea deals with the characters' realisation of the narrowness of their individual egoistic selves and a simultaneous recognition of the need for a broader fellowship with the society. While the major characters are engaged in almost unachievable and yet grand vocational pursuits, the noble overall illustrates the subtle pulls and pressures of various psycho social moral realities which hamper these characters from achieving their full potential.

In this light, we may examine the character of Dorothea, who is described as a prototype of St. Theresa. She is shown to be in search of a world which would support her philanthropic ambitions and thereby satisfy her vocational desires. However, as Eliot places her in a social framework where, "sane people did what their neighbors did" (Eliot 2); Dorothea is shown to be trapped in a conservative set up that hinders her intellectual growth. While the internal world of the text sees her among those who either have a lack or excess of emotions, a deeper objective analysis may reveal the presence of a radical potential to transgress the limits of her gendered role and carve out a significant individual space of her own in the society.

However, such vocational ambition which is also characteristic of nineteenth century heroes, is somewhat suppressed by the end of the novel when even after having acquired an expansionist vision, Dorothea is forced to realise that she can only have a small part of the independent life she had initially desired. This is one of the reasons why she is unable to truly live up to the character of Saint Theresa. Since her altruistic goals are ill matched with the socio- temporal context of Middlemarch where 'belief' does not exist in the way it did in the sixteenth century.

A new Theresa will hardly have the opportunity of reforming a conventual life, any more than a new Antigone will spend her heroic piety in daring all for the sake of a brother's burial: the medium in which their ardent deeds took shape is forever gone. (Eliot 352)

However it is not just the social set up, but also Dorothea's own character that contributes towards her tragedy, one being her decision of marrying Casaubon. This is evident from the very beginning when she deludes herself by aligning the image of Locke with that of Mr. Casaubon and by filling in the gaps of his cold, distanced marriage proposal. The narrator mocks her desperate attempts to find a route to fulfill her scholastic ambitions, in the course of which she fails to either rationalize or actualize her intellectual drive. Though the criticism here is not directed against her ideals, but the space and person where she chooses to invest her ideals in. And that is why, she is truly freed from around illusions only when she realises that the salvation she had been seeking for, since long, will not come from the books she has read, instead lies in the larger idea of sympathy of heart which asks for sacrificing once independence in order to serve the larger good of others.

Also, it may be noted that by being ironical towards both Dorothea and the patriarchal society she lives in, Eliot is hinting at the larger issue of human condition in a world that is undergoing social transformation. It is a world that allows people to have faith in their reformist goals and yet makes them aware of the socio-cultural-psychological-moral nuances that will result in the futility of their efforts.

Such a compromise of one's idealised goals can also be examined through the character of Lydgate, who, despite being on a superior gender position than Dorothea, is equally trapped within the complexities of social bonds, in a manner that prevents him from achieving his true potential. He is shown as a newcomer who is intellectually and morally capable of bringing great reforms in the medical profession. However, like Dorothea, he is also bound within conjugal bonds that do not support his ambitions. His tragedy is not only predicated on a life partner who has completely different notions of happiness or a society which is unwilling to

take risks of adopting the radical, new theories introduced by a probable upstart doctor like Lydgate, but also his own attraction to absolute conventionality with regards to female subservience. Coming close to the character of Casaubon, he sees the role of a wife as a

perfect piece of womanhood who would reverence her husband's mind after the fashion of an accomplished mermaid, using her comb and looking glass and singing a song for the relaxation of his adored wisdom alone. (Eliot 245)

In such a scenario, both Lydgate and Rosamond fruitlessly seek recognition from each other to realise their own conventional self in their fullest potential. Here, it may be observed that the narrator casts irony on both of them for being "too" (ibid 2) socially conventional, to the extent that the individual vocational ambitions take a back seat. Lydgate also psychologically analyses himself as a misfit,

only those who know the supremacy of the intellectual life- the life which has a seed of ennobling thought and purpose within it- can understand the grief of one who falls from that serene activity into the absorbing soul- wasting struggle with worldly annoyances. (Eliot 311)

Apart from these psycho- social realities faced by the characters, Eliot also put them all in a comparative framework with respect to their moral selves. While the Garths can be seen at the center of her moral framework, Bulstrode can be placed at its extremes. But Eliot shows that even he is capable of getting sympathy since he is suffering from the entrapment of his own false ideas of what moral uprightness and vocation means for him. Even as Eliot mocks his attempts at self-justification for his evil deeds through the means of providential paradigms, simultaneously we are also shown that it is not just Bulstrode but other characters also seek to ensure one's self interest through the notion of providence. For example, Rosamond believes her beauty to be a providential gift which should be used to climb the social ladder and her brother Fred Vincy has to be released off his 'providential belief' after knowing the truth about Featherstone's will. And thus, it is not just Bulstrode who needs to be condemned rather the need is to identify the generational angst that prompts these characters to use 'religion' or 'providential belief' as a means to shape their identity and personal faith in a particular way. It may be observed that by showing various moral attitudes in parallel to that of Dorothea's philanthropy and Garths' moral-intellectual order; Eliot hints at a largest phenomenon of changing pace of nineteenth century where individual aspire to do moral good and yet face various morally ambiguous situations and psycho-socio-cultural pressures that test their strength to stand by their individual ideals. Such a world then requires adaptation of one's actions and ambitions to a larger matrix of social requirement.

Conclusion

Overall, it may be observed that Eliot and Tolstoy, in their own unconventional ways, try to project a larger picture of 'reality' of nineteenth century. By simultaneously focusing on characters from different classes and gender and the interconnectedness of their individual realities; they are able to locate a higher reality that the larger social changes are dependent on the often unnoticeable smaller changes and chance events that work together to create an unpredictable social future. These chance events, by putting people under various psycho- social-moral stresses, test their potential to survive in a world undergoing transition; where traditional notions that preach the need for socio- religious requirements in formulating one's identity have not been completely erased by the emerging ideas of 'individualism' and 'power of scientific, rational theories'; and therefore any human endeavor to rationally transect one's individual journey while neglecting the implicit social factors at work is bound to be rendered vain. Rather, the need is to realise as Levin and Dorothea do, in the end, that one's vocation can find means of fulfillment only after being able to appreciate others' soul and sympathize with the larger social requirements over individual desires.

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UNVEILING SUBTLE ELITISM: UNCONSCIOUS MANIFESTATIONS IN THE SYMBOLISM, PERFORMANCE, AND SETTING OF INDIAN DANCE CULTURE

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Abstract: This paper provides a comprehensive exploration of the nuanced presence of elitism within the realm of Indian dance culture. The examination encompasses both conscious and unconscious manifestations deeply ingrained in the Aryan ethos, particularly focusing on symbolic ideas, performance gestures, and settings within contemporary Indian dance. The study illuminates how these elitist ideologies, whether acknowledged or not, contribute to the unintentional perpetuation of feudal obscurantism. Notably, performers, often unaware of their role in reinforcing social disparities, unwittingly become vessels cultivating a consciousness that extols elite narratives as inherent human principles. The analysis extends beyond the performers to encompass audience reactions, delving into how such artistic expressions inadvertently contribute to social inequality. With a primary objective of identifying instances where Indian dance inadvertently upholds social disparities, the paper advocates for a critical dialogue within the field, aiming to foster inclusivity and social awareness. Through specific examination of performance trajectories, the research underscores the imperative to transform Indian dance into a platform actively challenging elitism and embracing inclusivity.

Keywords: Indian Dance Culture, Elitism, Symbolism, Aryanised Performance Gestures and Settings, Social Disparities.

Introduction:

This research undertakes a profound exploration of the subtle yet impactful manifestations of elitism within the landscape of Indian dance culture. The inquiry delves into the presence of elitism within symbolic ideas, performance gestures, and settings, rooted deeply in the Aryan ethos. By closely scrutinizing unconscious manifestations, the study brings to light how these ideologies inadvertently contribute to the reinforcement of social disparities, with performers unknowingly playing a role in cultivating a consciousness that elevates elite narratives to the status of inherent human principles. In examining audience reactions, the paper seeks to unravel the intricate link between artistic expressions and social inequality, thereby prompting a critical dialogue within the field. The ultimate objective is to encourage sustained efforts to transform Indian dance into a platform that actively challenges elitism and fervently advocates for social justice and inclusivity.

The Dominance of Classical: How it Eclipsed Indigenous Traditions:

This phenomenon is emblematic of a pervasive manifestation of white elitism, wherein a voracious consumption of invaluable goods and ideas ensues without a semblance of empathy or acknowledgment. Particularly poignant is the ruthlessness with which these practices are conducted, especially when the possessions in question belong to the marginalized and downtrodden indigenous communities. This dynamic reflects a broader pattern of cultural absorption, highlighting a troubling disregard for the historical and socio-cultural contexts of the appropriated entities, perpetuating a cycle of exploitation and erasure.

The categorization of art into distinct nomenclatures, such as Fine Arts³³ and Folk Arts³⁴, is not a neutral act but rather a deliberate strategy with underlying socio-cultural implications. This intentional division serves to marginalize certain groups of people by perpetuating a hierarchy that places so-called "fine art" on a pedestal while relegating "folk art" to a perceived lower status. This classification system not only establishes an artificial dichotomy but also implies a hierarchy that assigns greater value, prestige, and cultural significance to fine art.

By ascribing the label of "fine art" to a specific realm of creative expression, often associated with institutionalized and elite art practices, there is a subtle yet powerful suggestion that other forms of artistic expression, such as folk art, are somehow less sophisticated or culturally significant. This deliberate use of nomenclature creates a societal mindset that may marginalize certain communities or individuals, rendering them seemingly less relevant or esteemed in the broader artistic discourse.

Moreover, the categorization reinforces economic and social disparities within the art world, making it more challenging for artists outside the fine art sphere to gain

³³ Currently, the notion of classifying certain objects as "fine art" or labeling art as "classical" is frequently criticized as a form of elitism associated with the upper class, and the idea of aesthetic experience is sometimes seen as promoting a mystified ideology. Levine aimed to protect the field of literary study from being overshadowed by cultural and political influences. The question that arises is whether this effort should extend to encompass all forms of art

³⁴ The term "folk" originated in European contexts, originally delineating rural, peasant culture from the sophisticated elite. This classification perpetuated a hierarchical structure, with the elite at the top, common folk in rural areas, and tribal communities in a separate category. Alan Dundes reshaped the perception of "folk" by expanding folklore beyond rural traditions, embracing a broader cultural spectrum. Despite his efforts, the historical division into elite, folk, and tribal categories reflects societal stratification, reinforcing stereotypes and power imbalances. These categorizations impact societal attitudes, marginalizing certain groups and limiting their representation. Dundes' work was part of a movement challenging these hierarchies, aiming for a more inclusive understanding of cultural expressions.

recognition, support, and access to resources. It becomes a mechanism that discourages exploration and appreciation of diverse artistic traditions, contributing to a sense of exclusivity and inaccessibility surrounding the so-called "rich fine art" domain. The deliberate use of distinct nomenclatures reflects a broader societal tendency to perpetuate hierarchies and reinforce inequalities, ultimately influencing how people perceive, value, and engage with different forms of artistic expression.

The contested ownership of the Indus Valley Civilization has become a focal point for complex socio-cultural dilemmas in India, contributing to issues related to the perception of skin color and the dynamics between different ethnic groups. This historical battle is often framed as a struggle between elites of Indo-Aryan descent and Indo-Africans, with significant implications for the broader narrative of a "white over black" syndrome in various aspects of human life within the Indian context.

The Indo-Aryan elites, who have been historically associated with the Vedic traditions, sought to establish a cultural and historical lineage that positioned them as the rightful inheritors of the Indus Valley Civilization. This assertion, in turn, has played a role in shaping power dynamics and societal hierarchies, with the narrative of a superior Aryan heritage influencing various spheres of life, including politics, religion, and social structures.

The "white over black" syndrome, in this context, extends beyond literal skin color to symbolize a hierarchy where the Indo-Aryan elites, often considered as having lighter skin, are positioned above other groups, including those with darker skin tones, often associated with the Indo-African communities or Dravidian populations. This narrative has permeated various aspects of Indian society, influencing perceptions of beauty, social status, and opportunities.

These historical and cultural dilemmas manifest in contemporary issues such as colorism, caste discrimination, and socio-economic disparities. The legacy of the Indus Valley Civilization ownership dispute has contributed to a complex interplay of identities, where the concept of superiority based on historical narratives continues to impact social relations, perpetuating inequalities and reinforcing prejudiced attitudes.

Understanding and addressing these dilemmas require a nuanced exploration of historical narratives, acknowledging diverse cultural contributions, and fostering a more inclusive and equitable society that values each individual irrespective of their historical or ethnic background. It calls for a reexamination of entrenched beliefs and the promotion of narratives that celebrate diversity and challenge harmful hierarchies rooted in historical disputes.

Irony of Resistance: Confronting Casteism in Dance while Retaining Elitism Within

To grasp this complex issue, it's essential to contextualize the irony within India's historical and societal landscape. Casteism, deeply ingrained in the nation's history, profoundly influences various aspects of life. Elitism in dance adds another layer of complexity, with institutional barriers impacting access, opportunities, and recognition. Concerns of cultural appropriation when resisting casteism highlight the nuanced balance needed for authenticity.

The dance community is witnessing a surge in identity struggles, where artists grapple with internal conflicts while dedicated to challenging casteism within elitist practices. Exploring intersectionality in dance, considering factors like gender or socio-economic status, deepens our understanding of these challenges. Examining historical movements challenging societal norms offers valuable insights, drawing parallels with the current dance scenario.

Performers, often unaware of their role, unintentionally contribute to reinforcing social disparities. Their artistic expressions become conduits for cultivating a consciousness that glorifies elite narratives as inherent human principles. Unaware of the broader implications, performers may unintentionally perpetuate social hierarchies by reinforcing established elite perspectives in their depictions.

The unintentional contribution to social disparities lies in performers' lack of awareness regarding the consequences of their choices. Instead of actively challenging prevailing narratives, they may unknowingly reinforce the status quo, embedding societal norms favoring the elite. This phenomenon underscores the arts' influence on shaping societal perceptions, highlighting the need for performers to critically examine their portrayals and consider the broader social impact. Encouraging reflective practices among performers and promoting awareness can lead to a more conscious and responsible approach to artistic expression, mitigating the unintentional reinforcement of social disparities.

“The Devadasi system in India, religiously sanctioned, epitomizes intersectional oppression based on gender, caste, and sexuality. Historically, Devadasis, known as "servants of God," were women dedicated to temple duties and considered sacral figures with ritual powers. Despite caste-based segregations within the Devadasi community, with distinctions like Kalavantin/Isai Vellalar/Kalavantulu for non-Brahmins and Jogini/Mathamma for Dalits, they shared a common duty of offering sexual services to economically and socially powerful patrons, perpetuating social and economic disparities within this system”(Geetha, 2021).

Over time, the Devadasi community has experienced a transformation from a revered status associated with religious rituals to one marked by oppression,

disrespect, and societal marginalization. This historical trajectory continues to reverberate today, particularly evident when dancers from the hereditary community of Devadasis participate in contemporary urban dance practices. Despite inheriting a rich cultural and artistic legacy, these dancers often find themselves relegated to a position of lesser importance within the dance landscape. This discrimination is rooted in deeply ingrained social biases related to caste, race, and color. Even though their dance is a hereditary asset, these artists face systemic challenges that impede their recognition and appreciation. This enduring bias underscores the persistent influence of historical inequities, reflecting a need for broader societal awareness and a dismantling of discriminatory practices within the realm of dance.

During a session conducted by a distinguished emeritus scholar at a renowned university, the present writer observed a disconcerting instance where the speaker, instead of celebrating the artistic prowess of Balasaraswathi, resorted to body-shaming and colorism. The speaker, regrettably, portrayed Balasaraswathi not as the accomplished artist she was on stage but rather as a home maid outside the performance arena. This derogatory commentary not only focused on her physical appearance but also extended to criticism of her dark skin tone. Such remarks are not only disrespectful but also perpetuate harmful stereotypes and discriminatory attitudes based on physical attributes. It highlights the need for a more inclusive and respectful discourse within academic and artistic circles, emphasizing the importance of recognizing and appreciating individuals for their talents and contributions rather than perpetuating biases based on appearance.

Nrithya Pillai, a dancer hailing from a hereditary family, raises pertinent issues concerning political and hierarchical interventions in Bharatanatyam orchestrated by white elites. She underscores the significance of critical scholarly work, exemplified by Davesh Soneji's contributions over the decades, which sheds light on the pervasive influence of caste-based power dynamics within Bharatanatyam. However, Pillai notes a concerning trend where such scholarly endeavors are often criticized and vilified within Brahminic circles. This resistance stems from the fact that these critical interventions question entrenched regimes of power that have persisted over an extended period. In essence, the critique and exploration of caste-based power structures within Bharatanatyam face resistance and condemnation within certain circles, indicating the need for a more inclusive and open dialogue about the intersection of caste, power, and cultural practices in the realm of classical dance.

“Even those academics who produce critiques of caste and class in other contexts love consuming these modern forms “for their beauty.” Such is the cultural nostalgia of the intellectual class in India and the Indian diaspora; it cannot read the political into the aesthetic, especially when it comes to the

so-called “classical” arts. We therefore need a new pedagogy for Indian dance that is not articulated and voiced by the Bengali bhadralok or by South Indian Brahmin “intellectual elites,” or by Hindus alone. The discourse on “culture” in India cannot seem to free itself from the tropes, signposts, and biases of twentieth-century Indian cultural nationalism; it rarely speaks beyond this inherited framework” (Soneji, 2020).

Much like India's Kohinoor displayed in British museums, Bharatanatyam is asserted and embraced as the cultural heritage of Brahmin and other Brahminized communities. This analogy highlights a dynamic where specific groups, particularly those aligned with Brahminical traditions, position themselves as the primary custodians of Bharatanatyam, influencing its narratives and norms. The comparison underscores the intricate interplay of power dynamics, representation, and ownership within the cultural realm, prompting a broader conversation on who holds the authority to define and represent significant facets of India's cultural legacy.

Examinations of Elitism: Symbolic Constructs in Makeup, Costume, Musical Tonal Structures, Language, Body Posturing, and Setting Symbols:

Artists frequently find themselves reluctant to embrace their natural skin tones, compelled instead to conform to a discriminatory aesthetic that elevates white skin as the only acceptable, clean, and standard norm. This coercion into adopting a specific skin tone reflects a systemic issue rooted in racial bias, perpetuating an environment where artists feel compelled to conform to predetermined standards that marginalize and undervalue diverse skin tones. The pressure to conform to a narrow definition of beauty hinders artistic expression and reinforces harmful stereotypes, underscoring the need for a more inclusive and accepting environment within the creative sphere.

In the backstage area of a respected institution, as performers readied themselves for the stage, the senior Guru vocally advised a student named Vidya³⁵, who had a dark complexion, to apply a generous amount of yellow powder to improve visibility and presentation during the performance.

The complexity of stage attire in Indian Classical Dance, often involving the use of luxurious silk fabric adorned with gold-embedded borders, introduces an element of extravagance that contributes to its high cost. Consequently, this emphasis on opulence creates a scenario where financial resources, caste affiliations, and positions of power take precedence over the genuine talents and creativity of the performers. The exorbitant costs associated with these elaborate costumes create

³⁵ To safeguard the privacy of the student who experienced racism, a pseudonym has been assigned.

barriers for artists without substantial financial means, reinforcing a system where socioeconomic factors and privileged backgrounds play a significant role in determining access and success in the realm of Indian Classical Dance. These dynamic highlights a broader issue within the cultural domain, where artistic expression is, to some extent, overshadowed by considerations of wealth, social status, and traditional power structures.

Tonal structures and melodies in classical Indian dance receive special treatment, with a deliberate emphasis on infusing a religious aura rooted in the Aryan ethos. This intentional approach to tonal elements aims to evoke a spiritual and cultural resonance associated with the traditions and beliefs linked to Aryan heritage. By weaving specific tonal structures and tunes into the fabric of classical dance, practitioners seek to create a performance environment that not only entertains but also resonates with the deeper cultural and religious contexts that have shaped this art form. This deliberate emphasis adds layers of meaning and significance to the dance, enriching the audience's experience with a connection to the spiritual and historical dimensions embedded in the Aryan ethos. The original singing and percussion styles of indigenous traditions have waned in prominence as the art form has become more sophisticated. Despite employing indigenous syllables and tonal structures, they intentionally steer clear of capturing the authentic spirit, instead overlaying it with a glorified Aryan elitism.

Elitist dancers choose for the Aryan temple premises as a more comfortable setting even while conveying ideas about the marginalized. Utilizing the teachings of social reformers such as Narayanaguru, they tainted them by infusing elite aesthetics and further divided people based on Aryan and non-Aryan distinctions. Kindly watch how Kundalini is being portrayed in many elite dancers. Thereby you could see how indigenous treasure is being manipulated into a bourgeois form of super elites retaining the term subaltern.

Detrimental Impact: Elitism and Favoritism in Art Criticism and Entrepreneurship: A Recent Case Study

It is similar to what happened with Veteran dancer Balasaraswathi the recent occurrences of Anita Ratnam's judgemental remarks on the dancer Kali Veerapathiran. Numerous performers and activists are voicing their concerns over a casteist joke made by Anita Ratnam targeting a particular artist. Instead of acknowledging and appreciating the artist's talent and creative abilities, Ratnam's focus was exclusively on the individual's caste. This incident raises broader questions about the impact of caste biases within the artistic community and the need for a more inclusive and respectful approach that values artists based on their merit and contributions rather than their social background. The controversy highlights the challenges faced by individuals who encounter prejudice based on caste rather than being evaluated on the basis of their artistic prowess and

accomplishments. It underscores the importance of fostering an environment within the arts that is free from discrimination and promotes equality and recognition based on talent and skill

Audiences will be mostly from out
of town and out of India. I can
safely predict that a special
contingent of rasikas will arrive
ONLY for Kali Veerapathiran's
performance at the Music Academy
- solely due to his caste location -
and leave immediately after his
performance ends. That flourish will
be a performance in itself!

In reaction to the incident, T M Krishna, a prominent musician and social activist, shared his perspective on social media. Krishna, known for his advocacy for social justice within the arts, likely offered insights or comments concerning the specific incident, addressing the broader implications and the importance of fostering an inclusive and respectful environment in the artistic community. This response could involve Krishna's views on combating casteism, promoting equality, or advocating for a more empathetic and considerate approach within the cultural sphere.

“Being allies means two things, giving space for multiple voices and standing up in public when those on the margins are being attacked. And these are personal attacks that diminish individuals, their work and agency. These are not criticisms. Standing for what is right has nothing to do with aesthetic preferences or opinions. They are irrelevant. It is even worse that so many of you will fill your social media pages expressing concern for animals, black lives matter, the LGBTQ community and feminism, but will hide when it comes to someone from your own community being belittled because of their caste identity. Solidarity must begin within your closest circle and not the other way round” (Krishna, 2023).

The phenomenon of prioritizing the aristocratic aspects of dance has been persistent since the concept of 'classical' emerged. When *Sadir* transformed into the urban manifestation of *Bharatanatyam* in South Indian society, critics like Leela Venkataraman and others accentuated the significance of an Aryanized refinement in the art. They bestowed abundant praise upon elite artists, glorifying their contributions lavishly. This critical practice of *Brahmin-acculturation* can be a concern when individuals from dominant racial or caste groups adopt elements of a culture without understanding or respecting its significance.

The elites engage in the performance of subaltern narratives primarily as a means to

garner specific fame and recognition, rather than as a sincere effort to disseminate and advocate for the ideologies of the oppressed. In this context, the utilization of subaltern-lore becomes a strategic choice, emphasizing personal acclaim over the genuine promotion and understanding of the struggles and beliefs of marginalized communities. This selective appropriation of subaltern narratives for personal gain underscores a disconnect between performative gestures and a sincere commitment to addressing the issues faced by the oppressed, revealing a nuanced dynamic within the realm of cultural expression. It would sustain stereotypes and undermine the genuine essence of the art form. Dance performances' themes and narratives might inadvertently uphold stereotypes or add to the continuation of racist or caste-based ideologies.

Proactive Measures for Preventing Detrimental Influences

Moving into the elements of resistance within the dance community, it becomes crucial to explore the symbolic gestures employed by dancers to confront and defy caste-based discrimination. This exploration extends to the dynamics of collective movements against casteism within the dance community, shedding light on how individual artists navigate their roles within these broader efforts. Dance could be a powerful tool for empowerment and social change. Dancers from marginalized communities often use their art to reclaim their identity, challenge stereotypes, and advocate for social justice.

It is welcoming to see artists and young scholars like Amith, who is a performer of Mohiniyattam, aligning with the artists of oppressed communities. He communicates his ideas boldly through minimal makeup, utilizing body movements and swirls as expressive statements and pioneering expressions of life and freedom. His bodily stances, postures, and glances transform into graceful tools for him to combat societal injustices. With his peer perspective and artistic work, he emphasizes the value of the presence of marginalized individuals in the stream of Bharatanatyam. He points out the malice in the research and academia of Indian dance; “A collective of dancers, spectators, and self-proclaimed dance 'researchers,' devoid of connections to other disciplines, lacking interaction with ordinary people, displaying a lack of compassion, and exclusively acquainted with the privileged realms of class and caste, are compelled to engage daily. This constant interaction leads to numerous conflicts that manifest both mentally and physically, even encroaching upon my dedicated creative time” (Amith, 2023).

Addressing racism and caste discrimination in the dance realm necessitates heightened education and awareness. Dance communities can benefit by fostering inclusivity, providing education on diverse dance traditions, and encouraging cross-cultural appreciation. Promoting collaboration among dancers from various racial and caste backgrounds holds the potential to enrich the dance community. Engaging in open conversations about these issues is crucial for fostering understanding and

dismantling discriminatory practices. Looking ahead, prioritizing inclusivity and breaking down elitist structures within the dance world emerges as a key goal. Serious artistic discourses and movements could foster informed discussions and paves the way for positive change within the cultural landscape.

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**WRITING AS TRANSLATION: K. SARASWATHI AMMA'S
INTERVENTION IN LANGUAGE AND GENRE IN
*PREMABHAJANAM***

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Abstract: Being one of the earliest novels written by women in Malayalam, Premabhajanam by Saraswathi Amma is a significant text in the evolution of Malayalam literary landscape. It introduced a new female subjectivity into the novel tradition which has been mostly male-dominated and carried the narrative language of social realism. Malayalam novel, being the modern genre which gained its significance along with the advent of Kerala modernity, was influenced by the social reform movements of the modernity project and endorsed the grammar of the same. The representation of women was, therefore, burdened by the 'male gaze' and the expectations of 'ideal' womanhood demanded by modernity. Into this tradition which views women as the 'subject' and passive consumers of the genre, Saraswathi Amma translates a new subjectivity from the female authorship position. The paper attempts to critically approach Premabhajanam through the wider lens of translation going beyond the definition of linguistic transfer.

Keywords: Women writing, malayalam novel, translation, modernity, female subjectivity.

Introduction

The rise of the novel as a prominent genre in the literary landscape of Malayalam aligned with the reform movements and ensuing Kerala modernity. Having arrived in the Malayalam literary sphere in the later part of the 19th century, the growth of the novel was influenced by discourses of colonialism, caste-based social structure, nationalist movement, movements against casteism and feudalism and English education and the democratization that followed (Ramakrishnan, 2017). As in the West, the novel in Kerala also emerged as a realist genre and took inspiration from the socio-political changes happening in the society including the spread of female literacy, ideas of modernity and reverberations of nationalist movement (Ayyappa Panicker 58).

This, in turn, culminated in the emergence of a public sphere where issues of 'public interest' were debated. It is to be noted that the access to this public sphere was restricted to a few groups. It has been observed that what sprang from these waves of changes was a transformation (or replacement) of the social organization from one based on caste hierarchy to one based on gender. The early

20th century public sphere became a structured space promoting gendering in its structuring and circulation of new ideals of gendered subjectivity within it (Devika 7). Roles and slots were allotted to individuals based on gender-division between public/private domains. The enquiry undertaken here gains its context in understanding the influence of literary sphere in Kerala wherein crucial efforts to question and reframe gender in non-masculinist terms via various literary forms have been attempted over time. Along with various socio-political movements, literature played an important part in the ‘translation’ of feminist themes into public discourse across time in accordance with the changing perception of gender and feminism acknowledging the plurality within the category of ‘women’. The paper attempts to understand Premabhajanam by Saraswathi Amma, the earliest Malayalam novel written by a woman writer, to be some of the earliest feminist ideals and consciousness within Malayalam novel tradition.

The genre of Malayalam novel and female authorship

Unlike other literary genres in Malayalam, women writers began their engagement with the genre of Novel a little late. Even as the presence of women in the authorship position was delayed or sparse in number, the earliest Malayalam novels written by male authors had women in subject position or thematic representation. As given in the preface to *Kundalatha* by Appu Nedungadi, the novel was considered as a harmless means of entertainment for women who were struggling to fritter away time especially as they didn’t have grueling work to do. So, women were initially relegated to the position of novels being written about or written for. Interestingly, most of the earliest Malayalam novels carry ‘woman’ in their titles, as in *Kundalatha* (1887), *Indulekha* (1889), *Sarada* (1893), *Indumathiswayamvaram* (1892), *Meenakshi*, *Meenakshikeshavam* (1892) etc, indicating their treatment of women as the subject of the novel. Resonating the echoes of the reform movements and English education, novels like *Indulekha* portrayed women characters who asserted their autonomy and subjectivity but told from the perspective of a male author. It also showed the influence of a rising public sphere set by a gender-based order which, while marking fresh beginnings, provided for the continuation of traditional norms in an altered guise. While Chandu Menon’s *Indulekha* portrays a social critique on the polygyny or *Sambadham* practiced with social sanction among Namboodiris and narrates the monogamous love story of the educated Namboodiri woman who exercises her agency in choosing her life partner against all the odds, other novels were more or less imitations along these lines. Though the Malayalam novel of this period was able to address some of the social challenges faced by women through the representation of the ‘modern’ woman with her ambitions fulfilled, the narrative voice was essentially that of man. Man created the ‘woman’s world’ of experiences within the fiction. Udayakumar notes that the sense of autonomy that such novels

introduced for woman in fact made her the object of desire, by making her innerself “obscure and inaccessible” (155).

The number of women novelists in the Malayalam literary sphere is fewer when compared to their presence in other genres and narrative forms (Rajasekharan 1999 & Lekha Narendran 2002), at least till the later part of the twentieth century. A reason for this may be ascribed to the lack of access by women to the larger literary sphere and its development springing up from her being restricted to the domestic sphere (Narendran 2002).

Saraswathi Amma: The ‘eccentric’ author

Acknowledging the significance of the literary sphere surrounding the socio-political discussions in Kerala society, the location of women authors within literary tradition demands a careful analysis considering the presence of what J. Devika refers to as ‘male homo-aesthetic circles’. These were informal, nevertheless hierarchical cliques composed of male critics, readers, authors and publishers (Devika 9). They weren’t an orthodox group but a progressive and liberal community driven by the ethos of modernization and reformist movements. Devika uses the metaphor of ‘consecration’³⁶ to suggest how the women writers were received in the literary sphere based on their conformation to the standards of these male-dominated circles. Examples of this scenario lie with the case of critical reception of early women novelists Saraswathi Amma and Rajalekshmi wherein the former was rejected as eccentric and the latter for being too personal in her writings.

As Guptan Nair recounts in his writings, Saraswathi Amma was labeled as a man-hater for her general nature and radical writings (Amma 9). According to him, she was free-spirited, outspoken and engaged with male students without any inhibition (quoted Devika 2013 109). All of these earned her the nickname- “*vattu Saraswathi*” (crazy Saraswathi). He also recollects an instance wherein she comes forth on a stage uninvited and talks about her literary creations. In a public sphere, literary circles in particular, maintained by the rules of a patriarchal order, ‘eccentric’ seems to be an identity which refuses to stay within the conceptual system asserted by the same. Her eccentricity, or making herself forcefully visible in a literary sphere which barely offers a space to her, also signifies an introduction of a new authorship position into a male-dominated literary tradition (the genre of novel in this case). In other words, it symbolizes a translation of a new authorship position, eccentric as it may be termed, into a long tradition alien to the same.

³⁶ Refers to a ritualistic process where supernatural and powerful forces (normally associated with religion and commonly female) are gathered into an idol or some kind of totem and routinely worshipped. ‘Aavahanam’ is the term used in Malayalam.

Premabhajanam: A novel depiction of a liberated female self

Premabhajanam narrates the story of Louisa (also called Booni) from the eyes of her sister. Educated in Western tradition, Booni is depicted as a radical and independent woman living among a conservative society (yet aloof from it spatially and ideologically) following her own philosophy of life. Instead of longing for a normative married life, Booni, who maintains liberal attitude in her communications with men, chooses to have multiple romantic affairs. The story narrates the life of Booni who deviates from the ways prescribed by the society in every manner.

The novel, published in a reformist time period in the history of Kerala, posed challenging and radical views on existing notions of gender differences and gender roles. In her only novel *Premabhajanam*, set against a backdrop of an engagement between tradition and modernity, Saraswathi Amma approaches feminism and the institutions of marriage and motherhood with a radical vigour. While Saraswathi Amma followed an approach of realism in most of her stories, her novel presented an altogether different style of narration and thematic settings. *Premabhajanam* narrates the life of Louisa (Booni), a woman with radical and individualistic perspectives associated with the project of modernity, living in the conservative society of Kerala at that time. While looking at the radical gender ideas projected by the novel, it is important to probe over the cultural and social movements in the first half of the 20th century that dealt with themes of modernity.

J Devika opines that the writings of Saraswati Amma have been shaped by the debates in the literary public as well as the debates around gender reforms in 1930s and 1940s. Saraswati Amma's writings were during a time which saw the emergence of the notion of womanhood as a distinct category irrespective of the class/ caste locations. "These almost invariably drew upon a certain notion of womanhood as a distinct collectivity, with distinct and identifiable interests, problems and capacities, not reducible to community or class positioning" (Devika, "Beyond Kulina and Kulata" 202). In spite of being written at a period when a modern public sphere was emerging in the society of Kerala, the Western upbringing of Booni was quintessential to make her radical opinions possible. The novel is narrated through the voice of Booni's sister. Saraswati Amma locates Booni in such a space that she need not be burdened by constant human interactions. Living in a large ancestral home left behind by her father, Booni stays aloof from the happenings around her and enjoys the freedom of being not in direct confrontation with the societal impositions.

Conceptualizing writing-as-translation

Conceptualizing writing, women's writing in this case, as translation, transcends the general perception of translation as a transfer of meaning between a

source language and a target language. As Brinda Bose points out, “the act of translation, that is not merely to “express in another language,” nor even to just “convey (an idea) from one art or style into another” but to “transform,” “transport” and “retransmit” the entire trajectory of a particular aspect of socio-political experience into a variety of artistic and cultural forms” (x). In this case, Saraswathi Amma not just introduces, but transforms a new female subjectivity which does not simply conform with the language of social- realist narrative so far existing in Malayalam novel tradition. In Premabhajanam, Booni believes in an old Greek myth which says that human beings were hermaphrodite creatures with two heads and four limbs, immensely powerful in the earlier days. Fearing for their power, God divided them into men and women, forsaking them into desperately searching for each other. Booni uses her will and believes in this myth. In fact, the myth provides Booni the freedom to live her life as per her wish and not be constrained by it. Saraswathi Amma’s choice of a myth outside the repertoire of Malayalam language as the guiding principle of her protagonist points towards the inadequacy of Malayalam for the author to portray the character. As mentioned above, Amma locates Booni in such a space that she needs not be burdened by constant human interactions and being the head of the ancestral home left by her father, she pays no heed to the moral code imposed by the society. Her story is narrated by the younger sister, who voices a mixture of awe and fearful distance at Booni’s disregard for societal impositions. The employment of this narrative technique was, perhaps, prompted because the language was not yet mature enough to tell the story without the texture of awe. The author position of Saraswathi Amma, defined by a combination of her gender identity and feminist ideology, may have found the language falling short. In the introduction to *Translating Women: Indian Interventions*, N. Kamala refers to Barbara Godard who had proposed translation employed by feminist discourse as a tool for ‘transformation’, Michele Causse’s concept of ‘androlect’³⁷ and also to Susanne de Lotbiniere- Harwood³⁸, all of whom highlight the ‘genderedness’ of language and the possibility of two language worlds of women refers to the possible two language worlds at the disposal of women (xii). These theoretical engagements affirm the notion of women writing as translation.

Driven by the spread of colonial education and reformist movements, the project of modernity in Kerala transformed the concept of familial system and

³⁷ Michele Causse coined the term to denote the languages in which sex-class hierarchy is both embedded and concealed. The term is used by Causse to refer to the muted voices of women within the language of dominant (here, male) group.

³⁸ In her work, *The Body Bilingual: Translation as Re-writing in the Feminine*, Susanne de Lotbiniere- Harwood engages with the translations of provocative works of gender-conscious French feminist writers to emphasize on re-gendering of English language, suggesting the genderedness of language.

domesticity. Colonial influence of Victorian morality was reflected in the shaping of a reformed idea of family. As Devika points out, “These decades saw the spread of modern domesticity and conjugal family; earlier modes of domestic life and marriage came under increased threat due to legislative interventions and economic change, and as new ideas regarding civilized and moral family life gained greater velocity in circulation”. (Engendering Individuals 12) . Modern novels, or what is referred to as Nayar novels, shared this disposition and sought to pioneer it. “One of the visions in his [Chandu Menon’s] works is that the Keralite society has to achieve what he thought as the liberated state of the Western society” (Vijayan 77). This can be further asserted in the light of Chandu Menon’s memorandum as a member of Malabar marriage commission. In the novel, while the character of Booni is an embodiment of modern individualism, the domesticity Saraswathi Amma sets up for her appears to be ‘out of modernity’. Through the absence or minimal presence of male characters, the domestic space of the novel conveys a subtle but definite matrilineal aesthetic. The attempt is neither to recover the formal, premodern matrilineal structures nor to present an ideal for social transformation. It is rather a sense of unreality that this ‘out of modern’ matrilineal aesthetic presents. In order to create what seems to be a universal setting within the patriarchal social setup of the time, Saraswathi Amma chooses a language devoid of dialects or locational particularities except for some community-specific kinship terms. Unburdened by the need to write abiding to the reformist wave, she creates a modern setting quite aloof from the surrounding society and places Louisa, her central character, as the matriarch. In order to present this normalized or what seems to be a universal setting within the patriarchal social setup of the time, Saraswathi Amma chooses a language devoid of dialects or locational particularities.

The ideal models of family proposed by the community reform movements that heralded Kerala modernity also demanded and expected specific models and roles of ideal womanhood. The emphasis of these models was based on the concepts of sexual morality and the ideal family woman (Kudumbini) (C.S Chandrika 80). Talking about the early ‘Nair novels’, Arunima argues that “despite the variations and conflictual representations involved, it is interesting that an idealized picture of femininity and womanhood does emerge out of these texts, reflecting the gendered desires of their male writers” (writing culture). Taking the example of Indulekha, she points out how the novel portrays the epitome of romantic love and a prototype for a modern, chaste woman, even though the text refuses to address the questions of sexuality and desire directly. Moreover, it is the narrative surrounding marriage that makes the concept of love possible. According to Udaya Kumar, “Romantic desire in early novels, mostly written by Nayar novelists, finds its most intense, definitive expressions in a marital, institutional vocabulary articulated in terms of socially sanctioned institutions (152). If the early, ‘modern’ novels represented

marriages required to be founded on autonomous desire, they also suggest the desire also has to be institutionally oriented. Saraswathi Amma, through Booni who takes up numerous lovers and rejects concepts of marriage and motherhood with reasoned-out arguments, translates into the language of the novel a new, unrelenting female subjectivity not conforming to the 'ideal' womanhood as suggested by the modern genre so far. In Arunimas's words, "the attempt of men involved in marriage reform in the period was to discipline female sexuality and monogamous marriage removed the threat posed by polyandrous relations. Henceforth, sexual activity, wrapped up in the confines of monogamous conjugality, was largely for reproduction. Moreover, it sanitized the subversive possibilities of female desire that polyandry represented" (278). Booni, who gifts her former lovers with contraceptive pills for their wedding and thereby suggests that physical pleasure is the only intention of marriages, deconstructs the idea of modern, monogamous family the reformist project strove to realize. In the same manner, Booni also expresses her scorn at the 'sanctity' of motherhood when tells her sister, "is woman a great manufacturing unit for producing great men? I didn't know that woman was only such a machine". It is important to note that Booni rejects everything that is considered as the *telos* of the 'domesticity' as projected by Kerala modernity by means of rational thinking and reasoning. Saraswathi Amma, transforms the rational grammar of the genre to introduce a different female subjectivity in the form of, borrowing Teresa de Lauretis's concept, a "figure-of-resistance". Extending E.V Ramakrishnan's conceptualization of translation as involving "transferring a new set of codes to a culture which lacks those codes" (165) to a metaphorical level, Saraswathi Amma's writing can be seen as the translation of concept of "figure-of-resistance", a female figure who refuses to adhere to the rules and norms imposed by the society. Translation, as Barbara Godard proposes, becomes a topos of feminist discourse in its figurative meanings of transcoding and transformation, wherein the intention is to "evoke the difficulty of breaking out of silence in order to communicate new insights into women's experiences and their relation to language. An analysis of Saraswathi Amma's writing from the focal point of her engagement with modernity elucidates Godard's argument that translation, within feminist discourse, signifies a notation of codes from a 'muted discourse' and displacement of a dominant discourse.

Conclusion

Devika, in her book *Womanwriting=Manreading?* locates how the fiction writings by women in Malayalam became the vehicles of feminist thought in a public sphere which lacked feminist theory in translation. This indicates the blurring of creative writing and theoretical thinking as proposed by Godard and it is interesting to note the role played by 'women writing as translation' in bringing feminist themes to the Malayalam public sphere. Not limited to the introduction of feminist themes, what becomes distinctively writing-as-translation is how it introduces a

different female subjectivity when women are at the authorship position. An analysis of Saraswathi Amma's *Premabhajanam* points towards the possibility of understanding women writing from the lens of translation, wherein, as Capperdoni suggests writing to be a "rereading and rewriting of language and subjectivity" constructed by a hegemonic patriarchal discourse". Instead of limiting translation to a linguistic exchange between a source and target text, translation in this case, stands as a metaphor asserting their marginalized subjectivity into the authoritative codes of the dominant literary tradition.

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UNRAVELLING FAMILIAL DYNAMICS: A COMPARATIVE ANALYSIS OF FAMILIAL SPACES IN *KUMBALANGI NIGHTS* AND *JOJI*

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Abstract: 'Familial spaces' in cinema have led to numerous academic dispositions. In this context, the paper attempts to demonstrate the possibilities of distinct cinematic and narrative styles capable of challenging and deconstructing traditional familial structures. To evaluate the familial dynamics in Malayalam cinema across various genres involves an analysis of two distinct films: *Kumbalangi Nights* (2019) and *Joji* (2021). These films specifically revolve around the households of the late Nepolean (*Kumbalangi Nights*) and Kuttappan (*Joji*). In contrast to the conventional familial settings of Malayalam cinema, they explore layers of familial hierarchy and restructure the notion of 'family'. The cinematic narratives of these films diverge significantly; however, they collectively explore a shared thematic locus, namely the concept of familial dynamics. These families' social and cultural backgrounds are entirely different, even though, on some grounds, they annihilate and interrogate the stereotypes of domestic arrangement.

Keywords: Familial spaces, Film Genre, Comparative analysis.

INTRODUCTION

This paper attempts to conduct a comparative analysis of familial spaces as depicted in two different film genres: romantic drama and thriller drama. The selected films for critical examination are *Kumbalangi Nights* (2019) directed by Madhu C Narayanan representing the romantic drama genre and *Joji* (2021) directed by Dileesh Pothan exemplifying the thriller genre. *Kumbalangi Nights* is considered a significant work within the New generation Malayalam cinema, where the conventional sense of family and love is redefined. In contrast, *Joji* was made amidst the challenging backdrop of the COVID-19 pandemic and received global appreciation from all around the world for its loose adaptation of *Macbeth*. The socio-cultural contexts within which these films were conceived and executed are different. Beyond their thematic and genre distinction, both films share a common screenplay writer, Shyam Pushkaran.

Kumbalangi Nights (2019) narrates the story of the four sons of the late Nepolean-Saji, Bonny, Bobby, and Frankie. Set against the outskirts of Kochi, specifically the area of Kumbalangi, their house is located in a place where people throw their rubbish. The dynamics among the four siblings deviate from the conventional familial portrayal in preceding Malayalam films, characterized by a nuanced

interplay of affection and hostility. The narrative then unfolds to the character Shammy, whose dominance over his wife's family is a symbol of heteronormative masculine power.

Joji (2021) revolves around a familial estate presided over by the hypermasculine figure, Panachel Kuttappan. The narrative navigates through Kuttappan's household, inhabited by his three sons- Jomon, Jaison, and Joji- as well as Jomon's son Popy, and Jaison's wife Bincy. Kuttappan exerts dominance over the entire family, symbolizing hypermasculinity. And no one in the family dares to speak to him directly.

This paper is an attempt to unfold the commonalities and disparities in the portrayal of familial spaces. Beyond the genre differences, the study extends to the socio-cultural backgrounds of these films and examines how they shape 'family space'.

While belonging to distinct genres, the common thematic thread binding these films is the exploration of 'familial spaces'. Both *Kumbalangi Nights* and *Joji* avert from the conventional familial narratives established in Malayalam cinema. In *Kumbalangi Nights*, the portrayal of the domestic settings transcends the conventional norms and, presents an intercultural and interlingual family space, which is uncommon to the Malayalee audience. Initially, Shammy's family is depicted as a 'Normal family', which we have seen in many Malayalam films before, but gradually his toxic masculinity unveils and ruptures the images of a 'perfect family'. *Kumbalangi Nights* embraces inclusivity as the narrative progresses, notably, saji's hospitality to his deceased friend's widow and child, and the unconventional living arrangement of Bonny and his foreign girlfriend. The four siblings and their extended family/friends coexist peacefully, disrupting the familial conventions of Malayalam cinema. On the other hand, *Joji* delves into a more complex and dark exploration of familial spaces. Unlike the prior Malayalam family drama films, like, *vatsalyam*, *Rappakal*, *God Father*, etc. which often depicted hypermasculine familial environments with toxic interpersonal bonds (Shafeeq, M. Kunhi), *Joji* shatters cultural and social burdens associated with pretentious and toxic family spaces. In essence, *Joji* unearths the dark aspect of familial spaces and *Kumbalangi Nights* presents a transformative journey towards inclusivity. Indeed, the mood of these two films is different because one is a romantic drama and the other is a thriller drama. The romantic drama genre, in *Kumbalangi Nights*, emphasizes the potential for the emergence of a neoliberal family space. The thriller drama genre, in *Joji*, scrutinizes the darker consequences of a dysfunctional familial structure.

The late Napoleon and Kuttappan have quite distinct familial dynamics. Napoleon is already deceased when the film starts, and the only information we have about him

comes from his sons. Saji describes his father to the psychologist in the following ways:

“Dad was a good guy who had many dreams. He wanted to build a house.

He was a good worker.” Saji in another situation says:

“Napoleon’s sons can’t go bad”

In a private conversation with his girlfriend Baby, Bobby describes his father as:

“Do you know about murrel fish? Usually, it’s hard to catch murrel fish. But when they are with their little ones, there will be an orange aura around them. Then it becomes easier to catch them. Murrel fish die because of their little ones. Our dad was like a Murrel fish” (*Kumbalangi Nights*, 1:17:43–1:22:22).

From the above situations, we can describe Napoleon as an exemplary father with positive parental involvement. Contrarily, Kuttappan is portrayed as a domineering father exerting control over the entire family. Even in the situation of his physical paralysis caused by a sudden stroke, Kuttappan’s three sons restrained from talking to him face to face. This is exemplified by Jomon asking permission to take an alcohol bottle from his father’s shelf. When Kuttappan is hospitalized, Jaison’s entry into his father’s room for a hot water bath is marked by palpable agitations. When Kuttappan is taken home from the hospital, he isn’t taken to any rooms downstairs but to his room upstairs, which denotes Kuttappan’s power over his family members. Napoleon and Kuttappan are distinct parental figures, causing a profound divergence in the familial dynamics of these films. Napoleon’s sons display deep and genuine affection towards him. On the contrary, Kuttappan as a terrifying figure is substantiated by instances of abusive behavior, such as, beating Joji for stealing money from his account. He insults Jomon when he asks for money to buy personal property. Joji’s descent into criminality is caused by Kuttappan’s toxic parenting. And none of the inhabitants of the house eat from the table or eat together, we only see Joji eating food from the kitchen slab. Kuttappan’s demise caused some changes in the familial atmosphere, such as Joji wearing colorful clothes, Bincy designating a maid at the house, etc.

Napoleon’s family tree breaks the conventional family kinships portrayed in Malayalam cinema. Napoleon married Bonny’s mother when Saji was a boy, and then Bobby and Frankie were born. Bonny and Saji are not brothers by blood. They get teased by others who claim they have multiple fathers. At the beginning of the film, the brothers are hostile to each other. As their circumstances change later on, they seek each other’s help and coexist. However, the case of Kuttappan’s sons is entirely different. Joji kills his brother Jomon when he finds out about Joji’s role in Kuttappan’s death. The adverse situation in Kuttappan’s family results from an extreme patriarchal disposition. Passionate affection is absent in Kuttappan’s family; there isn’t a single scene in this film where Jomon and his son Popy converse, which is akin to Kuttappan and his sons’ relationship. Kuttappan’s sons

depend on him financially, and they run Kuttappan's business under his strict supervision. On the other hand, Nepolean's sons choose their father's job, fishing. Shammy and Joji are the 'victims' of toxic parental arrangements. Whenever Joji tries to be autonomous, strong, and independent, his father drags him back. When Shammy loses an argument with his wife, he hides in the corner of the house. That can be read as the consequences of childhood abuse. The traits of psychopathy in Shammy and Joji can be read as the after-effects of an unhealthy familial circumstance. In Malayalam drama films, women have always had a submissive role to men that has been normalized and romanticized. However, the cinematic narratives of *Joji* and *Kumbalangi Nights* depart from this. In *Kumbalangi Nights*, the mother character leaves her family after her husband's death to join a religious mission. Typically, Malayalam familial dramas would portray such a mother character as an unloving mother, nevertheless, this film defies that traditional narrative. Bobby and his three brothers invite their mother to stay with them to impress Bobby's girlfriend's family by forming a traditional household. Contrary to the conventional expectations, she refuses to accept it and continues to be a loving and caring mother until the end of the film. The character Baby, Bobby's girlfriend, is financially independent and opinionated. She hits her boyfriend, Bobby, when he tries to kiss her without her consent. Additionally, despite familial resistance, she expresses her disagreements with her brother-in-law, Shammy, who insults her foreign guest and expels her. Baby's sister Simmi is portrayed as an archetypal 'obedient wife' in fear of her husband, which changes when Shammy mistreats her sister, Baby. In *Joji*, the character Bincy illustrates a recurring female character observed in many Malayalam films, where she is compelled to undertake household chores all by herself. However, unlike traditional portrayals, *Joji* refrains from romanticizing or glorifying this portrayal. Bincy's portrayal reflects a sense of desperation and frustration, which is absent in many Malayalam family drama films. Like Kuttappan's sons, she also lacks identity within the household.

The socio-cultural spaces in *Kumbalangi Nights* and *Joji* are extremely distinct. *Kumbalangi Nights* unfolds the locale of Kumbalangi situated on the outskirts of Kochi, where fishing and tourism are their major source of income. Contrasting to the most prevalent narratives of familial drama dominated by upper elite caste, *Kumbalangi Nights* differs by depicting the life of marginalized people. This deviation explores the complexities and realities of socially marginalized people. This film demonstrates the potential for coexistence within marginalized spaces, and such narratives are absent in familial dramas until then. Notably, the physical setting, particularly the house, has the greatest significance (picture 1). Napoleon's house, notable for its lack of doors, emerges as a symbol of an open and embracing environment, subverting the conventional boundaries associated with domestic spaces. And this house is a visual metaphor of inclusivity.

The socio-cultural space described in *Joji* is entirely different from *Kumbalangi Nights*. The narrative unfolds within a vast household, where the house is situated amidst its spacious surroundings (picture 2). This estate is characterized by an

atmosphere of exclusivity, which is an opposite trait of the house in *Kumbalangi Nights*. Kuttappan is economically privileged, which is entirely different from the background of *Kumbalangi Nights*. Even Kuttappan's sons are unable to traverse through the estate freely without his vigilant oversight. The estate and its surroundings contribute to the depiction of the dysfunctional family dynamics. These two stories happen in extremely different cultural and social contexts, but unlike many familial drama films in Malayalam cinema, these two rewrite conventional familial narratives.



Picture 1



Picture 2

Conclusion

Kumbalangi Nights and *Joji* are two district genre films that narrate the story of two different familial spaces. The familial dynamics of these three families, especially Kuttappan's family and Nepolean's family, vary in many aspects. The familial space of Kuttappan is overpowered by patriarchy, and Nepolean's family is inclusive and transformative. With the use of two distinct cinematic genres, *Kumbalangi Nights* and *Joji* changed the conventional perception of a familial space. Malayalam films have created a male-oriented, toxic, and non-inclusive familial space, and that has been the seminal notion of family spaces for decades. Films like *Kumbalangi Nights* and *Joji* rewrite the conventional familial spaces.

The portrayal of familial spaces in these two genres is different, *Kumbalangi Nights* gives the hope that an inclusive familial space is possible. *Joji* exhibits the real danger of familial abuse and the suffocations of a toxic familial arrangement. In his death note, Joji says:

“ This is not my suicide note This is my marana mozhi

The society has fucked me the society has killed me

Arrest them.” (*Joji*, 1:45:53–1:46:25)

Society and its demands push him to the end where he has to kill his father to survive and then kill his brother to hide his father's murder.

By taking *Kumbalangi Nights* and *Joji* into account, unconventional family spaces in two different genres have been explored and analyzed.

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PLEASURE AND BEYOND: A PSYCHO-PATHOLOGICAL STUDY OF ANNA KARENINA

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Abstract: Pleasure and unpleasure are the two binaries upon which our psychic behavioural development is built. An inconsiderable past memory, event, relationship, or what Jacques Lacan (Lacan 1955) calls a 'lack' can drive us into a state of harsh emotional shock, as a repercussion of which we may encounter an unconscious feeling of unpleasure. The Freudian elaboration on what happens beyond the 'pleasure principle' in psychopathology is closely intertwined with how we suffer from repressing our pleasures as well as unpleasures. A repressed 'emotional burden' known or unknown to us, even as basic as losing our favourite toy, may pull us into a state of Traumatic Neurosis' (Freud 1920), creating distress in the psyche. This displeasure finds its transference into gratification via repetitive dreams or activities with one or more manifestations. Our mind works on the principle of *repetitive compulsion*. Recreating images, events, games, or activities helps us gain control over similar situations that have caused all the unpleasurable experiences, thus helping transfer the resisted repression held by the ego to the pleasure principle and master the negative experiences. The backward movement to encounter a deathlike effect of despair in intimacy, without restoring the original balance of life and death instincts but an inclination to attract physical and psychological *pain*, is more like a *death-in-life* confrontation. In this study, we intend to show how Anna Karenina, the protagonist of Leo Tolstoy's novel *Anna Karenina*, in pursuit of her unfulfilled pleasures, repetitively follows the same destiny of unpleasure, losing her balance between ego and sexual drives, and losing life to inexorable death.

Keywords: Pleasure, unpleasure, Anna, drives, repetition, neurosis, psyche, death.

Introduction

Leo Tolstoy's *Anna Karenina* (1877), purported to be a fictional work encapsulating the plot of an adulteress, *Anna Karenina*, morally and spiritually punished for the rectification of the 'misdeed' conducted by her, is veritably the story of how a woman attracts pain when in search and need of a pleasurable life. Anna, a married woman, when locates love outside marriage and outside the instructions of Russian society, her psyche deteriorates, and eventually, she loses grip on her life. Karenin is a reputed government official with a name and fame in Saint Petersburg but not a treasured life partner for Anna. In the spirit of reparation for the marriage of her brother Stiva and his wife Dolly, Anna inadvertently drops off her marriage to find love in another relationship with Vronsky. She gives up on some enticing possessions to commence with this new yet fulfilling and intense love with Vronsky, unlike Karenin's dissatisfying and dull love. Anna considers herself liable for the sufferings of Karenin and their son Seryozha, yet realises that a partner who loves her [Vronsky] is her desire and not a loveless marriage, and

eventually chooses Vronsky over everything. This decision changes her life completely; she travels to Italy, suffers sleepless and insecure nights, and becomes an outcast in Russian society which ultimately edges her to death.

Anna Karenina, the heroine of the novel, becomes an ‘adulteress’ in the process of following her happiness. But was it happiness indeed? Happiness has slight difference from sensory pleasure. According to Margaret Paul, ‘Pleasurable experiences can give us momentary feelings of happiness, but this happiness does not last long because it depends on external events and experiences. We have to keep on having good experiences -- more food, more drugs or alcohol, more money, more sex, in order to feel pleasure. As a result, many people become addicted to these external experiences, needing more and more to feel a short-lived feeling of happiness’ (Paul 2015). Thus, while reading the novel, it becomes difficult to apprehend the needs of Anna. Nineteenth-century was the time of unmasking the miseries of women in marriage and puncturing the societal code of conjugal duties. Tolstoy presents two contrasting marriages to the readers: Anna and Karenin and Kitty and Levin. Both the females are contrastingly portrayed, where Kitty becomes the comfortable, dedicated, and compromising wife, whereas Anna doesn’t adjust to the bland marriage and elite lifestyle and chooses to be called an adulteress, rather than a part of Karenin's life.

The present article does a textual analysis of Leo Tolstoy’s Anna Karenina by drawing attention to an alternate comprehension of Anna's decisions, life, and death. The article follows the pursuit of pleasure in Anna's life to investigate how Anna's lack of pleasure leads her to seek it elsewhere, like Vronsky, Italy, and her multiple accommodations. The study would also highlight how this pleasure pursuit is an alternative to an unpleasurable pressure in her life that she thirsts to abate. This substitution further leads her to discontentment and an unsatisfied life as the quest for pleasure leads her to Vronsky, but the satisfaction is temporary, superseded by unpleasure and death. Sigmund Freud thoroughly discussed the idea of what exists beyond pleasure in his article “Beyond The Pleasure Principle” in 1920. A brief discussion and understanding of Freud’s essay becomes mandatory to locate Anna’s identity, her psychological projections towards pleasure, and move beyond it.

Beyond the Pleasure Principle

In psychoanalytic theory, we assume without further ado that the evolution of psychic processes is automatically regulated by the pleasure principle; that is to say, we believe that these processes are invariably triggered by an unpleasurable tension and then follow a path such that their ultimate outcome represents a diminution of this tension, and hence a propensity to avoid unpleasure or to generate pleasure (Freud 1920, 71). Pleasure Pursuit is something that psychologists have had an interest in for a long time. It is the propensity to chase

sensory excitement and pleasures. It's the trait of people's intense and complex sensations, love experience for its own sake, and who may take severe risks in pursuing such experience. The psychology of characters and writers has been under the notice of researchers, critics, and psychologists since the start of the 20th century. With his psychoanalytical concepts and theories, Freud paved the path for psychological literature too. Not only did he [Freud] introduce the pleasure principle but also drove us to what is beyond pleasure and how and why one reaches there in his essay, "Beyond the Pleasure Principle" (1920).

The essay is framed with four major high points. First, he [Freud] highlights the contradictory forces of 'pleasure' and 'unpleasure.' He believed that the level of excitation in the psyche determines whether the experiences are pleasurable or not. Freud argues that the facts that have had our belief in the domination of the pleasure principle within the psyche of humans also familiarise our supposition that another inclination of the psychic machinery is to keep the quantity of excitation within it at the minimum possible level, or at least to keep it constant, where both are similar. If the psychic apparatus is adapted to lowering the quantity of excitation, then factors tending to increase that excitation are bound to be experienced as unpleasurable. But another noteworthy point here is to remember that unpleasure cannot be identified with pain. Instead, unpleasure is a vast term inclusive of pain of all kinds along with other negative feelings and emotions. David Bain & Michael Brady, in their essay "Pain, Pleasure, and Unpleasure," explicates:

We use pain, narrowly, to refer to so-called physical pains, experiences in which a subject has—or seems to have—pains in a part of her own body, for example, in her hand, immersed in freezing water. We, therefore, eschew its broader use, in which it refers to all states of suffering, not only those involving physical pain but also grief, depression, anxiety, and so forth. Our focus on the negative side of the sensory effect extends beyond pain, however, to all unpleasant sensory experiences. We'll call these unpleasures (Bain and Brady 2014).

Second, Freud dedicates a portion of his essay to discussing Traumatic Neurosis. He states that a 'frightful' or 'dangerous' memory from the past could trigger psychological turmoil creating a pattern of actions based on those memories to fulfil the 'economic perspective' of these psychic processes: the concern of the individual to gain pleasure (Freud 1920,71). He further writes:

In the case of ordinary traumatic neurosis, two features stand out very clearly and have proved a useful starting point for further thought: first, the fact that the key causative element appeared to lie in the surprise factor, the fright experienced by the victim; and second, the fact that if any physical

wound or injury was suffered at the same time, this generally inhibited the development of the neurosis (Freud 1920, 76).

Third, with the example of a child's play, Freud focuses on how traumatic neurosis works on the principle of 'repetitive compulsion.' An unpleasant experience develops unconsciously in a person's psyche, 'repeating itself' like a dream, action, game, likes, jokes, etc. One continues to compulsorily repeat the same outburst of unpleasure [the child repeatedly likes to involve in the same playing activity that is pleasurable to him once] as it unknowingly imparts pleasure to him, thus replacing the unpleasurable experience with an authoritative sensory pleasure. Robert Clark, while referring to Freud's theory of pleasure and beyond, states that Freud's theory of 'the compulsion to repeat' is "a psychological phenomenon in which a person feels the need to repeat, remember and work through [traumatic] memories that have been repressed' (Robert Clark 2005).

Finally, he expounds on the theory of instincts/drives. Drive, according to Freud, is a powerful tendency intrinsic in humans to 'restore a prior state' that they were forced to renounce due to 'disruptive external forces' (Freud 1920, 100). He followed the dualist approach and introduced the dichotomies of Ego/Sexual drives, the drives towards death and life, respectively, where one leads to the opposite other. It is the balance between these drives that maintains the balance between pleasure and unpleasure. Repetition of a psychological phenomenon is the re-establishment of the compromised and partially satisfied drives. When an action fails to satisfy us entirely, the resulting frustration and indignity increase the tension to a point where we go after the nearest potential gratification, striving for the action again. Freud exhibits in his essay that:

The repressed drive never abandons its struggle to achieve full gratification, which would consist in the repetition of a primary gratification experience. All the sublimations and reaction-formations and surrogate formations in the world are never enough to resolve the abiding tension, and the gulf between the level of gratificatory pleasure demanded, and the level actually achieved produces that driving force that prevents the individual from resting content with any situation he ever contrives (Freud 1920, 105).

Anna's Unpleasure

Tolstoy's Anna Karenina diligently searches for the pleasure she has been deprived of in her marriage with Alexei Karenin. Unaware of the dissatisfaction she unconsciously holds inside her psyche, she drives herself to alternatives to gratifying her incompleting pleasures — 'enjoyment' in Lacan's vocabulary or 'desire' for Deleuze. 'Your wife gets older while you're full of life. Before you've time to look around, you feel that you can't love your wife with love, however

much you may esteem her,' Stiva Oblonsky summarises his outlook of pleasure in and outside marriage in the stated line, which develops into the exact identical perplexity of his sister Anna (Tolstoy 1877, 76). She remains associated with her husband in an unpassionate, loveless marriage only out of the fear of being separated from Seryozha, her eight-year-old son, whom she loves the most. But when she meets Countess Vronskaya on the train, they 'have been talking of nothing but you (Vronsky) all the way' (Tolstoy 1877, 114). She gets captivated by the description of Vronsky and imagines him as a person while on the train itself. This is why, at a glance, Vronsky could notice the 'suppressed eagerness' that hovered between her 'brilliant eyes' and the 'faint smile' of Anna (Tolstoy 1877, 112).

With the introduction of Vronsky, Anna finds it irresistible to ignore him because he becomes the picture of her desires. Anna's unpleasure drags her to an unconscious play of satisfying herself, with the control being in her hands in the form of a love affair with Vronsky. While she talks to Vronsky about him, Anna's bodily description of Karenin is clearly an indication of the repulsion she suffers from him. At the same time, Vronsky's physicality is stressed to the point where even purely mental activities, such as settling one's financial affairs, are described as bodily pampering. This differentiation of the description of the two rivals for Anna's attention amplifies the perception she holds of the two. Tatiana Kuzmic, in the essay, 'The Mind, the Body, and the Love Triangle in *Anna Karenina*,' observes:

The few times that Karenin's physical features are described, they are literally devoid of flesh, such as his "easily chilled and bony legs" (297) and his incessant joint-cracking, in itself a hint at boniness. His face is described as "bloodless" and "worn" or "thin and his eyes as "motionless" and "dull" (375), invoking more of an image of a dead than a living man. Even his voice is "thin," in both his conversation at a committee meeting (335) and his confrontation with Anna (337). Finally, when Anna speaks of him to Vronsky, she repeatedly describes him as "not a man, but a machine" and a "ministerial machine" (375) (Kuzmic 2007).

Traumatic Neurosis in Anna

The Encyclopedia defines Traumatic Neurosis as ' . . . a psychopathological state characterised by various disturbances arising soon or long after an intense emotional shock' ("Traumatic Neurosis" Encyclopedia). Further, Traumatic Neurosis, as per Freud, occurs due to a frightful experience, a *danger* that comes as a 'surprise' when we are not ready for it. Anna suffers this psychological agitation when Karenin confronts Anna regarding her closeness with Vronsky. 'Her face was brilliant and glowing, but this glow was not the one of

brightness; it suggested the fearful glow of a conflagration in the midst of a dark night' (Tolstoy 1877, 263). Anna's marriage to a reputed government official, but without love, affection, or attention, leaves her in a state of emotional tremor that we don't notice initially. Her disturbed marriage and dull life, without passion and love, piled up a series of differences and shocks in Anna, leading her towards this state of neurosis.

Anna undergoes stupefaction with pain in her life with her 'not a man, but a machine' husband: 'Love? Can he love? If he hadn't heard there was such a thing as love. . . . He doesn't even know what love is' (Tolstoy 1877, 267). Karenin tries to guide her in the name of religion and spirituality to stop her from pursuing her affair with Vronsky, which Anna superficially handles admirably but affects her unknowingly. As Freud argues in his essay, 'I am not aware that those suffering from traumatic neurosis are very much preoccupied with their waking life with memories of their misadventure. Perhaps, instead, they are at pains not to think of it' (Freud 1920, 77). As a result, Anna is considered 'evil and deceitful' by Karenin (Tolstoy 1877, 269), yet she continues seeking pleasure from elsewhere and fulfils her 'entrancing dream of bliss' (Tolstoy 1877, 270). Peaceful yet agitated, this state of mind overpowers her completely; nonetheless, while her *ego* is at work, she successfully manages to *repress* her unpleasure and escapes to anything that could aid her in disguising her unpleasure with the otherwise alternate pleasure. However, when asleep, her distress plays like a film to her, and she dreams of everything that she has been rejecting. In her dreams, she saw everything she had feared in her day. Tolstoy mentions the uncontrollable nature of Anna's thoughts and dreams and expounds:

But in dreams, when she had no control over her thoughts, her position presented itself to her in all its hideous nakedness. One dream haunted her almost every night. She dreamed that both were her husbands at once, that both were lavishing caresses at her (Tolstoy 1877, 272).

Not only was her emotional suffering due to the 'lack' that her marriage suffered, but also because of what she had in the marriage. She enjoyed being a part of the elite society, which was not an available opportunity with Vronsky [as she was insulted and questioned at parties from then on], and what she relished with Vronsky was unaccounted for in her relationship with Karenin. This is why she dreamt of both men as her husbands and her liberty of fulfilling all her desires. 'Alexey Alexandrovitch was weeping, kissing her hands, and saying, "How happy we are now!" And Vronsky was there too, and he too was her husband' (Tolstoy 1877, 272).

Furthermore, Tolstoy successfully portrays Anna as a tender, loving, and motherly figure, genuinely in love with her son, the only zone of satisfaction when she was amidst an unsatisfactory marriage. When Anna visits Seryozha on his

birthday with toys, she is overwhelmed with love and joy and is full of tears: ‘Anna looked at him hungrily; she saw how he had grown and changed in her absence. . . she had so often kissed him. She touched all this and could say nothing; tears choked her’ (Tolstoy 1877, 954). Amid her strife of passion for Vronsky and duty for Karenin, Anna was not only in the misery of not living a passionate love life with Karenin but also compromising on her pleasure and her child. She expected her life to be usual; ‘Thank goodness, tomorrow I’ll see Seryozha and Alexey Alexandrovich and my life- my nice everyday life, Life- will go on as before,’ but she couldn’t avoid dreaming of the trauma that all these incidents have had on her psyche (Tolstoy 1877, 856).

In *Tolstoy's Major Fiction*, Edward Wasiolek writes: ‘The peasant who appears at this point [immediately after Anna's suicide] and who has appeared in her dreams is probably a symbol of the remorseless, impersonal power of sex. As she beats the iron, he pays no attention to her’ (Wasiolek 1978, 153). Though it is not easy to figure out the disturbance, Anna suffers from the start of the novel, yet gradually as the life and story progress and her dreams start operating in her thoughts, it becomes evident. Therefore, it would be correct what Freud points out, “The fact that the traumatic experience repeatedly forces itself on the patient even during sleep is assumed to be proof indeed of just how deep an impression it made. The patient is assumed to be, so to speak, psychically fixated on the trauma” (Freud 1920, 79).

Repetitive Compulsion in Anna

While going through the novel, it becomes evident that Anna established contentment only when she was with or around Vronsky. Her affair with Vronsky gave her the opportunity to become the master of this relationship, with full attention on her, which was missing in her relationship with Karenin: “Oh, not over my husband,” she said “. . . I don’t know him; I don’t think of him. He doesn’t exist” (Tolstoy 1877, 342). Anna’s affiliation with Vronsky could not provide her with complete positivity; however, she overlooked the miseries caused, as the satisfaction obtained from dominating this relationship, unlike that with Karenin, gave her more joy. In Freud’s words:

We might also bear in mind that the form of play and imitation practiced by adults . . . does not spare its spectators the most painful of experiences, for instance in the performance of tragedies, and yet may nonetheless be regarded by them as something supremely enjoyable. This encourages us in the conviction that even under the dominion of the pleasure principle there are ways and means enough for turning what is essentially unpleasurable into something to be remembered and to be processed in the psyche (Freud 1920,81).

Freud divides the structure of the human psyche into the *id*, *ego*, and *superego* (Freud 1923). The Id stores our libidinal desires, and the Ego becomes the rational part, bringing us back to reality. Therefore, a pleasurable experience for the Id can undoubtedly become displeasure for the ego, but a repressed desire would be fulfilled for sure since it opens the “workings of repressed drive-impulses” (Freud 1920, 84). This is why even a threat to our repressions produces pleasure. This “pleasure of relief” (David Bain & Michael Brady 2014) induces the compulsion to repeat in a person. Anna repressed all her unpleasures in her Id and was accustomed to being with Karenin, but when she met Vronsky, she felt inclined towards him in the very first meeting. She was fascinated by his looks and the grandeur that Madame Vronskaya narrated, yet her Ego resisted her from acting toward fulfilling her repressed desires.

On the contrary, she felt the same ‘pleasure of relief’ every time she met Vronsky; “I am like a hungry man who has been given food. He may be cold, and dressed in rags and ashamed, but is not unhappy” (Tolstoy 1877, 347). This became the reason for her unconscious compulsion to repeat her meetings, passion, and relationship with Vronsky, for which her internal and external flexibility were activated. To quote an example, just after the news of Vronsky’s accident in the horse race, Anna’s sole concern lies in, “Is he killed or not? Is it true? Will he come or not? Shall I see him today?” (Tolstoy 1877, 385). She could not think of anything except the meeting with Vronsky and will he visit her and keep his promise or not. Anna’s attachment to Vronsky is not only about love but about filling in the gaps that Anna had in her life. She enjoyed being with or around him till she got everything she wanted. After the life returning to the typical family structure, even with Vronsky, Anna denies that too.

Anna and Vronsky’s love is passionate but superficial. Anna loves Vronsky for all that her life lacks, and Vronsky loves Anna for her beauty and elegance. They continue meeting, even when everybody seems to be against them because they fulfil the empty voids in each other’s lives. Vronsky is “a man unprepared for a relationship of any permanence” (Williams 1995). Also, as Gary Morson indicates, “For Anna, everything seems to fit a melodramatic plot centring on a great passion” (Morson 1995, 834). Thus, it would not be wrong to claim that their meeting, re-meeting, having a child together, travelling to places to avoid criticism, and all the efforts to continue with their love life were just a measure to seek pleasure otherwise unavailable to them. However, as Aaron Schuster, in his book, *The Trouble with Pleasure*, points out: “Repetition is not a secondary effect or the consequence of something going wrong, but expresses the very core of the drives, the fact that they are skewed from the start,” Anna’s repetition of being with Vronsky, acquiring attention from Levin, were the forces of her drives that have

been tempered from the starting of her life full of monotony and compromises (Schuster 2016, 77).

Thus, repetition acts as a curative agent to the repressions and becomes a highlighter of the dominant instincts within a person's psyche.

Anna's Death

Guy M. Thompson, in *The Death of Desire*, writes:

He [Freud] was the first to recognise the powerful effect that our parents, in fact all our relationships, have on us and how our capacity to love is also the source of the most profound suffering. Freud was also the first to recognise that the myth of mental illness, our demand for love, is unremitting and insatiable, no matter how much we get, and that we are most vulnerable when at the mercy of the people we love (Thompson 2016, 10).

Anna's need for love is unremitting and insatiable, and this is why when she meets Vronsky for the second time, she experiences "a strange feeling of pleasure (eros) and at the same time of dread of something (death instinct) stirred in her heart" (Tolstoy 1877, 138). This feeling since then has been a continuous one, the pleasure of her unfulfilled desires being fulfilled and dreading her conscious self-criticism. This struggle of Id and Ego is what leads us to the "energetic external influences," or what Freud also terms as a *danger* to cut short the way to one's life goal, i.e., 'death' because "all goal of life is death" (Freud 1920, 103). Every individual is born to die, but death in natural form is the restoration of the organic drives (life instincts). So, what is the reason for death instincts being activated when these drives attain the initial state of life? The compulsion to repeat goes beyond the pleasure principle with the admission that there was also a time before the purpose of dreams was to fulfil wishes. This is because one defends oneself from these internal dangers by subliming them into dreams. The function of these traumatic dreams then is to master the stimulus retrospectively. But when this mastery doesn't occur, and the repetition occurs even to the point where it turns out to be unpleasurable, the two driving forces that one holds inside (life and death), the organism suffers from negative emotions like anxiety, aggression, suicidal thoughts representing the death drive.

Anna's drives of passion and aggression dominated her life throughout. When she chased pleasure, her death drives were under control. Her relationship with Vronsky is the repetition that could restore her past state of order. But this repetition goes beyond pleasure and stimulates unpleasure. Vronsky, even though in love with Anna, realises that he is not as happy as he imagined he would be, as Tolstoy writes:

Vronsky, meanwhile, in spite of the complete realisation of what he had so long desired, was not perfectly happy. He soon felt that the realisation of his desires gave him no more than a grain of sand out of the mountain of happiness he had expected (Tolstoy 1877, 833).

A sudden change in his priorities reduces the amount of control Anna had over this relationship. They travel to Italy, where Anna feels utmost pleasure; she confesses to Dolly that she is “inexcusably happy” (Tolstoy 1877, 1095). However, Vronsky starts missing his professional life; he does not want to have a dream world of the two but a world with his occupational success too; “I am happy, happy in her love, but I must have occupation” (Tolstoy 1877, 1120). This clash of priorities and choices fades the line of passion between the two, as the rosy tenure of the romantic relationship appears to be nearing an end. Anna had been with Vronsky to gratify and master her repressions, but with her desire getting a shorter life, the conflict of the life and death drives within Anna seems to have a bent toward the death drives. She mentions depression, denies motherhood, which she agrees was “different with my first child” (Tolstoy 1877, 1105), and later states, “I shall have no more children” (Tolstoy 1877, 1137). Eros that brought her to Italy, to Vronsky, to pursue her pleasure is now laid back. Since the start of the novel, Anna is seen struggling between her love for Seryozha and Vronsky. She definitely chooses Vronsky, but her contentment transforms into discontentment, and she becomes “simply unhappy” (Tolstoy 1877, 1143), in clear contrast to her prior emotion of being “inexcusably happy” (Tolstoy 1877, 1095).

Freud mentions that “The manifestations of a compulsion to repeat . . . plainly bear the stamp of drives, and wherever they are in opposition to the pleasure principle, they equally plainly exhibit their daemonic character” (Freud 1920, 99). This is what exactly happens with Anna; her compulsion to repeat goes beyond pleasure, and her death drive overpowers her life instincts. She tries to calm herself down with the morphine addiction, but she becomes more and more ‘irritable and jealous.’ Aaron Schuster further observes: “For Freud, the death drive has two basic expressions: a compulsion to repeat that is not reducible to the reproduction of a prior pleasure and aggressiveness that is not explainable in terms of deprivation and frustration” (Schuster 2016, 86). Correspondingly, Anna’s aggression is not only about not being able to reproduce the prior pleasure but also about the repetition of the same destiny that she and Karenin’s relationship suffered after a certain period of time. She undergoes anxiety about standing in a similar position again, with an even more significant loss than before. In his article, ‘Peasant Dreams in Anna Karenina,’ Gary Browning observes that “Anna’s loss of unobtainable ideal results in an accompanying despair at perceived coarse and even sexual relations with her men finally impel her to self-destruction” (Browning 2000, 2).

Anna tries to turn her drive of self-destruction outwards and becomes anxious and aggressive towards the outside world. For instance, back at the hotel from the party, Anna explodes an unfair attack on Vronsky; “You, you are to blame for everything!” (Tolstoy 1877, 980). Further, her erratic actions of sometimes flirting with Levin, and writing multiple letters with mixed emotions to Vronsky to return at other times, become a replica of her obnoxiousness but goes all in vain. She tries to exert her misery in the relationship away by attracting Levin, and she “likes him indeed extremely.” She noticed something that “they [Vronsky and Levin] had in common” that made her like him (Tolstoy 1877, 1255). But failure in carrying out her repressions successfully, her ‘Thanatos’ turned outwards and suddenly experience an inward shift, where she feels “sorry for herself and burst into tears” (Tolstoy 1877, 1258). Anna’s neurosis becomes evident in the second half of the novel, and towards the close of the novel, her frame of mind worsens even more. Her uncontainable thoughts of the unworthy life she leads make her vulnerable without any rescue. Discovering herself engrossed in such a position, she realises that her love has grown “passionate and egoistic” (Tolstoy 1877, 1360), and Vronsky cannot reciprocate the same feelings anymore. Distressed, she succumbs to the forces of the ego drives and runs in front of the carriage at the railway station, thus embracing death.

Gary L Browning also observes in his essay ‘The Death of Anna Karenina: Anna's Share of the Blame’ that:

The poisonous fruit of Anna’s romantic and suicidal fantasy, of her more frequent recourse to deception, and of her disintegrating personality combines with Vronsky's inability to keep pace (his awkward movement, general ineptitude, superficiality, dilettantism, insensitivity, and annoying overconfidence) to claim its victims. (Browning 1986, 337)

Conclusion

The analysis above clearly follows how Anna’s psychic development suffers in the conflict of life and death drives. As we study her life closely, her suicide becomes an example of what happens when the quest for pleasure goes beyond the principle of pleasure. It becomes indisputable how Anna pursues her ungratified pleasures, yet does not stop there and just as her relationship with Karenin repeats the similar destiny with Vronsky, going beyond pleasure. Her longing for a passionate relationship creates distress for her, and Vronsky comes as a fix to her miseries. Vronsky’s passionate love appears superficial in fulfilling Anna’s unceasing demand for romanticity superficially. She establishes Vronsky as an opportunity of retrieving her repressions that have been resisted and hidden somewhere in the unconscious for so long. Sabina Spielrein marks in her essay, ‘Destruction as the cause of coming into being,’ “With the abatement of the

feelings of pleasure and displeasure, the life of the psyche also is obliterated, but not in equal measures” (Spielrein 1994, 8). The conflict between Id and Ego [desires and rational reality] leads to the dominance of any one of the paradoxical drives in our lives. In the process of reducing unpleasure, sometimes we end up attracting even more unpleasure, and pain. The struggle between pleasant and unpleasant living forms the base of the majority of our psychic productions.

There are instances in literature where the death of a character has been critiqued and looked at from multiple lenses. But we often don’t acknowledge how the person himself shares the blame for the suicide that happens. Psychologists and critics have had multiple opinions regarding the implication of the pleasure principle in life. Nevertheless, when observed microscopically, we often find behavioural instances, as in the case of Anna, where an otherwise evident structure could have a lot of loopholes imperceptible at the surface. A minute or unimportant thing sometimes becomes the sole reason for a person’s distress. The conflicting forces of the drives either maintain balance and let one be resisted in remembering the repressions locked in the unconscious or trick into actions of overpowering these repressions by engaging in behaviours to conquer the unpleasure caused by the repressed desires. In the case of Anna, the latter happens, and she gradually loses control not only of her thoughts but also of her life. Anna Karenina is a famous as well as loved character, but this critical perspective of looking at her love, life, and death remains unexplored.

Although Freud is correct when he accepts striving for pleasure and suppression of displeasure as the basis of all psychic productions, Freud’s theory of drives has been misinterpreted by multiple critics. As a result of which, not many people have researched the area positively. While analysing the psychological constructions of literary characters, these arguments of Freud offer a vast area to explore. Unfortunately, although some of the Freudian concepts have been accepted very well in the field of psychology as well as literature, the drive theory is not very well acclaimed and remains underrated.

Declaration of Conflicting Interests

The author(s) declare that there is no conflict of interest.

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POLEMICS OF FACT AND FICTION: PORTRAYAL OF FYODOR DOSTOEVSKY IN J. M. COETZEE'S *THE MASTER OF PETERSBURG*

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Abstract: "The Master of Petersburg" (1994) is a fictional work by the South African author J.M. Coetzee which depicts the renowned Russian novelist Dostoevsky as the protagonist. The year 2021 was the 200th birth anniversary of Dostoevsky, who had an astounding influence and a lasting impact on 20th century world literature. Coetzee distorts historical facts to create an imaginative and intense tale that basically explores a traumatic father-son relationship, that perhaps inspired Dostoevsky to write "The Devils." This dark psychological fantasy focusses on the grief-stricken Dostoevsky's frustrating attempts to find out the real cause that led to the death of his stepson, Pavel. It has autobiographical elements too as critics observe that Coetzee had lost his son in 1989. This article analyses the complicated plot of the novel by deconstructing the power and process of writing, and the validity of how Coetzee interlaces excerpts of Dostoyevsky's fictional trauma with his own experiences.

Key words: Dostoevsky, history, facts, death, trauma, memory, suffering

The Master of Petersburg by the internationally acclaimed South African novelist, John Maxwell Coetzee, is an intriguing blend of fact and fiction. Coetzee began writing fiction in 1969 and is also a critic, an academician, and a translator of Dutch and Afrikaans literature. It was the novel, *Life & Times of Michael K* (1983), which won the Booker Prize that established his reputation as an international author. Other celebrated fictional works include *Foe* (1986), *Age of Iron* (1990), *The Master of Petersburg* (1994) and *Disgrace* (1999), which won him the second Booker Prize. In 2002 Coetzee emigrated to Australia and was awarded the Nobel Prize for Literature in 2003. Coetzee is "rigorously engaged in exploring the ontological and other issues crucial to the fictional discourse. This engagement is primarily for marking his 'authorial position' and choosing his own voice of articulation" (Baral 11-12). A recurrent theme in Coetzee's novels is a critical situation, where right and wrong are put to the test and where the characters' weaknesses and downfall become central to the evolution of the plot of the story. His prose is rigorous and analytical (www.nobelprize.org/prizes/literature/2003/coetzee).

He (Coetzee) is not for the radiance of fiction but for its starkness; not to protect the *being* but to ensure *becoming*; not to make writing of fiction an

end in itself but a means to explore the unexplored; going beyond the real to have the grasp of the unreal in representing the unrepresentable. (Baral 12)

The central protagonist of Coetzee's *The Master of Petersburg*, is the renowned Russian novelist Fyodor Mikhailovich Dostoevsky (1821-1881) who had an astounding influence and a lasting impact on 20th century world literature. The 200th birth anniversary of this talented author who offered realistic mirages of Russian life and culture, and well-known for the timelessness of his themes, was observed worldwide in 2021. Dostoevsky who is "an icon for 20th century consciousness" (Jackson 1), has been praised by admirers as the Russian Shakespeare. He was attracted to literature from a young age and was drawn to Romantic and Gothic fiction, especially the works of Sir Walter Scott, Ann Radcliffe, Nikolay Karamzin, Friedrich Schiller, and Aleksander Pushkin. Though his novels often narrate very dark, morbid, and depressing stories and "encompass antagonistic philosophies and value systems" (Terras 6), they are also inspiring as they highlight the importance of living a good life despite all the trials and tribulations. "Due to their polyphonic nature, his dramas deal with varying issues at once, but the problem of suffering is a theme that Dostoevsky consistently tackled" (Ewald 4).

Dostoevsky's professional activities "spanned fiction writing, criticism, journalism, editing, publishing, and a responsible post in Russia's first association of writers" (Todd III 66). His famous works include the novella *Notes from the Underground* (1864) and the four long novels, *Crime and Punishment* (1866), *The Idiot* (1868-69), *The Possessed* (1872) (also known as *The Demons* and *The Devils*), and *The Brothers Karamazov* (1879-80). Each work is unique for its psychological perceptiveness, and philosophical and ethical debates, that made Dostoevsky to be considered as one of the greatest psychological novelists in world literature. "The fascinating paradoxes of his life and character: an epileptic, an invalid, a man condemned to execution, a convict, a gambler, a brilliant journalist, a political turncoat, a passionate orator, an apostle of love and an anti-Semite, a heart torn between sacred and profane love, a devoted father, a soul rent between faith and doubt, all this is reflected in his heroes who are assumed to be concentric mirrors of their creator" (Catteau 1-2). He focussed on the analysis of pathological mental states that led human beings to madness, murder, and suicide. He also explored emotions such as loss of self-esteem, disgrace, self-destruction, oppressive dominion, and deadly fury. These major works are renowned as great "novels of ideas" that treat timeless and timely issues in philosophy and politics (<https://www.britannica.com/biography/Fyodor-Dostoyevsky>).

"Dostoevsky's entire oeuvre is an attempt to come to terms artistically, spiritually, and philosophically with a reality striving towards

fragmentation- an attempt to give creative meaning to open-ended conflict” (Jackson 16).

Coetzee’s *The Master of Petersburg* that begins in October 1869, is primarily a dark, but moving account that depicts Dostoevsky as a grieving father who is extremely remorseful for not having maintained an affectionate and intimate relationship with his stepson. The dense plot of the novel is divided into twenty brief chapters. The setting is the Haymarket district of St. Petersburg in late 1869. Dostoevsky arrives from Dresden when he learns of his stepson’s suicide. The author portrays a “depressive Dostoyevsky who tramps and glooms through the pages of *The Master of Petersburg*, adrift in the perilous political currents of late-tsarist St. Petersburg” (McGrath www.nytimes.com). The murder is based on a real incident, that of a young student, Ivanov. The police believed that the brutal crime was committed by nihilists led by Nechaev. The real Dostoevsky had a stepson but he was not involved in political activities and survived his stepfather. In the novel, the author deviates from historical facts and portrays the dead student as Dostoevsky’s stepson, Pavel Alexandrovich Isaev. Coetzee had lost his twenty-three year old son in an accident in 1989. Critics believe that through this novel, he has probably dealt with his relationship with his son and related issues that could have been disturbing him.

The fictional Dostoyevsky is obsessed with thoughts of finding out the real cause of the death of his stepson. He feels guilty that he had never been close to Pavel who lost his mother at a very young age. In Petersburg he rents the same room where Pavel had stayed, in the home of a widow named Anna Sergeevna Kolenkina, who lived with her young daughter Matryona. It seemed as if he was trying hard to connect in some way with the spirit of his dead stepson by staying in his room and going through his clothes, letters, and diary. In a letter to his wife, which he tears up immediately afterwards, he reveals his grief and longing to see his stepson returned to life.

He is still here in his room. He is frightened. He has lost his right to stay in this world, but the next world is cold, as cold as the spaces between the stars, and without welcome. (Coetzee 52)

He opens his son’s suitcase and dons the white suit as “a gesture to the dead boy, a gesture of defiance and love” (Coetzee 71). He narrates the history of Pavel’s white suit to the grief stricken Matryona, to show how chivalric and kind hearted Pavel had been as a young man.

In the novel, the married Dostoevsky has a very brief but tumultuous affair with Anna as he believes that she holds the key to unravelling the mystery surrounding Pavel’s life and activities in St. Petersburg that probably led to his death later. Dostoevsky visits Pavel’s grave in Yelagin island with Anna and Matryona. He lies

flat upon the mound of earth and cries freely. Anna tells him that Pavel was very close with Matryona who persuaded him to make a small shrine for Pavel in a corner of the room. Dostoevsky is questioned by Councillor Maximov, a sly judicial investigator in Pavel's case, who asserts that Pavel was affected by an epidemic, Nechaevism. According to him, Pavel was a follower of Nechaev and was later murdered by his own accomplices violently for being a traitor. At first, he refuses to hand over Pavel's papers to Dostoevsky. Instead, he shows Dostoevsky a story written by Pavel which he considers as evidence against Pavel.

I read you his fantasy, as you like to call it, simply to indicate how deeply he had fallen under the influence of the Nechaevites, who have led astray heaven knows how many of our more impressionable and volatile young people...Quite an epidemic, I would say, Nechaevism. An epidemic, or perhaps just a fashion. (Coetzee 42).

Dostoevsky tries to explain to Maximov that Nechaevism is a spirit, that he names as Baal. The reference to Baal is rather ambiguous, as in The Holy Bible, Baal is portrayed as a demonic god worshipped by the heathens. Dostoevsky also clarifies that he has never supported ideals like Nechaevism because he considers "Nechaevism as Russian as brigandage" (Coetzee 42). Maximov's real intention, however, was to provoke Dostoevsky's guilty conscience, and thereby persuade him to help the police track down his stepson's "child conspirators" (Coetzee 43).

Dostoevsky is also approached by Sergei Gennadevich Nechaev, the dynamic young leader of a clandestine organisation called the People's Vengeance. Maximov had disclosed to Dostoevsky earlier that Pavel had had in his possession a list of names of people to be assassinated by the People's Vengeance. Nechaev claims that Pavel was murdered by the police and attempts to involve the author in the revolution. Nechaev reminds Dostoevsky of Christ in his wrath, the "Christ of the Old Testament, the Christ who scourged the usurers out of the temple" (Coetzee 103). Nechaev's outbursts disgusts Dostoevsky who is appalled that Pavel had been friends with such extremists, "people ever-eager to whip themselves into frenzies of self-righteousness...sensualists hungering for the ecstasy of death-killing, dying, no matter which" (Coetzee 104-105). After the heated discussion with Nechaev, Dostoevsky wonders wearily,

And is that the true reason why he is bereft: because the ground of his life, the contest with his son, is gone, and his days are left empty? Not the People's Vengeance but the Vengeance of the Sons: is that what underlies revolution. (Coetzee 108)

Nechaev tries his best to provoke Dostoevsky to retaliate by reminding him of the revolutionary ideals he had upheld during his youth. The interactions with the hot blooded Nechaev show Dostoevsky not as a nihilist-antagonist who seeks revenge

for his stepson's death, but as a mature and humane individual who has accepted whatever life offers on his own terms. According to Jackson, Dostoevsky recoils from violence in man.

The power of his exploration of violence in his work, however comes not from a deeply felt dissociation with the act of violence and rejection of complicity, but from a psychological and, ultimately, metaphysical recognition and acceptance of complicity and guilt. We are all guilty because in one way or another we are making other people suffer and enjoying that suffering; we are guilty because in each of us lies the propensity for violence and evil. (Jackson 5)

Dostoevsky climbs to the top of the old shot tower along Stolyarny Quay where Nechaev showed him the spot from which Pavel was assumed to have jumped and committed suicide, accidentally fell, or was pushed to his death. Then he feels he should not have gone to see that place. The height makes him dizzy and many thoughts flood his mind. It is evident that he is still reluctant to acknowledge the fact that the twenty-one year old Pavel is dead.

A metaphor, he tells himself, that is all it is – another word for lapse of consciousness, a not-being here, an absence. Nothing new. The epileptic knows it all, the approach to the edge, the glance downward, the lurch of the soul, the thinking that thinks itself crazily over and over like a bell pealing in the head: *Time shall have an end, there shall be no death.*

...Metaphors - what nonsense! There is death, only death. Death is a metaphor for nothing, Death is death. (Coetzee 118)

In the fifteenth chapter, Nechaev reveals the real reason why he needs Dostoevsky, so that Pavel's death will not be in vain. He shows the author an illegal printing press – a hand press, in a hidden cellar and demands that the story of Pavel's death should be written with his name, and then printed and published widely to incite students to rise and protest. When Dostoevsky refuses adamantly, the enraged Nechaev insults him by calling him “an old, blinkered horse” who is “nothing but a dry old man, a dry old work-horse near the end of its life.” He also shouts in disgust, “Isn't it time you tried to share the existence of the oppressed instead of sitting at home and writing about them and counting your money?” (Coetzee 186). Dostoevsky realises that “Pavel's death was merely the bait to lure him from Dresden to Petersburg. He has been the quarry all the time” (Coetzee 203). There are various snippets of Dostoevsky's life interwoven into the narrative to make it seem more plausible. Incidents like the violent murder of Dostoevsky's father, references to his older brother Mikhail, his epileptic seizures, financial difficulties, addiction for gambling, the relationships with his stepson and other women, revolutionary activities that led to his Siberian exile, his religious views, political

inclinations and so on have been liberally employed by Coetzee to paint his fictional Dostoevsky with realistic hues.

The bleak novel ends with Dostoevsky endeavouring to overcome his pessimistic thoughts and loss of inspiration. He understands how Pavel had suffered a lot because of his stepfather's neglect and indifference. The "surreal clash between the dead past and the living present" makes Dostoevsky realise that he has been an utter failure as a father to Pavel (Chatterji 118). According to Chatterji, Nechaev and his peer group helped Pavel towards identity formation and provided him with a home that the seven-year old Pavel had lost the day Dostoevsky became his stepfather. The father-son debate in the novel reflects the spirit that inhabits in Nechaev which is the spirit of all sons to overthrow their fathers (Chatterji 125).

The real Dostoevsky's characters undergo some type of transformation towards the end. In the same way Coetzee's Dostoevsky also is transformed. Finally, the writer in him prevails and Dostoevsky begins to write a new novel in Pavel's diary. He had been trying to humanize and resurrect Pavel. Now he feels that he has been miraculously transformed into the youthful version of Pavel.

In the blood of this young man, this version of Pavel, is a sense of triumph. He has passed through the gates of death and returned; nothing can touch him any more. He is not a god but he is no longer human either. He is, in some sense, beyond the human, beyond man. There is nothing he is not capable of.

Through this young man the building, with its stale-smelling corridors and blind corners, begins to write itself, this building in Petersburg, in Russia. (Coetzee 242)

Coetzee's fictional protagonist is "an immensely complex Dostoevskian personage in his constant spiritual torment and searching, his psychological and ideological oscillations" (Jackson 11). Dostoevsky had mostly portrayed his characters as people with some physical handicap or disease, constantly struggling to unravel the mystery behind human suffering. Prince Myshkin (*The Idiot*) is an epileptic, Ippolit (*The Idiot*) and Katerina Ivanovna (*Crime and Punishment*) are plagued by tuberculosis, and Marya Timofeyevna (*The Devils*) is physically crippled. "His heroes may be perceived as ideas incarnate and his plots as conflicts of ideas" (Terras 6) His protagonists, who suffer consciously like Christ for the sake of saving another individual or to purify another person's heart, are respected. Ewald says that Dostoevsky "accepted suffering as a metaphysical truth" and that his characters "are so consumed with their respective ideas, and their inability to resolve them, that their entire psyches break down" (Ewald 45-46).

Dostoevsky's ideology concerning suffering, as voiced through the characters of his novels, was multifaceted. It was a social, temporal,

emotional and moral issue, which could not be dealt in a manner of pure faith or of pure rationality. He advised that man look to Christ as a model for self-transfiguration, but did not necessarily believe that man could achieve it. He prescribed boundless love for man's fellow man here on earth, but did not necessarily trust that man could provide it. He embodied an attitude of the highest hope, tempered with unyielding, grounded expectations. His paradoxical attitude accentuated the mystery of suffering. (Ewald 46)

Dostoevsky in *The Master of Petersburg* tries to look to God for answers, at various times. When Matryona questions him why Pavel took his life, he answers that Pavel "put himself at risk to see whether God loves him enough to save him" (Coetzee 75). During the heated debates with Nechaev there are numerous references to God, Christ and the Mother of God. Coetzee imitates the real Dostoevsky - "a world that God has forgotten is so alien to Dostoevsky that God will appear in his works, at least by virtue of the denial of His existence, even in moments of doubt and rebellion" (Terras 20). Dostoevsky even warns Nechaev not to tempt God, or gamble on God's mercy under the assumption that all sins will be forgiven if it is for a good cause. Terras observes, "despite his efforts to discredit atheistic humanism, Dostoevsky became a prophet of the 'death of God' "(11). Coetzee's Dostoevsky seems to have given up on God. Hence, he becomes "a symptom of the total moral breakdown of individual, the loss of spiritual equilibrium in society, and its consequent plunge into an underground of destruction and self-destruction" (Jackson 12).

The novel reveals Coetzee's efforts to fuse fiction and authorial polemics. A key feature in Coetzee's *The Master of Petersburg* is "its thematization of the inevitable implication of literature in the relations of power which determine the social context in which it is produced" (Marais 102). Marais observes that the same historical incident of the student's murder had inspired Dostoevsky to write *The Devils*. "Coetzee's decision to focus on the above-mentioned incident suggests that he too, like Dostoevsky, wishes to examine the ethical ramifications of political nihilism in his novel" (Marais 103). The indomitable vigour of Coetzee's novel lies in the indisputable fact that it is set against an ambience of agony and morbidity.

The complicity of conventional Western morality in the state's power structures is made especially clear at the end of *The Master of Petersburg* when the fictional Dostoevsky starts writing *The Devils*. By presenting his novel as the pre-text of *The Devils*, Coetzee contrives to make his reader evaluate the historical Dostoevsky's novel in terms of the fictional Dostoevsky's relationship with the nihilists in *The Master of Petersburg*. (Marais 107)

Interestingly, the final chapter of the novel in which Dostoevsky decides to “follow the dance of the pen” (Coetzee 236), is titled “Stavrogin,” who is the protagonist of Dostoevsky’s renowned novel *The Devils* (also called *The Possessed* or *Demons*). The part that the fictional Dostoevsky writes in Coetzee’s novel closely resembles Stavrogin’s confession in *The Devils*, both in content and context. Thus, the novel ends by suggesting that “Dostoevsky- who at the beginning returns to Petersburg to establish, among other details, whether it was the police or the revolutionaries who pushed his son from the tower – sired the ‘devils’ who were responsible for this act” (Marais 114). It can be said that in Coetzee’s novel – an “Odyssey of the human spirit”- fact and fiction undergo a transition to become “figures of fact” and “figures of fiction” where “every figure of fiction contains a figure of fact and every figure of fact contains a figure of fiction” (Terras 36-37).

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RAMAYANA FROM URMILA'S PERSPECTIVE: AN UNHEARD STORY AS PRESENTED BY KAVITA KANE IN *SITA'S SISTER*

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Abstract: Mythological stories are endowed with the potentiality to impact the cultures in which they prevail. All possible civilizations possess their own mythological stories to sustain and perpetuate their cultural heritage and to prevent it from disruption and demolition. The Ramayana and the Mahabharata are such imperishable Indian myths, existent even today, which children of the Indian household are fed upon by their grandparents making the stories the sagas of undying inspiration. The two great epics have played key roles in presenting stereotypes of ideal Indian women. Women have been presented as devices in the great patriarchal scheme and not individuals in their own rights. Contemporary feminist retellings of mythological women characters assert their humanity and interrogate the mythical narratives. The present paper studies the reiteration of the story of Ramayana from Urmila's eye, as presented by Kane. Urmila was overshadowed by Sita and did not find any recognition in Valmiki's Ramayana. Kavita Kane has given Urmila a well-built feminist identity by giving her the vocal rights. The paper investigates that how Kavita Kane made Urmila speak and decide for herself after she had been left alone by her husband and traces the feminist elements in the retelling of the story.

Key Words: Mythology, Feminism, Retelling, Patriarchy

Introduction

The *Ramayana* and the *Mahabharata* are the most widely known epics and have been extensively adapted or revisited in the works of modern writers. Contemporary authors have been reexploring the mythologies to render numerous standpoints and perspectives to change the age-old mind frame of the reader. The greatest epics of our culture the *Ramayana* and the *Mahabharata* are essentially patriarchal in nature in which the story line is built around male characters by male writers and the complications, predicaments, and their solutions, in the story, are also widely woven around the male characters while the female characters have been kept on the margins or are used as devices to support their male counterparts. The *Ramayana* widely focusses on the virtue of dharma. Putra dharma, Patni dharma and Bhraatadharma were fulfilled by Ram, Sita and Laxman respectively

and eventually became the epitome of virtues. Urmila, the wife of Laxman, also fulfilled Patni dharma but her character has not been given any importance, voice, or action. She remained dutiful, renounced all her happiness and desires, and waited for her husband who left her alone and followed his brother to the forest. The *Ramayana* did not impart any individual identity to Urmila. She remained just a name as Laxman's wife or Sita's sister. Kavita Kane, in her work, *Sita's Sister*, explored her character and brought her to the centre by vocalising the unvoiced Urmila. The present paper traces Kane's attempt to bring Urmila to forefront and explore how the author uncovers the story through her perspective by making her stand tall despite of stubborn patriarchal norms and adversities.

Mythological stories in our country lay the foundation of value system in our society. Children are brought by reciting the stories from the epics, the *Ramayana*, and the *Mahabharata* to inculcate moral values and ethics. The women in Indian households are still expected to follow the footsteps of Sita to be a good daughter, obedient wife, and devoted mother but somehow our mythology has forgotten to paint the female characters as humans who can be wrong, desirous and with flaws. Contemporary writers have revisited these mythological stories to bring out a different logical perspective and reconstructed the stories from a feminist or human point of view. Breaking the patriarchal shackles knitted by Indian mythological stories and shattering the stereotypical image of an ideal woman as presented by these stories has been one of the major concerns of modern feminist writers. We all have heard or read the story of Sita and about the sacrifices she had to make in Valmiki's *Ramayana*, but the epic certainly has neglected Urmila, Laxman's wife and Sita's sister. She must have been suffered, sacrificed, and braved a lot more than Sita, as she was left alone by her husband in her in-law's patriarchal household for fourteen long years. Though Urmila was a neglected and unvoiced character in the *Ramayana*, but Kavita Kane has presented her as a feminist, powerful and intelligent character who can speak and question for herself and can follow her own mind. The author has presented the story of the *Ramayana* from Urmila's eyes by giving it a feministic angle. DrS Reema Devi in her research article, "Marking a Muffled Murmur in Mythology: A Feministic Approach to Kane's *Sita's Sister*" highlighted the feministic approach which Kavita Kane has adhered to in the retelling and rewriting of the character of Urmila in her book, *Sita's Sister*. The research article establishes that Kavita Kane has presented Urmila, not as the sister of Sita but as an intelligent, caring, and loving individual who did not turn bitter and spends her life grieving when her husband left her alone for fourteen years without her consent, but she stood by her in-laws and carved her own identity.(1)

Urmila was the biological daughter of king Janaka who was the foster father of Sita. She was married to Laxman, Lord Rama's brother. We did not find any

mention of her in the epic. She was overshadowed by the character of Sita. A Telegu ballad, “Urmila Devi Nidra” did talk about her suffering to some extent but except for the mentioned ballad, she was left unnoticed and silent. The ballad eulogised her sacrifice and strengthened the idea that women should have no identity of their own except supporting the males in their life by silently carrying their emotional, psychological, and physical burdens. Kane parted company with this idea and has come up with a different version of story where Urmila manifested herself as a learned scholar and woman of dignity who did not spend her life wailing for her husband. Urmila and her three sisters, Sita, Mandavi and Shrutikirti were all well-educated before marriage. In Kavita Kane’s narrative, the three sisters were shown to be well informed about all the disciplines be it, music, art, religion, literature or politics (Kane 9). Urmila was very caring and protective about her sisters. Unlike Sita, she rejected the notion to remain in the shadow of her husband but became a brave and fearless heroine who refused to accept injustice for her or even for her sisters. When women of the Dashrath clan refused to accept Sita as Rama’s wife and planning a second marriage of Ram, she felt no fear or shyness in raising her voice and said, “This is tyranny!” (101) She even suggested Sita to not become the victim. She advised her not to endure quietly but to raise her voice in time. (100)

Kane’s Urmila was a very strong woman at heart. She also wanted to accompany her husband like Sita, but Laxman did not allow her. She felt rejected and dejected but her silent suffering went unnoticed. Kane very aptly described her pain and said, “Urmila’s first instinctive reaction had been a flood of hurt for being rejected by both her husband and sister, followed by a deep and bitter anger. No one in her life had given importance to her own will but used her for their own benefits (103)”. She did not let that rejection control her and become scornful and bitter rather she turned that into her strength. Laxman requested her to make the farewell easy for them. According to Kane, he wanted her to be strong and should not create hindrance in Laxman’s intent of accompanying Lord Rama by being emotional (145). With great resilience and endurance, she pretended to hold Laxman in contempt and made the departure easy for them. She, in Kane’s narrative, convinced Sita also by asking her to be strong for these fourteen years as this time would be a test for their patience, courage and resilience and they turn out to be better humans (153). She did not wail like a weak woman dependent on her husband like Valmiki’s rendering, but Kane’s Urmila emerged out as a warrior and bid farewell to her husband by saying, “Come back, dear warrior, as you would from a war.” (158)

The Urmila whom Kane gave birth to, was an extraordinary strong-willed woman with a mind and voice of her own. She did not want to get confined within the four walls of the palace but wanted to learn. According to Kane, instead of getting married and wait for a suitable suitor, she wanted to excel in the study of Vedas

and wanted to accomplish all the major art forms (9). She even resisted the patriarchal custom of working in kitchen which patriarchy holds mandatory for a woman after marriage. She decided to paint and learn art instead of helping Manthara in kitchen. Her character portrayal by Kane aims at changing the age-old notions of patriarchy which does not allow woman to learn art, get educated but want her to be inside the kitchen, serving men. She used to participate in numerous conferences where she would indulge in healthy debates about religion, philosophy with respected and learned rishis.

Lavanya R Mohan in her article, "Giving voice to the voiceless: A clash of dominant and divergent ideas in *Sita's Sister* and *Menaka's Choice* by Kavita Kane" mentioned clearly that literature carries an ability to influence and change societal norms and retelling and rereading the myths from a modern perspective; presenting an ideology different from the dominant ideology, from a logical and enlightened point of view, aids in bringing change in society. The way Kavita Kane's Urmila assert her feministic side by contradicting the dominant idea of subservience and silence as practiced by the mythological female characters is one such effort of bringing a pleasant change. The character of Urmila had a man like determination throughout without losing her essential femininity. She made her voice heard every time she confronted injustice. She stood for the rights of Mandavi, her sister, when Bharat decided to go to Nandigram at the outskirts of the city and become an ascetic, leaving his wife behind. She said, "so be it Bharat, like your brothers, Ram and Laxman you too shall live a life of an ascetic, free from the bond of love and worldly care... Today in this room, we have talked about all sorts of dharma-of the father and the sons, of the king and the princes, of the Brahmin and the Kshatriyas, even of the wife for her husband. But is there no dharma of the husband for his wife? No dharma of the son for his mother? Is it always about the father, sons, and brothers? (223)" Urmila's fundamental questions had torn the very fabric of their patriarchal household. She was very right in questioning that why no one stopped Ram and Laxman from going to exile when they had duties towards their newly wedded wives and their kingdom.

Life offered same circumstances of separation to Urmila and Mandavi but the reactions of both defined their identity. Urmila followed the path of learning and self-growth and did not sulk and grieve whereas Mandavi became bitter and contemptuous. Urmila never had any greed for throne, and she never became the slave of circumstances and male dependence. She rose above all worldly desires and chose the path of freedom, learning and individual choices. Mandavi, on the other hand, after her failed ambition of becoming the queen became embittered and resentful. She, unlike Mandavi and Sita, did not fall a prey to her emotions and destiny but took care of her family after the death of king Dashrath. She took bold and brave decisions and saved the kingdom like a queen. She felt no inhibition in

interrogating Ram when he asked Sita for agnipariksha. Urmila became an embodiment of feminism, how contemporary women should be, long before the theory of feminism came into existence. Beena rightly puts her viewpoint in her research article, "Giving Face to a Name-Urmila's Identity Quest in Kavita Kane's *Sita's Sister*" that Urmila's love for learning, her fearless and logical questioning, her disbelief in patriarchal norms and structure, her participation in affairs of the kingdom after the death of her father-in-law, her resistance, perseverance, and pure loving heart clearly made her a powerful feminist without leaving behind her femininity.

According to the phallogocentric Hindu mythology, a woman is created to be the expeditor of a man's posterity and her own identity as a breathing individual finds no space in our epics, as they were written by men. Women have always been presented as a manifestation of submissiveness and subjugation and the creators of the greatest myths did not allow them any chance to voice their sufferings, grievances, struggles and even their formidable spirit. Kavita Kane by making Urmila breathe, feel, speak and question ; by giving voice to the unvoiced Urmila shakes the sham umbrella of patriarchy which was created by men for their convenience and to camouflage their faults. Kane has very successfully given voice to the voiceless Urmila whom we now know as Urmila and not as Sita's sister or Laxman's wife.

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REFRACTION OF CULTURE IN TRANSLATION: A CRITICAL ANALYSIS OF DOMESTICATION AND FOREIGNIZATION

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Abstract: Language and culture are two entangled entities that cannot be moved apart. A plethora of languages have come into existence in the cradle of various cultures across the world since the advent of the human race. Translation is the critical tool with which we foster, comprehend cultural exchanges, and explore the realm of world literature. This paper attempts a critical analysis of the basic translation strategies, “Domestication” and “Foreignization,” specifying how they affect the refraction of culture in translation. Domestication and foreignization are two distinct approaches to translating a text, with the former involving adapting the text to the target language and culture and the latter involving conserving the foreignness of the original text as much as possible. This paper will critically examine each approach in terms of cultural representation and how they affect the target audience’s perception of the source culture, and it will also examine the significant spokespersons of each approach and their arguments regarding the same.

Keywords: translation; culture; domestication; foreignization

Language and culture are two entangled entities that cannot be moved apart. A plethora of languages have come into existence in the cradle of various cultures across the world since the advent of humanity. Although a unanimous definition of language is not possible, plenty of theoreticians have come up with various ones that, in one way or another, agree upon the fact that it is the sum of the means of communication. It is also obvious that language carries massive amounts of information or manifestations of culture; in other words, culture and language can only be examined by reaching out to each other. Hence, what is identified as culture is another question to ponder upon to get a wholesome scenario of language. According to Peter Newmark, culture can be identified as the way of life and various manifestations of it that are distinct for a community that employs a specific language as the medium of expression. 'The way of life' is the crux of this observation, which is the most agreed specification when it comes to the argument of what can be defined as culture. Hence, the disparity between various cultures revolves around the way of life, comprising the ethnic, religious, superstitious, social, historical, and gender aspects and expressions of particular groups of people from different geographical frontiers. Since the aspects mentioned above play a part in molding culture, the language will also comprise them and more.

The process of comparing or comprehending different cultures highly relies upon the challenging task of translation, which acts as a bridge between

languages and, hence, cultures. By reproducing a text from its original language to another, it is not only the language that gets transplanted to the quad of a new audience but also the culture in which the text came to be. Literature illustrates the way of life and all other circumstances of it, in the most fascinating and curious ways possible. It is not viable to learn the original language of every literary work in order to decrypt it. Translation is the solace here, with which the comprehension of cultural exchanges and exploration of world literature becomes possible. Orbiting translation, various definitions, strategies, and techniques have evolved so far. Newmark, in his *Textbook on Translation*, proposes to approach the translation methods as the continuum between the emphasis on the source language and target language. He further proposes eight levels or methods of translation, such as word-for-word translation, literal translation, faithful translation, semantic translation, communicative translation, idiomatic translation, free translation, and adaptation. Among these, the word- for-word method has the strongest emphasis on the source language, and adaptation has the strongest emphasis on the target language. And it is from the level of communicative translation the focus on the target language starts to dominate.

Domestication, and foreignization are strategies in translation that can be observed as associated with the sense-for-sense and word-for-word translation methods, respectively. They differ on the degree of confirmation to the target language culture in translation process. Domestication makes the translated text closely confirmed to the target language culture, compromising plenty of information or original meaning of the source language culture. Foreignization makes a translated text closely confirmed to the source language culture involving the deliberate demolition of the target language conventions to preserve the original meaning of source language. These strategies have been in

the smithy of ceaseless argument for a very long time, and the first person to carve the flesh from the silhouette was Lawrence Venuti. He introduced them to the realm of translation studies in the year of 1995, through his work *The Translator's Invisibility: A History of Translation*.

Eugene Nida and Lawrence Venuti are the major advocates of domestication and foreignization, respectively. Domestication denotes the type of translation that is basic sense to sense in which a transparent and fluent way is courted in order to minimize the alienation of the foreign language and present the text in a seamless way for a better understanding of the message by the readers of the target language. Foreignization deliberately preserves the foreignness of the source language culture, insisting on the process of sending the target text readers abroad to experience the foreign culture more authentically. In simple terms, in foreignization, the original

meaning, along with the cultural differences, are transplanted from the source language to the target language, where it would be received with the strangeness of the original text unaffected. In domestication, as Nida suggests, every word of the source language is replaced with the closest natural equivalent of the target text. This way, the readers of the target text will receive the work in a format that is closer to their culture and comprehension, but the original meaning of the source language is lost. In short, domestication means replacing the source culture with the target culture, and foreignization means preserving the original traits of the source culture while translating.

Many arguments over these two approaches are there in the contemporary realm of translation. According to German philosopher Friedrich Schleiermacher, translations from different languages to German should preserve the original cultural and linguistic traits of the source language and should sound different. The readers should be able to identify the Greek culture from the works translated from Greek and the Latin traits from the works that are translated from Latin. According to Venuti, domestication strategy presents the translated text in a way as if had been written in the target language following the cultural values of the target reader, after severely erasing the cultural and linguistic values of the source text. He thus strongly recommend the foreignization method, considering it as the most ethical path for a translator to strode and to embrace the original meaning by sending the reader abroad instead of making every translations alike by reshaping them to the target language culture. Nida advocates for the domestication method considering its ability to pass the message smoothly to the target reader even if the original meaning is compromised. Venuti identifies foreignization as the resistant method of translation against the smooth translation concept of Nida. However, the extreme ends of both these approaches cannot be followed in the process of translation. The more a translation depends on domestication, the more the original meaning needs to be recovered. And the excess of foreignization will take a lot of work to follow by the readers of the target language. Still, when the authenticity and faithfulness towards the source language are considered nothing other than foreignization, it is the ideal method of translation. For instance, if the degree of gender discrimination is higher in the source language than in the target language, that variation should be represented as such and vice versa. Since the difference between cultures

includes gender discrimination and beliefs over gender roles, it will also be there in language, interlaced in almost every word and phrase. In such a scenario, domestication may be an unfaithful method to approach. Both domestication and foreignization have advantages and disadvantages in translation. Domestication is more effortless to understand but may lose cultural and stylistic peculiarities. Foreignization maintains original features and cultural background but may overwhelm readers with strange content. Both strategies involve losses, and the

better choice relies on the translation's specific circumstances, and the better judgment would be based on readers' intentions. If the reader wants to grasp the message only, she may consider the domesticated translation as better, and if she is interested in familiarizing herself with the strangeness of the source language and culture, she may prefer a foreignized translation.

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REPRESENTATIONS OF LAND AND WATER IN DRAVIDIAN FOLK-CULTURAL TEXTS

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Abstract: Present Research paper is intended to explore the Representations of Land and Water in Dravidian Folk-cultural texts, therefore, selected folksongs and Rituals from Kannada, Malayalam and Tulu languages will be used for this purpose. Hola Bitti Baruvaaga (Song after sowing seeds), MaLi Haadu (Rain Song) in Kannada, PaLL Paattu (Agriculture related song) and Kulikett Paat (Bath Song) in Malayalam, Polsodi Popine and Keddasa (Song on Inviting the luck and Menstruation of the land) and Kaaveri Purusha (Song on Kaaveri Male) are the selected texts to be investigated. Human bond with the land is depicted as Child and Mother Correlation in the Dravidian Folk-Cultural texts, the concept of menstruation of the land, Invoking luck for the land and people are narrated. MaLi Haadu is a longing for the rain in a dried and barren land whereas Kulikett paat explain the bathing of the dead. Surrender of human being in front of the natural surroundings, Quest about the secrets of mother-nature, worshipping the land and its flora and fauna could be thoroughly grasped by revisiting the Dravidian Folk-cultural texts. Objectives of the present paper are to find out the correlation between these folk-cultural texts in Dravidian languages and conceptualizing the ecological representations narrated in the folksongs. Scope of the paper is limited to selected folksongs and rituals from Kannada, Tulu and Malayalam languages. Basic texts of folksongs and rituals will be primary sources and their interpretations will be used as secondary texts regarding with the methodology of the present paper.

Key words: Land and Water, Divinization, Humanization, Demonization

Land and Water have been considered as major powers in Dravidian Cultural texts; land always have been termed as a female or mother, but the existence of water in clouds designated as male and on the land it has the role of both male and female as ocean and river. The folk cultural texts illustrate the processes of Divinization, Humanization and Demonization of Land and Water. While representing the Land and Water in these cultural texts, the narrator establishes the Mother-Child, Friend-Friend, God-Devotee, King-Subject relationship.

Divinization of land

In a Kannada folk song available in Karnataka, the village women asks, 'whom should I remember in the dawn of the day' and answers herself 'I should remember the mother land who grows Ellu or Sesame and Jeerige or Cumin'. The first Goddess whom she remember is Goddess of Earth who is directly connected to her work and her food. The great classical poets can initiate their poetry invoking Goddess Saraswathi as part of Mega narratives, but in small traditions Saraswathi is secondary or tertiary to the mother earth.

'Belagaagi Naaneddu Yaryaara Neneyali

Ellu Jeerige beleyola | Bhoothaya

Eddondu Galige Nenedenu|(Siddaramayya 2006: 3-4)³⁹

The Kannada Folksong related to sowing, 'Hola Bitti Baruvaaga', narrates the land as dressed in a green saari who is asking for Curdrice or MosaruAnna. Curdrice is a symbol of abundance and in chorus it is a common farmer's food also.

'Hasurudugeyanuttu hasansada bhoomamma(Wearing green saari and satisfied Land-mother)

BesagondaLu haLLi Gowdana-Thammayyana(Asked the landlord, my elder brother)

Mosaru annava tharaheLi)(To bring the Curdrice) (Siddaramayya 2006: 499-504)⁴⁰

'Rain makes the plants energetic, gives the poor a beaming face and it also makes some people worry. Adri or Adra and Punarvasu are the rain stars. On the rain star days cousins, wearing colourful dress, bring seeds filled pots to the fields. Seeds of pot, tiller, and rope were brought to the farmland. Elder brother should come to make sowing lines. Elder brother grows avaresaalu or a kind of bean and younger brother grows thogari salu or arhar or masoor dhal' – these words of folk woman capture the involvement of the people with earthen activities. Her elder brother came after tilling the land in the first rain. On the land it is not mere rain to him, it is rain of pearls. Swathi rain filled in the ocean and lake, light-pearls are flown. He says the HombaaLe or a kind of Banana plant is longing for the rain, it is opening its mouth for the rain water. In other words, farmer kissed the mother

³⁹ Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. Suvarna Janapada Kavya. Dept. of Kannada and Culture. Bangalore.

⁴⁰ Siddaramayya SG, Sandhya Reddy KR (Ed.).2006. Suvarna Janapada Kavya. Dept. of Kannada and Culture. Bangalore

earth and the rain kissed him, thus Divinity-Creativity-Productivity are interrelated. All these folk cultural texts are part of the folk agricultural activities, therefore working and worshipping are undeviated process here.

Humanization of Land

In another Kannada folk song, the pregnant earth is longing for Hesaruggi or green gram sweet. Narrator says, elder brother must provide the sweet. Mother-Earth has just delivered, she is craving for milk feast. Elder brother may provide milk feast. Onion, butter milk, Raagi water or finger millet water, Rice have to be offered to the Mother-Earth, then the crops will be provided to you is the secret of the farming. Pregnancy, Delivered lady are the human biological stages as it is applied to the activities of earth. The folk woman expresses that 'let the sudden rain may come, may the lake filled, bent banana plant may sprang up, and the mother's house may blessed with prosperity'.

'PaLL paattu' of Malayalam: In Kerala, a Malayalam folksong called 'PaLL paattu' is sung in the morning when PoorakkaLi ⁴¹ concludes. The song is hummed along with the dance at Kaavu or small forest and Kalagams. The song has its own agricultural backdrop. It presents every dimensions of farming. The song is being connected with Shaiva Purana. Chera, ChoLa and Paandya kings go to swarloka or Heaven and they get the rain and seeds as a boon and start agricultural works. Parameshwara and Parvathi and their Bhootha ganas appear as the farm workers or PaLLa's. Parameshwara is depicted as senior PaLL (Namboodiri 2014: 89-93)⁴².

Shiva, Parvathi and accompanying Bhutha ganas turned into PaLLas on the earth and they engage in the agricultural activities. The dry land is sprinkled with water, digged and flowed. The land is converted into virgin or new agriculture land. Then suitable special seeds are spread over suitable soil. Therefore the land is called as 'PaLLi Vayal' or the field of PaLLi. Then they have to prepare bullocks to till the land, they need much people and accessories. They need to understand the seasons and sow the seeds. To get enough rain, they have to perform Devarajapuja or Indrapuja or worship the rain God, and they have to offer other religious rituals. Farmer must have enough money with him. If he is poor or has no money, the farming will be quiet a difficult thing. In this case, such farmer will not see the progress, he will be under great peril. If the farmer is in smiling face, if his wife and companians consider the farming a serious matter, then the farming will

⁴¹ PoorakkaLi is a traditional dance ritual performed by men during the nine day Pooram Festival in Bhagavathi temples acroos north Malabar in Kerala state of South India.

⁴² Namboodiri VishNu M.V. (Ed). 2014. Keralatthile Naadan Paattugal. Sahitya Akademi. NewDelhi.

not be a tough task. He won't lose the money. Each hour of a day is ruled by certain stars, therefore auspicious rituals must be conducted under the auspicious stars. Farmer must not waste the time. These are the beliefs and rituals related to agriculture narrated in the 'PaLL paattu'. Farmer Shiva requests Indra to pour enough rain.

They have great pleasure seeing the crop. The news is sent to the rulers Cheran, ChoLan and Pandyan. On the auspicious Muhurtham, the blacksmith comes and pays the respect and receives the sickle. At first they cut the leaves of Kanhira tree or strychnos nux vomica and later on the chingam(Simha) maasam or month they host Kani⁴³. Then start the works of collecting paddy from the field and its separation, safe procurement and all other works. Gods, like Indra and other appear. Using the word 'Poli', richness or luck, farmers would measure the paddy for Ganapathi, Bharathi, Srikrishna, Nalakesha and all gods and human beings. When they are measuring the paddy, they use the word Poli, intending the richness may come to their field in the coming years.

'Polsodi Popine' in Tulu: Agricultural related dance in Tulu Culture in Mangaluru and Karkala region of Karnataka State, formerly in Tulunadu, is performed by the women of Nalike community is called 'Polsodi Popine'. When they harvest the 'Enelu crop', they bring the five sudi or bundle of rice paddy straws to the courtyard where Tulasikatte⁴⁴ is situated. After beating all the paddy straws, women in the house lit lamp beside the sudi and draw swasthika on the floor. They show lamp to the Pairu sudi and throw them to roof of the house (Palhadi 2017: 278-280)⁴⁵.

The Poslodi team arrive after the deepavali, in Jarde or November month. Once they complete their singing and dancing, they take the Pairu sudi and beat them to get some rice paddy out of it. Poli means luck; Filling the luck is the meaning of the word. After completing their dance, they invite the poli or luck to the house reciting Poli, Poli, Poli. Poli may increase, Pandavas poli, God's poli, Tie the Kanaja⁴⁶ and see the fortunate, Poli of that courtyard or this, Poli of Sixtysix courtyards may come to our own house is the message of the Tulu song.

TuLu speaking people consider Enelu Crop as the crop of the truth. The mother earth can save human being from all kind of adversities. The single rice

⁴³ What the Farmers reaped will be made a heap and the first sight of this in the morning of Vishu is called Kani.

⁴⁴ Tulasi Katte is a platform or pedestal for basil tree in front of houses.

⁴⁵ Palhadi Ramakrishna Achar Dr. 2017. Tulunadina Janapada Pradarshana Kalegalu. Karnataka Folklore University. Haveri.

⁴⁶ Usually a storehouse for threshed grain or animal feed, but here is a ball like bag made using paddy straws to keep the rice inside.

can be multiplied if one has the luck. The magical power of the multiplication rests in the sons of soil like Nalike, Mera, Koraga- and other people belong to the backward communities.

Keddasa KuNitha HeLike : Keddasa⁴⁷ is special ritual in Tulunadu, now the southern part of Karnataka and Northern tip of Kerala. People believe the earth as mother God. Puyinthe 27⁴⁸ to sankramana, the Keddasa is practiced as the menstruation period of earth in Tulunadu. In these days Earth is considered as very delicate and no digging, no tilling, no cutting the trees are allowed. In ancient days collective hunting was observed during the Keddasa. Those animals attacking the crops were hunted during the Keddasa. People belong to Nalike community go to the houses and give the message of Keddasa along with the Thembare or drum beat (Palhadi 2017: 281-283)⁴⁹. 'Monday is the beginning of Keddasa. Middle Keddasa is on Tuesday. It concludes on Wednesday. Don't cut the green. Don't break the dried. All are requested to participate in the hunting of the ruler....' are the statements uttered by them.

Divinization of water

'Hotthananthe eddu yaaraara nenedenu

Kallu Kaveri Kapaniya| nenedare

Mailidda paapa parihara||' (Siddaramayya 2006: 3-4)⁵⁰

In Kannada, village women also remember the rivers of the land, Kaveri and Kapini or Kabini. If I remember the rivers, curse on my body will be disappeared, folk woman argues. Both land and water are pictured here as a divine entity. According to the Vedic texts Land and Water are part of Panchbhootha or Five elements.

Well and River are female: As part of the 'Beldingalappana Puje' in the Golla community of Tumakur district in Karnataka, they perform Gangamma Puje. The Married women folk go to banana grove and sweep banana flowers and make a heap and invite Gangamma or water Goddess. They also go to lemon grove make a heap of lemon flowers and invite Gangamma. Gangamma,

⁴⁷ Keddasa normally celebrated in winter, where it is believed that Bhoomi Devi gets menstruated and becomes fertile for farming. As a symbol of devotion towards the earth, people worshiped this day as Keddasa since ancient times. Keddasa normally falls in the month of February.

⁴⁸ Punny/Puyinthe month is in January or February.

⁴⁹ Palhadi Ramakrishna Achar Dr. 2017. Tulunadina Janapada Pradarshana Kalegalu. Karnataka Folklore University. Haveri.

⁵⁰ Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. Suvarna Janapada Kavya. Dept. of Kannada and Culture. Bangalore.

according to the folk narration, is like Rambhe or nymph on the top of shiva. She will unveil herself and those who needed can go and bring her. She glitters like gold. Needy can bring her. 'Suttalladage suttu suttu hariyole', She flows swinging here and there in in a ponds, Needy can bring her.

'A beetle leaf, a beetle nut and a sandal ball came for Gangamma. Please fill the pots with water. Gangamma came like a curve in banana fruit, Gangamma came like a quick movement of lemon fell on the ground (Siddaramayya 2006: 102-104)⁵¹ – are the movements of Ganga devi.

Stone well was dig. There are flowery steps to the well. In the well the wife of God Iswara, Gangamma thaayi will appear. The well is constructed giving away the pearls, the steps are like pearls. Folk women asks Gangamma, what are you cooking inside the well. Gangamma replies 'Nothing, I am making payasam or sweet in the mud. I am preparing food for shiva. It is too late'.

Nagaswara or the celestial music is needed to bring Gange or water Goddess. Gange wakes up and hears the sounds and sleeps like consuming medicine. But they never allow you to sleep. She also sleeps like consuming poison. We called here but she went there. 'Come here climbing the bank. We brought the golden ornaments. You can wear it. What she is doing in the mud. She is doing curdice for Shiva'. 'What are you doing in the water Gangamma'. 'I am making Payasa feast for Shiva'. (Siddaramayya 2006:158-160)⁵²- these are the conversation about Gangamma appeared in Kannada folksongs.

They invite Gangamma breaking the coconut. Well is like ear-ring, water is like milk, Jasmine like stone construction. They put Sanna samrani⁵³smoke inside the well and invite Ganga.

Humanisation of Water

Clouds appear like cows in the sky and Rain-Gentleman is strolling like delivered woman smearing black eye brow to her child. When drawing eye brow child would try to skip and the eyebrow would be spread over its face.

Rain is personified as Devendraraya. As the folk woman describes, Land lost its richness after the death of father, Cattles are feedless, and they seem like

⁵¹ Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. *Suvarna Janapada Kavya*. Dept. of Kannada and Culture. Bangalore.

⁵² Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. *Suvarna Janapada Kavya*. Dept. of Kannada and Culture. Bangalore.

⁵³ Samrani or Sambrani is called benzoin resin. It is the resin of a tree that is dried, powdered and sold in the markets. Samrani emits a very happy peaceful fragrance when burned on charcoal tablets.

lifeless vein. Therefore Devendraraya must show some pity. Land is so dried because elder brother is no more. Younger brother sow the seeds but there is no sign of rain.

Ambaradali thumbyado Maliraya|(Oh Rain man, you are ambling filled in the sky)

Gombe hacchudada dorimagane neenillade|(Doll like dressed prince without you)

Nisthre hakida pairu uridhodo|(The paddy straw is burnt)

Gudugida Gudugida Gubbili minchida|(Thundered, Thundered and Lightned in Gubbi)

Habboorina myale mali biddo Nanjanagoodu|(Fell rain on Habbooru)

Therina myale hani biddo|(Fell drops on the chariots of Nanjanagoodu) (Siddaramayya 2006: 91-93).⁵⁴

Rain man makes the border of the saari of women wet. How is he coming- One cart full of flowers and another with Coconuts: Hoovu and Kayi. Maliraya is sitting in the front cart and he extends his leg to the sky or cloud and also extends his kneck to the sky or cloud. Maliraya comes to Kikkeri, carrying small bags of Southeakaayi or Cucumber, where kikkeri soole or prostitute stops him. He is also stoped by the Dodderi soole or prostitute when Maliraya was carrying big bags of Cucumber. May Swathi rain come to East where my mother is sitting and , ‘Jaggisi huyyo Maliraya’, you may pour some more. In another folksong narrator says, Rain man’s wife is mother of her children. Where has he come? Rain man may pour into tender banana spring. May Rain pour, may lake man be filled, May twelve rivulet flow, May small rice field of Heraanalli grow.

Demonisation of absence of water

The folksong in Kannada narrates the absence of rain as a demonized character. Rain is considered as the self and the scarcity of it is termed as the other. The rainless day is called as ‘Anyada Dina’ or the other day or opposite day. ‘Oh Rain King, The colourfull sparrows went under the soil, in the farmers street they sold their children and got money, holding money they wandered for paddy. The Solagi flour was adulterated by adding lime stone. The street which is so hungry consume it, struggled to life and lost their lives MaLiraja. In small rice they add

⁵⁴ Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. *Suvarna Janapada Kavya*. Dept. of Kannada and Culture. Bangalore.

narcotic contents, they feed it to small kids. Kids close their eyes Maliraja or Oh Rain-king. Wives, whose husbands are alive, went to begging due to ‘Other Day’ Maliraja. Oh, Rain King, Swathi rain may come, the surrounding states are waiting for rain. The ponds and lakes were filled with dead bodies. When are coming to us MaLiraja?’ (Siddaramayya 2006: 499—513)⁵⁵

Water for Moksha : ‘KuLikett’ is an important ritual performed after the death of a person in the Paraya community of VaLLuva naadu. Few days or one or two years after the death of a senior person ‘KuLiket’ would be observed. But the ritual is not compulsory for all families. The ritual is intended to please the bereaved soul of the senior person who passed away. There will be two characters and Two phases in the ritual and the first phase is Kettumuttutheerkal. A coconut leaf string will be tied to a coconut in this process. Later designated lady and gentleman will beat the Dudi or small drum and sing the KuLikett paattu. Then the Karmi will start the Puja. The first part of the song symbolizes hen as a soul of person and in the second phase it elaborates that the hen belongs to the courtyards of Nayar, Thiyya, Pulaya, Paraya and other communities (Namboodiri 2014: 308-310).⁵⁶

Kaveri Purusha: Ten days before the Kaveri sankramana of Kodagu, on the day of Nirnala 20 (October) Nalike community persons perform the dance called Kaveri Purusha in Sullya taluk of South canara district. Sulya is nearest place to Thalakaveri, the origin of Kaveri. Jogi Purushas in the yester years went to thalakaveri via Sullya is a belief. An artist dressed in Kaveri purusha and an assistant who beats the drum thembare and has the dialogue with Purusha.

Musician: Ayya (addressing the people), Jogi came

Dancer: isn’t so?

Musician: born at Kashi mutt, brought up at Kadri Mutt.

Dancer: isn’t so?

Musician: I have toured eight Mutts and also went to Sringeri. Visited Thumbe, Golimutt, Ambe mutt. Bedra mutta. Ittela mutta, markanja mutt.

Dancer: isn’t so?

⁵⁵ Siddaramayya SG, Sandhya Reddy KR (Ed.). 2006. *Suvarna Janapada Kavya*. Dept. of Kannada and Culture. Bangalore.

⁵⁶ Namboodiri VishNu MV (Editor). 2014. *Keralatthile Naadan Paattugal*. Sahitya Akademi. NewDelhi.

Musician narrates the story and Dancer Purusha replies isn't so. Wants to go to Kaveri, has to see Ganga of Kashi in Kaveri. To reach kaveri one has to go through Thodikana (Palthadi 2017: 327-330).⁵⁷

Conclusion

The Silent spring (Rachel Carson) warned about the ecological disaster in the sixth decade of last century. Even before the publication of The Silent Spring, Dravidian cultural texts presented the discourse in a different way. The Agrarian society of south India considered land as their Mother, Friend, God and Water in the well, lake or river as Mother and in the sky as Father, King or God.

Menstruation of land and Relationship of Rain with a prostitute are very important elements when considering the humanization process of land and water. Land-Female-Menstruation-Pregnancy-Delivery and Rain-Male-Cucumber-Pouring-Tender banana spring are all symbolic and unfold the layers of meanings.

TS Eliot's 'The Wasteland' and Kannada Folksong 'MaLiraja' has many similarities and narrate the barrenness of humanlife. The wasteland is a picture of industrialised urban land and MaLiraja is a image of agrarian rural area, but the cruelty, selfishness, inhumanity, degradedness- are the one and the same.

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RESISTING INTERSECTIONAL IDENTITY: AN ANALYTICAL STUDY OF BUCHI EMECHETA'S *HEAD ABOVE WATER*

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Abstract: Intersectionality, as a theoretical paradigm, views identities as multifaceted and mutually reinforcing. As a critical theory, it emerged in the context of social justice efforts to challenge 'single-axis' forms of subjectivity and power. As an analytical discourse, it seeks to address the deep suffering of individuals who are crushed as a result of comparable systems of political dominance and economic exploitation worldwide. The paper analyses one of Nigeria's most acclaimed women writers, Buchi Emecheta's autobiographical narrative, *Head Above Water*, as a resistance writing to the diverse and multiple intersectional identities that make up African womanhood.

Key Words: intersectionality, Black feminist, Black women, resistance writing

The term 'intersectionality' is coined by Kimberle Crenshaw, an American civil rights advocate and leading scholar of Critical Race Theory in her insightful essay "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics" (1989). Everyday logics that support and explain systemic patterns of asymmetrical inequalities are called into question and challenged by the idea of intersectionality, which has its roots in collective social movements aimed at social transformation and anti-subordination. According to Vivian M. May, Professor of Women's and Gender Studies at Syracuse University in New York, intersectionality provides an important tool of resisting dominance by highlighting the concurrent interplay of many structural, philosophical, and material variables (6).

Black feminist theorist Patricia Hill Collins joins Crenshaw in her argument that cultural patterns of oppression are not only interrelated but are bound together and influenced by the intersectional systems of society, such as race, gender, class and ethnicity (42). Black feminist writers take the aspect of gender as not enough to understand the social world of their women community and take the challenge of resisting other oppressive institutions through their self-revealing narratives.

By speaking eloquently of the complex identities and ambiguities connected with their lives, Buchi Emecheta tries to disrupt the oppositional binaries and underscore the heterogeneity of feminist scholarship. She attempts to demonstrate that victimhood and agency are not mutually exclusive, and that victims can also act as agents, changing their lives and the lives of others in radical ways. Speaking about womanhood, identity and resistance in African Literature, Obioma Nnaemeka, Nigerian-American academic, opines "They recast the victim status that is fundamental to feminist scholarship by foregrounding as agents of insurrection and change operating within an oppressive situation. What is important is not whether these agents survive their insurrection or are crushed; what is crucial is the fact that they choose to act" (4).

Buchi Emecheta engages in acts of resistance and acts as agency through counter-discourses that address gender and identity issues. She speaks for the community of subaltern women who face socio-economic challenges, and exposes the reality of their lives through her literary representations. She uses her writing as a form of resistance and agency to address and challenge the power structures that exploit and marginalise them due to their multiple intersectional identities.

Stereotypes generated by representational systems play an important role in defining the identities of people on the margins, as well as reflecting the power hierarchy within society. Power asymmetries are well explained by representational asymmetries. Power shapes and controls relationships at various levels, as Foucault investigates it theoretically. Dianna Taylor, Professor of Philosophy at John Carroll University, observes, "Foucault's theory of power suggests that power is omnipresent, that is, power can be found in all social interactions" (15). Power and hegemony, as they are inextricably linked, naturally elicit resistance. However, ways of resistance evolves over time and space with the change of operations in power.

Black resistance manifested itself in a variety of ways. According to Tony Talburt, a lecturer in the Centre for African and International Studies at the University of Cape Coast, "The historical experiences of Black people in Africa and displaced black people across its diaspora is replete with examples of freedom fighters who fought or campaigned for some form of political change and independence in their encounters with European slavery, colonialism and racial discrimination" (1). They all challenge the oppressive European domination and attempt to preserve their own Black identity. Another medium of resistance includes songs and oral testimonies, through which Black people try to resist, reflect and reconstruct their own forms of Black identity. Emmanuel Saboro, Senior Lecturer at the Centre for African and International Studies, University of Cape Coast, consider it as a means

for consciousness- raising and thus “seek to subvert the narratives of passivity and docility often ascribed to enslaved people” (26).

Black women writers attempt to raise awareness of the various factors that isolate them from the mainstream through their representations, thereby challenging hegemonic social structures. Their lived experiences shape their consciousness, enabling them to imagine and construct a counter-hegemony. They redefine their identities through their writings, bringing together Black women separated by time and space. Multiple and variable subject positions' perplexing locations play an important role in determining their distinct identities. They challenge the taken-for-granted assumptions of dominant discourses through the retrieval of counter-memories and the representation of their complex cultural identities.

Buchi Emecheta's heroines speak in resolute and defiant tones, representing African women who have been silenced by the patriarchal society in Africa and white supremacy. Emecheta creates strong heroines who declare their demands and become agents of self-actualization in order to counter stereotypes of Black womanhood. Emecheta's identity was shaped by her African heritage as well as her experiences as an immigrant in the Western world. Her works acknowledge various aspects of black women's victimisation as a result of class, gender, and institutional racism, as well as their survival and resistance strategies through education and empowerment. Through their representations Black women strive to express that voice and visibility are the essence of selfhood and they discover the precise place of resistance beyond the hegemonic domains that confine them to the margins. They create their own distinct language in these places of resistance, away from the centre of hegemonic discourse, to recreate their history and affirm new identities.

Since language is phallogentric, women writers challenge the system of language itself to find their own voice by disrupting the norms that oppress them and recreating their own means of representation. Representation is possible for gendered subalterns when he or she has a clear understanding of the life being represented and when it is done through a language that questions and subverts existing hegemonies. Sheena J. Vachhani, University of Bristol notes, “The practical significance of *écriture féminine* sees the body as a site of experience to effect change and to empower the silenced energy of the feminine” (20-21).

Black women writers attempt to raise awareness of the various factors that isolate them from the mainstream, and thereby challenging hegemonic social structures. Their lived experiences shape their consciousness, allowing them to envision and build a counter-hegemony. Racism, slavery, tradition and culture, social inequality and fight for freedom are some of the issues frequently addressed in black literature. Through their writings, they redefine their identities, and find that the perplexing

locations of multiple and variable subject positions play an important role in determining their distinct identities. In their retrieval of counter memories and in the representation of their complex cultural identities, they challenge the taken-for-granted assumptions of prevailing discourses.

Black feminist writers attempt to theorise various institutions of dominance that collaborate to disadvantage black women and to uncover the social conditions that limit their life opportunities. In *Pursuing Intersectionality, Unsettling Dominant Imaginaries*, Vivian May argues that intersectionality goes against dominant logic, questions established political models, and challenges conventional assumptions about subjectivity and agency (11).

Black women's history reveals glimpses of how they are permitted to appear and sustain hegemonic discourses. Mapping the genealogy of Black British feminism, Heidi Safia Mirza a British academic, who is Professor of Race, Faith and Culture at Goldsmiths, University of London, opines that “In her representation she is without agency, without self-determination, a passive victim waiting to be inscribed with meaning from those who wish to gaze upon her and name her. She is an object, not the subject of her story” (6). Black feminist discourse, allows them to celebrate difference, and as long as there is discrimination and exclusion, there is room for a diverse range of representations. They give strength and wisdom to other Black women by sharing their pain and pleasures, and they explore the possibilities of claiming their space.

For subaltern women writers like Emecheta, life writing is an immediate way to express their frustration and anger at injustices, and thus can be a socio-historical document rather than a literary work. Through ideological and textual resistance, they attempt to challenge existing norms and make others feel their presence. Their literature reflects their unique social, political, and economic experiences. They attempt to deconstruct myths about their community and to portray them in a new light, paving the way for them to develop a positive self-identity and reject stereotypes about them. They affirm the importance of creative writing in establishing a revised identity for their people through their writings. They have used race, caste, class, and gender as analytical perspectives in interpreting their own experiences. Cross-cultural studies of various feminist discourses would provide more progressive opportunities for marginalised subaltern women to reclaim a subject position.

Emecheta's writings, the most of which are based on her personal experiences, address the numerous and intersecting identities that comprise African women. She deftly combines ancient and contemporary identities, cultures, and politics to create modern African sensibilities. The societal framework in Africa, particularly in Nigeria, where Buchi Emecheta is from, permits males to rule women through an

oppressive patriarchal system. Men exercise and retain control over women by excluding them from positions of authority, limiting their access to productive resources, and controlling their sexuality. According to Godiya Allanana Makama of Nasarawa State University's Faculty of Social Sciences "It [patriarchy] is a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of females" (116).

Buchi Emecheta tries to deconstruct the concept of women as passive, mute, or secondary and try to be liberated from the culturally defined characteristics. Emecheta goes out of her exploitive married life to be a liberated person and a writer. She undergoes helpless conditions of suffering, which make them stronger to speak about the subaltern female predicament. For them, writing is a political act of resistance and announce their liberated lives through the detailed and direct depictions in their narratives, which are often different from the male stereotypical representations. Throughout her life, she spoke for black women in and out of her works, helping to subvert the male-dominated African literary tradition and reconstruct the subjective status of African women.

Buchi Emecheta uses frank and inimitable style in her powerful autobiography *Head Above Water* (1986). Her style is brave, honest, and deeply confessional. She left her husband at the age of twenty-two and found herself alone with five small children to support in London, a long way from her native Nigeria. In her vivid portrayal, Emecheta captures the life difficulties of the poor, black and unrecognized woman in London, her struggle to establish herself in the UK, and her subsequent career as a writer. *Head Above Water* is a story about a woman who tries to find her own place in society by resisting traditional patriarchal thinking in her Igbo society as well as prejudices in British society. It's a story about discovering one's own identity. Furthermore, this is a journey from marginalisation to empowerment. The narrative is not in a chronological order and the author tells her story in the first person, beginning with her trip to the United Kingdom. She does not place too much emphasis on her childhood memories, instead summarising them all in three short chapters. Emecheta focuses more on her daily life and identity formation in London. The text is divided into several plots: her own story of becoming a successful African woman, and the story of a woman who is constantly at odds with the patriarchal society of the diaspora in London and desperately wants to be free of it.

Head Above Water is a narrative that constructs an individual's identity, the women of Nigeria in particular and Africa in general, and the Nigerian way of life is contrasted sharply with the Western way of life. A black woman who writes autobiography becomes a historian of her own black community. Exploring Black

women's autobiography Meta Y. Harris observes, "The redefinition of the self through the writing of autobiography places power into the hands of the writer to define who she is and to share her self-identity with the readers. This is the initiation of the changing of global societal views of Black women" (38). Emecheta fights alone for her dreams to come true. Being born a woman she struggles to adapt to her socio-cultural environment. However she asserts her "self" rejecting all patriarchal as well as hegemonic norms that limit her individuality.

Women in Nigerian patriarchal culture are frequently denied formal education, abused, and forced to work as house servants indefinitely, and the ordinary Nigerian woman is often considered as a ready object for prostitution, forced marriage, street selling, and other forms of exploitation. In Africa, imposed gender roles can limit women's potential. As a result of such stereotyping and distortion, they are denied opportunities to use their creativity, and are vulnerable to all forms of abuse. When women migrate to Europe, their sexuality is frequently governed by an unbalanced sexual division of labour sanctioned by patriarchal hierarchy. This is because gender, as a social or cultural construct, entails a complex set of relations that intersect with other complex relations such as race, caste, and ethnicity. Buchi Emecheta's works mostly depict the lives of Nigerian women who are subjugated in an indigenous society highly impacted by the Western ideas imposed by British invaders. She also highlights Nigerian women who have moved to England and how they commonly feel the emotional effects of being immersed in a strange nation, as well as how Nigerian men who still retain traditional beliefs complicate their lives. Emecheta fictionalises these and other discriminatory events in her works after struggling to gain an education in Nigeria and being beaten by her Nigerian husband in England.

Second Class Citizen, her semi-autobiographical novel, explores issues of race and gender, as well as the oppression and exploitation of Black women in a male-dominated society. The story depicts the challenges, the oppression and subjugation of African women in capitalist, male-dominated cultures on two continents: Africa and Europe. Adah, the protagonist, struggles to overcome the intertwined oppressions of gender and race in two different settings: Nigeria and England.

Emecheta has had no regrets about being a single parent. She worked very hard to provide a good education for her children, knowing that they would need it to live and survive in England. As Shiv Govind Puri, Associate Professor, University of Lucknow, observes, Emecheta has also successfully combined her early and late life experiences both in colonial Nigeria and postcolonial London. As a Nigerian Ibo, Emecheta translated her local experiences into a global context through her knowledge of another language and culture" (20).

Whites have internalised the concept that racial segregation is required in housing, medical services, and other sectors, and as such, it was practised in England. Emecheta learns in her dreamland that her skin colour is something to be ashamed of as she confronts events that make her life difficult. It describes her painful house-hunting adventures, during which she sees notices with the words 'sorry, no coloureds' inscribed on them on all shop windows. In *Head Above Water*, Emecheta shares her experience, "No respectable landlord wanted a black family. We realised that however well-educated we were, our colour which we had hitherto regarded as natural was repulsive to others and posed a great problem. Our hosts in our new country simply refused to see beyond the surface of our skin" (45).

Social norms are always developed in favour of the white dominant society in a Eurocentric society, so that coloured people are compelled to accept them as natural and normal. "As in other modes of social difference, such as gender and sexuality, race participates in naturalising asymmetrical social relations," writes British postcolonial theorist Robert Young (38). One of the most influential French Marxist philosophers of the twentieth century, Louis Althusser's theory of interpellation explains how a person conforms to be a racialized subject. Categorising people based on their race is a power play and an example of how to control and use others.

After experiencing the initial joy of moving to London, Emecheta quickly faces the harsh realities of a failed marriage, poverty, and caring for five children as a single parent in the hostile, racist environment. The dream that had drawn her to the UK is obviously very different from this reality. In England, blacks are discriminated against, oppressed, and positioned at the bottom of the social order, and she encounters this second-class treatment in a variety of ways while staying with her family. Emecheta talks about her disappointment with British culture as a result of her gender and skin colour. These variables have a substantial impact on her marginalisation and exclusion in everyday life. Emecheta as a black woman, faces prejudice based on her skin colour and gender throughout the many stages of her social life in England.

As shown in *Second Class Citizen*, colour discrimination has a significant psychological impact on people. Francis and his compatriots are so moved by the discrepancy in treatment that they accept their lowly status as normal. Internalised racism is a construct in which individuals, according to Marie L. Mivillea, Associate Professor of Psychology and Education at Columbia University, and Angela D. Ferguson, Associate Professor at Howard University, "Com[ing]es to believe negative or inferior attitudes or stereotypes about themselves and their racial-ethnic group" (5). Racism throws a terrible shadow on the status of black people, particularly their women, because it overlaps with gender in their case.

Women in heterosexual relationships are assumed to be men's property, with the expectation that they will serve and sacrifice sexually and otherwise for them. According to Catherine MacKinnon, an American radical feminist and legal scholar, male dominance over women is established through sexuality. She believes that the masculine sexual role revolves around an aggressive intrusion on people with less authority. In her paper titled "Patriarchy and Inequality: Towards a Substantive Feminism," Mary Becker, Professor of Law at DePaul University College of Law, quotes Catherine MacKinnon, saying:

... [A] theory of sexuality becomes feminist to the extent it treats sexuality as a construct of male power - defined by men, forced on women, and constitutive in the meaning of gender. Such an approach centers feminism on the perspective of the subordination of women to men as it identifies sex, that is, the sexuality of dominance and submission, as crucial, as fundamental, as on some level definitive, in that process. (37)

Emecheta demonstrates that in order to become a good writer and an independent human being, she must free herself from the exploitative relationship with her husband. Writing was the only way she could discover her 'self' and find relief from intersecting oppressions. When her dream of a better life in England is shattered in every sense, she makes the decision to live apart from her husband and walks to freedom with her children. She wants to keep her ethnic identity and expects to be recognised as a first-class citizen. Emecheta, a migrant writer, is constantly negotiating competing social and ideological discourses in order to carve out a space for herself.

Conclusion

Western feminism, which focuses on the problems of white, middle-class women, is largely silent on the dehumanising living conditions of black women. Hence to place themselves in their own cultural place, black women disengage themselves from the existing theories through their own resistive measures. Through the autobiography, *Head Above Water*, Emecheta reveals how the various oppressive forces act as cumulative factors in the development of the subaltern female self by seeking to disrupt the strict hierarchies in African traditional culture as well as in white racial society. She asserts her 'self' rejecting all patriarchal as well as hegemonic norms that limit her individuality. Emecheta is an activist writer who belongs to the group of Black feminist writers who employ touching depictions of intersecting life experiences of women in her community to challenge the supposed centres of power and privilege.

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ROLE OF “OTHERS” IN THE AWARD OF NOBEL PRIZE IN LITERATURE CASE OF MO YAN

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Abstract: This article examines the role of “others” in the award of the Nobel Prize in Literature by taking a case study of Mo Yan’s Literature Nobel in 2012. Here, “others” refer to translators, publishers, literary agents, movie adaptation, and the state. Mo Yan started writing and publishing his works in 1981 but it was the movie ‘Red Sorghum’ directed by Zhang Yimou in 1987 based on Mo Yan’s novel which brought Mo Yan into the limelight. Mo Yan was awarded many international literary prizes before the Nobel. When he was awarded the Nobel Prize in Literature, literary critics argued that it was Howard Goldblatt’s translation that was mainly responsible for Mo Yan’s Nobel Prize in Literature. The Chinese people and state waited for more than 100 years to end their “Nobel Complex”. Therefore, it would be interesting to identify the “others” in literature and their contributions that brought Mo Yan and his works to the Nobel Committee.

Keywords: Nobel Prize, Mo Yan, Howard Goldblatt, Zhang Yimou, Publishers, Agents.

Introduction:

The Nobel Prize was an outcome of the great scientist, Alfred Nobel’s Will. It started awarding laureates in 1901. The Nobel Prize has been an unconventional cultural tradition since its beginning and continues to be so in its execution. Its primary purpose is to honour individuals who have contributed the most significant advantages to humanity while promoting cultural exchanges worldwide. This phase of cultural exchange allows numerous cultural agents with their unique resources and benefits to participate in the creation of cultural value. In James F. English’s words, this “cultural value can’t emerge in the absence of social debts and obligations, of the very unequally distributed credit or respect that certain individuals are granted by others. Its production is always a social process. Neither can it emerge in a political vacuum, the participants uncoloured by and indifferent to prevailing hierarchies of class, race, gender, or nation; its production is always politicized. And neither can it emerge in perfect independence of or opposite to the economic marketplace itself.” (English, 2005)

When Mo Yan was awarded the Literature Nobel in 2012, it was the first to be awarded to a Chinese national in more than 100 years of the history of the Nobel Prize. This article inquires how a writer acquires a prominent status, and where it resides. What rules govern the circulation of literature? It involves, indeed,

questions about translators, publishers and its cinematic adaptation. In brief, this article's scope is more extensive than it may initially appear. While it appears to concentrate on a manageable and seemingly minor subject of study - the 2012 Literature Nobel awarded to Mo Yan - it actually delves into the broader aspects of literary circulation, exploring the rules and logic of world literature beyond this specific event. The core ideas explored in this study revolve around 'capital' and 'field.' Here, 'capital' goes beyond its traditional economic or 'human capital' meaning, encompassing anything considered an asset that can be effectively utilized in various human pursuits. Each field possesses its distinct forms of capital, rules of negotiation, boundaries, and unique stakes, and none can be simply equated with others. My approach aims to shed light on the larger sociohistorical context in which literature and literature prizes exist. However, it primarily focuses on different agencies as instruments of exchange and seeks to comprehend the intricate nature of the transactions they enable.

The Nobel Prize to Mo Yan (2012):

Mo Yan (1955-) was born in 1955 to a farmer's family in the Northeastern region of China. At the age of 11, he began working as a cattle herder. During his youth, he joined the Army, and it was there that his literary talent was first recognized. In 1981, his debut novel was published, and from that point on, he diversified his writing across various genres, including short stories, novels, drama, and essays. Initially, his literary career aligned with the established trends and framework in post-Mao China. However, as time went on, he ventured into experimenting with new narrative techniques. What set Mo Yan's writing apart was his skilful blending of written literary style with popular oral traditions, allowing him to effectively address contemporary social issues in China. It must be noted that most of Mo Yan's creations were published during the two decades at the turn of the new millennium. This was indeed a time of great diversity in Chinese literature in terms of style, technique and concern. For someone with Mo Yan's brand of realism, this was perhaps the most ideal time to flourish. He started writing during the period of the Reform and Opening Up period of China. His works are majorly social commentaries. He uses epic historical moments, such as the War of Resistance against Japanese Aggression, the Communist Revolution, the Cultural Revolution, the farmers' riot against gastronomy, and alcohol filled with black humour to showcase human greed and corruption. He portrayed the blur between the past and the present, dead and living, the good and the bad. His work is also a satire on Communist society. Mo Yan's work was later described as 'hallucinatory realism' by the Nobel Committee. He got his recognition through Zhang Yimou's film *Red Shorgum*, based on his novel of the same name *Red Shorgum* (《红高粱家族》). As Mo Yan's works were translated into French and English, he garnered more

attention in the Western world than in his home country of China. Many scholars believe that Howard Goldblatt, the translator of Mo Yan's works, played a crucial role in bringing Mo Yan's writings to international prominence. The publication of "Red Sorghum" in English in 1993 marked a significant turning point, elevating Mo Yan to a select group of Chinese writers who achieved global recognition and a widespread readership (Kumar, 2022)

Translators of Mo Yan:

Before being awarded the Nobel Prize in 2012, Mo Yan's works were well-received and analysed in literary terms. He was often praised for his use of vivid imagination, and his unique ability to blend borrowed magical realism from foreign writers with literary Chinese-ness. Even though statistically speaking, especially in the anglophone world, a very small percentage of translated fiction is from China, Mo Yan made his mark among that small percentage of enthusiastic readers. Mo Yan joined the ranks of only a few Chinese writers who reached a global audience after the publication of the English translation of "Red Sorghum" in 1993. English translations of his works gained good readership and were constantly reviewed in famous newspapers and journals which further led academic researchers to critically examine his works.

Howard Goldblatt (1939-) is among America's most influential Chinese translators. He is known for his expertise in modern and contemporary Chinese literature. Born in 1939, he served in the US Navy and was stationed in Taiwan, where he was exposed to the Chinese language and culture. Subsequently, he generously imparted his knowledge to numerous English-speaking readers through his translations and teaching endeavours. He is not only an academician but also a translator, and additionally, one of the founding editors of the academic journal *Modern Chinese Literature*. Although he wasn't the first translator to render Mo Yan's works into English. Prior translations were undertaken by Michael Duke, Janice Wickeri, Christopher Smith, Mei Zhong, Yu Fanqin, and Jeanne Tai. However, Mo Yan himself designated him as the official translator of his works, making him the most renowned one. He has undertaken the translation of nearly all major works by Mo Yan. The below table enlists translations of Mo Yan's works into English by Howard Goldblatt.

Table 1: A List of Mo Yan Works translated into English by Howard Goldblatt

S.No.	Chinese Name	English Name	Translator	Publishers	Date
8	《红高粱》	Red Sorghum: A Novel of China	Howard Goldblatt	Arcade	1993
10	《寻药》	The Cure	Howard Goldblatt	Grove Press	1995
12	《天堂蒜薹歌》	The Garlic Ballads	Howard Goldblatt	Penguin Books	1995
13	《酒国》	The Republic of Wine	Howard Goldblatt	Arcade	2000
14	《师傅越来越幽默》	Shifu, You'll Do Anything for a Laugh	Howard Goldblatt	Arcade	2001
15	《翱翔》	Soaring	Howard Goldblatt	Renditions	2001
16	《丰乳肥臀》	Big Breasts and Wide Hips	Howard Goldblatt	Arcade	2004
18	《马语》 《奇遇》	Horse Talk; Strange Encounter	Aili Mu, Julie Chiu and Howard Goldblatt	Columbia University Press	2006
19	《生死疲劳》	Life and Death Are Wearing Me Out	Howard Goldblatt	Arcade	2008
20	《变》	Change	Howard Goldblatt	Seagull	2010
21	《四十一炮》	Pow!	Howard Goldblatt	Seagull	2010
22	《檀香刑》	Sandalwood Death	Howard Goldblatt	Chinese Literature Today	2012
23	《蛙》	Frog	Howard Goldblatt	Granta Magazine	2012
24	《蛙》	Frog	Howard Goldblatt	Viking, Penguin, Hamish Hamilton	2015,2016
25	《透明的红萝卜》	Radish	Howard Goldblatt	Penguin	2015

Göran Malmqvist (1924-2019) stands as the sole permanent member of the Nobel literature committee with proficiency in reading Chinese, and he is recognized as a talent spotter for Chinese literature. In his view, the primary reason why Chinese literature lacks broader recognition on the global stage is the dearth of high-quality translations. The relationship between Mo Yan and Göran Malmqvist, the academy member and translator, appears to be much closer than previously known, giving rise to questions about a potential conflict of interest in the decision-making process. Mo Yan wrote the foreword for Malmqvist's latest book, where he shared their longstanding acquaintance. Earlier, Swedish media had reported about a potential conflict of interest within the academy, as Malmqvist had translated Mo's works into Swedish, and academy rules prohibit members from profiting from the selection of the prize winner. Nonetheless, the Academy's permanent secretary, Peter Englund, clarified that Malmqvist's translations would not bring him any financial gains, as he had pledged to donate any proceeds from the translations. Furthermore, Englund asserted that Malmqvist's expertise in Chinese literature enhances his capacity to contribute effectively in selecting a deserving winner: "It would be absurd if his competency within this field would bar him from taking part in this." (The Local, 2012)

In addition to the English translations, his works were also getting translated in other parts of the world. It is essential to look at the translations of his works in French, German, Japanese, Vietnamese, Korean, Swedish, Norwegian, etc. to gain a more comprehensive view of his communication to the world. Culturally, Japan is closest to China, and this is one of the reasons for the availability of major Chinese literature in Japanese. According to reports, Japan's acceptance of Mo Yan began as early as the 1980s. Since the publication of Naoko Kondo's translation of Mo Yan's Novella 'Transparent Carrots', as many of 54 works of Mo Yan have been translated and published in Japan with more than one million copies in circulation. Mo Yan's most famous work *Red Sorghum* was translated and introduced to South Korea in late 1989. Since then, with Mo Yan winning different literature awards in China and abroad, he has received the attention of literature academics and enthusiasts. By the end of 2012, nearly all of Mo Yan's novels had been translated into Korean. After Japanese, French has the highest number of Mo Yan's works translated into any language. His first work was translated into French in 1988 *Kuhe* 《枯河》 and since then almost all of his works (9 novels, 10 novellas and other short stories) have been translated into French.

Film Adaption of Mo Yan's Works:

Mo Yan's international journey began in 1988 in Germany. Zhang Yimou won the Golden Bear Award in the Berlin Film Festival for the movie 'Red Sorghum' adapted from the novel *Red Sorghum* by Mo Yan; ever since Mo Yan has continued to receive international attention. (Lu, 45-56) Apart from being translated into more than 50 languages, Mo Yan's work has also been adapted into four films and one TV series. One of the major reasons for his fame is Zhang Yimou's directed *Red Sorghum* (1987) which won a number of awards, including Golden Bear Award in Berlin Film Festival (1988), Golden Phoenix Awards, China (1987), Huabiao Film Awards (1987), Golden Rooster Awards (1988), Hundred Flowers Awards (1988), Shanghai Film Critics' Awards (2005) and screened in Zimbabwe International Film Festival (1988), Sydney International Film Festival (1988). *Red Sorghum* (1987) has been liked by 79% of users on Google Reviews, has an 82% rating on Rotten Tomatoes and is rated 7.4/10 on Internet Movie Database. (IMDB, Rotten Tomatoes, Google Reviews) His work *hong gaoliang* 《红高粱》 was further adapted into a 60-episode long TV-series in 2014 and has also been awarded all the major national TV awards of China. Other movies adapted from his works are *The Sun Has Years* (1995) from *Taiyang you er* 《太阳有耳》 and screened in Berlin International Film Festival (1996); *Happy Times* (2000) was adapted from *Shifu yuelaiyue youmo* 《师傅越来越幽默》 which won Huabiao Film Awards (2001), Chinese Film Media Awards (2002) and was also screened in Valladolid International Film Festival (2002). *Nuan* (2003) was adapted from *Baigou qiuqianjia* 《白狗秋千架》 and was screened in Tokyo International Film Festival (2003), Beijing Student Film Festival (2004), Huabiao Film Awards (2004), Mannheim-Heidelberg International Film festival (2004), Shanghai Film Critics' Awards (2004), Changchun Film Festival (2005), Chinese Film Media Awards (2005), Golden Phoenix Awards, China (2005), Golden Rooster Awards (2005). The cinematic representation of Mo Yan's literature in different film festivals outside of China and awards for these works added to his fame and reception.

Table 2: List of films based on Mo Yan's works.

S.No	Novel	Movie	Year	Awards
1	《红高粱家族》 <i>hong gaoliang jiazu</i>	Red Sorghum	1987	Golden Bear Award-Berlin International Film Festival (1988) Golden Phoenix Awards, China (1987) Huabiao Film Awards (1987) Golden Rooster Awards (1988) Hundred Flowers Awards (1988) Shanghai Film Critics' Awards (2005) Zimbabwe International Film Festival (1988) Sydney International Film Festival (1988)
2	《太阳有耳》 <i>Taiyang you er</i>	The Sun Has Years	1995	Berlin International Film Festival (1996)
3	《师傅越来越幽默》 <i>Shifu yuelaiyue youmo</i>	Happy Times	2000	Huabiao Film Awards (2001) Chinese Film Media Awards (2002) Valladolid International Film Festival (2002)
4	《白狗秋千架》 <i>Baigou qiujianjia</i>	Nuan 《暖》	2003	Tokyo International Film Festival (2003), Beijing Student Film Festival (2004), Huabiao Film Awards (2004), Mannheim-Heidelberg International Film festival (2004), Shanghai Film Critics' Awards (2004), Changchun Film Festival (2005), Chinese Film Media Awards (2005), Golden Phoenix Awards, China (2005), Golden Rooster Awards (2005)

International Literary Prizes to Mo Yan:

Mo Yan was nominated for the Neustadt International Prize for Literature in 1998 by Howard Goldblatt. The Neustadt International Prize, also known as “the American Nobel,” is a biennial award given by the University of Oklahoma and run by the university’s literary journal, *World Literature Today* (WLT). The prestige of the Neustadt International Prize for Literature is very high, with its record of 34 laureates, finalists, or jurors who have been awarded the Nobel Prizes in the past 51 years. Interestingly, the University of Oklahoma created the Newman Prize for Chinese Literature in 2008. The Newman Prize, the first major American honour for Chinese literature, is given every two years. Mo Yan was awarded the first edition of the prize in 2009 for his work “Life and Death Wearing Me Out.” Moreover, the University of Oklahoma established a biennial magazine in 2010, *Chinese Literature Today* (CLT) on the pattern of WLT, in collaboration with Beijing Normal University, China. Howard Goldblatt was both the nominator and juror (along with other members) for this prize. The Prix Laure Bataillon is an accolade presented to the finest foreign work translated into French within a given year. It was awarded for the French translation of “The Republic of Wine” in 2000. Further, in 2004, Mo Yan was awarded the Ordre des Arts et des Letters. It is an order of merit awarded by the Ministry of Culture in France since 1957. Mo Yan was awarded almost all the major literary prizes established by PRC. His work “Hong gaoliang jiazou” was included in the Top 100 Chinese Novels of the 20th Century by *Asia Weekly* in 2000 and among forty outstanding works from the world in the past 75 years of “Modern World Literature” in 2001. The same year, he has conferred the Feng Mu Literary Award. He was awarded the second Dream of Red Mansion Award in 2008 for his work “Shengsi pi lao.” These national and international prizes helped Mo Yan to grow as a writer in China and at the same time, they helped him to propagate Chinese culture beyond its national boundaries through translations.

It is important to note here that the cultural capital in the form of institutionalised capital of the international literary prizes was high and acquired by Mo Yan. He keeps acquiring such high standards of prestige and cultural capital along his literary journey. A list of literary prizes and nominations for Mo Yan outside the PRC is provided here:

Table 3: List of International Literary Prizes and Nominations to Mo Yan.

S. No.	Name of the award (Winner/nominated)	Year	Country
1	Neustadt International Prize for Literature	1998	USA
2	Kiriyama Prize	2005	Japan
3	Man Asian Literary Prize	2007	Asia (Man Group)
4	Manhae Prize	2011	South Korea
5	1 st Newman Prize for Chinese Literature	2006 2009	USA
6	Ordre des Arts et des Letters	2004	France
7	Nonino International Prize	2005	Italy
8	17 th Fukuoka Prize (Grand)	2006	Japan
9	台湾联合报 十大好书奖 Táiwān liánhé bào shí dàhǎo shū jiǎng	2001	Taiwan
10	The Laure-Bataillon Award	2000	France
11	台湾联合报小说奖 Táiwān liánhé bào xiǎoshuō jiǎng	1989	Taiwan

Literary Agents and Publishers of Mo Yan's works:

Existing sources indicate that commercial publishers play a crucial role in making a writer famous in the English-speaking world. Their distinctive topic selection, successful marketing strategies, and multi-dimensional sales channels have a major impact on a writer's success. The involvement of commercial publishers has been instrumental in contributing to Mo Yan's success. English translations of *Red Sorghum*, *The Garlic Ballads*, and *Frog* have been published by Viking Press. The Viking Press (also known as Viking Books) is a publishing house founded in the United States of America in 1925. Since its merger with Penguin Random House in 1975, Viking has published many well-known authors of fiction and nonfiction. Amongst its celebrated authors, five have won Nobel Prize in Literature, and one has been awarded the Nobel Peace Prize. Viking publications have also won numerous Pulitzer Prizes, National Book Awards, and other prestigious literary awards. All English publishers of Mo Yan were already established in the field of literature and were in possession of huge cultural capital. For example, Penguin already published 25 Nobel Laureates before Mo Yan. English translations of his

works were given importance by commercial presses as well as university presses. Columbia University Press started publishing Mo Yan's works in 1994 with the translation of *Shenpiao* (神嫖 Divine Debauchery). Further, it translated and published *Qiu shui* (秋水 Autumn Waters) in 1995, *Mayu* (马语 Horse Talk) in 2006, *Qiyu* (奇遇 Strange Encounters) in 2006, and *Sihiyi pao* (四十一炮 Pow!) in 2010. University of Oklahoma Press published Mo Yan's famous novel *Tanxiang xing* (檀香刑 Sandalwood Death) in 2012.

Role of China as a State:

In the post-Mao era, China's arrival on the global stage as a regional and global power added to the pressure of winning the Nobel Prize, which was termed the 'Nobel complex'. However, this 'complex' has its roots in pre-liberation, semi-colonial China which became evident by the May Fourth Movement (1919). As printing presses start publishing international news by the 1920s and 1930s, news regarding the 'prestigious' Nobel Prize is also circulated. Particularly, Tagore's victory as the first Asian to win the Nobel Prize for literature becomes a significant factor in making the Chinese realise the potential of the prize in creating cultural capital on the global stage. Rabindranath Tagore was awarded the Nobel Prize in literature for his "profoundly sensitive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West." (Nobel Prize, 1913) Another example that is relevant in this discussion is the case of Pearl S. Buck, who was honoured in 1938 for "for her rich and truly epic descriptions of peasant life in China and for her biographical masterpieces" in her work *The Good Earth* (1931). (Nobel Prize Website) Contrary to common belief, Buck's opposition to the nationalist movement and the course of history made her a target of the CCP. She was refused by the CCP for visa to visit China in 1972.

Chinese writer Gao Xingjian has been conferred the Nobel Prize in Literature in 2000 "for an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama." (Nobel Prize, 2000) Contrary to China's hope for a Nobel and the reaction of the Academy, the Party's (CPC) official mouthpiece *Renmin Ribao* (人民日报 The People's Daily) commented: "It seems the Nobel Committee has used a political criterion for giving the prize for literature, instead of doing so from the perspective of literary value. . . . This shows that the Nobel Prize for Literature has essentially been used for political purposes and thus has lost its authority". (People's Daily, 2000) Subsequently, an immediate ban was slapped by the Chinese government on the publication of Gao Xingjian's works.

Norway established diplomatic ties with PRC after its liberation in 1950. Yet the Nobel committee's choice to award the prize to the jailed human rights activist Liu Xiaobo, who passed away in 2017, saw China in a matter of months suspend trade talks with Norway and restrict exports of important commodities. Norway is the world's biggest producer of salmon and its market share in China dropped by around 70 per cent four years into the diplomatic deep freeze. Chinese officials did this by putting stricter quarantine measures and import controls in place for Norwegian salmon and limiting the number of import licences it granted.

Conclusion:

First, it must be clear that this paper is not an attempt to discredit Mo Yan's literary merits nor to go into the debate of his political stance. It is just an attempt to explore "other" factors beyond literary merits which could possibly contribute to the award of the Nobel Prize in literature. In this sense, it can be concluded that Mo Yan's prize-winning is a success of collaboration with the author as the nodal point amid a necessary global network of translators, publishers, nominators, readers, the media, etc. However, not only these commercial, controversial and claiming are stakeholders of his prize but his mother, his family, friends, literary tradition of China and the West, his village Gaomi and all stories he listened while growing up are non-claimed stakeholders of his prize but given due credit by Mo Yan in his acceptance speech. However, it will remain confidential till 2062 why was Mo Yan awarded the Nobel as per Nobel's rule of secrecy which only allow to declassify of nominations and award documents in public after 50 years of the award.

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THE ENGLISH FRANCOPHOBE: REPRESENTATION OF ALIENNESS, ANXIETY AND SEDUCTION OF TALENT IN *VANITY FAIR*

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Abstract: While the Anglo-French rivalry is often the fulcrum of several historical events across the globe in the 19th century, the English reception of the French remains a problematic space that exhibits both desire and derision. Thackeray's *Vanity Fair*, through the portrayal of Becky Sharp is a classic example of that. While Becky elicits a customary Francophobia among the English society people, she simultaneously evokes a strong desire to acquire and appropriate a culture which the English people, albeit implicitly, considered superior to themselves. This results in a unique xenophobic anxiety and the novel represents this janus-faced response that the paper wishes to explore as the most profound aspect of the post-mercantile cultural mobility in the 19th Century England. The paper further intends to consider the representation of the 'alien' Becky in the novel as the gendered space of 'talent' where the xenophobia gets negotiated through the praxis of this apparent contradiction of repulsion and seduction. In this, the paper will take into consideration the haunting of the Napoleonic contemporaneity on the English psyche, that finds fictional representation through Becky.

Key Words: Xenophobia, Anxiety, Seduction, Money, Mobility, Talent

The French Revolution and the rise and fall of Napoleon created a dichotomous sense of appreciation among the English people not only for the historical developments across the continent but for the French people as well. William Makepeace Thackeray in his 'The Fetes of July' captures this discomfort to perfection. He claims that there can be nothing serious about France as to him all the revolutionary developments are stage crafts and rantings. From liberty, monarchy, glory and justice, to Thackeray, all the French claims to them are nothing but shams. (*The Paris Sketch Book*, 38) While on the surface, this is a clear admonition of the French, one cannot miss how categorically Thackeray lists the positives, viz, 'Liberty', 'Glory' and 'Justice' only to debunk them all as 'sham'. The desire for these, what can be called the fruits of the revolution is evident in Thackeray. However, he has a profound cultural doubt about the romantic idealism of the French. Like *The Paris Sketch Book*, where the romantic picture is constantly undercut by the narrator's consciousness of the artifice, *Vanity Fair* too

resists the rhetoric of romantic ideology. However, the sheer lure of the romance can hardly be ignored and this simultaneous seduction and resistance plays itself out to form a curious anxiety in the very portrayal and treatment of the protagonist of the novel, Becky Sharp, the daughter of a French dancing woman.

The novel follows the lives of two schoolmates, Becky Sharp and Amelia Sedley. Amelia comes from a well-to-do family. She is simple, gentle, and loving. Becky is intelligent, resilient, energetic, and poor. The novel shows the gradual fall of Amelia into distress because of her father's once prosperous business going broke and the rise of Becky through means highly secular and amoral. Through several ups and downs the novel shows a resurrection of the fortune for Amelia, while Becky banking on her own resources, legal and extra-legal, attains a life of semi respectability. The novel published serially between January 1847 and July 1848, has as its background the turbulent time in the European history from the French Revolution to the fall of Bonaparte. While the novel shows Becky, of distinct French origin, creating havoc among the rank and file of the English genteel society, its language is replete with French phrases, often untranslated, too creates a sense of intrusion. Patricia Marks finds this intrusive usage of the French language to be a textual counterpart of the invasion of Napoleon. (Brantlinger 76) However, a high society novel in itself, *Vanity Fair*, true to its title exposes not only the vanity of the 'sham' French language, but marks the English language exchanged in these ballrooms and bed-chambers with the same hollowness. Thus the invasive language and culture is at once resisted and internalized, resulting in an unprecedented anxiety.

The invasion of the French language, in the days of *Vanity Fair* would not have the significance of the anxiety of the possibility of the French invasion unattached to it. Though the Waterloo was won, the French was viewed with considerable animosity and in this context, Becky emerges as the social counterpoint of Napoleon as far as her 'invasion' of the English high society is concerned. Interestingly, what she uses as her weapon is the French language itself. At the very onset of the novel, we are told that Becky is there in Miss Pinkerton's academy for her fluency in the language. In fact, she is allowed food, lodging, some tuition, and a very small salary in return for speaking French with the younger girls in the school. The first chapter in fact shows a fascinating linguistic antagonism of sorts. As Becky evidently wins a livelihood with her mastery over French, her tossing off of Johnson's *Dictionary* is almost a disowning of the English language and the thereby the correspondent culture and society. This is almost a displacement of the battle of Waterloo onto language, and this illustrates the dialogic nature of discourse in *Vanity Fair*. The novel would unfold itself as truly multi-voiced that represents, in M.M. Bakhtin's terms, both the professed intent of the character who is doing all the talk and the intent of the author that

refracts itself through that speech. To Bakhtin the prime cause of such multi-voicedness is rooted in the sociology of the speech itself. It is the heteroglossic society that surfaces itself in those speeches through individuated oppositions. (Bakhtin 324-326) Becky thus emerges as the social counterpoint of Napoleon as far as her invasion is concerned, and what she primarily uses as her weapon is the French language itself. The 'refracted intention' of the author, through Becky's portrayal is perhaps to accept, albeit grudgingly, that in the post Napoleonic age, an Anglo-Saxon univocality is impossible and the carnivalization through the incursion of the foreign phrases as well as with individuals such as Becky, has to be accepted.

The novel would always display this simultaneous attraction and repulsion for the French language and culture. Becky knows from the very beginning that it is her mastery over the refined French that should give her access to the high society. Even at an early age she would cause discomfort to Miss Pinkerton by replying to her in French, the language the latter was ashamed to accept in public she was not proficient in. Her job as governess was largely because the high society English households wanted their wards to be fluent in the language of their otherwise arch rival. But at the same time the negatives in the novel often seem to have distinct French connection. For instance, Lord Steyne's profits from gambling is reported to have financed the French Revolution. In fact, at the very start when Becky flings Johnson's *Dictionary*, to Amelia's dumbfounded disgust, she screams out, '*Vive la France! Vive l'Emereur! Vive Bonaparte!*' (*Vanity Fair* 14) This reference to Napoleon would bring obvious parallels between Becky and Bonaparte, but greater significance lies in the way Bonaparte's reception and that of Becky run parallel to each other. As a schoolboy, Thackeray caught a glimpse of Napoleon, captive at St. Helena while he was on his way to England from India in 1815. Thackeray records how the popular imagination spawned around the figure of the emperor as his black servant would tell him that Napoleon eats three sheep each day and even gobbles up every child he finds around him! (Ray 1)

The same Thackeray seems to be oblivious to this representation of the man when, as a young man making his maiden speech at Cambridge Union, he focuses on another facet of the Napoleonic myth and declares that all the esteem and accolades that Napoleon had received from his nation are well deserved for his excellence as a lawgiver and a monarch. (Ray 45)

Thackeray's position on Napoleon seems to be exactly the one that he holds for Becky. When she is climbing the social ladder with an effortless ease, she seems to him the perfect representative of the Napoleonic idea of talent over birth. Her sharp intelligence is praised and her ability to sway men's favour is almost revealed. But as she suffers a fall, it is the same Becky who ends up becoming a siren with a

diabolic and hideous tail. (*Vanity Fair* 577) In fact, in her rise and fall, Becky is the heroic archetype that Napoleon went on to become. In the word of Shoshana Knapp Napoleon was all dichotomies in one. He was the cult hero and the outlaw; the angel of the revolution and the demon of the misadventure. (Putzell 76) These apparent coming together of the opposites manifests the primary facet of the anxiety that the treatment of Becky, both by the novelist and the society, exhibit; namely, the simultaneity of attraction and repulsion, desire and disgust.

This is where Thackeray's use of French interpolations in the novel becomes intriguing. Becky's indomitable rise, in spite of her alienness and oft deplored French nature, is latent in the very need of French in the world of this novel. *Vanity Fair* uses French language to camouflage the truth in the aristocracy where even those who sit on satin cushions may have a secret that tends to surface every now and then from the embroidered cover in the most uncanny way. (*Vanity Fair* 419-420) Becky is a success in Gaunt House as she is needed there to cover up the foibles of the English high society and transfer them all on her. Thereby the native shortcomings are hushed up. Likewise, the French untranslated interpolations in the novel perfectly complement the characteristic reticence of Thackeray. Maria Di Battista connects Thackeray's reticence in interpreting the charades and the issue of Becky's guilt with Lord Steyen as a studied reluctance that generates out of fear as the deeper enigmas or the veiled secrets that govern a given society may come out otherwise. (Brantlinger 79) Di Battista terms this anxiety as the fear of complete annihilation. While Thackeray stops short of describing them, he does cause enough arousal of curiosity regarding them – creating a seductive charm around the same. This is highly in tandem with the apparently dichotomous desire and denial that the narrative is constantly subjected to.

In this respect, the novel seems to take an interesting turn from the Bakhtinian refracted desire of the author to a reflection of the 'readerly' desire in the theoretical premise of Wolfgang Iser. This seductive anxiety of foreignness is captured in the novelist's reticence about the translation that in a way, puts the onus on the readers to translate. Consequently, as Iser suggests, *Vanity Fair* emerges as the crucial 'readerly' text where the reader draws inference and fills 'empty spaces' in the text with her own interpretation. In this way, an interesting shift takes place as the readers' criticism of social opportunism is turned back on herself. The narrator thus overtly identifies with the reader. To Iser, in this process the reader gradually identifies himself with the objects of her criticism. Hence, the critique and characters that are criticized confront each other in an uncanny doppelganger of sorts (Iser 51). Thus what at one point in time appeared the pathology of the narrator becomes almost a record of the historical mood of a race. The anxiety towards foreignness and its negotiation through simultaneous

attraction and repulsion thus, through *Vanity Fair* becomes almost the general response of the age.

That historicity and the way that has shaped itself around Becky Sharp has a distinct politico-economic background to it. Paul Delany in *Literature, Money and the Market* argues that there is a prominence of money in the Victorian literature as the people started appreciating the transformative power of money as the global trade started to centre itself in London (Brantlinger 49). The intrinsic value of money is of lesser significance now as the things it can buy and the changes it can bring became the matter of greater significance. Karl Marx captures this unique shift most poignantly as he declares unequivocally that it is the extent of the power of the money in one's possession that determines the extent of that individual's power. Individuality plays little role now as what one is capable of is determined by the money in possession rather than character or mettle. (Marx 103)

The case of Becky is captured in this critical turn of history. While she is a determined social climber, she is always conscious and desirous of the issue of money. In chapter 49 of the novel the Marquis of Steyne bullies his wife and daughters-in-law into inviting Becky and Rawdon to a dinner party. The women are rude to her but her singing once again charmed the men. While she is basking in the high society luxury and attention, the audience is made critically aware that her goal of wealth is continuing to elude her. The Victorian novel has given us a character like Heathcliff of *Wuthering Heights*, who has learnt most dramatically that power does not come from hoarding money but by the social relations built into the exchange when it is given away. Becky wishes to attain that kind of wealth that would undo her less than modest history and lineage and transform her into a lady of the respectable society. Towards the end, with Jos' insurance money, she attains exactly that. Becky thus is a product of this curious turn of the history of money as it was transforming itself from the feudal coffer hoards to the merchant's medium of exchange.

What the novelist and the world of *Vanity Fair* took Betty for, at least initially, is this mode of exchange itself. The social structure of the novel, as has been mentioned, is permeated with French phrases and an ardent desire to acquire a certain French refinement in conversation and manners. Though Bonaparte's terror looms, the society deemed it fit to welcome French as lending a '*distingue*' air that heightens the value of the mundane and, perhaps more importantly, gloss over the shortcomings of the native society so that it can "make a great show with very little means" (*Vanity Fair* 456). The narrator comments, "people's daughters are universally sold in marriage" and in England, daughters are 'finished' to speak in French so that they marry well (*vanity Fair* 102). Thus what constitutes the distinctness of the English supremacy is their daughters being adequately tutored in

French. The smugness that the common Englishman exhibited in his country emerging victorious over Napoleon kind of gets undone by this desire of 'Frenchification'. Hence we see at a family dinner, where the table is set with silver and linen, the menu includes 'mutton aux navets', 'potage de mouton a l' Ecossaise', ,, 'pommes de terre au natural', and 'choufleur a l'eau'. What they eat, of course, is a mutton with turnip, barley soup, plain potatoes, and cauliflower cooked in water. Pit Crawley would claim this to be the refined custom to extend French nomenclature to the familiar English dishes to make them fit the high society dining etiquettes. (*Vanity Fair* 69-70). The French serves as that exchange value which offers camouflage of aristocracy perhaps in lieu of a grudging acceptance of the arch rival's supremacy in culture and refinement. Becky emerges victorious in Gaunt House as well as in her earlier expeditions at Brussels and Paris, in spite of being penniless at times, because she has learnt to use her capital's exchange value and reap benefits out of the same. She invents an aristocratic background which was grossly untrue. However, the society accepts it because of her fluent French was considered enough of a proof. At one point we see her comforting a despondent Amelia with her 'genteel jargon' (*Vanity Fair* 253) and at Gaunt House we see her height of social success with the charades. With Becky both intermingle as she uses her French like the abstraction of currency money to the exchange value of which the continent was gradually maturing into.

Regenia Gagnier in her essay 'Money, the Economy, and the Social Class' considered this transition in the 19th century society to be one of property moving from being private and hoarded to becoming subsequently an exchange medium in the hypermarket. According to her, this movement blurs the erstwhile values and creates a vacuum of sort as money emerging to be considered as community and communication blurs the boundaries of relative and absolute value, of presence and representation (Brantlinger 62). Becky's positioning even in this paradigm is not a unilateral one. This hypermarket of community and communication, according to Gagnier that is built on this abstract transformative power of money, will produce a dialectic of wealth and waste. While wealth is the employment of money in transformative communication and therefore dynamic, waste is the sheer lack of it, and thereby static. Becky hated anything static and her desire for upward social mobility from the very onset is enough proof of that. But this desire is never something that found a concrete destination. In other words, her desire for upward mobility is without any specific form and shape about it. In this way, Becky becomes tantalizingly similar to the design that the concept of money was maturing into at that point of time in history. The common English attitude at this transition is one of sheer anxiety. Thomas Carlyle in his 'Chartism' rues how exchange of cash was becoming the singular connect between human individuals (Carlyle 199).

He goes on to lament even further on the gradual undermining of the intrinsic value of things and being:

And now what is thy property? That parchment title-deed, that purse thou buttonest in thy breeches-pocket? Is that thy valuable property? Unhappy brother, most poor insolvent brother, I without parchment at all, with purse oftenest in that flaccid state imponderous, which will not fling against the wind, have quite other property than that! I have the miraculous breath of Life in me, breathed into my nostrils by Almighty God. (Carlyle 194)

Becky's world is essentially a divinity independent one. She knows that she cannot rely on her intrinsic value alone, she needs to utilize it using all her resources, moral or otherwise. The contemporary society was finding this rather fiendish.

But what is fiendish to many was talent to some. And this idea of talent, from the perspective of the European history, would have a distinct post-Napoleonic identity about it. Eric Hobsbawm contextualizes 'talent' in the French post revolutionary period in the following way:

It was a society of the parvenu, i.e. the self-made man, though this is not completely obvious except when the country was itself governed by parvenus, i.e. when it was republican or bonapartist. It may not seem excessively revolutionary to us, that half the French peerage in 1840 belonged to families of the old nobility, but to the contemporary French bourgeois the fact that half had been commoners in 1789 was very much more striking; especially when they looked at the exclusive social hierarchies of the rest of continental Europe. (Hobsbawm 226)

Hobsbawm refers to a popular saying of the times that went 'when good Americans die, they go to Paris. (Hobsbawm 226)' However, Thackeray places even this element of talent in a problematized terrain for Becky. While in Paris, she and Rawdon manage to live near royally and that too after the latter was disinherited. The chapter is sarcastically termed as 'How to Live Well on Nothing A-Year' and shows how the couple, without any income thrives in Paris by convincing their creditors that they will eventually pay their bills, although they have neither intention nor the resources to do the same. Becky later would convince Rawdon to sell his place in the army and then they settle in England by paying a small portion of what they actually owe. Perhaps out of their sheer respect for Becky's 'talent', the creditors by now were happy to get anything at all!

This euphoria of talent, historically, did emancipate a certain portion of humanity and recognized their due right to the wealth of the world. But as Hobsbawm insists, even this emancipation followed a distinct pattern of selective emancipation. In the English context, the emancipation is handed over only when the receiver accepted

the norms of Utilitarianism, a philosophy that found a substantial support from the British manufacturing bourgeois. Hobsbawm generously quotes from Charles Dickens' *Hard Times* and shows how the Gradgrind school was nurturing and advancing the 'industrial' talent. To find the roots of this, Hobsbawm investigated the very pathology of the popular 'talents' of that time:

The fringe of agnostic eighteenth-century intellectuals and self-made scholars and writers who spoke for them should not obscure the fact that most of them were far too busy with making money to bother about anything unconnected with this pursuit. They appreciated their intellectuals, even when like Richard Cobben (1804-1865), they were not particularly successful businessmen, so long as they avoided unpractical and unsophisticated ideas, for they were practical men whose own lack of education made them suspect anything that went much beyond empiricism. (Hobsbawm 229)

Thus, it may appear that the British concept of talent would have a distinct idea of productivity associated with it. However, soon that too is seen to be not the real case as the manufacturing-industrial talents of Britain simultaneously showed a desire to be like the feudal masters in all the other aspects of life, barring the factory, with ample money to splurge on pseudo baronial mansions, near gothic and quasi-Renaissance town halls and the on rebuilding of the mundane looking chapels with the perpendicular style of architecture (Hobsbawm 230). The desire to learn French is an off-shoot of this desire of aristocracy itself. But at the same time, the revolutionary France was one hard pill to swallow. In the twilight of this desire and derision, thrived Becky. She makes a parody of the manufacturing bourgeois talent as her upward social mobility utilized everything from adultery to literal horse-selling to an alleged murder. But still, such a character is not ostracized by the English community. In fact, at the end we see her very much a part of the society itself with an apparently regained reputation who is a regular at church services and a regular donor in many charities. She has made herself accepted to the English society by most dexterously utilizing the seductive grey zone between the desire and derision.

The negotiation of this xenophobic anxiety that Becky posed to the English society is distinct from similar anxieties of non-European kind. Immanuel Wallerstein in *The Modern World System*, that the capitalist xenophobia has an Anglo-European core which demands the surplus of the labour of the non-European periphery (Gagnier 63-64). In *Vanity Fair*, this is illustrated by the character of Miss Swartz, the rich, orphaned, Jewish-Jamaican heiress who was wanted to be utilized by Mr. Osborne for her wealth against Amelia, the fortune of whose family took a sharp downturn. Becky and the anxiety that she engenders are distinct from that. She is

somewhat an excess desire who could not quite be compartmentalized as per what the English society demands of her. And she took the full advantage of that, in the form of a literal femme fatale. Her distinct Frenchness is maintained throughout though. Towards the end we see her singing Napoleonic songs to the ailing Jos, a self-proclaimed Waterloo hero. Becky thus undoes Waterloo and emerges as that seductive French anxiety that the English had no other option but to grudgingly domesticate.

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മണിപ്രവാളസാഹിത്യം – ഭാഷാഖ്യാനത്തിന്റെ ചരിത്രസരണികൾ
MANIPRAVALA SAHITYA - HISTORY OF LINGUISTIC NARRATION

ഡോ. അപർണ ടി.

അസിസ്റ്റന്റ് പ്രൊഫസർ
മലയാള-കേരളപഠനവിഭാഗം
കാലിക്കറ്റ് സർവ്വകലാശാല

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പ്രബന്ധസംഗ്രഹം: ഭാഷാചരിത്രത്തിൽ നിർണായകസ്ഥാനം കൽപിക്കപ്പെടുന്ന ശാഖയാണ് മണിപ്രവാളം. സംസ്കൃതവും കേരളഭാഷയും കൂട്ടിച്ചേർത്ത് നിർമ്മിക്കപ്പെട്ട ഒരു ഭാഷാമിശ്രണമായിരുന്നു ഇത്. അനവധിയായ സാഹിത്യ-വൈജ്ഞാനിക ഗ്രന്ഥങ്ങൾ ഈ ഭാഷാമിശ്രണത്തിൽ ഉണ്ടായതിനാൽ ശക്തമായ ഒരു സാഹിത്യപ്രസ്ഥാനമായും മണിപ്രവാളം രൂപാന്തരപ്പെട്ടു. എന്നാൽ കാലഗണന നോക്കിയാൽ ഘടനാപരമായും ഭാഷാപരമായും വ്യക്തമായ ചില മാറ്റങ്ങൾ മണിപ്രവാളകൃതികൾ പ്രകടിപ്പിക്കുന്നതായിക്കാണാം. പ്രാചീനമണിപ്രവാള കൃതികൾ പരിശോധിച്ച് അവയിലെ ഭാഷാപരമായ സവിശേഷതകളെ അടയാളപ്പെടുത്തുകയാണ് ഈ പഠനം ചെയ്യുന്നത്.

സൂചകപദങ്ങൾ : മണിപ്രവാളം, ഭാഷാമിശ്രണം, ചമ്പു, ലീലാതിലകം.

Abstract: Manipravalam is a branch that occupies a crucial place in the history of language. It was a mixture of Sanskrit and Kerala languages. Manipravalam was also transformed into a strong literary movement as numerous literary and scholarly books were produced in this language mix. But if we look at the chronology, it can be seen that Manipravala texts exhibit some clear structural and linguistic changes. This study examines the ancient Manipravala works and marks their linguistic features.

Keywords : Manipravalam, Bhashamishram, Champu, Lilathilakam.

കേരളഭാഷയുടെയും സാഹിത്യത്തിന്റെയും വളർച്ചയിൽ നിർണായകമായ പങ്കുവഹിച്ച ശാഖയാണ് മണിപ്രവാളം. ത്രൈവർണികരായ സംസ്കൃതപണ്ഡിതർ നാട്ടുഭാഷയും സംസ്കൃതവും കൂട്ടിച്ചേർത്ത് രൂപപ്പെടുത്തിയ പുതിയ ഭാഷാരീതി യായിരുന്നു ഇത്. പാണ്ഡ്യഭാഷാസാരോപ്യം പ്രത്യക്ഷപ്പെടാത്ത ഭാഷാമിശ്രണമാണ് മണിപ്രവാളകവികൾ പ്രായേണ സ്വീകരിച്ചത്. ദ്രമിഡസംഘാതാക്ഷരനിബദ്ധമായ പാട്ടിൽനിന്ന് വ്യത്യസ്തമായി ദ്രാവിഡത്തിലില്ലാത്ത സംസ്കൃതാക്ഷരങ്ങളെ ഉൾപ്പെടുത്തിയും സംസ്കൃത പദങ്ങളെ പരമാവധി തത്സമങ്ങളായി സ്വീകരിച്ചും വിഭക്ത്യന്തസംസ്കൃത പദങ്ങൾക്ക് സ്ഥാനം നൽകിയുമാണ് ഈ പുതിയ ഭാഷാസ്വരൂപത്തെ ഇവർ രൂപപ്പെടുത്തിയത്.

ഒരു ഭാഷാപ്രസ്ഥാനമെന്ന നിലയിൽ ഉദയംചെയ്ത മണിപ്രവാളം എപ്പോഴാണ് ഒരു സാഹിത്യ പ്രസ്ഥാനമായി മാറിയതെന്ന് കൃത്യമായി പറയാൻ വയ്യ. എന്നിരുന്നാലും വളരെ വിപുലമായ ഒരു സാഹിത്യപരമ്പരതന്നെ ഈ ഭാഷാപ്രസ്ഥാനത്തിൽ ഉണ്ടായിട്ടുണ്ട്.

1.1 മണിപ്രവാളം – ഉല്പത്തി

പൗരാണികകാലം മുതൽക്കുതന്നെ ഭാരതത്തിലെ വളരെ പ്രധാനപ്പെട്ട ഒരു ഭാഷയായിരുന്നു സംസ്കൃതം. ഇവിടെയുള്ള പുഷ്പദേശഭാഷകളും സംസ്കൃതവും ഇടകലർന്നുകൊണ്ട് പലവിധത്തിലുള്ള മണിപ്രവാളങ്ങൾ ഉണ്ടായിട്ടുണ്ട്. അഞ്ച് – ആറ് നൂറ്റാണ്ടുകളിൽ ഭാരതത്തിൽ അലയടിച്ച ഭക്തി പ്രസ്ഥാനവും ആര്യദ്രാവിഡ മിശ്രണവും മണിപ്രവാളമെന്ന ഭാഷാമിശ്രണത്തിന്റെ ചാലക ശക്തികളായി വർത്തിച്ചു.

ഭാരതത്തിന് പുറത്തുള്ള ഭാഷകളിലും നിർണായകമായ സ്വാധീനം സംസ്കൃതത്തിനുണ്ടായിരുന്നു. സുമാത്രയിൽ ശിലാശാസനങ്ങളിലും കോടതികളിലെ രേഖകളിലും പ്രാചീനകാലത്ത് സംസ്കൃതം ഉപയോഗിച്ച് ചിരന്നതായി തെളിവുകളുണ്ട്¹. ബർമ്മ, മലയ, ഇൻഡോ-ചൈന, ഇൻഡോനേഷ്യ എന്നിവിടങ്ങളിലെ ഭാഷകളിലും ധാരാളം സംസ്കൃതപദങ്ങൾ പ്രത്യക്ഷപ്പെട്ടിരുന്നതായി പറയപ്പെടുന്നു. എന്നാൽ അന്യരാജ്യങ്ങളിലെ ഭാഷകളുമായുള്ള സംസ്കൃതത്തിന്റെ ഈ മിശ്രണം മണിപ്രവാളം എന്ന പേരിൽ അറിയപ്പെടുന്ന തിനെക്കുറിച്ച് യാതൊരുവിധ തെളിവുകളും ലഭ്യമായിട്ടില്ല.

1.2 ഭാഷാമിശ്രവും മണിപ്രവാളവും

കൊല്ലവർഷാരംഭത്തിന് മുമ്പുതന്നെ ത്രൈവർണികരുടെ വ്യവഹാരഭാഷയായ മലനാടുതമിഴും സംസ്കൃതവും കൂടിച്ചേർന്നുണ്ടായ മിശ്രഭാഷയെയാണ് ഭാഷാമിശ്രം എന്നു വിളിക്കുന്നത്. യാതൊരു വ്യവസ്ഥയുമില്ലാതെ ആയിരുന്നു ഇവിടെ ഭാഷകൾ ഇടകലർത്തി ഉപയോഗിച്ചത്. കൊല്ലവർഷം നാലാം ശതകമായപ്പോഴേക്കും 'ഭാഷാമിശ്രം' ത്രൈവർണികരുടെ സ്വാഭാവിക വ്യവഹാരഭാഷയായിത്തീർന്നു. ചാക്യാൻമാരുടെ പ്രബന്ധങ്ങളുടേയും നമ്പ്യാന്മാരുടെ പാഠകവും അക്കാലത്ത് ഈ മിശ്രഭാഷയിലായിരുന്നു. ഇങ്ങനെ കൂടിയാട്ടവും കൂത്തും പാഠകവുമെല്ലാം ഭാഷാമിശ്രത്തെ സാധാരണക്കാർക്കിടയിൽ പ്രചരിപ്പിക്കുവാനുപകരിച്ചു. ഈ ഭാഷാമിശ്രത്തെക്കുറിച്ച് ലീലാതിലകത്തിൽ ഒരു ശ്ലോകം ഉദ്ധരിക്കപ്പെട്ടിട്ടുണ്ട്.

നാത്യന്തം സംസ്കൃതേനൈവ

നാത്യന്തം ദേശഭാഷായം

കഥാം ഗോഷ്ടീഷു കഥയൻ

ലോകേ ബഹുമതേ ഭവേത്²

(അധികം സംസ്കൃതത്തിലല്ലാതെയും അധികം ദേശഭാഷയിലല്ലാതെയും സദസുകളിൽ കഥ പറയുന്നവൻ ലോകത്തിൽ ബഹുമതനായി ഭവിക്കും). തനി സംസ്കൃതരൂപങ്ങൾ ഭാഷാമിശ്രത്തിൽ വളരെക്കുറവായിരുന്നു. സാമാന്യ ജനങ്ങൾക്ക് മനസ്സിലാകുവാൻവേണ്ടി സംസ്കൃത വിഭക്ത്യന്തപദങ്ങൾ ഇതിൽ തീരെ ഉപയോഗിച്ചിരുന്നില്ലെന്നു തന്നെ പറയാം. നമ്പ്യാന്തമിഴ് എന്ന പേരിൽ ഈ ഭാഷ പ്രസിദ്ധമായി. സംസ്കൃതമലയാളമിശ്രമെങ്കിലും നമ്പ്യാന്തമിഴ് മണിപ്രവാളമെന്ന പേരിന് അർഹമല്ലെന്ന് ലീലാതിലകകാരൻ ചൂണ്ടിക്കാണിക്കുന്നുണ്ട്. വിഭക്ത്യന്തസംസ്കൃതപദങ്ങളില്ല

എന്നതാണ് ഭാഷാമിത്രം മണിപ്രവാളമാകാത്തതിനുള്ള പ്രധാനകാരണമായി ഇദ്ദേഹം പറയുന്നത്.

1.3 മണിപ്രവാളലക്ഷണം – ലീലാതിലകത്തിൽ

മലയാളഭാഷാചരിത്രത്തിൽ വളരെയേറെ പ്രാധാന്യം അർഹിക്കുന്ന കാലഘട്ടമാണ് പതിനാലാം നൂറ്റാണ്ട്. മണിപ്രവാളലക്ഷണശാസ്ത്രഗ്രന്ഥമായ ലീലാതിലകം ഈ കാലഘട്ടത്തിന്റെ സംഭാവനയാണ്. എട്ട് ശില്പങ്ങളാണ് ഈ ഗ്രന്ഥത്തിനുള്ളത്. സൂത്രം, അവയുടെ വൃത്തി എന്ന വിധത്തിൽ വസ്തുതകളെ ലീലാതിലകത്തിൽ ഉൾക്കൊള്ളിച്ചിരിക്കുന്നു.

ലീലാതിലകം ഒന്നാംശിൽപ്പം പതിനൊന്നാം സൂത്രത്തിലാണ് മണിപ്രവാളലക്ഷണം ചെയ്തിരിക്കുന്നത്.

"ഭാഷാ സംസ്കൃതയോഗോ മണിപ്രവാളം"

ഭാഷയുടെയും സംസ്കൃത്തിന്റെയും യോഗമാണ് മണിപ്രവാളം. ഭാഷ എന്നതുകൊണ്ടുദ്ദേശിക്കുന്നത് കേരളഭാഷയാണ്. കേരളത്തിലെ അന്നത്തെ വ്യവഹാരഭാഷയായിരുന്ന മലനാട്ടുതമിഴിന് രണ്ടു രൂപങ്ങളാണ് ഉണ്ടായിരുന്നത്. സംസ്കൃതാഭിജ്ഞരായ ത്രൈവർണികർ സംസാരിക്കുന്ന ഉത്കൃഷ്ടഭാഷയാണ് ഒന്ന്. ത്രൈവർണികേതരം സംസ്കൃതമറിയാത്തവരുമായ ആളുകൾ ഉപയോഗിക്കുന്ന അപകൃഷ്ടഭാഷയാണ് അടുത്തത്. മണിപ്രവാളത്തിലെ ഭാഷ എന്നത് പാണ്ഡ്യഭാഷാസാരപ്രയോഗമില്ലാത്ത മേൽപ്പറഞ്ഞ ഉത്കൃഷ്ടഭാഷയാണ്.

മണിപ്രവാളത്തിലെ സംസ്കൃതത്തെക്കുറിച്ചും ലീലാതിലകകാരൻ പറയുന്നുണ്ട്. ഭാഷയിലേത്പോലെ അതിപ്രസിദ്ധവും സുകുമാരാക്ഷ നിബദ്ധവുമായിരിക്കണം സംസ്കൃതപദങ്ങൾ. മണിപ്രവാളം കേൾക്കുമ്പോൾ ഭാഷ എന്ന പ്രതീതിയാണുണ്ടാവേണ്ടത്. സംസ്കൃതപ്രതീതി അല്ല. അതുകൊണ്ടുതന്നെ ഭാഷാപദങ്ങളെ അപേക്ഷിച്ച് സംസ്കൃതപദങ്ങൾ കുറഞ്ഞിരിക്കണം. മണിപ്രവാളത്തിലെ സംസ്കൃതത്തെക്കുറിച്ച് ലീലാതിലകകാരന്റെ മറ്റൊരു പ്രധാന നിബന്ധന അവ വിഭക്ത്യന്ത സംസ്കൃതമായിരിക്കണം എന്നതാണ്.

ഇങ്ങനെ വ്യവഹാരഭാഷയായ മലനാട്ടു തമിഴിലെ പദങ്ങളും വിഭക്ത്യന്തപദങ്ങളും സഹൃദയഹൃദയാവർജ്ജകമായ രീതിയിൽ സന്നിവേശിപ്പിക്കുമ്പോഴുണ്ടാകുന്ന ഭാഷാരൂപമാണ് മണിപ്രവാളം.

മണിപ്രവാളത്തിൽ കേരളഭാഷയും സംസ്കൃതവും ഏതുവിധത്തിലാണ് ചേർന്നിരിക്കേണ്ടതെന്നും ലീലാതിലകത്തിൽ പറയുന്നുണ്ട്. വിവിധ നിറങ്ങളിലുള്ള പുഷ്പങ്ങൾ ചേർത്തുണ്ടാക്കിയ മാലയുടെ വർണശബളതയല്ല ഈ ചേർച്ച കൊണ്ടുദ്ദേശിക്കുന്നത്. ഒരു മണിപ്രവാളപദ്യത്തിൽ ഭാഷയേത്, സംസ്കൃതമേത് എന്നു തിരിച്ചറിയാനാകാത്തവിധമുള്ള വർണ്ണൈക്യമാണ് വേണ്ടത്. മണിപ്രവാളധർമ്മമായ ഈ വർണ്ണൈക്യത്തെ കാണിക്കുവാൻ യോഗപഞ്ചശതം എന്ന വൈദ്യശാസ്ത്രഗ്രന്ഥത്തിൽ നിന്നുള്ള ഒരുദാഹരണം ലീലാതിലകത്തിൽ ഉദ്ധരിച്ചിട്ടുണ്ട്.³

തമിഴുണി സംസ്കൃതപവഴം
കോക്കിന്റേൻ വൃത്തമാന ചെന്നുമേൽ

മാണിക്യവും പവിഴവും ഇടവിട്ട് ഒരു ചെന്തുമേൽ കോർക്കുമ്പോഴുണ്ടാകുന്ന വർണ്ണകൃപോലെ മണിപ്രവാളത്തിൽ ഭാഷയും സംസ്കൃതവും കൂട്ടിച്ചേർക്കുമ്പോഴും ഉണ്ടാകണം.

മണിപ്രവാള പ്രസ്ഥാനത്തിലെ ആദ്യകാല കൃതികളിലെ ഭാഷ ഇന്നത്തെ ഭാഷാ ഘടനയോട് ഏറെ സാമ്യമുള്ളതാണ്. ഇത്തരത്തിലുള്ള ഒരപഗ്രഥനമാണ് തുടർന്ന് ചെയ്യുന്നത്.

പ്രാചീന ചമ്പുക്കൾ

പ്രാചീന മണിപ്രവാളകൃതികളിൽ രൂപപരമായി വേറിട്ടു നിൽക്കുന്ന മൂന്ന് കാവ്യങ്ങളാണ് ഉണ്ണിയച്ചീചരിതം, ഉണ്ണിച്ചിരുതേവീചരിതം, ഉണ്ണിയാടീചരിതം എന്നിവ. ഘടനാപരമായ പ്രത്യേകതകൾവെച്ച് ഇവയെ ചമ്പുക്കൾ എന്ന വിഭാഗത്തിൽപ്പെടുത്തിയിരിക്കുന്നു. ഗദ്യവും പദ്യവും ഇടകലർന്ന ഭാഷാരീതിയാണ് ചമ്പുക്കൾക്ക്.

ഉണ്ണിയച്ചീചരിതം

പ്രാചീനഭാഷാചമ്പുക്കളിൽ ഏറ്റവും പഴക്കമുള്ള കാവ്യമാണിത്. തിരുനെല്ലിക്ക് സമീപമുള്ള തിരുമരുതൂർ ക്ഷേത്രത്തിലെ നർത്തകിയായ ഉണ്ണിയച്ചിയെ കാണാൻ ഒരു ഗന്ധർവ്വയുവാവ് വരുന്നതും ആ യാത്രയ്ക്കിടയിലെ കാഴ്ചകളുമാണ് ഈ കാവ്യത്തിന്റെ പ്രമേയം.

ഉണ്ണിച്ചിരുതേവീചരിതം

വള്ളുവനാട് ചോകിരം ഗ്രാമത്തിൽ പൊയിലത്ത് ഉണ്ണിയപ്പിള്ളയുടെ പുത്രിയായ ഉണ്ണിച്ചിരുതേവിയുടെ സൗന്ദര്യത്തിൽ മതിമറക്കുന്ന ദേവേന്ദ്രൻ അവളുടെ കോയിൽ തേടിപ്പെട്ടെന്നതും യാത്രാമാർഗ്ഗത്തിലെ കാഴ്ചകളുമാണ് ഈ കൃതിയുടെ ഉള്ളടക്കം.

ഉണ്ണിയാടീ ചരിതം

പ്രാചീനചമ്പുക്കളിൽ രചനാകാലംകൊണ്ട് അവസാനത്തേതാണ് ഉണ്ണിയാടീചരിതം. ഓടനാട് വാഴുന്ന തമ്പുരാന്റെ മകളാമ് ഉണ്ണിയാടി. ഉണ്ണിയാടിയുടെ മധുരഗീതം കേട്ട് കാമപാരവശ്യം പൂണ്ട ചന്ദ്രൻ ആ പാട്ടിന്റെ പ്രഭവകേന്ദ്രം ആരായാൻ അനചരൻമാരായ രണ്ട് ഗന്ധർവൻമാരെ ഭൂമിയിലേക്ക് നിയോഗിക്കുന്നു. തൃക്കണ്ടിയൂർ ക്ഷേത്രത്തിലെത്തിച്ചേർന്ന ഇവരെ കവി ദാമോദരചാക്യാർ ചെറുകര വീട്ടിലേക്ക് കൊണ്ടുപോകുന്നു. അവർ പോകുന്ന വഴിയിലെ കാഴ്ചകൾ വളരെ വിശദമായിത്തന്നെ ഈ കാവ്യത്തിൽ വർണിച്ചിരിക്കുന്നു.

ഭാഷ, സാഹിത്യം, ചരിത്രം, സാമൂഹികനില ഇവയെല്ലാം അപഗ്രഥിക്കാൻ വളരെയേറെ സഹായകമാകുന്നവയാണ് ഈ ചമ്പുക്കൾ.

ഭാഷാസവിശേഷതകൾ - പ്രാചീനചമ്പുക്കളിൽ

- അവ്യവസ്ഥിതമായ ഭാഷാശൈലിയാണ് പ്രകടമാകുന്നത്. സംസ്കൃതവും മലയാളവും ഇഷ്ടംപോലെ കൂട്ടിക്കലർത്തുന്ന രീതിയാണധികവും.
- ഭാഷാപദങ്ങളിൽ സംസ്കൃവിഭക്തി ചേർക്കുന്ന പതിവുണ്ട്.

ഉദാ : മൊഴിഭി : (വാക്കുകളിൽ), മുടിം (മുടിയിൽ)

- വൃദ്ധബദ്ധമാണ് പദ്യവും ഗദ്യവും
- ലീലാതിലകകാരൻ നിഷ്കർഷിക്കുന്ന ചില സന്ധിനിയമങ്ങൾ ചമ്പുക്കളിൽ ദീക്ഷിച്ചിട്ടുണ്ട്.
- ഭാഷയുടെ പ്രാക്തനദശയെക്കാണിക്കുന്ന ധാരാളം പ്രാചീന പദങ്ങൾ ചമ്പുകാവ്യങ്ങളിലുണ്ട്. ഉദാ: കരുമ്പ, കെണ്ട, കരുൾ, കീഴാർ, ഉവക്കുക.
- ധാരാളം തമിഴ് പദങ്ങൾ പ്രത്യക്ഷപ്പെടുന്നുണ്ട്.

ഉദാ : അൺചിന, പിരാൻ, പൂനൽ

- ഭാഷാപദങ്ങളിൽ കൃത്രിമ സംസ്കൃതീകരണം നടത്തിയതിനും ധാരാളം ഉദാഹരണങ്ങൾ ഈ കാവ്യങ്ങളിലുണ്ട്.

ഉദാ: ഗളസ്തം (കളത്രം), ഗാഡാക്ഷം (കടാക്ഷം) ദ്രാഹണർ (ബ്രാഹണർ)

ഉണ്ണനീലിസന്ദേശം

മണിപ്രവാളപ്രസ്ഥാനത്തിൽ ചമ്പുവിഭാഗംപോലെതന്നെ കടന്നുവരുന്ന മറ്റൊരു ശാഖയാണ് സന്ദേശകാവ്യങ്ങൾ. സംസ്കൃതസാഹിത്യത്തെ അനുകരിച്ച് മലയാളത്തിലുണ്ടായ കാവ്യപ്രസ്ഥാനമാണിത്.

മണിപ്രവാളസാഹിത്യത്തിലെ രൂപസുന്ദരമായ ഒരു കാവ്യമാണ് ഉണ്ണനീലിസന്ദേശം. വൈശികതരൂം മുതൽ ചന്ദ്രോത്സവം വരെയുള്ള മണിപ്രവാളമാർഗ്ഗത്തിലെ ഏറ്റവും പ്രകാശവത്തായ ദീപസ്തംഭമായി ഡോ. പി. വി. വേലായുധൻപിള്ള ഇതിനെ വിശേഷിപ്പിക്കുന്നുണ്ട്. പതിനാലാം ശതകത്തിന്റെ മധ്യകാലമാണ് ഇതിന്റെ രചനാകാലമെന്ന് പൊതുവെ അംഗീകരിക്കപ്പെട്ടിരിക്കുന്നു.

പൂർവ്വാർദ്ധം, ഉത്തരാർദ്ധം എന്നീ രണ്ട് ഭാഗങ്ങളിലായി മന്ദാക്രാന്താവൃത്തത്തിൽ രചിച്ചിട്ടുള്ള 836 ശ്ലോകങ്ങളാണ് ഉണ്ണനീലിസന്ദേശം അടങ്ങിയത്. മുണ്ടയ്ക്കൽ ഭവനത്തിലെ ഉണ്ണനീലിയാണ് ഈ കാവ്യത്തിലെ നായിക. കാവ്യത്തിന്റെ ഇതിവൃത്തം ഇങ്ങനെയാണ്. ഒരിക്കൽ നായികാനായകന്മാർ ഒന്നിച്ചുറങ്ങുമ്പോൾ കാമാതുരയായ ഒരു യക്ഷി നായകനെയുമെടുത്ത് ആകാശത്തിലൂടെ തെക്കോട്ട് പറന്നു. തിരുവനന്തപുരത്തിന് മേൽഭാഗത്തെത്തി യപ്പോൾ ഉണർന്ന നായകൻ നരസിംഹമന്ത്രം ജപിച്ച് യക്ഷിയിൽനിന്നും മോചിതനാവുന്നു. ശ്രീപദ്മനാഭസ്വാമിക്ഷേത്രത്തിനു സമീപം പതിച്ച നായകൻ അവിടെ വീരവേണാടൻകോൻ തൃപ്പാപ്പൂർ ആദിത്യവർമ്മ മഹാരാജാവിനെ കാണുകയും വടമതിരയിലെ മുല്ലയ്ക്കൽ വീട്ടിൽ വാഴുന്ന നായികയ്ക്ക് സന്ദേശമെത്തിക്കാൻ ആവശ്യപ്പെടുകയും ചെയ്യുന്നു. തുടർന്ന് സന്ദേശഹരന്റെ യാത്രയുടെ വർണനയാണ്. സന്ദേശഹരന്റെ പുനർദർശനം പ്രാർത്ഥിച്ചുകൊണ്ട് കാവ്യം അവസാനിക്കുന്നു.

തിരുവനന്തപുരം മുതൽ കടുത്തുരുത്തി വരെയുള്ള സന്ദേശഹരന്റെ യാത്രയ്ക്കിടയിലെ പ്രസക്തമായ സ്ഥലങ്ങൾ ഒന്നിനെയും വിടാതെ കാവ്യത്തിൽ അവതരിപ്പിച്ചിട്ടുണ്ട്. ചരിത്രവസ്തുതകളുടെ ഭണ്ഡാരമാണ് ഉണ്ണനീലിസന്ദേശം. വേണാടിന്റെ തലസ്ഥാനമായ കൊല്ലം പട്ടണത്തിന്റെ പ്രാധാന്യം വളരെ വിശദമായിത്തന്നെ കാവ്യത്തിൽ പ്രതിപാദിച്ചിട്ടുണ്ട്. മദ്ധ്യകാലകേരളത്തിലെ സവിശേഷമായ പൊതുമണ്ഡലങ്ങളെക്കുറിച്ചുള്ള വിശദമായ വിവരണങ്ങളുള്ള ഈ കൃതിയെ

കേരളചരിത്രപഠനത്തിന്റെ വളരെ പ്രധാനമായ ഒരുപാദന സാമഗ്രിയായി കണക്കാക്കാവുന്നതാണ്.

ഭാഷാപരമായ പ്രത്യേകതകൾ

- ഭാഷാപദങ്ങളുടെയും വിഭക്ത്യന്തസംസ്കൃതപദങ്ങളുടെയും സഹൃദയ ഹൃദയാഹ്ലാദകരമായ യോഗം ഉണ്ണനീലിസന്ദേശത്തിൽ വളരെ പ്രകടമാണ്.

"തണ്ടർ മാതാണ്ടഴകു പൊഴിയും മിക്ക മുണ്ടെക്കൽ മേവും
വണ്ടാർകോലക്കഴലികൾ ശിഖാമുണ്ണനീലിമുദാരാം
കൊണ്ടാടിപ്പുണ്ടരുണമണിവാ കൊണ്ടുകൊണ്ടാത്തരാഗം
പണ്ടേപ്പോലേ പരമനഭവം കോഴിപി കാമീ ജഗാമ

എന്ന ആദ്യശ്ലോകം മുതൽക്കുതന്നെ ഈ ഭാഷാസംസ്കൃതയോഗം വളരെ സുന്ദരമായി കവി നടത്തിയിട്ടുണ്ട്.

- ന്നു എന്ന അക്ഷരത്തിന് അനന്തസികാതിപ്രസരം സംഭവിക്കാത്ത രൂപങ്ങളാണ് കൂടുതലും ഈ കൃതിയിൽ ഉള്ളത്.

ഉദാ: തെന്റൽ (പൂർവ്വഭാഗം. ശ്ലോ 4), നീലക്കുന്റ (പൂർവ്വഭാഗം ശ്ലോ. 7)
ഉറങ്ങിന്റെ (പൂർവ്വഭാഗം. ശ്ലോ 2)
ഇന്റ (പൂർവ്വഭാഗം ശ്ലോകം. 18)

- ഉണ്ണനീലിസന്ദേശത്തിൽ സ്വരസംവരണവും താലവ്യാദേശവും പൂർണ്ണമായും നടപ്പിലായിക്കഴിഞ്ഞിട്ടുണ്ട്.

- പുരുഷഭേദനിരസം ഭാഗികമായി മാത്രമാണ് ഈ കൃതിയിൽ ഉള്ളത്. പുരുഷപ്രത്യയങ്ങൾ ക്രിയയിൽ കടന്നുവരുന്നതിന് ധാരാളം ഉദാഹരണങ്ങൾ ഇതിൽ കണ്ടെത്താൻ സാധിക്കും.

ഉദാ: വന്നാൻ (ശ്ലോ. 8), കണ്ടാൻ (ശ്ലോ. 12), അല്ലൽപ്പെട്ടാൻ (ശ്ലോ. 4), തിന്റാൾ (ശ്ലോ. 64), കൊണ്ടാർ (ശ്ലോ. 65)

- സലിംഗബഹുവചന പ്രത്യയങ്ങൾ ആയി വരുന്നത് മാർ, കൾ എന്നിവയാണ്.

ഉദാ: വീരൻമാർ (ഉത്തരാർദ്ധം ശ്ലോ. 2), കണ്ണിമാർ (66),
വാടാമാലക്കഴലികൾ (ഉത്തരാർദ്ധം ശ്ലോ. 3),
വണ്ടാർ കോലക്കഴലികൾ (ശ്ലോ. 1)

- അലിംഗബഹുവചനപ്രത്യയമായി വരുന്നത് അർ, ആർ എന്നിവ ആണ്.

ഉദാ : പമികർ (ശ്ലോ. 66),
ഭട്ടാരണർ (ശ്ലോ. 75),
നാട്ടാർ (ശ്ലോ. 71)

- പുല്ലിംഗപ്രത്യയമായി അൻ, സ്ത്രീലിംഗപ്രത്യയമായി ആർ, ഇ, നപുംസകലിംഗപ്രത്യയമായി അം എന്നിവയും പ്രത്യക്ഷപ്പെടുന്നു.

പുല്ലിംഗം – അൻ

ഉദാ : ഏണാങ്കൻ (ശ്ലോ. 51), ശ്രീകണ്ഠൻ (ശ്ലോ. 2), സ്ത്രീലിംഗം – ആർ. ഇ.

ഉദാ : മൈക്കണ്ണാർ (ഉത്തരാർദ്ധം ശ്ലോ. 12), കരിണി (ശ്ലോ. 2), മറിമാൻ കണ്ണി (ശ്ലോ. 31) നപുംസകലിംഗം – അം

ഉദാ : കാളം, ചോളം, താളം, നാളം, (ശ്ലോ. 6)

- സാധാരണ ഉപയോഗിക്കുന്ന സന്ധികാര്യങ്ങൾക്ക് ധാരാളം ഉദാഹരണങ്ങൾ ഈ കൃതിയിലുണ്ട്.

തോട + ഉം → തോടയും (ശ്ലോ. 54)

കവിവനിത + ഉം → കവിവനിയും (ശ്ലോ. 12)

കാതത്തിൽ +മേൽ → കാതത്തിന്മേൽ (ശ്ലോ. 29)

- സമുച്ചയപ്രത്യയമായി ഉം എന്നും വികൽപ്പപ്രത്യയമായി ഓ എന്നും വളരെ വ്യാപകമായി ഈ കൃതിയിൽ ഉപയോഗിക്കപ്പെടുന്നുണ്ട്.

ഉദാ : പാലും നെയ്യും (ശ്ലോ. 53), വാണിയും പൂവിൽമാതും

ആനത്തോലോ, വിഷമോ, വെള്ളമോ (ശ്ലോ. 58)

- സംയോജികാവിഭക്തിപ്രത്യയമായി ഒടു, ഓട് എന്നീ രൂപങ്ങൾ പ്രയോഗിക്കുന്നു.

- ഉദാ : കനിവൊടു (ശ്ലോ. 26), അയ്യഗശരനൊടു (ശ്ലോ. 8), താരാർമാതോട് (ഉത്തരാർദ്ധം, ശ്ലോ. 30)

- പ്രതിഗ്രാഹികാപ്രത്യയമായി എ എന്നും പ്രയോജികാപ്രത്യയമായി ആൽ എന്നും ഉപയോഗിച്ചിരുന്നു.

ഉദാ : വെന്റിക്കൊടിയെ (ശ്ലോ. 12)

ദെവാൽ (ശ്ലോ. 3)

ഉദ്ദേശികാപ്രത്യയമായി ന, ക്ക് എന്നിവയാണുള്ളത്.

ഉദാ: പത്മനാഭന (ശ്ലോ. 4)

പതിനെട്ടിന (ശ്ലോ. 18), നാലിന (ശ്ലോ. 18), പകയർക്ക് (ശ്ലോ. 15), എനിക്ക്, നിനക്ക് (ശ്ലോ. 48)

സംബന്ധികപ്രത്യയമായി ഇൻ ഉപയോഗിക്കുന്നു.

ഉദാ: വേലപ്പെണ്ണിൻ (ശ്ലോ. 7), വണ്ടിൻകലം (ശ്ലോ. 13) സ ചെന്താർമതിൻ (ശ്ലോ. 14)

പ്രത്യയമൊന്നും ചേർക്കാതെ സംബന്ധികാവിഭക്ത്യോർത്ഥം
ദ്യോതിപ്പിക്കുന്നതിനുള്ള ഉദാഹരണങ്ങളും ഈ കൃതിയിൽ കാണാം.

ഉദാ : നളിനതെളിതേൻ (ശ്ലോ. 10)

- സാധാരണ ഉപയോഗിക്കുന്ന നിഷേധരൂപങ്ങൾക്ക് പുറമേ ആവാ, വല്ലേൻ എന്നീ രൂപങ്ങൾ കൂടി ഉണ്ണുനീലി സന്ദേശത്തിൽ കാണപ്പെടുന്നുണ്ട്.

ഉദാ : കൊണ്ടാടാവാ (ശ്ലോ. 12)

ചൊല്ലുവല്ലേൻ (ഉത്തരാർദ്ധം ശ്ലോ. 51)

- വിഭക്ത്യന്ത മലയാള പദങ്ങൾക്ക് ധാരാളം ഉദാഹരണങ്ങൾ കാണാം.

ഉദാ : നാണീം (ശ്ലോ. 72)

പൊത്തയിത്യാ (ഉത്തരാർദ്ധം ശ്ലോ. 3), മാടമ്പീനാം.

അനന്തപുരവർണ്ണനം

മറ്റു പ്രാചീനമണിപ്രവാളകൃതികളെ അപേക്ഷിച്ച് വേണ്ടവിധം ശ്രദ്ധപതിഞ്ഞിട്ടില്ലാത്ത കൃതിയാണിത്. നൂറ്റി എൺപത്തിയാറ് അനുഷ്ഠാനശ്ലോകങ്ങളടങ്ങിയതാണ് ഈ കൃതി. തിരുവനന്തപുരം നഗരത്തിന്റെ ഭൂമിശാസ്ത്രപരമായ പ്രത്യേകതകളും പ്രധാനക്ഷേത്രങ്ങളെക്കുറിച്ചുള്ള വിവരണങ്ങളുമെല്ലാം ഈ കാവ്യത്തിലുണ്ട്. ഇഷ്ടദേവതയായ മഹാവിഷ്ണുവിന്റെ കേശാദിപാദവർണനയോടും ദശാവതാരവർണനയോടും ഫലശ്രുതിയോടും കൂടി കവിത സമാപിക്കുന്നു.

ഗ്രന്ഥാരംഭത്തിൽത്തന്നെ ഇത് സ്തോത്രപരമായ കൃതിയാണെന്നും മോക്ഷപ്രാപ്തിക്കുള്ള മാർഗ്ഗമാണെന്നും കവി തന്നെ പറയുന്നുണ്ട്.

"മോക്ഷരാർത്ഥമായിപ്പോരു
ദീക്ഷ പുകിന്റുണ്ടു ഞാൻ
രക്ഷിക്കവേണ്ടു മെന്റേയ്ക്കും
നികേഷപമയമഞ്ജലി"

ഭാഷാപരമായ പ്രത്യേകതകൾ

- ഇന്നത്തെ അക്ഷരമാലയിലെ എല്ലാ സ്വരങ്ങളും തന്നെ ഈ കാവ്യത്തിൽ ഉപയോഗിച്ചിട്ടുണ്ട്.
- പദമദ്ധ്യത്തിൽ ഐ കാരം വരുന്നതിന് ധാരാളം ഉദാഹരണങ്ങൾ ഈ കാവ്യത്തിലുണ്ട്.

ഉദാ: നിറൈപ്പിതു (ശ്ലോ. 4)
നടൈക്കാവതു (ശ്ലോ. 20)
പിന്നൈപ്പൊന്നേരം (ശ്ലോ. 18)

- ന്റു എന്ന അക്ഷരത്തിന്റെ അനുനാസികാതിപ്രസരം സംഭവിക്കാത്ത രൂപങ്ങളാണ് കൂടുതലായും വരുന്നത്. വളരെ അപൂർവ്വമായേ ന്ന വരുന്നുള്ളൂ.

ഉദാ : വിൽക്കിന്റെ (ശ്ലോ. 65), കളിക്കിന്റെ (ശ്ലോ. 67)
 ചെന്റേന്നെ (ശ്ലോ. 93)

- സ്വരസംവരണം ഭാഗികമായി മാത്രമേ സംഭവിച്ചിട്ടുള്ളൂ

ഉദാ : നിന്നെ (ശ്ലോ. 96) പഴയ (ശ്ലോ. 69)
 വില്ലെ (ശ്ലോ. 89) തള്ള (ശ്ലോ. 130)
 നീളെ (ശ്ലോ. 74) തഴ (ശ്ലോ. 115)

- പുരുഷപ്രത്യയസഹിതങ്ങളായ ക്രിയകൾ ഈ കാവ്യത്തിൽ കുറവാണ്.

ആൻ, ഏൻ, ആൾ എന്നീ പ്രത്യയങ്ങളാണ് ക്രിയകളോട് ചേർന്നതായിക്കാണുന്നത്.

ഉദാ : തരുവാൻ (ശ്ലോ. 32) പോന്നാൻ (ശ്ലോ. 10)
 തൊടുക്കിന്റേൻ (ശ്ലോ. 32) മടിയൻ (ശ്ലോ. 98)

- സലംഗബഹുവചനത്തിൽ മാർ, കൾ എന്നിവ സ്വീകരിച്ചു കാണുന്നു.

ഉദാ: സിദ്ധൻമാർ (ശ്ലോ. 14), ഹരിനാരായണൻമാർ (ശ്ലോ. 182)
 നൃത്തമാടികൾ (ശ്ലോ. 139) പെണ്ണങ്ങൾ (ശ്ലോ. 22)

- അലിംഗ ബഹുവചനത്തിൽ അർ എന്ന പ്രത്യയം ഉപയോഗിക്കുന്നു.

ഉദാ : വാണിയർ (ശ്ലോ. 63), സിദ്ധർ (ശ്ലോ, 139) ഭക്തർ

- പ്രതിഗ്രാഹികാവിഭക്തിപ്രത്യയമായി ഐ, എ എന്നിവയാണു പയോഗിക്കുന്നത്.

ഉദാ : പുരാരിയെ (ശ്ലോ. 36)
 തുറന്നെ(ശ്ലോ. 39) ശിഷ്യനെ (ശ്ലോ. 172)
 മകനെ (ശ്ലോ. 173) വിശ്വനെ (ശ്ലോ. 39)

- അനുസ്വാരം സമുച്ചയപ്രത്യയമായ ഉം എന്നതിനോട് ചേരുമ്പോൾ വകാരവും മകാരവും വരുന്നുണ്ട്.

- ഉദാ : ഈയം + ഉം → ഈയവും (ശ്ലോ. 43)
- ഇന്ദ്രതീർത്ഥം + ഉം → ഇന്ദ്രതീർത്ഥവും
- പുസ്തകം + ഉം → പുസ്തകവും (ശ്ലോ. 5)
- വൈരം + ഉം → വൈരവും (ശ്ലോ. 58)

പ്രാചീനമണിപ്രവാളക്രമങ്ങളിലെ ഭാഷാപരമായ അപഗ്രഥനമാണ് ഇവിടെ ചെയ്തിരിക്കുന്നത്. ഇതുവഴി ഈ കാവ്യങ്ങളുടെ ഭാഷാഘടനയിൽ കൃത്യമായ മാറ്റം കാലാനുക്രമത്തിൽ സംഭവിച്ചിട്ടുണ്ടെന്ന് വ്യക്തമാവുന്നുണ്ട്. അതിനാൽത്തന്നെ അവ്യസ്ഥാപൂർണ്ണമായ വ്യാകരണ ഘടനയിൽനിന്നും ക്രമാനുഗതമായ മാറ്റം സംഭവിച്ച്

കൃത്യമായ വ്യാകരണനിയമങ്ങൾക്കകത്തേക്ക് ഭാഷാവരണത്തിന്റെ സൂചകങ്ങളായി ഈ കൃതികൾ മാറുന്നുവെന്ന് പറയാൻ സാധിക്കും.

കുറിപ്പുകൾ

1. ഡോ. പി. കെ. നാരായണപ്പിള്ള, ആമുഖം, പദ്യരത്നം, പുറം 10.
2. ഇളംകുളം കുഞ്ഞൻപിള്ള (വ്യാഖ്യാ.) ലീലാതിലകം, പുറം 26.
3. ടി. പു. 49

ഗ്രന്ഥസൂചി

അപ്പക്കട്ടൻ നായർ, ചമ്പക്കുളം, മലയാളസന്ദേശകാവ്യങ്ങൾ ഒരു പഠനം, തിരുവനന്തപുരം : കേരളഭാഷ ഇൻസ്റ്റിറ്റ്യൂട്ട്, 1975.

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ആന്റൺ ചെക്കോവിന്റെ സ്വാധീനം മലയാളസിനിമയിൽ
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**INFLUENCE OF ANTON CHEKHOV IN MALAYALAM CINEMA (A STUDY
BASED ON THE CINEMA ‘OTTAL’)**

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പ്രബന്ധസംഗ്രഹം: സാഹിത്യപഠനത്തിലെ അവിഭാജ്യഘടകമാണ് സ്വാധീനതാ പഠനം. വ്യത്യസ്ത ഭാഷകളിലെ കൃതികളുടെ പാരായണവും അനുകല്പനവും വഴി വലിയൊരു സാംസ്കാരിക വിനിമയം സാധ്യമാകുന്നു. രഷ്യയും അമേരിക്കയും ലോകത്തിലെ വൻശക്തികളായി പരിണമിച്ച കാലഘട്ടം - മുതലാളിത്തവും കമ്മ്യൂണിസവും തങ്ങളുടെ ആശയാദർശനങ്ങളുടെ ശക്തി വർദ്ധിപ്പിക്കാൻ ശ്രമിച്ചു. രഷ്യയിലെ ഫ്യൂഡലിസ്റ്റ് വ്യവസ്ഥിതിക്ക് സമാനമായ സാമൂഹ്യവ്യവസ്ഥ കേരളത്തിലും നിലനിന്നിരുന്നു. ആന്റൺ ചെക്കോവിന്റെ 'വാക്' എന്ന കഥ സംവിധായകനായ ജയരാജ് 'ഒറ്റാൽ' എന്ന ചലച്ചിത്രത്തിലൂടെ പുനരാവിഷ്കരിച്ചു. കഥയുടെ പ്രമേയത്തെ അടർത്തിയെടുത്ത് കേരളീയ സമൂഹത്തിലെ പാർശ്വവൽകൃത സമൂഹത്തിന്റെ ദുരിതങ്ങളുടെ സൂക്ഷ്മാവസ്ഥകളെ അഭൂപാളികളി ലേക്ക് ആവാഹിച്ചു. കഥയിലെയും സിനിമയിലെയും പ്രമേയ, ഇതിവൃത്ത തലങ്ങളിലെ സാജാത്യ വൈജാത്യങ്ങൾ താരതമ്യ സാഹിത്യത്തിന്റെ സൈദ്ധാന്തിക തലങ്ങളിലൂടെ വിശകലന വിധേയമാക്കുകയാണ് പ്രബന്ധത്തിൽ. രഷ്യയിലെയും കേരളത്തിലെയും സാമൂഹിക സാമ്പത്തിക അവസ്ഥകളിലൂടെ മനുഷ്യജീവിതം എന്ന സമസ്യയുടെ ഉത്തരം തേടുകയാണ് ചെക്കോവും ജയരാജും.

താക്കോൽ വാക്കുകൾ : താരതമ്യസാഹിത്യപഠനം, സ്വാധീനം, വിവർത്തനം, അനുകല്പനം, ആധുനീകരണം, അനുകരണം, പോസ്റ്റ്കോളോണിയലിസം, ജാതിവ്യവസ്ഥിതി, സംസ്കാരപഠനം.

Abstract: Influential study is an integral part of Comparative literature. A significant cultural exchange is possible through the recitation and imitation of works in different languages. The period when Russia and the United States evolved as the superpowers of the world - Capitalism and Communism strived to expand the powers of their ideals. Kerala had a situation similar to the Russian feudalist society. Anton C. Chekhov's 'Vanka' was recreated into the film 'Ottaal' by director Jayaraj. The nuances of the miseries experienced by the marginalized community in Kerala society were brought to the fore by extracting the theme of the story. In the thesis, the similarities and dissimilarities exhibited in the levels of plot and theme of the story and film are analyzed through the theoretical methods of comparative literature. Through the social and economic conditions in Russia and Kerala, Chekhov and Jayaraj seek the answer to the enigma - human life.

Keywords: Comparative literature, Influence, Translation, Adaptation, Modernisation, Imitation, Post-colonialism, Feudalism, Cultural Study.

സ്വാധീനതയും സാംസ്കാരികമാനവികതാബോധവും

സൈദ്ധാന്തികാന്വേഷണം

സാഹിത്യത്തിലൂടെയാണ് പ്രത്യേകിച്ച് വിവർത്തനങ്ങളിലൂടെയാണ് സാംസ്കാരികമായ പരസ്പരവിനിമയം സാധ്യമാകുന്നത്. സാഹിത്യം പോലെ തന്നെയുള്ള ദൗത്യമാണ് ചിത്രകലയിലും സിനിമയിലും നൃത്തത്തിലും എല്ലാം നിർവഹിക്കപ്പെടുന്നത്. ഓരോ കലാവിഭാഗവും തങ്ങളുടേതായ പങ്ക് ഈ സംസ്കാര വിനിമയത്തിൽ സാധ്യമാക്കുന്നു. ഒരു ഭാഷയിൽ എഴുതപ്പെടുന്ന ഉത്തമസാഹിത്യകൃതികൾ നല്ല വിവർത്തനത്തിലൂടെ വിശാലമായ ഈ ഭൂമിയിലെ ജനഹൃദയങ്ങളിലേക്ക് പരന്നൊഴുകുകയും അവരെ സാംസ്കാരികമായി ഉദാത്തചിത്തരായി ഉയർത്തിയെടുക്കുകയും ചെയ്യുന്ന സംവേദന പ്രക്രിയയാണ് ഇവിടെ നടക്കുന്നത്. മനുഷ്യ മനസ്സിനെ സംസ്കരിക്കുകയും വിമലീകരിക്കുകയും ഒപ്പം ആധുനീകരിക്കുകയും ചെയ്യുന്ന മഹത്തായ കർമ്മം കൂടി സാഹിത്യകൃതികൾ നിർവ്വഹിക്കുന്നുണ്ട്. ഉദാ: വിക്ടർഗ്യൂഗോയുടെ 'ലാമിറാബ്ലെ' (Les Miserables) ഫ്രാൻസിൽ മാത്രമല്ല ലോകമാസകലം സാഹിത്യപരവും സാംസ്കാരികവും മതപരവും രാഷ്ട്രീയപരവുമായി ചെലുത്തിയ സ്വാധീനം വളരെ വലുതായിരുന്നു. അങ്ങനെ വരുമ്പോള് ഒരു സാഹിത്യകൃതി തന്റെ ഭാഷയുടെ വലയം ഭേദിച്ച് ഇതര ഭാഷകളിൽ, പ്രദേശങ്ങളിൽ അവിടുത്തെ സാഹിത്യത്തിൽ ആഴത്തിൽ വേരുകൾ വ്യാപിപ്പിക്കുന്നത് നമുക്ക് അനുഭവവേദ്യമാണ്. ഇവയുടെ സ്വാധീനതാഘടകങ്ങൾ പലതാണ്. പ്രമേയം, ഇതിവൃത്തം, പ്രസ്ഥാനം, രൂപം തുടങ്ങിയുള്ള സാഹിത്യ സൈദ്ധാന്തിക സ്വാധീനങ്ങൾക്കുപരിയായി ആഴമേറിയ മൂല്യവ്യവസ്ഥ, ശാസ്ത്രീയമാനദണ്ഡങ്ങൾ വൈജ്ഞാനിക ചിന്തകൾ, ചരിത്രയാഥാർത്ഥ്യങ്ങൾ, സൗന്ദര്യശാസ്ത്രചിന്തകൾ, നിഗൂഢതയിൽ ലയിച്ചിരിക്കുന്ന പ്രപഞ്ചവീക്ഷണം എന്നിവയ്ക്കെല്ലാം ഉപരിയായി മാനവികതാബോധം (Humanism) കൂടി സ്വാധീനതയിൽ ഉൾച്ചേരുമ്പോൾ ആണ് കാലദേശങ്ങൾക്കതീതമായി കൃതികൾ മുന്നേറുന്നത്.

ബോധപൂർവ്വമല്ലാത്ത അനുകരണമാണ് 'സ്വാധീനത' എന്നാണ് ജർമ്മൻ താരതമ്യസാഹിത്യദാർശനികനായ വെസ്റ്റിന്റെ അഭിപ്രായം. ഒരേഴുത്തുകാരന്,

സാഹിത്യകാരന്, കലാകാരന്, ചലച്ചിത്രകാരന് ഇവർക്കെല്ലാം തങ്ങൾ വായിച്ചതോ ആസ്വദിച്ചതോ ആയ കൃതികൾ ഉണ്ടാവാം. ആ കൃതികളിലെ ചില ഭാഗങ്ങൾ ബോധപൂർവ്വമായോ അല്ലാതെയോ തന്റെ സാഹിത്യത്തിലേക്ക്, കലയിലേക്ക് ചലച്ചിത്രത്തിലേക്ക് അനുകരിക്കപ്പെടുവെന്നു വരാം.

ആൾഡ്രിഡ്ജിന്റെ വാക്കുകൾ വ്യക്തമാക്കുന്നത്. "രൂപത്തിലോ ബിംബകല്പനകളിലോ തെളിയിക്കാവുന്ന ആധർമ്മ്യം ഒരു കൃതിക്ക് മറ്റൊരു കൃതിയോടുണ്ടെങ്കിൽ അത് സ്വാധീനതയുടെ ലക്ഷണം തന്നെ" (കെ.എം.ജോർജ്ജ് 1988 : 130-131). ഒരു സംസ്കാരത്തിലെ മൂല്യങ്ങളും സവിശേഷതകളും അവിടെ മാത്രം തടംകെട്ടിക്കിടക്കാതെ ഇതര സംസ്കാരങ്ങളുമായി ലയിക്കേണ്ടതുണ്ട്. രാഷ്ട്രീയമേധാവിത്വത്തിന്റെയും അധികാരശക്തിയുടെയും പിൻബലത്തോടെ പ്രബല സ്വഭാവമുള്ള സംസ്കാരങ്ങൾ ഉണ്ടാകുന്നു. ഇംഗ്ലീഷ് സാമ്രാജ്യത്തിന്റെ സ്ഥാനവും വ്യാപ്തിയും ബ്രഹ്മത്തായിരുന്നു ഇന്ത്യയിൽ. കാരണം ബ്രിട്ടീഷ് സാമ്രാജ്യത്തിന്റെ പ്രബലതയും പിന്തുണയുമായിരുന്നു ഇതിന് പിന്നിൽ. ലോകത്തിലെ മുടിച്ചുമാമനൻമാരായി നിന്ന കാലത്ത് അവർ അവരുടെ ഭാഷയ്ക്കും സംസ്കാരത്തിനും വേണ്ട വളർച്ചയും പോഷണവും നല്കി അതിനെ ലോകത്തിന്റെ നെറുകയിൽ എത്തിക്കാൻ ശ്രമിച്ചു.

പോസ്റ്റ്കൊളോണിയൽ സംസ്കാരത്തിന്റെ ബാക്കി പത്രങ്ങളാണ് ഇന്ന് നമ്മുടെ ഭാഷയിലും സംസ്കാരത്തിലും തെളിഞ്ഞു നിൽക്കുന്നത്. പാശ്ചാത്യ സംസ്കാരം ഭാരതത്തിലേക്ക് പരന്നൊഴുകിയത് ഇംഗ്ലീഷ് സാഹിത്യം വഴിയാണ്.

വിദേശ രാജ്യങ്ങൾ വഴിയുള്ള വാണിജ്യബന്ധങ്ങളിൽ നിന്നും തുടങ്ങുന്നതാണ് സാഹിത്യരംഗത്തുള്ള സ്വാധീനത. സാഹിത്യത്തിന്റെ പ്രധാനാംശങ്ങളിലേക്ക് ഇത് വേരുന്നുന്നത് എ.ഡി.എട്ടും ഒൻപതും ശതകം മുതൽക്കാണ്. ഭാഷാപരമായ സവിശേഷതകളിലൂടെ സാഹിത്യത്തിൽ അത് പുത്തൻ ചൈതന്യം ഉണ്ടാക്കുന്നത് പത്തൊൻപതാം നൂറ്റാണ്ടിൽ മാത്രമാണ്. സാഹിത്യരംഗത്ത് വിപ്ലവകരമായ നവോത്ഥാനമായിരുന്നു അത് സൃഷ്ടിച്ചെടുത്തത്. നവോത്ഥാനത്തിന്റെ മൂല്യങ്ങൾ, ഭാഷ, സാഹിത്യം തുടങ്ങിയ മേഖലകളിലേക്ക് പടർന്നു കയറി. നമ്മുടെ സാമൂഹിക രാഷ്ട്രീയ സമ്പദ് വ്യവസ്ഥകളിലാകെ പുത്തൻ ചലനങ്ങൾ സൃഷ്ടിച്ചു.

ഈ കാലയളവിൽ ജർമ്മൻ, ഫ്രഞ്ച്, റഷ്യൻ, ഇംഗ്ലീഷ് തുടങ്ങിയ സാഹിത്യങ്ങളും നമ്മിൽ സ്വാധീനം ചെലുത്തി. രാഷ്ട്രീയമായ പ്രബലതകൊണ്ട് റഷ്യ ലോകത്ത് വൻക്തിയായി ഉയർന്നുവന്നു. പതിനെട്ടാം നൂറ്റാണ്ടിന്റെ ഉത്തരാർദ്ധത്തോടെയും പത്തൊൻപതാം നൂറ്റാണ്ടിന്റെ പൂർവാർദ്ധത്തോടെയും അമേരിക്കയും റഷ്യയും ലോകത്തെ അധീശ ശക്തികളായി. മുതലാളിത്തവും കമ്മ്യൂണിസവും തങ്ങളുടെ ആശയാദർശങ്ങളുടെ ശക്തി വർദ്ധിപ്പിക്കാനുള്ള ശ്രമങ്ങൾ ലോകത്താരംഭിച്ചു. അവരുടെ ഭാഷയിലും സാഹിത്യത്തിലും കലയിലും മത്സരപരമായ ഒരു കൊടുക്കൽ സംസ്കാരം ലോകമെങ്ങും കൊണ്ടുവരാൻ അവർ യത്നിച്ചു. റഷ്യയിലെ കമ്മ്യൂണിസ്റ്റ് ആശയങ്ങൾ ലോകമെങ്ങും പ്രചരിപ്പിക്കുക എന്നത് അവരുടെ രാഷ്ട്രീയ അജണ്ടയുടെ ഭാഗം കൂടിയായിരുന്നു. ഇന്ത്യയിൽ പ്രത്യേകിച്ച് കേരളത്തിൽ പ്രഭാത് ബുക്സ് വഴി വളരെ തുച്ഛമായ വിലയ്ക്ക് ആകർഷണീയവും ഒപ്പം ഊടുറ്റു പുറം ചട്ടയോടുകൂടിയതുമായ പുസ്തകങ്ങൾ വിപണിയിലെത്തിച്ചു. പ്രബുദ്ധരായ സാധാരണക്കാരും ബുദ്ധിജീവിവർഗ്ഗവും ആർത്തിയോടെ ആ പുസ്തകങ്ങൾ വായിച്ചു. സമത്വത്തിന്റെയും സാഹോദര്യത്തിന്റെയും ഉദാത്താശയങ്ങൾ നിറഞ്ഞു തുളുമ്പുന്ന ഒരു സാഹിത്യം, ഇവിടെ വളർന്നുവരാൻ തുടങ്ങുന്ന പുത്തൻതലമുറ നെഞ്ചേറ്റി ലാളിച്ചു.

1940 കളോടുകൂടിത്തന്നെ കമ്മ്യൂണിസം വളർന്നു വരാൻ തുടങ്ങിയ പശ്ചാത്തലമായിരുന്നു ലഭ്യമായത്. സ്വാതന്ത്ര്യാനന്തര കേരളത്തിൽ പ്രബുദ്ധരായ യുവാക്കളിലും ദളിത്, മറ്റു ദരിദ്രജനവിഭാഗങ്ങളിലും കമ്മ്യൂണിസ്റ്റ് പ്രസ്ഥാനത്തോടും അതിന്റെ പ്രത്യയശാസ്ത്രങ്ങളോടും വല്ലാത്ത ഒരഭിനിവേശം സംജാതമായി. രണ്ടു കാരണങ്ങളാണ് ഓരോ വിഭാഗത്തെയും ഇതിലേക്ക് ആകർഷിക്കാനിടയായത്. ഇന്ത്യയിൽ പ്രത്യേകിച്ചും കേരളത്തിൽ ഫ്യൂഡലിസവും ജാതിമത വർഗ്ഗീകരണവും അതിന്റെ ഏറ്റവും ഭ്രാന്തമായ അവസ്ഥയെ പ്രാപിച്ചിരുന്നതിൽ പൊറുതി മുട്ടിയ അധഃസ്ഥിത വിഭാഗത്തിന് അതിൽ നിന്നുള്ള ആശ്വാസമായി അവർ കണ്ടത് കമ്മ്യൂണിസത്തിന്റെ വരവിനെയാണ്.

രണ്ടാമത്തെ വിഭാഗം ബൗദ്ധികശക്തിയിൽ ഉയർന്ന വിഭാഗമായിരുന്നു. വളരെ തുച്ഛമായ വിലയ്ക്ക് ഇംഗ്ലീഷിലും മലയാളത്തിലും തങ്ങൾക്ക് ഈ സാഹിത്യകൃതികൾ ലഭിച്ചത് തങ്ങളുടെ വായനാശീലത്തെ ഉത്തേജിപ്പിക്കാനും ബൗദ്ധികതൃപ്തിയെ ശമിപ്പിക്കാനുമുള്ള ഒരായുധമായി അവർ അതിനെ കണ്ടു. ഇതിലാകൃഷ്ടരായ ഈ വിഭാഗം അതിൽ തങ്ങളുടെ സ്വപ്നങ്ങൾ നെയ്തു. മഹത്വസുന്ദരമായ ഒരു വാഗ്ദത്ത ഭ്രമിയായിരുന്നു അവരുടെ ലക്ഷ്യം. അത് നേടുവാനുള്ള ശ്രമങ്ങളിൽ അവർ വ്യാപൃതരായി. താത്വികദർശനത്തിലധിഷ്ഠിതമായ സുന്ദരമായ ഒരു കേരളവും ഭാരതവുമായിരുന്നു ബൗദ്ധികവിഭാഗത്തിന്റെ ലക്ഷ്യം. അങ്ങനെ കമ്മ്യൂണിസം അതിന്റെ ശക്തിയിൽ നിറപ്രഭാവത്തോടെ വിളങ്ങാൻ തുടങ്ങി.

1880, 1966 കാലഘട്ടത്തിൽ 502 കൃതികളാണ് വിവർത്തന കൃതികളായി നമുക്ക് ലഭിച്ചത്. 44 കൃതികൾ 'അനുവാദ'ങ്ങളായി ലഭിച്ചു. റഷ്യയിൽ നിന്നും 106 കൃതികളാണ് വിവർത്തനം ചെയ്യപ്പെട്ടത്. വിശ്വസാഹിത്യത്തിലെ ശ്രേഷ്ഠകൃതികളെ ലോകം മുഴുവനുമുള്ള സാഹിത്യകാരന്മാരെയും കലാകാരന്മാരെയും ഹഠാദാകർച്ചവയാണ്. അതിനു കാരണം അവയിൽ നിറഞ്ഞു നിന്ന ഉദാത്തമൂല്യസങ്കല്പങ്ങളായിരുന്നു. എല്ലാ കാലഘട്ടത്തിലുമുള്ള എഴുത്തുകാർക്കും അവയിലുള്ള ഇന്ധനത്തിന്റെ ഊർജ്ജം ആവാഹിച്ച് സ്വന്തമായ പ്രതിഭാവിഭാസത്താൽ അവർ പുനർഷ്ടികൾ നടത്തുകയുണ്ടായി. അത് നോവലാകാം, കഥയാവാം, ദ്രശ്യമാധ്യമങ്ങളായ സിനിമ, നാടകം, നൃത്തം ഇവയെല്ലാമായി പുനരാവിഷ്കരിക്കപ്പെട്ടു. പ്രേക്ഷകനെ, ശ്രോതാവിനെ, അനുവാചകന്റെ മനസ്സിനെ അവന്റെ നിലയിൽ നിന്നും അനേകം ഊർട്ടി ഉയർന്ന നിലയിലേക്ക് പരിവർത്തനം ചെയ്യാൻ പാകത്തിലുള്ള ഔൽകൃഷ്ട്യം നേടിയെടുക്കാൻ റഷ്യ, യൂറോപ്പ്, അമേരിക്ക എന്നിവിടങ്ങളിലെ പ്രമുഖ എഴുത്തുകാർക്ക് സാധിച്ചു. ജീവിതകാലമനകളെ ഗുണപരമായി മാറ്റാനുള്ള മന്ത്രങ്ങളായിരുന്നു ഇവരുടെ കൃതികളിലെല്ലാം അന്തർലയിച്ചിരുന്നത്. ജീവിതത്തെപ്പറ്റിയുള്ള ദാർശനികമായ ഒരു കാഴ്ചപ്പാട് ഇവരുടെ കൃതികളിൽ തെളിഞ്ഞു നിൽക്കുന്നു.

സാംസ്കാരികമായ കൊടുക്കൽ വാങ്ങലുകളുടെ അതിവേഗതയേറിയ മാധ്യമമാണ് സിനിമ. ഒരു നാടിന്റെ സാംസ്കാരിക ഭൂമികയിൽ ഒതുങ്ങി നിൽക്കുമ്പോഴും, ദ്രശ്യമാധ്യമങ്ങളിലൂടെ അതിന്റെ സദ്ഫലങ്ങൾ വിവിധ ദേശങ്ങളിലേക്ക് വ്യാപരിക്കുന്നു. സിനിമയ്ക്കുള്ളത്ര വൈകാരിക ശക്തി പ്രതിഫലനവും ചിന്താവ്യാപാരധനനവും മറ്റൊരു മാധ്യമത്തിനുമില്ല. കാരണം ശബ്ദവും ചിത്രവും നിറവും എല്ലാം ഒന്നിച്ചു മേളിക്കുകയും മനുഷ്യമനസ്സിൽ ആഴത്തിൽ പതിപ്പിക്കാനും സിനിമയോളം ശക്തമായ മറ്റൊരു മാധ്യമമില്ല.

സാംസ്കാരികമായ പാലനിർമ്മിതി

സാങ്കേതിക വിദ്യയുടെയും ശാസ്ത്രത്തിന്റെയും അവിരാമമായ കുതിപ്പ് ലോകരാഷ്ട്രങ്ങൾ തമ്മിലുള്ള ഭൗതിക അകലം കുറച്ചു. വിഭിന്ന രാഷ്ട്രങ്ങൾ കാണാനും അവയുടെ

സംസ്കാരങ്ങളെ അറിയാനുള്ള അദ്വൈതമായ ആഗ്രഹം മനുഷ്യനിൽ മൊട്ടിട്ടു. വ്യത്യസ്ത ഭാഷകൾ, ഭൂഷകൾ, സാഹിത്യം, ഭക്ഷണം, പാചകകല എന്നുവേണ്ട സംസ്കാരത്തിന്റെ സൂക്ഷ്മാംശങ്ങൾ തേടിയുള്ള പ്രയാണം ആരംഭിക്കുന്നത് ഏതാണ് നൂറുവർഷങ്ങൾക്കു മുമ്പാണ്. പൊറ്റൊക്കാട്ട് തന്റെ സർഗ്ഗാത്മകതയുടെ ഉറവകൾ കണ്ടെത്തിയത് താൻ സഞ്ചരിച്ച ഇടങ്ങളിൽ നിന്നാണ്. ക്വഹേരി, റുഷിയ, പുളളിമാൻ, തുടങ്ങിയുള്ള നൂറ്റിയെൺപതോളം കഥകൾ വിഭിന്ന സംസ്കാരങ്ങളുടെ പരിച്ഛേദങ്ങളായിരുന്നു. അവിടുത്തെ പ്രകൃതിയും ഭൂമിശാസ്ത്രവും ചരിത്രവും ജന്തുജാലങ്ങളും സ്ത്രീപുരുഷ ബന്ധവും എന്നു വേണ്ട ജീവിതമെന്ന മഹാസമസ്യയുടെ സൂക്ഷ്മാംശങ്ങൾ കഥാസാഹിത്യത്തിന്റെ വിശാലഭൂമികളിലൂടെ നമ്മൾ വായിച്ചറിഞ്ഞു. സാമ്പത്തികമായ അരക്ഷിതാവസ്ഥയും സാഹസികതയോടുള്ള ഭയവും ആഭിമുഖ്യമില്ലായ്മയും മലയാളിക്ക് ചക്രവാള സീമകൾക്കപ്പുറമുള്ള മനുഷ്യജീവിതം കാണാക്കുന്നിടമായി. എങ്കിലും മലയാളിയുടെ മനസ്സിന്റെ വൈകാരികവും വൈചാരികവുമായ തൃഷ്ണകളെ ശമിപ്പിക്കേണ്ടതും ആവശ്യമായിരുന്നു. വിവർത്തന കൃതികളിലൂടെയാണ് ജീവിതത്തിന്റെ പുത്തൻ സമസ്യകളുടെ പൊരുളുകൾ തേടിയതും കണ്ടെത്തിയതും. യൂറോപ്പ്, റഷ്യ, അമേരിക്കൻ ഐക്യനാടുകൾ ഇവിടങ്ങളിലെ സാഹിത്യം നമ്മുടെ ഭാഷയിലേക്ക് മൊഴിമാറ്റം നടത്തിയപ്പോൾ ആ നാടിന്റെ സംസ്കാരം നാം രുചിച്ചു. അതുവഴി ആ ദേശ സംസ്കാരം നമ്മുടെ ദേശവുമായി ഒരു സാംസ്കാരികപാലനിർമ്മിതി സാധ്യമാക്കി.

സാമൂഹിക സാമ്പത്തികഘടകങ്ങൾ : റഷ്യയിലും കേരളത്തിലും

പൂർവ്വറഷ്യയിലെ സാമ്പത്തികാവസ്ഥ

അടിയാൻ, ഉടയാൻ സമ്പ്രദായമായിരുന്നു പൂർവ്വറഷ്യയിൽ നിലനിന്നിരുന്നത്. കാർഷിക വ്യവസ്ഥ അതിദാരുണമായിരുന്നു. ഭൂവുടമകളായിരുന്നു രാജ്യത്തിന്റെ സ്വത്തിന്റെയും സുരക്ഷയുടെയും അധികാരികൾ. ഇവർ പ്രധാനമായും മൂന്നു വിഭാഗങ്ങളാണുണ്ടായിരുന്നത്.

1. സാർ ചക്രവർത്തി
2. മതസ്ഥാപനങ്ങൾ
3. പ്രഭുക്കൻമാർ

ഇവരിൽ റഷ്യയുടെ സാമ്പത്തികവും രാഷ്ട്രീയവും സാമൂഹികവും കാർഷികവുമായ കാര്യങ്ങളുടെ ഗതി നിർണ്ണയിച്ചവർ പ്രഭുക്കന്മാരായിരുന്നു. അടിയാൻ സമ്പ്രദായം തഴച്ചു വളർന്നത് പ്രധാനമായും ഇവരുടെ സമ്മർദ്ദതന്ത്രങ്ങൾ വഴിയായിരുന്നു. ഇവർക്ക് സർക്കാരിൽ നിന്ന് ഗ്രാന്റായി ഭൂമി ലഭിച്ചു. തൻമൂലം യുദ്ധാവസരങ്ങളിൽ രാജാവിനെ സഹായിക്കാനും യുദ്ധം ജയിക്കാനുമുള്ള എല്ലാ തന്ത്രങ്ങളും നടത്തേണ്ടത് പ്രഭുക്കളുടെ ചുമതലയായിരുന്നു. എ.ഡി 15 ഉം, 16 ഉം നൂറ്റാണ്ടുകളിൽ പ്രധാനമായും രണ്ടുതരം കൃഷിക്കാരായിരുന്നു ഉണ്ടായിരുന്നത്. അടിയാൻമാരും സ്വതന്ത്രകർഷകരും. ഇതിൽ സ്വതന്ത്ര കൃഷിക്കാർക്ക് ജീവിതം ദുരിതപൂർണ്ണമായിരുന്നു. സർക്കാർ നികുതിക്കു പുറമെ ഭൂവുടമകൾക്ക് പാട്ടവും നൽകാൻ അവർ ബാധ്യസ്ഥരായി. അവശ്യഘട്ടങ്ങളിൽ അവർ ഭൂവുടമയിൽ നിന്നും പണം വായ്പക്കെടുത്തു. എന്നാൽ കാലാന്തരത്തിൽ ജ്വണബാധ്യതയാൽ അവർ നട്ടം തിരിഞ്ഞു. ഈയവസ്ഥയിൽ നിന്നും കരകയറാൻ നീണ്ടകാലത്തേക്ക് ഉടമകളുടെ കൃഷി ഭൂമിയിൽ വേതനമില്ലാതെ പണി ചെയ്യേണ്ടിവന്നു. തങ്ങളെത്തന്നെ പൂർണ്ണമായി ഭൂവുടമകൾക്ക് വിൽക്കേണ്ട സാഹചര്യം സംജാതമായി.

സർക്കാരം ഭൂവുടമകളുടെ ഇത്തരം നീചക്രത്യങ്ങൾക്ക് നിയമസാധുത്വം നൽകി. 1580 മുതലാണ് ഈ നിയമം നടപ്പിലായത്. 1766 വരെയുള്ള കാലഘട്ടത്തിൽ ഏതാണ്ട് എൺപതുശതമാനം ജനങ്ങൾ അടിമത്തത്തിൽ ആയിരുന്നുവെന്ന് ചരിത്രരേഖകളിൽ കാണുന്നു (Schwartz:46). സാമ്പത്തികമായ പാപ്പരത്തവും അന്ധവിശ്വാസങ്ങളും സമൂഹത്തെയാകെ ഗ്രസിച്ചു. തന്മൂലം കാർഷികമേഖലയിൽ അരാജകത്തം നടമാടി. പുത്തൻ കാഷിക രീതികളും ശാസ്ത്രീയമായ പരിഷ്കാരങ്ങളും ഏർപ്പെടുത്താൻ സാധിക്കാതെ അടിയാൻ സമ്പ്രദായം കൃഷിയെ പ്രതികൂലമായി ബാധിച്ചു. കൃഷിക്കാർ കന്നുകാലികളെക്കാൾ കഷ്ടതരമായി പണിയെടുത്തു. ഉടയാൻമാരിൽ നിന്നും കടുത്ത പീഡനങ്ങളും അവർക്ക് നേരിടേണ്ടിവന്നു. തന്മൂലം അടിയാന്മാരിൽ കാലക്രമേണ അസംതൃപ്തി നിറഞ്ഞ് പ്രതികാരജ്വാലയായി അത് ആളിക്കത്തി. തങ്ങളെ ചൂഷണം ചെയ്യുന്നത് ഉത്പാദനത്തിൽ അതിന്റെ കുറവായി പ്രതിഫലിക്കുന്നത് സ്വാഭാവികമാണ്. ജൻമികടിയാൻ സമ്പ്രദായത്തിലെ നെടുംതൂണുകളായ ഈ ഭൂവുടമകളെ നിയമപരമായും അധർമ്മികമായും നിലനിർത്തിയിരുന്നത് അടിമത്ത വ്യവസ്ഥിതിയായിരുന്നു.

ഈ ദോഷഫലങ്ങൾക്കെല്ലാം പുറമെ അടിമത്ത സമ്പ്രദായത്തിന്റെ തകർച്ചയ്ക്കും അടിയാൻമാരുടെ വിമോചനത്തിനും വഴിതെളിച്ച മറ്റു കാരണങ്ങൾ പലതായിരുന്നു. അവയിൽ ഏറ്റവും മുഖ്യമായിട്ടുള്ളത് സാമ്പത്തിക കാരണങ്ങളായിരുന്നു.

പത്തൊൻപതാം നൂറ്റാണ്ടിന്റെ ആദ്യഘട്ടത്തിൽ ജൻമിമാർ തൊഴിലാളികളെ കൂലിക്കെടുത്തിരുന്നു. അവരാകട്ടെ അടിമത്തൊഴിലാളികളെക്കാള് കാര്യക്ഷമതയും പ്രാപ്തിയുള്ളവരായിരുന്നു എന്ന് ഉടമകൾക്ക് ബോധ്യമായി. അടിമത്തൊഴിലാളികൾക്ക് ഉടമകളോട് കൂറ്റം ആത്മർത്ഥതയും തുലോം കുറഞ്ഞു. കാരണം അവർക്ക് കൂലിയോ, അവർ ഉണ്ടാക്കുന്ന വിളവിന്റെ ഭാഗധേയമോ ഒന്നും നല്കിയിരുന്നില്ല. കൂടാതെ അടിമകളായ അവർക്ക് യാതൊരു സ്വാതന്ത്ര്യവും ഇല്ലാതെ നിരന്തരം പീഡനങ്ങൾ മാത്രമായിരുന്നു ഉണ്ടായിരുന്നത്. കൂലിത്തൊഴിലാളികൾ അച്ചടക്കബോധം കൂടുതലുള്ളവരായിരുന്നു. വിളവ് മോശപ്പെട്ട അവസരങ്ങളിൽ അടിയാൻമാരെ തീറ്റിപ്പോറ്റേണ്ട അവസരത്തിൽ വമ്പിച്ച സാമ്പത്തിക വെല്ലുവിളികൾ ജൻമിക്ക് നേരിടേണ്ടി വന്നു. ഇതില് നിന്നെല്ലാമുള്ള മുക്തിക്കുവേണ്ടി അടിയാൻമാരെ നിരപാധികം ഒഴിവാക്കി.

യുദ്ധത്തിലൂടെ റഷ്യവിസ്തൃതമായി. പുതുതായി വന്ന പ്രദേശങ്ങളും പ്രദേശൻമാർക്ക് നല്കപ്പെട്ടു. പക്ഷെ യുദ്ധത്തിന് വേണ്ട സൈനികരെ നല്കണം എന്ന കരാറില്. തൻമൂലം കൃഷിക്കും സൈന്യത്തിലേക്കും ധാരാളം അടിമകളെ ആവശ്യമായി വന്നു. പുതുതായി ഭൂവുടമകളായ ജൻമിമാർ പഴയജൻമിമാരുടെ അടിമകളെ പല പ്രലോഭനങ്ങളും വാഗ്ദാനങ്ങളും നല്കി തങ്ങളുടെ അടിമകളാക്കി. ഇത് ഭൂവുടമകൾ തമ്മിൽ വലിയസ്പർദ്ധയ്ക്കും കിടമത്സരങ്ങൾക്കും വഴിവെച്ചു. സർക്കാർ അടിയാൻമാരുടെ പലായനങ്ങളെ നിയന്ത്രിക്കാൻ പല നടപടികളും എടുത്തു. എന്നാൽ പ്രദേശൻമാരുടെ ഇടയിലെ മത്സരം സാമൂഹികബന്ധങ്ങളെ ഉലയ്ക്കുകയും അത് ഫ്യൂഡലിസത്തിന്റെ തകർച്ചയ്ക്ക് വഴിതെളിക്കുകയും ചെയ്തു.

1854 നും 1856 നും ഇടയിലുണ്ടായ ക്രിമിയൻ യുദ്ധത്തിൽ റഷ്യ ദയനീയമായി പരാജയപ്പെട്ടു. ഈ പരാജയം അടിമവ്യവസ്ഥിതിയെ തകിടം മറിച്ചു. ഒപ്പം റഷ്യക്ക് തങ്ങൾ സാമൂഹികമായും രാഷ്ട്രീയമായും സാമ്പത്തികമായും എത്രമാത്രം ദാരുണാവസ്ഥയിലാണെന്ന തിരിച്ചറിവ് നേടിയെടുക്കാൻ വലിയൊരളവിൽ സഹായിച്ചു.

യുദ്ധപരാജയത്തിന് അഞ്ചുവർഷത്തിനുശേഷം അടിയാളൻമാർക്ക് എന്നെന്നേക്കുമായി സ്വാതന്ത്ര്യം നൽകപ്പെട്ടു.

അടിയാളൻമാരുടെ പൂർവ്വകാല സാമ്പത്തിക-സാമൂഹിക ചരിത്രത്തിലെ ഒരു നാഴികക്കല്ലാണ് 1861 ലെ അടിയാളൻമാരുടെ വിമോചനം. ഒരു രാജകീയ വിളംബരത്തിലൂടെ എല്ലാ അടിയാളൻമാരും അടിമകളും സ്വതന്ത്രരായി എന്നു പ്രഖ്യാപിക്കപ്പെട്ടു. കൃഷി ചെയ്തിരുന്ന അടിയാളൻമാർക്ക് അവർ കൃഷി ചെയ്തിരുന്നത്രയും ഭൂമി നൽകി. ഒരു സ്വതന്ത്ര കർഷക വർഗ്ഗത്തെ വാർത്തെടുക്കുകയായിരുന്നു 1861 ലെ പരിഷ്കാരത്തിൽ അന്തർഗതമായ തത്ത്വം. പ്രളക്കൻമാരുടെ മേൽക്കോയ്മയ്ക്ക് അറുതിയുണ്ടായി. ബലം പ്രയോഗിച്ച് കൃഷിക്കാരെ പണിയെടുപ്പിക്കാൻ സാധിക്കാതെ വന്നു. പക്ഷെ അടിയാളൻമാർ യജമാനൻമാർക്ക് നൽകിവന്ന സേവനങ്ങൾക്ക് പകരം നഷ്ടപരിഹാരം നൽകണം എന്ന വ്യവസ്ഥയുണ്ടായി.

തങ്ങൾക്കു സ്വാതന്ത്ര്യം ലഭിച്ചു എന്നതു യാഥാർത്ഥ്യം തന്നെ. പക്ഷെ നാല്പത്തിയൊൻപതു വർഷങ്ങൾക്കുള്ളിൽ നഷ്ടപരിഹാരത്തുക തവണകളായി അടച്ചുതീർക്കണം എന്നു വ്യവസ്ഥ ചെയ്തു. ഈ നഷ്ടപരിഹാരത്തുക പലിശയുള്ള ഗവൺമെന്റ് കടപ്പത്രങ്ങളായി നൽകപ്പെട്ടു. ഗവൺമെന്റ് ഈ തുക പലിശ സഹിതം കർഷകരിൽ നിന്നും തവണകളായി പിരിച്ചെടുത്തു.

സാമ്പത്തിക ഭദ്രതയുള്ള കൃഷിനിലങ്ങൾ 1861 ലെ ഭൂപരിഷ്കരണം മൂലം കൃഷിക്കാർക്ക് ലഭിച്ചില്ല. വിമോചനശേഷവും പാടങ്ങളിൽ പണിയെടുത്തിരുന്ന കർഷകജനതയുടെ ജീവിതത്തിൽ പറയത്തക്ക മാറ്റങ്ങൾ സംജാതമായില്ല. സഞ്ചാരസ്വാതന്ത്ര്യം പോലും യാഥാർത്ഥ്യമായില്ല. ഡെസ്റ്റേവ്സ്കിയും ആന്റൺ.സി.ചെഖോവയും അടിമത്തത്തിന്റെയും ജൻമിത്തത്തിന്റെയും ക്രൂരയാഥാർത്ഥ്യങ്ങളെ നേരിട്ടുനടവിച്ചു. അതിന്റെ വിഭ്രമങ്ങളും വേദനകളും ചോരപൊടിയുന്ന അഗ്നി സ്തലിംഗങ്ങളായി. ചൂടുപൊള്ളുന്ന യാഥാർത്ഥ്യങ്ങളെ സർഗ്ഗാത്മകതയ്ക്കുള്ള ഊർജ്ജപ്രവാഹിനികളാക്കി മാറ്റാൻ കനലേറിയന്നു ഹൃദയങ്ങൾക്കേ കഴിയൂ. ടോൾസ്റ്റോയി, മാക്സിംഗോർക്കി, തുടങ്ങിയവർ ബാഹ്യലോകത്തിന്റെ ക്രൂരതകളെ പുറമെനിന്നു വീക്ഷിച്ച് അതിന്റെ ആഴങ്ങളെ അനുഭവമാക്കി സർത്ഥകവൃത്തി നടത്തി.

ചെഖോവയും ഡെസ്റ്റേവ്സ്കിയും ആത്മവ്യഥകളെ ഉള്ളിൽപ്പേറി. ഒരു രാഷ്ട്രത്തിന്റെ മുഴുവൻ ഹൃദയവ്യഥയുടെ സ്പന്ദനങ്ങളായിരുന്നു ചെഖോവിന്റെ കഥകളിലൂടെയും നോവലിലൂടെയും നാടകത്തിലൂടെയും പുറത്തുവന്നത്. റഷ്യൻ ജൻമിത്തവ്യവസ്ഥിതിക്കു സമാനമായ ഒരവസ്ഥയായിരുന്നു ഇന്ത്യയിൽ പ്രത്യേകിച്ചും കേരളത്തിൽ നിലനിന്നിരുന്നത്. ജാതി വർഗ്ഗ വർണ്ണ വ്യത്യാസങ്ങളാൽ ദ്രാണാലയമായി മാറിയ കേരളത്തിൽ ജൻമി അടിയാളൻമാരെ ചൂഷണം ചെയ്യുന്ന അവസ്ഥയ്ക്കു സമാനമായിരുന്നു റഷ്യൻ സാമൂഹിക ജീവിതത്തിലെ പ്രളക്കൻമാരിൽ നിന്നും അടിയാളൻമാർക്കു നേരിടേണ്ടി വന്നത്.

കേരളവും ഫ്യൂഡലിസ്റ്റ് വ്യവസ്ഥിതിയും - സാമൂഹിക സാമ്പത്തിക ഘടകങ്ങൾ

റഷ്യയിലെ സാമ്പത്തിക സംവിധാനം പോലെ കേരളത്തിലും കാർഷികവൃത്തിയെ അടിസ്ഥാനമാക്കിയുള്ള സമ്പദ് വ്യവസ്ഥയായിരുന്നു നിലനിന്നിരുന്നത്. കേരളത്തിലേത് ത്രിതല സാമ്പത്തിക ക്രമമായിരുന്നു പ്രധാനമായും ഉണ്ടായിരുന്നത്. ജൻമിസമ്പ്രദായം, കുടിയായു, ഊരാഞ്ച ഇവയായിരുന്നു ആ സാമ്പത്തിക ശ്രേണിയുടെ ക്രമം. അധികാരഘടനയുടെ പ്രാദേശിക തലമായിരുന്നു 'ഊരാഞ്ച'. ഊരാളൻമാർ എന്ന വിഭാഗമായിരുന്നു ക്ഷേത്രങ്ങളിലെ വമ്പിച്ച വസ്തുവകകളുടെ ഉടമസ്ഥാവകാശം നിയന്ത്രിച്ചിരുന്നത്. ഊരാഞ്ചാവകാശം പാരമ്പര്യ വഴിക്കാകുന്നതിന് മുമ്പ്

ജീവിതാവസാനം വരെ അതു സ്വന്തമായി വച്ചു പുലർത്തുന്ന അന്തരാളഘട്ടത്തിലാണ് ജൻമിയുടെ രംഗപ്രവേശം. ഊരാളൻമാർ പിന്നീട് വലിയ കണ്ണേരൻമാരായി മാറി.

ഊരാളൻമാർക്ക് സമ്പത്തു കൂടിയതനുസരിച്ച് ശക്തിയും വർദ്ധിച്ചു. നാട്ടുകാരോട് അവർ അങ്ങേയറ്റം ക്രൂരമായി പെരുമാറി. നിസ്സാരമായ വീഴ്ചകൾക്കു വരെ അവർ കടുത്തപിഴ ചുമത്തുക പതിവായിരുന്നു. ഊരാളൻമാരുടെ നിഷ്കര പ്രവൃത്തികൾക്ക് മകടം ചാർത്തുന്ന ഉദാഹരണങ്ങൾ ശുചിദ്രം ക്ഷേത്രത്തിലെ രേഖകളിൽ നിന്നു ലഭിക്കുന്നു. നെല്ലിൽ പതിരുകളടാൽ, പാലിൽ വെള്ളം ചേർത്തു എന്നു പറഞ്ഞ്, സംസാരിക്കുമ്പോൾ അനിഷ്ടം തോന്നിയാൽ, വേണ്ട ബഹുമാനം തന്നില്ലെന്നു തോന്നിയാൽ, വിളവുകൊണ്ടുവരാൻ താമസിച്ച്യാൽ.....ഇങ്ങനെ പോകുകയാണ് ഊരാളൻമാരുടെ നിഷ്കരപ്രവൃത്തികൾ. ജാതീയമായ ഉച്ചനീചത്വങ്ങൾ വളരെ ബീഭത്സമായിരുന്നു.

തിരുവിതാംകൂറിൽ മാർതാണ്ഡവർമ്മ മഹാരാജാവും കൊച്ചിയിൽ ശക്തൻ തമ്പുരാനും ബ്രാഹ്മണശക്തി തടയുവാൻ ചില ശ്രമങ്ങൾ നടത്തി. "ചാതുർവർണ്യത്തിന്റെ പിൻബലം കൂടി ഉണ്ടായിരുന്നതിനാൽ ബ്രാഹ്മണ മേധാവിത്വത്തെയും അവരിലൂടെ വേരറച്ച ജൻമിത്തത്തെയും ഉലയ്ക്കാൻ പക്ഷെ ഈ ശ്രമങ്ങൾക്ക് സാധിച്ചില്ല"(വസന്തൻ, 2011:85)

കൃത്രിമ രേഖകൾ ചമച്ച് കൃഷിക്കാരനെ കള്ളക്കേസുകളിൽ കുടുക്കി പീഡിപ്പിക്കുക എന്നതും ജന്മിത്വത്തിന്റെ സ്ഥിരസ്വഭാവമായിരുന്നു. ജൻമിത്തത്തിന്റെ നീരാളിക്കൈകൾ കർഷകരെ എങ്ങനെയൊക്കെ വരിഞ്ഞു മുറുക്കാമോ അപ്രകാരമെല്ലാം വരിഞ്ഞു മുറുക്കി. തകഴിയുടെ രണ്ടിടങ്ങഴി, കയർ തുടങ്ങിയ നോവലുകൾ ഇതിന്റെ തെളിവാണ്. ഉല്പന്നപ്പിരിവുകൾ, ഓലമെടഞ്ഞതിന്റെ ഭാഗം തുടങ്ങി മലയപ്പലയൻമാരുടെ അധ്വാനത്തിന്റെ നല്ല ഓഹരികൾ എല്ലാം ജൻമി സ്വന്തമാക്കി. താൻ ഉഴുതു മറിച്ച് കഷ്ടപ്പെടുണ്ടാക്കിയ നെല്ലും മറ്റു ഭക്ഷ്യവസ്തുക്കളും അതിലൊരംശം മാത്രം നൽകി ചൂഷണം ചെയ്യുന്ന അവസ്ഥാവിശേഷമായിരുന്നു കേരളത്തിലേത്. ജൻമിയുടെ വീട്ടിലെ ആഘോഷങ്ങളുടെ ചെലവു പാട്ടക്കാരുടെ ചുമലിൽ ഭാഗികമായി വന്നു വീണു. നാവടക്കി പണി ചെയ്യാൻ മാത്രം വിധിക്കപ്പെട്ടിരുന്ന പാട്ടക്കാരുന് സഹികെട്ടപ്പോൾ അവനും തിരിച്ചടിച്ചു. 19-ആം നൂറ്റാണ്ടിൽ നടന്ന മാപ്പിള കലാപങ്ങൾ ഇത്തരം ചൂഷണങ്ങൾക്കെതിരെയുള്ള സമരങ്ങൾ ആയിരുന്നു.

ജന്മി സമ്പ്രദായത്തെ ഇല്ലാതാക്കാൻ കാലാകാലങ്ങളിൽ പ്രാബല്യത്തിൽ വന്ന ഭൂപരിഷ്കരണ നിയമങ്ങളിലൂടെ സാധിച്ചു. 1963-ല് ഭൂപരിധി നിർണ്ണയിക്കപ്പെട്ടു. മിച്ചഭൂമി സർക്കാർ ഏറ്റെടുത്തു. ഭൂമിയില്ലാത്തവർക്ക് അത് വിഭജിച്ചു നൽകി. ജൻമിസമ്പ്രദായത്തിന്റെ തലയ്ക്കൽ ആണിയടിക്കപ്പെട്ടു. ജൻമി കുടിയാന് സമ്പ്രദായം നിയമപരമായി സമൂഹത്തിൽനിന്നും ഇല്ലാതാക്കിയെങ്കിലും ആ സമ്പ്രദായത്തിന്റെ അനരണനങ്ങൾ തുടർന്നും സമൂഹത്തിൽ ഒരു നിഴൽപോലെ പിൻതുടർന്നു.

അനുകല്പനത്തിലെ സാംസ്കാരിക സൗന്ദര്യം

ഒരു മാധ്യമത്തെ മറ്റൊന്നിലേക്ക് രൂപപരമായി മാറ്റുന്ന പ്രക്രിയയാണ് അനുകല്പനം. സാഹിത്യകൃതിയെ ദൃശ്യമാധ്യമത്തിലേക്ക് പകർത്തുന്ന പ്രക്രിയയാണ് 'ചലച്ചിത്രാനുകല്പനം'. മാർത്താണ്ഡവർമ്മ, സി.വി.യുടെ നോവലിനെ ഉപജീവിച്ച് നിർമ്മിച്ച മലയാളത്തിലെ ആദ്യത്തെ ചലച്ചിത്രാനുകല്പനമാണ്. പിന്നീട് സാഹിത്യകൃതികളെ അവലംബമാക്കി പ്രത്യേകിച്ച് തകഴി, എം.ടി, പൊറ്റെക്കാട്ട്, ബഷീർ, പൊൻകുന്നം വർക്കി, മാധവിക്കുട്ടി, ലളിതാംബിക അന്തർജ്ജനം, തുടങ്ങിയുള്ള വിഖ്യാത എഴുത്തുകാരുടെ രചനകളെ ചലച്ചിത്രാനുകല്പനത്തിനുപയുക്തമാക്കി. ചെമ്മീൻ, മഴ,

ബാല്യകാലസഖി, മതിലുകൾ, തുടങ്ങി നിരവധി നോവലുകളും കഥകളും സിനിമയായി പരിണമിച്ചിട്ടുണ്ട്. സാഹിത്യം സിനിമയാകുമ്പോൾ ദൃശ്യാനുഭവത്തിന്റെ ചാരുത പ്രേക്ഷകന് ലഭിക്കുന്നു. അനുഭവത്തനം സർഗ്ഗാത്മകമാകും. സമകാലിക പ്രസക്തിയുള്ള വിഷയവുമായി ബന്ധപ്പെട്ടതുകൊണ്ടാണ് അവിടെ ഒരു സാംസ്കാരിക നിർമ്മിതി നടക്കുന്നു. വെർജീനിയ വുൾഫ് 1926 ൽ 'ദി സിനിമ' എന്ന ലേഖനത്തിൽ സിനിമയും നോവലും തമ്മിലുള്ള പാരസ്പര്യത്തിന്റെയും നോവൽ രൂപത്തിനു സംഭവിച്ചേക്കാവുന്ന അപചയത്തിന്റെയും സാധ്യതകളെ പരാമർശന വിധേയമാക്കുന്നു. ഇന്ത്യയിലെ ഒരു മരത്തിന്റെ ചേതനയെ ഊറ്റിയെടുത്ത് മരത്തെ നശിപ്പിക്കുംപോലെയാണത് എന്നാണ് വെർജീനിയ വുൾഫിന്റെ നിരീക്ഷണം. സിനിമയായാലും നാടകമായാലും അത് അവതരിപ്പിക്കുന്ന ഓരോ മാധ്യമത്തിനും അതിന്റേതായ മൗലിക സൗന്ദര്യവും അനന്തസാധ്യതകളും ഉണ്ട്. അതിനെ എത്രമാത്രം സ്വാംശീകരിക്കുകയും നിശ്ചല വസ്തുക്കൾ വിരിയിക്കുകയും ചെയ്യാൻ സാധിക്കുന്നുവോ അവിടെയാണ് കലാകാരന്റെ സൃഷ്ടിവൈഭവം എന്നാണ് പ്രശസ്ത ഫ്രഞ്ച് സിനിമാ നിരൂപകനായ ആന്റോണിയോ അഭിപ്രായപ്പെട്ടിട്ടുള്ളത്.

എഴുത്തുകാരന്റെ ഭാവനാവിലാസം, സർഗ്ഗാത്മകത, യുക്തിപരത, ലോകജ്ഞാനം, കാലബോധം, രചനാ വൈഭവം, അവതരണ സൗന്ദര്യം എന്നിവയെ ആശ്രയിച്ചാലും അനുകൂലന പ്രക്രിയ അതിന്റെ ഔന്നത്യത്തിന്റെ പടവുകൾ പിന്നിടുന്നത്. സിനിമ എന്ന കലയിലൂടെ ആഖ്യാനിക്കപ്പെടുന്നത് മനുഷ്യജീവിത വ്യവഹാരങ്ങളുടെ സവിശേഷമായ അന്തരീക്ഷമാണ്. ആ വ്യവഹാരങ്ങളെ സവിശേഷമായ മനുഷ്യബുദ്ധി ഉപയോഗിച്ച് ആസ്വാദനപ്രദമായ അളവിൽ ലോകത്തിനു മുമ്പിൽ അവതരിപ്പിക്കുന്നിടത്താണ് ഭാവന അതിന്റെ തേജസ്സ് നേടുന്നത്. കഥ ദൃശ്യവൽക്കരിക്കപ്പെടുമ്പോൾ ദൃശ്യഭാഷയുടെ സാധ്യതകളെ മുഴുവൻ ഉപയോഗപ്പെടുത്തി ഏറ്റവും നല്ല കലാസൃഷ്ടിയായി രൂപാന്തരപ്പെടുത്തേണ്ടതുണ്ട്. ഇവിടെയാണ് ഭാവന അതിന്റെ ഉത്തരവാദിത്തം നിർവ്വഹിക്കുന്നത്. അല്ലെങ്കിൽ പ്രേക്ഷകന്, ചെഖോവിന്റെ കഥയെ സിനിമയാക്കി നശിപ്പിച്ചു കളഞ്ഞു എന്നപഖ്യാതിയും ഉണ്ടാവും. കഥയെ സിനിമയാക്കി മാറ്റുമ്പോൾ അതിൽ പ്രവർത്തിക്കുന്ന തിരക്കഥാരചയിതാവിനും സംവിധായകനും അഭിനേതാക്കൾക്കും ക്യാമറാമാനും എഡിറ്ററിനും അവരവരുടെ പ്രവർത്തനവുമായി ബന്ധപ്പെട്ട സർഗ്ഗാത്മകത ആവശ്യമാണ്. അവിടെയാണ് കഥ സിനിമയായി അനുകൂലനം ചെയ്യുമ്പോൾ അതിന്റെ എല്ലാ സൗന്ദര്യംഗങ്ങളും നേടിയെടുത്ത് പുറത്തുവരിക. യുക്തിഭദ്രമായ അവതരണത്തിലൂടെ സിനിമയ്ക്ക് അതിന്റെ സാംസ്കാരികതനിമ മേന്മയും നേടാൻ കഴിയുന്നു. പ്രാദേശികവും സാംസ്കാരികവുമായ ഘടകങ്ങൾ നിയതമായ അളവിൽ ലയിക്കുമ്പോഴാണ് യുക്തിഭദ്രമായ സിനിമാനുഭവം പ്രേക്ഷകന് സമ്മാനിക്കാൻ സാധിക്കുന്നത്. ഉദാ: ഹിന്ദി സിനിമയിൽ പ്രണയം വന്നാൽ ഉടൻ നടുറോഡിൽ നിന്ന് ഡാൻസുചെയ്യുക, വിവാഹം നടക്കുമ്പോൾ വിമാനത്തിൽ നിന്നു പുഷ്പവൃഷ്ടി നടത്തുക, വസ്ത്രധാരണ രീതികൾ, ഈവക കാര്യങ്ങൾ മലയാളിയുടെ യുക്തിബോധത്തിന് ഒട്ടും ഇണങ്ങുന്നതല്ല. അനുകൂലന പ്രക്രിയയിൽ ഏറ്റവും പ്രാധാന്യമർഹിക്കുന്ന ഒന്നാണ് ലോകജ്ഞാനം. മൂലകൃതി രചയിതാവിന്റെ ലോകജ്ഞാനം കാലത്തിനും സംസ്കാരത്തിനും വിധേയമായി മൂലകൃതിയിൽ ലയിച്ചുകിടപ്പുണ്ടാവും. അനുകൂലനം ചെയ്യുമ്പോൾ അത്തരം അവസ്ഥകളെയെല്ലാം വിശകലനവിധേയമാക്കുകയും താൻ അവതരിപ്പിക്കുന്ന ഭാഷയ്ക്കും സമൂഹത്തിനും സംസ്കാരത്തിനും യോജിച്ച തരത്തിൽ സാമൂഹിക പ്രസക്തിയുള്ള ഒരു വിഷയവുമായി ബന്ധിപ്പിച്ച് വർത്തമാനകാല പ്രശ്നങ്ങളെ എടുത്തുകാട്ടണം. മാധ്യമ സ്വഭാവത്തിനും കാലത്തിനും ദേശത്തിനും ആവശ്യമുള്ള ഘടകങ്ങൾ കൂട്ടിയോജിപ്പിക്കാൻ അരിസ്റ്റോട്ടിൽ ഏറ്റവും അധികം ഊന്നൽ കൊടുത്തിരുന്ന വസ്തുതയാണ് കാലബോധം. കഥയിൽ ചെഖോവ് കഥയുടെ വിവരണത്തിന് എടുക്കുന്ന

കാലദൈർഘ്യം മാത്രമേ സിനിമയിൽ സംവിധായകനും എടുക്കുന്നുള്ളൂ. ചെഖോവിന്റെ മൂലകഥയിൽ വാക്യയുടെ ജീവിതത്തിനു സമാന്തരമായി കട്ടപ്പായിയുടെ ജീവിതം മെനഞ്ഞെടുത്ത് അവന്റെ മനസ്സിലൂടെ കടന്നുപോകുന്ന ഓർമ്മകളിലാണ് ചലനാത്മകമായ ദൃശ്യഖണ്ഡങ്ങളായി ചലച്ചിത്രം നെയ്തെടുത്തിരിക്കുന്നത്. കഥ തിരക്കഥയും ചലച്ചിത്രവുമാകുമ്പോൾ മികവുറ്റതാകേണ്ട രണ്ടു ഘടകങ്ങളുണ്ട് കൂടിയുണ്ട്. അവതരണത്തിലെ സൗന്ദര്യവും രചനാവൈഭവവും. സാങ്കേതികതയുടെ സാധ്യതകളെയാണ് തിരക്കഥാകാരനും സംവിധായകനും പ്രയോജനപ്പെടുത്തേണ്ടത്. ലിഖിത ഭാഷയിലെഴുതപ്പെട്ട കഥയെ രംഗങ്ങളാക്കി തിരശ്ശീലയുടെ സാധ്യതകളെ ഉപയോഗപ്പെടുത്തി ചലച്ചിത്രമാക്കുമ്പോൾ തികഞ്ഞ ഏകാഗ്രതയിലൂടെ മാത്രമേ അതു സാധ്യമാവൂ. ലിഖിതഭാഷയിലൂടെ ദൃശ്യപ്രതീതിയുണ്ടാക്കണം. അതനുസരിച്ച് സീനുകളായി തിരിച്ചു വേണം തിരക്കഥ രചിക്കാൻ. അതു ശരിയായാൽ കാഴ്ചയിലൂടെയും ചലനങ്ങളിലൂടെയും കഥ ആഖ്യാനിക്കാൻ സാധിക്കും. അന്യഭാഷയിൽ അവതരിക്കപ്പെട്ട സിനിമയായാലും ഈ രസതന്ത്രം സമീകരിക്കപ്പെട്ടാൽ ഏതു ഭാഷക്കാരനും അനായാസം സിനിമയെ മനസ്സിലാക്കാനും അതിന്റെ സൗന്ദര്യാനുഭൂതിയിൽ ഉമത്തനാകാനും സാധിക്കും. പ്രേക്ഷകനെ സംവിധായകനും തിരക്കഥാകൃത്തും ആഗ്രഹിക്കുന്ന തരത്തിലുള്ള ഹൃദയസംസ്കാരം നേടിയെടുക്കാനും അവനെ സാമൂഹ്യപ്രതിബദ്ധതയുള്ള ഒരു വ്യക്തിസത്തയായി പരിണമിപ്പിക്കുകയും വേണം. അതുവഴി കലയുടെ ആത്യന്തികമായ ഫലപ്രാപ്തിയും മൂല്യവും കൈവരിക്കുന്നു. മേൽപ്പറഞ്ഞ വസ്തുതകളെ വസ്തുനിഷ്ഠമായി വിലയിരുത്തുമ്പോൾ ചെഖോവിന്റെ കഥയിൽ നിന്നും സിനിമയിലേക്കുള്ള പരിണാമ പ്രക്രിയയിൽ സൈദ്ധാന്തികതയെയും വെല്ലുന്ന ഒരു ജൈവിക സിദ്ധി സംവിധായകൻ ജയരാജ് വരുത്തിയിട്ടുണ്ടെന്നുള്ളത് നിസ്തർക്കമാണ്.

ഒറ്റാൽ: കാലാതിവർത്തിയായ പ്രമേയ സ്വാധീനത

ഓരോ എഴുത്തുകാരനും അവന്റേതായലോകം അവതരിപ്പിക്കുന്നു. കൃതികൾ മഹത്തരമാകുന്നത് എഴുത്തുകാരന്റെ ലോകവിജ്ഞാനം, അനുഭവങ്ങൾ, ഭാവന, ഭാഷാപരമായ വൈദഗ്ദ്ധ്യം എന്നിവയെല്ലാം കൂടിച്ചേർന്നാണ്. ശക്തമായ പ്രമേയമാണ് ആദ്യമുണ്ടാവേണ്ടത്. പശ്ചാത്തലം, കഥാപാത്രങ്ങൾ, ആഖ്യാനം, സംഭവങ്ങൾ, സംഭാഷണം, കാവ്യാത്മകത, മൂല്യധാര ഇവയാണ് പ്രമേയത്തെ രൂപദ്രമാക്കിത്തീർക്കുന്ന ഘടകങ്ങൾ. കെട്ടുറപ്പുള്ള ശക്തമായ പ്രമേയമാണ് 'ഒറ്റാലി'ല് ഉള്ളത്. ഇതിൽ കടന്നുവരുന്ന കഥാപാത്രസൃഷ്ടി വ്യക്തിത്വനിറവു പുലർത്തുന്നുണ്ട്. കാരണം ഇഴമറ്റിക്കാട്ടാവുന്ന പ്രമേയമില്ലെങ്കിൽ ഇത്തരം സൃഷ്ടി നടത്താനാവില്ല. കഥാപാത്രസൃഷ്ടിയും പ്രമേയവും തമ്മിൽ ഇഴുകിച്ചേർന്ന ഒരു ബന്ധമാണുള്ളത്. അവിടെ നിന്നും സംഭവങ്ങൾ രൂപംകൊണ്ട് സ്വാഭാവികമായ പരിസമാപ്തി കുറിക്കുകയും ചെയ്യും.

'ഒറ്റാൽ' എന്ന സിനിമയിലെ കട്ടപ്പായി, വല്യപ്പച്ചായി, തുടങ്ങിയ കഥാപാത്രങ്ങൾ, കടംകൊണ്ടു നട്ടം തിരിയുന്ന കർഷക ജീവിതങ്ങൾ, അവരുടെ ദുരിതപൂർണ്ണമായ ജീവിതം ഇതെല്ലാം കേരളീയ ജീവിതത്തിന്റെ സ്വാഭാവിക താളവ്യവസ്ഥയിൽ നിന്നുദ്ഗമിച്ചതാണ്. അതുകൊണ്ട് 'ഒറ്റാലി'ന് പ്രമേയപരമായി ശക്തമായ അടിത്തറയുണ്ട്. മഹത്തായ മൂല്യചിന്തയും തത്വചിന്തയും കഥയിലെ പ്രമേയത്തിലൂടെ സംക്രമിപ്പിക്കുമ്പോൾ ഭാഗികവും അയഥാർത്ഥ്യവുമായ ആ പ്രമേയം മൂല്യ ചിന്തയിലൂടെ വിശ്വതലത്തിലേക്ക് ഉയരുന്നു.

പ്രമേയം ഏതാണ്ടൊരുപോലെയാക്കെ ആവർത്തന സ്വഭാവത്തോടെ കൃതികളിൽ വരാം. എങ്കിലും 'ഒറ്റാലി'ൽ സംവിധായകന്റെ പ്രതിഭാവിധിസത്താൽ തനതായ വ്യക്തിത്വമുള്ള ഒരു ജൈവസൃഷ്ടിയായി മാറുന്നുണ്ട്.

കാലദേശാതിർത്തികളെ നിരാകരിക്കും വിധമുള്ള പ്രമേയമാണ് ഒറ്റാലിലുള്ളത്. എന്നാൽ 'വാൻക' എന്ന ചെക്കോവിന്റെ കഥയുടെയും ഒറ്റാൽ എന്ന സിനിമയുടെയും സാജാത്യവൈജാത്യങ്ങളെ അന്വേഷിച്ചുള്ള പഠനം വളരെയധികം സാധ്യതകൾ താരതമ്യസാഹിത്യപഠനമേഖലയിൽ തുറക്കുന്നു. അത്തരമൊരു പഠനത്തിലൂടെയേ വിശ്വമാനവികതയുടെ ഏകാത്മക സ്വഭാവത്തിലേക്കും അതിന്റെ ശ്രേഷ്ഠതയിലേക്കും എത്താൻ കഴിയുകയുള്ളൂ. ഓരോ രാജ്യത്തിലെയും ജനത അനുഷ്ഠിക്കുന്ന മൂല്യങ്ങൾ, ശ്രേഷ്ഠ സംസ്കാരങ്ങൾ എന്നിവയെല്ലാം വിനിമയം ചെയ്യപ്പെടുന്നു. അതുവഴി മന:സംസ്കരണവും വ്യക്തി സംസ്കരണവും സമൂഹസംസ്കരണവും എല്ലാറ്റിലുമുപരി ഉത്തമരാഷ്ട്രനിർമ്മിതിയും സംജാതമാകുന്നു. പ്രേക്ഷകമനസ്സിൽ കരുണരസത്തെ ഉദ്ദീപിപ്പിച്ച് ചൂഷണ വഴികളിലെ കനലുകളെ ചൂണ്ടിക്കാട്ടി, ജീവിതത്തിന്റെ നിസ്സഹായതയും അധികാരവർഗ്ഗത്തിന്റെ നിരുത്തരവാദിത്തവും സിനിമ പ്രേക്ഷകനു മുമ്പിൽ തുറന്നുകാട്ടി. സംവിധായകന്റെ പ്രതിഭാവിഭാവനങ്ങൾ ഈ സിനിമ ഒരു ജൈവസൃഷ്ടിയായി പരിണമിച്ചു. പ്രമേയതലങ്ങളിൽ സാമ്യങ്ങൾ ഉണ്ടെങ്കിലും അതുല്യപ്രതിഭാശക്തിയാൽ ജൈവികത കൈവരിക്കുന്നു.

'വാൻക' എന്ന കൃതിയോടുള്ള കടപ്പാടിന്റെ അംശങ്ങൾ നാം പരിശോധനയ്ക്കു വിധേയമാക്കുമ്പോൾ പുത്തൻ ആവിഷ്കാരങ്ങൾക്കുള്ള ഊർജ്ജവും നിലവിലുള്ളതിന്റെ ഭാവനാസാന്ദ്രവും ബൗദ്ധികവുമായ ഇടപെടലുകളെ തുറന്നു കാട്ടുകയും ചെയ്യാൻ ഇടവരുന്നു.

ഉത്തരാധുനിക സംസ്കാരത്തിന്റെ അലയൊലികൾ സിനിമയിൽ മുഴങ്ങുന്നു. മനുഷ്യനും പ്രകൃതിജാലങ്ങളും ഏകോദരഭാവത്തിൽ നിലകൊള്ളുന്ന ദ്രാവിഡ വിശുദ്ധിയെ ആവാഹിക്കുന്ന കഥാപാത്രങ്ങളായാണ് കട്ടപ്പായിയും വല്യപ്പച്ചായിയും കടന്നുവരുന്നത്. ബാല്യം നന്മകളുടെ വിളനിലമാണെന്ന തത്വത്തിന്റെ പ്രതീകമായി ടിങ്ക, ഇനിയും വറ്റാത്ത നന്മയുടെ ബാക്കിപത്രമായി ടിങ്കവിന്റെ അമ്മ. ആധുനികതയുടെ, സ്വാർത്ഥതയുടെ പ്രതീകമായ ടിങ്കവിന്റെ അച്ഛൻ. സാമ്പത്തികശേഷിയാണയാളുടെ മനുഷ്യന്റെ അളവുകോൽ. ബാക്കിയുള്ളവരോടെല്ലാം അയാൾക്കു പുച്ഛമാണ്. ഞാനും എന്റെ പ്രശ്നങ്ങളും എന്ന ആധുനിക ഭാവുകത്വത്തിൽ നിന്നും എന്റെ മനസ്സ് അപരന്റെ വേദനയിലും അവരുടെ പ്രശ്നങ്ങളിലും അഭിരമിക്കാനും അവരെ ശ്രവിക്കാനും ജനശ്രദ്ധ അവരിലേക്ക് കേന്ദ്രീകരിക്കാനുമുള്ള ഊർജ്ജം, ദൃശ്യശ്രവ്യ സാഹിത്യ മാധ്യമങ്ങളിലൂടെയും അവക്കുള്ള പരിഹാരമെന്നോണം തലമുറകളുടെ അകക്കണ്ണു തുറപ്പിക്കാനും മാനസിക പരിവർത്തനം സാധ്യമാക്കാനും ഉള്ള സാധ്യത വർദ്ധിപ്പിക്കുന്നു. തലമുറകളെ മാനസികമായി വിമലീകരിച്ച് സമസൃഷ്ടി സാഹോദര്യഭാവത്തോടെ വീക്ഷിക്കാനുമുള്ള മാനസിക പക്വത നേടിയെടുക്കാനുള്ള വിമലീകരണപ്രക്രിയ കൂടിയാണ് സംവിധായകൻ ഒറ്റാലിലൂടെ ഒരുക്കിയിരിക്കുന്നത്.

സാദൃശ്യവൈസാദൃശ്യങ്ങൾ: വാങ്കയിലും ഒറ്റാലിലും

മൂലകൃതിയായ ആൻൺ സി ചെക്കോവിന്റെ 'വാങ്ക'യിലും അനുവർത്തനം ചെയ്യപ്പെട്ട 'ഒറ്റാലി'ലും കടന്നുവരുന്ന സാദൃശ്യവൈസാദൃശ്യങ്ങളെപ്പറ്റിയുള്ള അന്വേഷണം താരതമ്യനിരീക്ഷണത്തിനും അതുവഴി താരതമ്യ സാഹിത്യമേഖലയ്ക്കും വിലപ്പെട്ടതാണ്. ഒരു കലാകാരന്റെ സിദ്ധി വിശേഷത്തിന്റെ തെളിമയും ഗരിമയും എപ്രകാരം സംവദിക്കപ്പെടുന്നു എന്നുള്ള അന്വേഷണം താരതമ്യസാഹിത്യമേഖലയിൽ സാംസ്കാരികമായ ചലനങ്ങൾ സൃഷ്ടിക്കും.

മലയാളത്തിലെ അതുല്യപ്രഭാവനായ സംവിധായകൻ ജയരാജ് സംവിധാനം ചെയ്ത് 2015 ൽ പുറത്തിറങ്ങിയ 'ഒറ്റാൽ' എന്ന ചലച്ചിത്രം മനുഷ്യജീവിതത്തിന്റെ സൂക്ഷ്മാവസ്ഥകളെയും ദുരിതങ്ങളെയും പാർശ്വവൽക്കൃത സമൂഹത്തിന്റെ അവസ്ഥകളെയും അഭ്രപ്രാളികളിലേക്കാവാഹിച്ചു. ചെഖോവിന്റെ കഥാഭൂമികയിൽ ചവിട്ടി നിൽക്കുമ്പോഴും തന്റെ നാടിന്റെ സമകാലികാവസ്ഥയാണ് സിനിമയിൽ സ്പന്ദിച്ചത്. അതോടൊപ്പം 'ദി ഹിന്ദു' ദിനപ്പത്രത്തിൽ ഗുവാഹട്ടി കേന്ദ്രമാക്കിയുള്ള സ്പെഷ്യൽ ഫോട്ടോഗ്രാഫർ റിന്റോജ് കോൺവർ പകർത്തിയ ചിത്രവും 'ഒറ്റാൽ' എന്ന ചിത്രത്തിന്റെ ഇഴകൾ നെയ്തെടുക്കാൻ ജയരാജിനു പ്രചോദനമായി എന്നദ്ദേഹം വെളിപ്പെടുത്തി.

2014 ആഗസ്റ്റിൽ അസ്സാമിലുണ്ടായ പേമാരിയിലും വെള്ളപ്പൊക്കത്തിലും തന്റെ സമ്പാദ്യമായ, തന്റെ എല്ലാമെല്ലാമായ മൂന്ന് ആടുകളെയും കൊണ്ട് വാഴപ്പിണ്ടികൊണ്ടുണ്ടാക്കിയ ഒരു ചങ്ങാടത്തിൽ ഏകദേശം എട്ടുവയസ്സു തോന്നിക്കുന്ന ഒരു പയ്യന് തന്നെ തുഴഞ്ഞ് പോകുന്ന ചിത്രമാണ് ദേശീയ അവാർഡു നേടിക്കൊടുത്ത 'ഒറ്റാലി'ന്റെ പിറവിക്കുറിപ്പാണത്രെ. ഇന്ത്യയിൽ തന്നെ ആദ്യമായി തിയറ്ററിൽ സിനിമ പ്രദർശിപ്പിച്ച ദിവസം തന്നെ ഓൺലൈൻ ആയും പ്രദർശിപ്പിച്ചു. വാങ്കയുടെ കഥാതന്തുവിൽ മുറുകെപ്പിടിച്ച് ഇവിടുത്തെ സാമൂഹിക-രാഷ്ട്രീയ പരിതഃസ്ഥിതികളെ നിശിതമായി സിനിമയിൽ വിമർശന വിധേയമാക്കുന്നു.

സിനിമയ്ക്ക് ചെഖോവിന്റെ കൃതിയോട് നേരിട്ടുള്ള ബന്ധമാണുള്ളത്. മനുഷ്യജീവനും ജീവിതത്തിനും ഒരു വിലയും കല്പിക്കാത്ത ആധുനിക കാഴ്ചപ്പാടാണിവിടെ തെളിഞ്ഞു കാണുന്നത്. സമദൃഷ്ടി വിക്ഷണം നഷ്ടപ്പെട്ടു പോയ ഒരു തലമുറയുടെ നഗ്നചിത്രം 'വാങ്ക'യും 'ഒറ്റാലു' വെളിവാക്കുന്നു. ദുഃഖങ്ങളും ദുരിതങ്ങളും എപ്പോഴും വേട്ടയാടിക്കൊണ്ടിരിക്കുന്ന നിമ്നവിഭാഗത്തിന്റെ കരളലിയിക്കുന്ന കാഴ്ചയാണിവിടെ ദൃശ്യമാകുന്നത്. കൊളോണിയൽ വിദ്യാഭ്യാസം നമ്മുടെ സമൂഹത്തിൽ അവശേഷിപ്പിച്ച മാനവികതയുടെ അഭാവം 'ജയരാജ് ഒറ്റാലിൽ' അവതരിപ്പിക്കുമ്പോൾ ദ്രാവിഡീയ വിശുദ്ധിയുടെ ജീവസ്സും ഓജസ്സും നഷ്ടപ്പെട്ട തലമുറയുടെ ദയനീയഭാവം കൂടി അഭ്രപ്രാളികളിൽ ആവാഹിക്കപ്പെടുന്നു.

സിനിമയുടെ തുടക്കത്തിൽ കട്ടപ്പായിയും കഥയുടെ തുടക്കത്തിൽ വാങ്ക സുഖോവ് എന്ന ഒൻപതു വയസ്സുകാരനും ക്രിസ്റ്റസ് രാത്രിയിൽ ഉറങ്ങാതിരുന്ന് കത്തെഴുതുന്നതാണ് തുടക്കം. രണ്ടുപേരും അവരവരുടെ മുത്തച്ഛൻമാർക്കു കത്തയയ്ക്കുന്നു. കത്ത് തുടങ്ങുന്നത് കഥയിലും സിനിമയിലും ഒരേരീതിയിൽ തന്നെയാണ്. "സ്നേഹമുള്ള എന്റെ വലുപ്പച്ചായി അറിയാൻ കട്ടപ്പായി എഴുതുന്നത്" എന്നു സിനിമയിൽ. കഥയിൽ "പ്രിയ മുത്തച്ഛൻ കോൺസ്റ്റാന്റിന് മക്കാരിച്ച് അറിയുന്നതിന്, ഞാൻ അങ്ങേക്ക് ഒരു കത്തെഴുതുകയാണ്" തുടർന്നുള്ള ആശംസകളും തന്റെ വേദനകളും മുത്തച്ഛനോടു പറയുന്നതും കഥയിലെ സിനിമയിലും ഒരേ രീതിയിലാണ്. രണ്ടുപേരും രണ്ടു സാമൂഹിക പരിതോവസ്ഥകളിലാണ് ജീവിക്കുന്നതെങ്കിലും അവരുടെ വേദനയുടെയും ആത്മനൊമ്പരങ്ങളുടെയും ആഴങ്ങൾ, ചേഷ്ടകൾ എല്ലാം ഒരേ വൈകാരിക പ്രതിസന്ധിയാണ് അനുവാചകനിലും പ്രേക്ഷകനിലും ജനിപ്പിക്കുന്നത്. ഒരാൾ പടക്കനിർമ്മാണശാലയിലും വാങ്ക സുഖോവ് അല്ലാവിന് ചെരുപ്പുകുത്തിയുടെ സഹായിയുമായി ജോലി ചെയ്യുന്നു. ചെഖോവിന്റെ 'വാങ്ക'യിലെ മുത്തച്ഛന് ഷിവാഭാവം എന്ന മാന്യന്റെ തോട്ടത്തിലെ രാത്രി കാവൽക്കാരനാണ്. മക്കാരിച്ച് കോൺസ്റ്റാന്റിന് മക്കാരിച്ച് എന്ന അദ്ദേഹത്തിന്റെ ഒരു സൂക്ഷ്മ വർണ്ണനയാണ് ചെഖോവ് നടത്തിയിരിക്കുന്നത്. സന്തതസഹചാരിയായുള്ള 'ഇൗൽ' എന്ന നായ. ജയരാജിന്റെ

സിനിമയിലും സമാനമായി ഒരു നായ കടന്നുവരുന്നു. അവൻ പേരൊന്നും പ്രത്യേകിച്ചില്ല. കുട്ടപ്പായി അതുകൊണ്ട് തന്നെ 'പേരില്ലാപ്പട്ടി' എന്നതിനെ വിളിക്കുന്നു.

തുടർന്ന് മക്കാരീച്ച് മുത്തച്ഛന്റെ നർമ്മം തുളുമ്പുന്ന കഥയിൽ വിവരിക്കുമ്പോൾ സിനിമയിൽ കത്തെഴുതുന്ന കുട്ടപ്പായി മുത്തച്ഛനുമൊത്തുള്ള തന്റെ പഴയജീവിതം അയവിറക്കുകയാണ്. കുട്ടനാട്ടിലെ താറാവുകൃഷിക്കാരുടെ ജീവിതത്തിന്റെ അനാഥത്വം, ആരോരുമില്ലാത്ത രണ്ടു മനുഷ്യ ജന്മങ്ങൾ വീടില്ല, ബന്ധുക്കളില്ല. അവരുടെ ജീവിതദൈന്യത്തിന്റെ കഥയാണ് സിനിമയിൽ ഇതൾ വിടർത്തുന്നത്. കഥയിലാകട്ടെ വാങ്ക തന്റെ ദയനീയ ജീവിതത്തിന്റെ അവസ്ഥ മുത്തച്ഛനെ കത്തിലൂടെ അറിയിക്കുന്നു. റഷ്യയിലെ കാർഷിക ജീവിതത്തിന്റെ അവസ്ഥയും കാർഷിക വ്യവസ്ഥയുടെ പിന്നോക്കാവസ്ഥയും ചെഖോവിന്റെ കഥയിൽ തെളിയുന്നുണ്ട്. അടിമ ഉടമ സമ്പ്രദായം നിലവിലിരുന്ന കാലഘട്ടത്തിലെ ജൻമിയുടെയും പ്രഭുക്കൻമാരുടെയും ക്രൂരതകൾ ചെഖോവ് വാങ്കയുടെ വാക്കുകളിലൂടെ കോറിയിടുന്നു.

"ഇന്നലെ എനിക്കു നല്ല തല്പകിട്ടി. അവരുടെ കുട്ടിയെ തൊട്ടിലാടുന്നതിനിടെ ഉറങ്ങിപ്പോയതിന് യജമാനന് എന്തെങ്കിലും മുടിക്കു കുത്തിപ്പിടിച്ച് മുറ്റത്തേക്ക് വലിച്ചിഴച്ചുകൊണ്ടുപോയി. ബെൽറ്റുകൊണ്ട് അടിച്ചു. കഴിഞ്ഞയാഴ്ചയിലൊരുദിവസം യജമാനത്തി എനോട് ചാളമുറിക്കാൻ പറഞ്ഞു. ഞാനതിന്റെ വാൽ മുതൽ നന്നാക്കിത്തുടങ്ങിയപ്പോൾ അവർ ആ ചാളയെടുത്ത് അതിന്റെ തലകൊണ്ട് എന്റെ മുഖത്ത് കുത്തി. മറ്റ് ജോലിക്കാരും എന്തെങ്കിലും കളിയാക്കും....." (Chekov 2010:111) വാങ്കയുടെ വാക്കുകളിലെ പ്രതിഫലിച്ചു നിന്ന നിസ്സഹായതയ്ക്കും അധർമ്മീകതയ്ക്കും, മനുഷ്യത്വരാഹിത്തത്തിനും സമാനമായിത്തന്നെയാണ് കുട്ടപ്പായിക്കും മേസ്സിയിൽ നിന്നും അയാളുടെ പടക്കശാല മുതലാളിയിൽ നിന്നും അനുഭവിക്കേണ്ടിവന്നത്. ഈ രണ്ടുകഥാപാത്രങ്ങൾക്കും അവരുടെ ജീവന് യാതൊരു സുരക്ഷയുമില്ല.

ആധുനികതയുടെ അടങ്കൽ സിനിമയിലും കഥയിലും

വാങ്ക ജീവിതത്തിൽ അനുഭവിക്കുന്ന ഏകാന്തത പലപ്പോഴും അതേ അളവിൽ കുട്ടപ്പായിയും അനുഭവിക്കുകയാണ്. കുട്ടപ്പായിയും വാങ്കയും അവരുടെ മുത്തച്ഛന്മാരുടെ തണലിൽ സ്നേഹത്തിന്റെയും വാത്സല്യത്തിന്റെയും ചൂടുനുകുന്നു. വാങ്കയ്ക്കു വിശപ്പിനു ക്ഷണമോ ചായയോ സൂപ്പോ ഒന്നും യജമാനൻ നൽകിയില്ല. കേവലം ഒൻപതു വയസ്സുമാത്രം പ്രായമുള്ള അവന് വേണം യജമാനന്റെ മകനെ ഉറക്കമിളച്ചു നോക്കാനും തൊട്ടിലാട്ടാനും. കുട്ടപ്പായിക്കുവെച്ചു പഠിക്കണമെന്ന അതിയായ ആഗ്രഹവും. കുട്ടപ്പായിയെ തമിഴ്നാട്ടിൽ പടക്കമ്പനി മുതലാളിക്കു വിറ്റ് കാശുവാങ്ങാൻ തക്കംപാർത്തു നിലകുന്ന മേസ്സി. അയാൾക്കു കുട്ടിയെന്നോ വയസ്സെന്നോ യാതൊരു പരിഗണനയുമില്ല. ആ അവസരത്തിലാണ് തേടിയ വള്ളി കാലിൽ ചുറ്റിയെന്നു പറയുംപോലെ വലുപ്പച്ചായിക്ക് രോഗം മുർച്ഛിക്കുന്നത്. കൊച്ചുമകനെക്കുറിച്ചുള്ള ഉത്കണ്ഠ അയാളെ നിരന്തരം വേട്ടയാടുന്നു. അയാളു് തന്റെ ഹൃദയനെർമ്മല്യം കൊണ്ട് തന്റെ വ്യഥകൾ മേസ്സിയോട് പറയുന്നു. ഈ അവസരം ഉപയോഗപ്പെടുത്തി പഠിപ്പിക്കാം എന്ന വ്യാജേന അവനെ പടക്കമ്പനിയിലെ മുതലാളിയോട് വലിയ വിലപേശി വില്ക്കുന്നു. തുടർന്നങ്ങോട്ട് അവന് അനുഭവിക്കുന്നത് കൊടിയ പീഡനങ്ങളാണ്.

വാങ്കയുടെ അവസ്ഥ തന്നെയാണ് കുട്ടപ്പായിക്കും. രണ്ടുപേരും ക്രിസ്തുസ് രാത്രിയിലാണ് മുത്തച്ഛൻമാർക്ക് കത്തെഴുതുന്നത്. വാങ്ക 'ഗ്രാമത്തിലെ കോണ്സ്റ്റാന്റിന് മക്കാരച്ചിന് എന്നെഴുതി തപാൽപെട്ടിയിലിടുമ്പോൾ കുട്ടപ്പായി "വലുപ്പച്ചായി കുട്ടനാട്" എന്നുമാണ്

എഴുതുന്നത്. രണ്ടുപേരുടെയും കത്തുകൾ ഒരിക്കലും ലക്ഷ്യസ്ഥാനത്ത്, മുത്തച്ഛന്മാരുടെ കൈകളിൽ എത്തില്ല എന്ന് നമുക്ക് ഉറപ്പുണ്ട്.

കഥയിലും സിനിമയിലും ചെഖോവയും ജയരാജും സമാനതപുലർത്തുന്നത് വ്യവസായവത്ക്കരണവും നഗരവത്ക്കരണവും കൊണ്ട് നിത്യനരകമായിക്കൊണ്ടിരിക്കുന്ന രണ്ടു ദേശ സമൂഹചിത്രീകരണത്തിലാണ്. വാങ്കയില് അല്യാമീന് ചെരുപ്പുകുത്തിയുടെയും അയാളുടെ കുടുംബാംഗങ്ങളുടെയും പീഡനവും ഒറ്റാലിലെ മേസ്സീരിയും മുതലാളിയും ടിങ്കവിന്റെ അച്ഛനും എല്ലാം ഇതിന്റെ പര്യായങ്ങളാണ്. മമതാ ബന്ധങ്ങളില്ലാത്ത മനുഷ്യജീവിതത്തിന്റെ ധനമോഹികൾ മാത്രമായ മനുഷ്യജന്മങ്ങളെ അടർത്തിയെടുത്തിരിക്കുന്ന മഹായത്നം. മനുഷ്യനും പ്രകൃതിയും തമ്മിലുള്ള ബന്ധത്തിന്റെ ആഴമാണ് മനുഷ്യനും മനുഷ്യനും തമ്മിലുള്ള ബന്ധത്തിന്റെ ഊഷ്മളതയുടെ ആദ്യകണ്ഠി.

ആധുനികതയുടെ കടന്നുകയറ്റത്തിൽ മറ്റുള്ളവരുടെ തണലിലും ശക്തിയിലും സ്വയം ഉയർന്നു പൊങ്ങുന്ന മനുഷ്യജീവിതങ്ങളുടെ നേർക്കാഴ്ചയും സംവിധായകൻ തുറന്നുകാട്ടുന്നു. ഉദാ: കട്ടപ്പായി ടിങ്കവിനു പ്രോജക്ട് നിർമ്മിച്ച കൊടുക്കുകയും അർത്ഥഗർഭമായ ഒരു പേര് നിർദ്ദേശിക്കുകയും ചെയ്യുന്നു. ആ വർഷത്തെ ഏറ്റവും നല്ല പ്രോജക്ട് ടിങ്കു വെച്ച 'പ്രതിക്ഷ'യ്ക്കു ലഭിച്ച. ദ്രാവിഡീയ വിശുദ്ധിയുടെ നന്മകൾ നഷ്ടമായ കേരളീയചിത്രം 'ഒറ്റാലും' കാരുണ്യം വറ്റിയ ക്രൈസ്തവ നന്മകൾ, നഷ്ടമായ റഷ്യൻ സമൂഹചിത്രം വാങ്കയിലും വരച്ചുകാട്ടുന്നു.

അധികാരവർഗ്ഗ കെട്ടുകാര്യസ്ഥത

ചെഖോവിന്റെ കഥയിൽ റഷ്യയിലെ അടിമസമ്പ്രദായത്തിന്റെയും ചൂഷണത്തിന്റെയും അധികാരവർഗ്ഗകെട്ടുകാര്യസ്ഥതയുടെയും ബാലവേലയുടെ രൂക്ഷതയുടെയും കാണാപ്പുറങ്ങൾ അടയാളപ്പെടുത്തി. അനാഥമാകുന്ന വാർദ്ധക്യവും കൊടിയ ജീവിതയാതനകളിലും ജീവിതത്തെ പുഞ്ചിരിയോടെ നേരിടുന്ന മക്കൊരിച്ചിന്റെ ജീവിതവും പുത്തൻ ജീവിത പാഠങ്ങൾ നൽകി. അനുവർത്തനമായ 'ഒറ്റാലി' ല് മകനും മകളും ആത്മഹത്യ ചെയ്തു ദുഃഖസത്യം വൃദ്ധനായ മുത്തച്ഛനെ വല്ലാതെ അലട്ടുന്നുണ്ട്. കുഞ്ഞിനുവേണ്ടിമാത്രമുള്ള ജീവിതം. ജീവിതത്തിന്റെ പാഠങ്ങൾ നേരിട്ട് മുത്തച്ഛനിൽ നിന്നും പ്രകൃതിയിൽ നിന്നും കട്ടപ്പായി നേടിയെടുക്കുന്നു.

സമകാലിക കേരളത്തിൽ വയനാട്ടിലും കട്ടനാട്ടിലും കേരളത്തിൽ പല ഇടങ്ങളിലും കർഷകർ കൂട്ടത്തോടെ ആത്മഹത്യ ചെയ്തു സമയമായിരുന്നു രണ്ടായിരം മുതലുള്ള കാലഘട്ടം. കർഷകരുടെ കടങ്ങളെല്ലാം എഴുതിത്തള്ളും എന്ന് സർക്കാർ നിരന്തരം പ്രസ്താവനകൾ ഇറക്കുന്നുണ്ടെങ്കിലും ഒന്നും ഉണ്ടായില്ല. കർഷക ആത്മഹത്യകൾ കൂടി വന്നു. കേരളത്തിൽ നിലനിന്നിരുന്ന ഫ്യൂഡലിസ്റ്റ് സമ്പ്രദായത്തിന്റെ അനുരണനങ്ങൾ ഇന്നും മായാതെ സമൂഹത്തെ കാർന്നുതിന്നുന്നു. മാറിമാറി വരുന്ന സർക്കാരുകൾ പരോക്ഷമായി ജന്മിത്തത്തിനുവേണ്ട ഒത്താശകൾ നൽകുകയും താഴേത്തട്ടിലുള്ള വിവിധ കർഷകരുടെ ജീവിതം നരകതുല്യമാവുകയും ചെയ്യുന്ന ദാരുണചിത്രം ജയരാജ് വെളിപ്പെടുത്തുന്നു.

വ്യക്തിസത്തയുടെ ആകലതകളും നൊമ്പരങ്ങളും വ്യക്തി ജീവിക്കുന്ന സാമൂഹികയാഥാർത്ഥ്യങ്ങളോട് ഗാഢമായി ബന്ധപ്പെട്ടിരിക്കുന്നുവെന്ന് 'വാങ്ക'യും 'ഒറ്റാലും' സാക്ഷ്യപ്പെടുത്തുന്നു. വിശപ്പെന്ന കൊടിയ യാഥാർത്ഥ്യത്തിനു മുമ്പിൽ യാതൊരു വിട്ടുവീഴ്ചകളും നൽകാത്ത സ്വാർത്ഥതല്പരമായ ബാഹ്യലോകത്തെ രണ്ടുകഥകളിലും കാണാം.

ഗ്രാമവിശുദ്ധിയെ കാർന്നുതിന്നുന്ന നാഗരികത

ചത്ത പ്രകൃതിയുടെ ശ്ലാഘനമാണ് നഗരങ്ങൾ. നഗരവത്ക്കരണം ഗ്രാമവിശുദ്ധിയെ കാർന്നുതിന്നുന്ന ചിത്രം ആവിഷ്കരിക്കുമ്പോഴും നമ്മുടെ ചെറുതാരകങ്ങൾ ഇന്നും ഭൂമിയിൽ അസ്തമിച്ചിട്ടില്ല എന്ന തിരിച്ചറിവും കൂടി ചെഖോവിന്റെ കഥയും ജയരാജിന്റെ ഒറ്റാലും നമുക്കു വെളിപ്പെടുത്തുന്നു. ദ്രാവിഡ ജനതയുടെ വിശുദ്ധി എന്നും എല്ലാ ദേശങ്ങളിലേയും എഴുത്തുകാർക്ക് പ്രചോദനമായിരുന്നു. സിനിമയിലെ പേരില്ലാപ്പട്ടിയും കഥയിലെ കഷ്ടതയും എല്ലാം ദ്രാവിഡ ജീവിതാംശത്തിന്റെ ഭാഗമാണ്. കഷ്ടതയിൽ നിന്നും വ്യത്യസ്തമായി 'ഇല' ആധുനികതയുടെ പരിവേഷമണിഞ്ഞു നില്ക്കുന്നവനായിരുന്നു. "അതുതകരമാം വിധം മാനുഷതയും വിശ്വാസവും തോന്നിപ്പിക്കുന്നതായിരുന്നു ഇലിന്റെ പ്രകൃതം. സുഹൃത്തുക്കൾക്കും അപരിചിതർക്കും ഒരുപോലെ മതിപ്പുള്ളവാക്കുന്ന അവന്റെ നോട്ടം പക്ഷെ ആരുടെയും ആത്മവിശ്വാസം കെടുത്തിക്കളയും. അവന്റെ മാനുഷതയും അനുസരണയും പകയുടെയും ദൃഷ്ടിയുടെയും ആവരണമായിരുന്നു. പതുങ്ങിച്ചെന്ന് പാദത്തിൽ കടിക്കുന്നതിലും കോഴികളെ മോഷ്ടിക്കുന്നതിലും നിപുണനായിരുന്നു അവൻ. പലതവണ തല്ലുകൊണ്ട് അവന്റെ പിൻകാലുകൾ ഒടിഞ്ഞു തുങ്ങിയിട്ടുണ്ട്. കെട്ടിയിട്ട് ചാകുന്നതുവരെ തല്ലിയിട്ടുണ്ട്. പക്ഷേ അവൻ അതിനെയാക്കെ അതിജീവിച്ചു." (Chekov 2010:110111) ഇവിടെ ആര്യസംസ്കൃതിയുടെ പ്രതിഫലനങ്ങൾ ഏറ്റുവാങ്ങുന്ന പ്രകൃതി ജാലങ്ങളെയും ചെഖോവ് നമുക്ക് മുന്തിലവതരിപ്പിക്കുന്നു. ദ്രാവിഡ സംസ്കാരത്തിന്റെ നേർച്ചായയിൽ പേരില്ലാപ്പട്ടിയെയും വലുപ്പച്ചായിയെയും കട്ടപ്പായിയെയും ജയരാജ് അവതരിപ്പിച്ചപ്പോൾ ആര്യസംസ്കാരത്തിന്റെ വഞ്ചനയും സ്വാർത്ഥതയും വിചാരവും മാത്രം മുന്നിൽക്കണ്ട് ജീവിതം മുന്നോട്ടു നയിക്കുന്ന ക്രൂരമായ മനുഷ്യരുടെ ഒപ്പം ജീവിച്ചു വരുന്ന അതേ മാനസിക ഭാവം പേറുന്ന ജീവജാതികളുടെ പ്രതീകമായി 'ഇല' നിലകൊള്ളുന്നു. 'ഇലി'ന്റെ ജീവിതം നൽകുന്ന അതിജീവനത്തിന്റെ ഊർജ്ജം 'വാങ്ക'ക്കും ലഭിക്കും എന്ന പ്രതീക്ഷ ചെഖോവ് വരികൾക്കും അക്ഷരങ്ങൾക്കുമിടയിൽ എവിടെയോ ഒളിപ്പിച്ചിട്ടുണ്ട്. പക്ഷെ അത്തരത്തിലൊരു പ്രതീക്ഷയുടെ തിരിവെട്ടം ജയരാജിന്റെ 'ഒറ്റാലി'ല് കട്ടപ്പായിയെപ്പറ്റി പ്രേക്ഷകനിൽ ഉണർത്തുന്നില്ല.

'ഒറ്റാലി'ൽ പേരില്ലാപ്പട്ടി അനുസരണയുടെയും യജമാന സ്നേഹത്തിന്റെയും പ്രതീകമായാണ് നിലകൊള്ളുന്നത്. ക്രൂരമായി ഇലിനെ മക്കാരിച്ച് മുത്തച്ഛന് പ്രഹരിക്കുമ്പോൾ പേരില്ലാപ്പട്ടിയെ പൊന്നുപോലെ നോക്കുന്ന മുത്തച്ഛന് വലുപ്പച്ചായിയെയാണ് കട്ടപ്പായി ഓർക്കുന്നത്. പ്രകൃതിയിലെ ജീവജാലങ്ങളിൽ ഈശ്വരനെ ദർശിക്കാനുള്ള കഴിവ് ദ്രാവിഡീയ സംസ്കൃതി നമുക്ക് സമ്മാനിച്ച പാമാണ്.

പ്രവാസജീവിതം നേരിടുന്ന ജീവിത സമസ്യകൾ

കട്ടപ്പായിയുടെയും വലുപ്പച്ചായിയുടെയും ജീവിതത്തിലെ യാതനകൾ കട്ടപ്പായിയെ ജീവിതത്തിന്റെ മുതീരത്തെത്തിച്ചിരിക്കുകയാണ്. പക്ഷെ അവിടെ ആശ്വാസവും പ്രതീക്ഷയും അല്ല അവനു സമ്മാനിച്ചത്. മറിച്ച് കനലെരിയുന്ന ജീവിതദുരന്തങ്ങളായിരുന്നു. വാങ്ക മക്കാരിച്ചിറും കട്ടപ്പായിക്കും പേരേണ്ടിവന്ന പ്രവാസം ദുഃഖതപ്തമായതും ഏതു നിമിഷവും മരണത്തെ മുഖാമുഖം കാണുന്നതുമായ അതിസാഹസികവും പീഡനങ്ങൾ നിറഞ്ഞതുമായിരുന്നു. ഇവിടെ ജയരാജ് കേരളത്തിലെ പ്രവാസിജീവിതത്തിന്റെ വൈചിത്ര്യഭാവങ്ങളും തന്റെ സിനിമയിൽ പ്രതീകാത്മകമായി സൂചിപ്പിക്കുകയാണ്. നാടും വീടും ഉപേക്ഷിച്ച് ജീവിതത്തിന്റെ പച്ചപ്പ് തേടി അന്യനാടുകളിലേക്ക് ചേക്കേറുന്ന മനുഷ്യർ അനുഭവിക്കുന്ന നിരവധിയായ സങ്കടങ്ങളുണ്ട്. വംശീയത, വർണ്ണം, ഭാഷ അങ്ങനെ പോകുകയാണ് പ്രവാസികളനുഭവിക്കുന്ന വിവേചനങ്ങൾ. ഇവിടെ വാങ്കയും

കുട്ടപ്പായിയും പഠിച്ചു നഷ്ടപ്പെടുന്നത് അനാഥത്വം മൂലമാണ്. തങ്ങളുടെ പൂർവ്വകാല ജീവിതത്തിന്റെ ഗൃഹാതുരത അവരെ വല്ലാതെ വേട്ടയാടുന്നു. ഒരിക്കലും തിരിച്ചുപോകാൻ കഴിയില്ലെന്ന യാഥാർത്ഥ്യം ഒരു വശത്ത്. എങ്കിലും പ്രതീക്ഷയോടെ അവർ തങ്ങളുടെ മുത്തച്ഛൻ കത്തെഴുതി ജീവിതം മുന്നോട്ടുകൊണ്ടുപോകുന്നു.

ആത്മീയ സ്വത്വം, ഫലിതം, പ്രകൃതി

റഷ്യൻ ജനതയിലുണ്ടായിരുന്ന ആഴമേറിയ ഈശ്വര വിശ്വാസം വാങ്കയില് കണ്ടെത്തുന്നതുപോലെ 'ഒറ്റാലി'ലും കാണിച്ചുതരുന്നു. വാങ്കയിൽ വാങ്ക മുത്തച്ഛനോട് പറയുന്ന ഭാഗം 'പ്രിയപ്പെട്ട മുത്തച്ഛാ, ദൈവത്തെയോർത്ത് എന്നെ ഇവിടെ നിന്നൊന്നുകൊണ്ടുപോ. എനിക്കിവിടെ ഒട്ടും സഹിക്കാൻ കഴിയുന്നില്ല. മുത്തച്ഛാ, ഞാൻ കരഞ്ഞപേക്ഷിക്കുകയാണ്. ഞാൻ എപ്പോഴും അങ്ങേക്കുവേണ്ടി പ്രാർത്ഥിക്കാം." (Checkov, 2010:113) സിനിമയിലേക്കു വരുമ്പോൾ "എല്ലായിടത്തും ഇന്നു ക്രിസ്തുസ്സല്ലേ? വലുപ്പച്ചായിക്ക് എന്റെ സ്തുതി" (ജയരാജ് ഒറ്റാൽ) തുടരുന്നവന്റെ നെടുവീർപ്പുകളിൽ വലുപ്പച്ചായിയോട് കുട്ടപ്പായിയും മക്കാരിച്ച് കോൺസ്റ്റാന്റിനോട് വാങ്കയും പറയുന്ന വാക്കുകളുടെ സമാനതകൾ നമ്മെ വല്ലാതെ തരളഹൃദയരും ആർദ്രതമാക്കുന്നു. വാങ്കയുടെ വാക്കുകൾ "ആരും അങ്ങയെ വേദനിപ്പിക്കാൻ ഞാൻ അനുവദിക്കില്ല. അങ്ങു മരിച്ചുകഴിഞ്ഞാൽ എന്റെ അമ്മക്കുവേണ്ടി പ്രാർത്ഥിക്കാറുള്ളതുപോലെ അങ്ങയുടെ ആത്മാവിനുവേണ്ടിയും ഞാൻ പ്രാർത്ഥിക്കാം." (Checkov, 2010:112) സിനിമയിലും സമാനമായ രംഗങ്ങൾ കടന്നുവരുന്നുണ്ട്. "ഞാൻ വലുതാവുമ്പോ വലുപ്പച്ചായിയെ പൊന്നുപോലെ നോക്കിക്കൊള്ളാം. വലുപ്പച്ചായി മരിക്കുമ്പോൾ ഞാൻ എന്നും പള്ളിയിൽപ്പോയി മെഴുകുതിരിവെച്ച് പ്രാർത്ഥിച്ചോളാം"(ജയരാജ് ഒറ്റാൽ). അനുവാചകനിലും പ്രേക്ഷകനിലും നൊമ്പരങ്ങൾ ബാക്കിയാക്കി മാനുഷികതയെ തൊട്ടണർത്തിയ 'വാങ്ക'യിലും 'ഒറ്റാലി'ലും ആത്മീയതയും ഭൗതികതയും കെട്ടുപിണഞ്ഞു കിടക്കുകയാണ്.

കഠിനമായ ജീവിതവ്യഥകൾ അനുഭവിക്കുന്നവന്റെ മനസ്സിൽ നിന്നുമാണ് ലോകത്തെ ഹർഷപുള്ളകിതരാക്കുന്ന തരത്തിലുള്ള ഫലിതബിന്ദുക്കൾ ഉയർന്നുവന്നിട്ടുള്ളൂ. അവരുടെ സ്വകാര്യ ജീവിതം പലപ്പോഴും വേദനാനിർഭരമായിരിക്കും. 'ഒറ്റാലി'ൽ മുത്തച്ഛന് വലുപ്പച്ചായിയുടെയും ചെറുമകന് കുട്ടപ്പായിയുടെയും സംഭാഷണങ്ങളിലും ഫലിതത്തിന്റെ ധ്വനിനിർവ്വൃതികൾ നമുക്കു കണ്ടെത്താം. വാങ്കയിൽ മക്കാരിച്ച് മുത്തച്ഛന്റെ അടുക്കളയിലെ പ്രവൃത്തികൾ ഫലിത സമൃദ്ധങ്ങളാണ്.

വാങ്കയിലും ഒറ്റാലിലും പ്രകൃതി അതിന്റെ നിറച്ചൈതന്യത്തിൽ തുളുമ്പി നിൽക്കുന്ന കാഴ്ച ലാവണ്യസദൃശതലങ്ങളുടെ അനുച്ഛേദമാണ്. കുട്ടപ്പായിക്കും വലുപ്പച്ചായിക്കും വീട് പ്രകൃതി തന്നെയാണ്. പ്രകൃതി നൽകുന്ന പാഠങ്ങളിൽ നിന്നും കുട്ടപ്പായി പ്രായോഗിക ജീവിതത്തിനുമപ്പുറത്തുള്ള അറിവുകൾ നേടുന്നു. അതിനു സാക്ഷ്യമാണ് ടിങ്കവിനണ്ടാക്കിക്കൊടുക്കുന്ന പ്രോജക്ടും അതിനു ലഭിക്കുന്ന അംഗീകാരവും. പ്രകൃതിയിൽ നിന്നും നേരിട്ടു വിദ്യ അഭ്യസിച്ചിരുന്ന ഗുരുക്കുല വിദ്യാഭ്യാസത്തിന്റെ മഹത്വവും മാനവികത നഷ്ടപ്പെടുപോയ ആധുനിക വിദ്യാഭ്യാസത്തിന്റെ പോരായ്മകളും 'ഒറ്റാലി'ൽ സൂക്ഷ്മമായി അവതരിപ്പിക്കുന്നു. കഥയിലെ വാങ്കയുടെ ബുദ്ധിശക്തിയെയും കായിക ക്ഷമതയെയുംകാൾ കുട്ടപ്പായിയെ സംവിധായകൻ ബുദ്ധിവൈഭവത്തിന്റെയും ശാരീരിക ശക്തിയുടെയും പ്രതീകമാക്കി മാറ്റി കഥാപാത്ര നിർമ്മിതിയിൽ വൈസാദൃശ്യം പുലർത്തി.

മനുഷ്യജന്മത്തിന്റെ നിസ്സാരതയും അത് സഫലീകരിക്കാനുള്ള നിതാന്തയാത്രയും അവയുടെ വിഫലതകളുടെ കഠോരനിലവിലിനെയും ചെഖോവ് ലളിത സുന്ദര വാക്കുകളിൽ വാങ്മയങ്ങൾ സൃഷ്ടിച്ചപ്പോൾ ജയരാജ് ദൃശ്യബിംബങ്ങളുടെ ചാരുതയോടെ പ്രേക്ഷക ഹൃദയത്തിലേക്ക് ആഴ്ന്നിറങ്ങി. സമൂഹം തൃജിച്ച ജീവിതങ്ങളുടെ ഇരുൾപ്പാടുകൾ ചെഖോവിന്റെ കഥയിൽ എത്ര ആഴത്തിൽ രേഖപ്പെടുത്തിയോ അതേ ആഴത്തിലോ അതിലും പരപ്പിലോ വിതാനിക്കാനും മനുഷ്യമനസ്സാക്ഷിയെ തൊട്ടുണർത്തി അവന്റെ മനസ്സിനെ ഉദാത്തതയുടെ ഉർവ്വരതാഭൂമികളിലേക്കു നയിക്കാനും ഈ സിനിമയിലൂടെ ജയരാജിനു സാധിച്ചു. സിനിമ തെളിയിച്ച മൂല്യങ്ങളുടെയും മാനുഷികത്വത്തിന്റെയും നെഞ്ചിരിവെട്ടും വിശ്രദ്ധിയോടെ ജനഹൃദയങ്ങളെ ജ്വലിപ്പിച്ചു കൊണ്ടേയിരിക്കും എന്നതിൽ രണ്ടുപക്ഷമില്ല.

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മുഹമ്മദ് സാദിഖ് എൻ.

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കോഴിക്കോട് സർവ്വകലാശാല

LINGUISTIC CONTACTS AND ITS OUTCOME: A STUDY BASED ON THE SCRIPTS OF ARABI-MALAYALAM AND ARABI-TAMIL

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ഇന്ത്യൻ സമുദ്രപാതയിലെ അറബിഭാഷാ സമ്പർക്കം നിരവധി സങ്കര ഭാഷകൾക്ക് രൂപംനൽകിയിട്ടുണ്ട്. അറബി ലിപിയിൽ പ്രാദേശിക ഭാഷകൾ എഴുതുന്ന ഇത്തരം ഭാഷകളിൽ ഒരേ മട്ടിലുള്ള ആഖ്യാന രൂപങ്ങൾ നിലനിന്നിരുന്നതായി കാണാം. അതിൽ ചരിത്രപരമായും സാംസ്കാരികമായും നിരന്തരം കൊള്ളക്കൊടുക്കലുകൾ നടത്തിയ സമൂഹങ്ങളാണ് മലബാറിലെ മാപ്പിളമാതം തമിഴ്നാട്ടിലെ കായൽപട്ടണത്തും പ്രദേശങ്ങളിലുമായി ജീവിച്ച തമിഴ് മുസ്ലിങ്ങളും. ലിപി, രൂപം, ഉള്ളടക്കം തുടങ്ങി എല്ലാ മേഖലയിലും അറബി മലയാള സാഹിത്യത്തോട് സമാനത പുലർത്തുന്നതാണ് അറബിത്തമിഴ് സാഹിത്യം.

പക്ഷേ, അറബി മലയാള സാഹിത്യ പഠനങ്ങളുടെ ഭാഗമായി ഇപ്പോഴും ഗൗരവ സ്വഭാവത്തിൽ അറബിത്തമിഴ് സാഹിത്യം കടന്നുവരുന്നില്ല. ഓരോ ഘടകങ്ങളെയും മുൻനിർത്തി ഇരു ഭാഷകളെയും താരതമ്യം ചെയ്ത് പഠിക്കുന്നത് അറബിമലയാള സാഹിത്യത്തെ കുറിച്ച് നിലവിലുള്ള പല ധാരണകളെയും തിരുത്തിയേക്കാം. സമ്പർക്ക ഭാഷാ ശാസ്ത്രസിദ്ധാന്തങ്ങളുടെ വെളിച്ചത്തിൽ അറബിമലയാളം- അറബിത്തമിഴ് ലിപികളുടെ സവിശേഷതകൾ വിവരിക്കുകയും താരതമ്യം നടത്തുകയും ചെയ്യുകയാണ് പ്രബന്ധത്തിൽ.

താക്കോൽ വാക്കുകൾ: ഭാഷാസമ്പർക്കം, അറബിമലയാളം, അറബിത്തമിഴ്, ലിപ്യന്തരണം, സാഹിത്യ രൂപം

ആമുഖം

സമൂഹവും ഭാഷയും തമ്മിലെ അഭേദ്യ ബന്ധത്തെ കുറിച്ചുള്ള തിരിച്ചറിവിൽ നിന്നാണ് സാമൂഹിക ഭാഷാ ശാസ്ത്രം പിറവിയെടുക്കുന്നത്. സാമൂഹിക ഘടകങ്ങൾ ഭാഷയെ എങ്ങനെയാണ് സ്വാധീനിക്കുന്നത് എന്ന് ഈ പഠനശാഖ കണ്ടെത്താൻ ശ്രമിക്കുന്നു. സമൂഹവിജ്ഞാനം(Sociology), നരവംശശാസ്ത്രം(Anthropology), സമൂഹമനശാസ്ത്രം (Social Psychology)എന്നീ മേഖലകളുമായെല്ലാം ബന്ധപ്പെട്ടു കിടക്കുന്ന സാമൂഹിക ഭാഷാ ശാസ്ത്രം ഒരു വ്യക്തിയുടെ ഭാഷണത്തിൽ സമൂഹത്തിന്റെ സ്വാധീനം എപ്രകാരമാണെന്ന്

അന്വേഷിക്കുന്നു. സാമൂഹിക ഭാഷാ ശാസ്ത്ര പഠനങ്ങളുടെ തുടർച്ചയിലാണ് ഭാഷാസമ്പർക്കം എന്ന ആശയത്തിന് പ്രസക്തി കൈവന്നത്.

വ്യത്യസ്ത ഭാഷാ സമൂഹങ്ങൾ തമ്മിലുള്ള സങ്കലനമാണ് ഭാഷാ സമ്പർക്കത്തിന് കാരണമാകുന്നത്. ഇത് ഭാഷാ ശാസ്ത്രത്തിന്റെ അന്വേഷണ വിഷയമാണ്. ഭാഷകൾ തമ്മിലെ സമ്പർക്കം സാംസ്കാരികമായ സങ്കലനം കൂടി ഉണ്ടാക്കുന്നുണ്ട്. നരവംശ ശാസ്ത്രത്തിന്റെ പരിധിയിൽ വരുന്ന സാംസ്കാരിക സങ്കലത്തെ ഭാഷാസമ്പർക്കവുമായി ബന്ധപ്പെടുത്തി പഠിക്കുന്ന അന്തർവജ്ഞാനിക സമീപന രീതി ഇന്ന് സജീവമായി നിലനിൽക്കുന്നു.

വിവിധ ഭാഷാസമൂഹങ്ങൾ രാഷ്ട്രീയമോ സാമൂഹികമോ മതപരമോ ആയ കാരണങ്ങളാൽ പരസ്പരം ബന്ധപ്പെടുമ്പോൾ ഉണ്ടാകുന്ന വ്യത്യസ്ത ഭാഷകളുടെ ഇടപഴക്കത്തെ ഭാഷാ സമ്പർക്കം(Language Contact)എന്ന് വിളിക്കാം. സമ്പർക്കത്തിന്റെ പ്രാഥമികമായ ഫലം, ഭാഷാ സംവ്രചനം(Convergence)ആണ്. സമ്പർക്ക സാഹചര്യത്തിലെ ഭാഷകൾ, സ്വഭാവത്തിലെ പരിമിതികളെ അന്യഭാഷാ ശബ്ദങ്ങൾ കൊണ്ട് പരിഹരിക്കുന്നതിനെയാണ് ഭാഷാ സംവ്രജനം എന്ന് വിളിക്കുന്നത്. ഭാഷാ സംവ്രജനത്തിന്റെ പ്രത്യക്ഷ ഫലങ്ങളിൽ ഒന്നാണ് ആദാനം(Borrowing). ഒരു ഭാഷ മറ്റൊരു ഭാഷയിൽ നിന്ന് രൂപിമം, പദം, പ്രയോഗവിശേഷം ഇവയിൽ ഏതിന്റെയെങ്കിലും ഭാഗികമോ പൂർണ്ണമോ ആയ കടം വാങ്ങലിനെയാണ് ആദാനം എന്ന് പറയുന്നത്.

ആദാനം രണ്ടുതരത്തിൽ സംഭവിക്കാം; ഒന്ന്, മതപ്രചരണം, കച്ചവടം തുടങ്ങിയ ആവശ്യങ്ങൾക്കായി ഒരു ദേശത്തു നിന്ന് മറ്റൊരു ദേശത്ത് എത്തിച്ചേർന്ന്, അവിടെയുള്ളവരുമായി ഇടപഴകുമ്പോൾ സംഭവിക്കുന്ന സാംസ്കൃതികാദാനം(Cultural Borrowing). രണ്ട്, ഒരു പ്രദേശത്തെ ജനതയെ കായികമോ മാനസികമോ ആയി കീഴടക്കിക്കൊണ്ട് സംഭവിക്കുന്ന ഭാഷാ സമ്പർക്കവും ആധാനവുമാണ്. സമ്പർക്കത്തിലാകുന്ന ഭാഷകളിൽ ഒന്നില്ലാതാവുകയോ സമ്പർക്കം വഴി പുതിയൊരു ഭാഷതന്നെ പിറവിയെടുക്കുകയോ ചെയ്യുന്ന അപൂർവ്വം സന്ദർഭങ്ങൾ ഭാഷാ സമ്പർക്കത്തിന്റെ ഫലമായി ഉണ്ടാകാറുണ്ട്.

ഭാഷാ സമ്പർക്ക ഫലങ്ങളിൽ പ്രധാനപ്പെട്ട മറ്റൊന്നാണ് ലിപിസീകാരം. സമ്പർക്കത്തിലാകുന്ന ഭാഷകളിൽ ഒന്നിന്റെ ലിപി ഉപയോഗിച്ച് മറ്റൊരു ഭാഷ എഴുതുന്ന രീതിയാണിത്. വിവർത്തന ശാഖയിൽ ഇതിനെ ലിപ്യന്തരണം എന്നും പറയും. ഇന്ത്യൻ സമുദ്ര പാതയിലെ അറബി ഭാഷാ സമ്പർക്കം, നിരവധി തദ്ദേശീയ ഭാഷകളെ അറബിലിപിയിൽ എഴുതുന്ന ലിപ്യന്തരണ പ്രക്രിയയ്ക്ക് കാരണമായിട്ടുണ്ട്. എട്ടാം നൂറ്റാണ്ടിൽ മുസ്ലീങ്ങൾ സിന്ധ് കീഴടക്കിയപ്പോൾ സിന്ധി ഭാഷ അറബിയിൽ ലേഖനം ചെയ്യാൻ ആരംഭിച്ചു. ദക്ഷിണേഷ്യയിലെ ഒട്ടേറെ ഭാഷകളിൽ ഈ പ്രവണത ഉണ്ടായിട്ടുണ്ട്. ദക്ഷിണേഷ്യൻ ഭാഷകളായ തമിഴും മലയാളവും നൂറ്റാണ്ടുകൾക്ക് മുമ്പ് തന്നെ അറബി ലിപിയിൽ എഴുതുകയും നിരവധി സാഹിത്യ ജനസ്പുക്കളെ സൃഷ്ടിക്കുകയും ചെയ്തിട്ടുണ്ട്. അറബിമലയാളം- അറബിത്തമിഴ് ലിപികളുടെ താരതമ്യത്തിലൂടെ ഇരു ഭാഷകളിലും അറബി ഭാഷാസമ്പർക്കം വരുത്തിയ സാമ്യവ്യത്യാസങ്ങളെ പരിശോധിക്കാനാണ് ഇവിടെ ശ്രമിക്കുന്നത്.

അറബി ലിപിയുടെ സഞ്ചാരപഥങ്ങൾ

റോമൻ ലിപി കഴിഞ്ഞാൽ ലോകത്ത് ഏറ്റവും കൂടുതൽ ഉപയോഗത്തിലുള്ള ലിപി അറബിയാണ്. അതിന്റെ രൂപഭേദങ്ങൾ ബാൾക്കാൻ ഉപദ്വീപ്, ഉത്തരാഫ്രിക്ക, തുർക്കി, പെർസിയ, മധ്യേഷ്യ, ഇന്ത്യ, ദക്ഷിണേന്ത്യ, പൂർവേഷ്യ തുടങ്ങിയ ദേശങ്ങളിലെല്ലാം വ്യാപിച്ചുകിടക്കുന്നു. പെർസിയ, ഉർദു, തുർക്കി, പഷ്ടു, സ്വാഹിലി, ജാവി തുടങ്ങിയ ലിപികൾ അറബിയുടെ രൂപഭേദങ്ങളാണ്. സെമിറ്റിക് ഗോത്രത്തിലെ ഇന്നേറ്റവും പ്രചാരമുള്ള ഭാഷയും അറബിയാണ്. ഇതര ഭാഷകളിൽ മിക്കതും നാമാവശേഷമായിട്ടുണ്ടെന്ന് കാണാം. അക്കാദിയൻ, ഫിനീഷ്യൻ, അരാമിയ എന്നിവ ഇന്ന് തീരെ ഉപയോഗത്തിലില്ലാത്ത സെമിറ്റിക് ഭാഷകളാണ്. ഹീബ്രു ഭാഷ ഒരു പ്രധാന ഭാഷയായി നിലനിൽക്കുന്നുണ്ട്. മതപരമായ ആവശ്യങ്ങൾക്ക് മാത്രമാണ് സുറിയാനി ഉപയോഗിക്കുന്നത്.

അരമായ ഭാഷയുടെ നബാത്തിയൻ ഭാഷാഭേദം എഴുതാൻ ഉപയോഗിച്ചിരുന്ന, അറബി ലിപിയുടെ ഉത്ഭവം നബാത്തിയൻ അക്ഷരങ്ങളിൽ നിന്നാണെന്ന് പഠനങ്ങൾ തെളിയിക്കുന്നു(161, 1989). വിശുദ്ധ ഖുർആനിന്റെ ക്രോഡീകരണ സന്ദർഭത്തിലാണ് അറബിലിപി കുറ്റമറ്റ നിലയിൽ പരിഷ്കരിക്കപ്പെട്ടത്. ഖുർആനിന്റെ ലേഖനത്തിൽ വളർച്ചപ്പെട്ടിട്ടുള്ള വ്യത്യസ്ത വരാൻ പാടില്ലായിരുന്നു. അങ്ങനെയാണ് ചിഹ്നങ്ങൾക്ക് ക്ലിപ്തമായ രൂപം ഉണ്ടായത്. ഏഴാം നൂറ്റാണ്ടിന്റെ അവസാനത്തോടു കൂടി അറബിയുടെ ഇന്ന് കാണുന്ന രൂപം സാർവത്രികമായി അംഗീകരിക്കപ്പെട്ടു. അറബി ലിപിക്ക് വ്യത്യസ്ത എഴുത്ത് രൂപങ്ങൾ നിലനിന്നിരുന്നു. കൂഫി, നസ്സി, ഫുലൂഫി, തൗഖീഅ്, റിഖ്യാ, ഫാരിസി, റുഖ്ഖ, ദീവാനി, ദീവാനി ജയിയ്, ഇജാസ്, നസ്സുഅലീഖ് തുടങ്ങിയവ അവയിൽ ചിലതുമാത്രം. അറബി ലിപിയിൽ 28 വർണങ്ങളാണുള്ളത്. ഇതര സെമിറ്റിക് ഭാഷകളിലേക്ക് പോലെ അറബി വർണമാല വ്യഞ്ജനങ്ങളെയാണ് സൂചിപ്പിക്കുന്നത്. ആ, ഈ, ഊ എന്നീ ദീർഘ സ്വരങ്ങളെ സൂചിപ്പിക്കാൻ യഥാക്രമം അലിഫ്, യാ, വാവ് എന്നിവ ഉപയോഗിക്കാറുണ്ട്.

ഇസ്ലാമിന്റെ വ്യാപനമാണ് അറബിഭാഷക്ക് ലോകമെമ്പാടും പ്രചാരം നേടിക്കൊടുത്തത്. ഇസ്ലാമിന്റെ ആവിർഭാവത്തിന് ശേഷമുള്ള മൂന്നു ദശാബ്ദങ്ങൾക്കുള്ളിൽ മധ്യപൂർവ്വ ദേശം മുഴുവൻ മുസ്ലിംകളുടെ അധീനതയിലായി. ഈജിപ്ത്, സിറിയ, മൊറോക്കോ, ലിബിയ, അൽജീരിയ എന്നീ നാടുകളിലെ ഭാഷകൾ അറബിയായിത്തീർന്നു. അവിടങ്ങളിലെ പൂർവ്വഭാഷകൾ പതിയെ അപ്രത്യക്ഷമായി. ഇന്ത്യയിൽ മുസ്ലിം ഭരണം സ്ഥാപിച്ചത് മിക്കവാറും അറബ്യേതര ഭാഷക്കാരായതിനാൽ -പ്രധാനമായും പേർഷ്യൻ വംശജർ- പേർഷ്യൻ ഭാഷയാണ് ഇന്ത്യയിലെ ഭരണനിർവഹണ ഭാഷയായി തീർന്നത്. പക്ഷേ, ഇസ്ലാമിന്റെ വ്യാപനത്തിനു ശേഷമുള്ള പേർഷ്യൻ ഭാഷയിൽ അറബിയുടെ സ്വാധീനം നിറഞ്ഞു നിന്നിരുന്നു. എ.ഡി. പന്ത്രണ്ടാം ശതകം ആകമ്പോഴേക്കും പേർഷ്യൻ ഭാഷയുടെ അമ്പത് ശതമാനവും അറബി പദങ്ങളായിരുന്നു.

അറബിമലയാളം- അറബിത്തമിഴ് ലിപി വ്യവസ്ഥയും പ്രത്യേകതകളും

പരിഷ്കൃത അറബിലിപിയാണ് അറബി മലയാളം- അറബിത്തമിഴ് അക്ഷരമാലകളുടെ അടിസ്ഥാനം. ഇരു ഭാഷകളെയും പൊതുവിൽ, നിർവചിക്കുന്നതു തന്നെ അതിന്റെ ലിപിയെ അടിസ്ഥാനപ്പെടുത്തിയാണ്. അറബിലിപിയിൽ മലയാളം എഴുതുന്നത് അറബി മലയാളവും

തമിഴെഴുതിയാൽ അറബിത്തമിഴുമെന്ന് ഇവയെ ലളിതമായി പറഞ്ഞുവെക്കുന്നു. ഇരു ഭാഷകളുടെയും ഉത്ഭവത്തെപ്പറ്റി സമാനമായ നിരീക്ഷണങ്ങളാണുള്ളത്. അറബിക്കച്ചവടക്കാരൻ വ്യാപാരാവശ്യത്തിന് വേണ്ടി തദ്ദേശീയ ഭാഷകൾ അറബിയിൽ എഴുതുന്നതിന് തുടക്കമിട്ടു എന്നാണ് പൊതുവില്പുള്ള നിഗമനം. ഇസ്ലാമിന്റെ ആഗമനത്തിന് മുമ്പ് തന്നെ ദക്ഷിണേന്ത്യയുമായി അറബികൾ വ്യാപാര ബന്ധത്തിലേർപ്പെട്ടിരുന്നു. മലയാള/ തമിഴ് ശബ്ദങ്ങൾ വ്യാപാരാവശ്യത്തിനായി എഴുതിയിരുന്ന സമ്പ്രദായം അന്നുണ്ടായിരുന്നാൽ തന്നെയും, സാഹിത്യഭാഷ എന്ന നിലയിലോ കുറ്റമറ്റ ലിപിവ്യവസ്ഥ എന്ന നിലയിലോ അറബി മലയാളം-അറബിത്തമിഴ് ഭാഷകൾ അക്കാലത്ത് രൂപ പ്രാപിച്ചിരുന്നു എന്നു പറയാൻ യാതൊരു ന്യായവും കാണുന്നില്ല.

അറബി മലയാളത്തിന്റെ ഉത്ഭവകാലത്തെ കുറിച്ച് സാഹിത്യ ചരിത്രകാരന്മാർ വ്യത്യസ്ത വീക്ഷണക്കാരാണ്. അറബിമലയാള സാഹിത്യ ചരിത്ര കർത്താവായ ഒ. അബുവിന്റെ അഭിപ്രായത്തിൽ, കേരള മുസ്ലിംകൾ ഈ ലിപി ഉപയോഗിച്ച് തുടങ്ങിയത് ഒമ്പതാം നൂറ്റാണ്ടിലോ പത്താം നൂറ്റാണ്ടിലോ ആണ്. ടി ഉബൈദ് ഈ വാദത്തെ പിന്തുണയ്ക്കുന്നു. പ്രവാചക കാലത്ത് തന്നെ കേരളത്തിൽ ഇസ്ലാം എത്തിയെന്നും അന്നുതന്നെ ഈ ലിപി സമ്പ്രദായം ഉൽഭവിച്ചു എന്നുമാണ് മഹത്തായ മാപ്പിള സാഹിത്യ കർത്താക്കളുടെ അഭിപ്രായം.കൊല്ലവർഷം 782 (എ.ഡി.1607)ന് രചിക്കപ്പെട്ട ലഭ്യമായ ആദ്യ അറബി മലയാള കൃതിയായ മുഹിയുദ്ദീൻ മാലക്ക് മുമ്പ്, കേരള മുസ്ലിംകൾ അറബി ഭാഷയിൽ വിപുലമായി ഗ്രന്ഥരചന നടത്തിയിരുന്നു. അവയിന്നും ശേഷിക്കുകയും ചെയ്യുന്നു. താരതമ്യേന അക്കാലത്ത് അറബിയേക്കാൾ സാധാരണക്കാർക്കിടയിൽ പ്രചാരം കിട്ടാനിടയുള്ള അറബിമലയാളം കൃതികൾ ഒന്നുംതന്നെ കണ്ടുകിട്ടിയിട്ടില്ല എന്നത് അറബി മലയാള സാഹിത്യത്തിന്റെ ഉത്ഭവകാലം പതിനാറാം നൂറ്റാണ്ടിൽ നിന്നും ഏറെ പിറകോട്ടല്ല എന്നാണ് സൂചിപ്പിക്കുന്നത്.

അറബി ലിപിയിൽ ചെറിയ മാറ്റങ്ങൾ വരുത്തി, അറബിയിലില്ലാത്ത മലയാള വർണ്ണങ്ങൾക്ക് തുല്യമായി പുതിയ ലിപികൾ രൂപപ്പെടുത്തിയതാണ് അറബി മലയാളം ലിപിമാല. പ്രധാനമായും ഈ ലിപി പരിഷ്കരണം രണ്ട് ഘട്ടങ്ങളിലായാണ് നടന്നിട്ടുള്ളത്. ആദ്യഘട്ട പരിഷ്കരണം നടന്നത് ഏത് കാലത്താണെന്നോ ആര് നടത്തിയെന്നോ വ്യക്തമല്ല. ആദ്യ കൃതിയായ മുഹിയുദ്ദീൻ മാലയിൽ അതിവര-മുദ്ര-ഘോഷങ്ങളും റ, ഴ, ശ എന്നിവയും ഒഴികെയുള്ള മലയാള ശബ്ദങ്ങൾക്ക് സമാനമായ അറബി മലയാള ലിപി ഉപയോഗിച്ചതായി കാണുന്നു. അറബിയിലെ എല്ലാ അക്ഷരങ്ങൾക്കും മലയാളത്തിൽ സമാന ശബ്ദമില്ലാത്തതു പോലെ മലയാളത്തിലെ 29 അക്ഷരങ്ങൾക്ക് സമാനമായ വർണ്ണങ്ങൾ അറബി ലിപിമാലയിലും ഇല്ല. ഈ പരിമിതികളെല്ലാം മറികടന്നു കൊണ്ടാണ് ലിപി പരിഷ്കരണം സാധ്യമായതും അതിൽ ഈടുറ്റ സാഹിത്യ സൃഷ്ടികൾ രചിക്കപ്പെട്ടതും. രണ്ടാംഘട്ട പരിഷ്കരണം പത്തൊമ്പതാം നൂറ്റാണ്ടിന്റെ അവസാനത്തിലാണ് നടക്കുന്നത്. ഇന്ന് കാണുന്ന അറബി മലയാള ലിപി രൂപീകരണം പൂർണ്ണമായത് അക്കാലത്തെ മുസ്ലിം സാമൂഹിക പരിഷ്കർത്താക്കളുടെ ശ്രമഫലമായാണ് .

കണ്ടുകിട്ടിയ സാഹിത്യകൃതികളുടെ പഴക്കം, വൈവിധ്യം, സമ്പന്നത തുടങ്ങിയ കാര്യങ്ങൾ പരിഗണിക്കുമ്പോൾ അറബി മലയാളത്തേക്കാൾ വിപുലമാണ് അറബിത്തമിഴ് സാഹിത്യം. മാലപ്പാട്ട്, പടപ്പാട്ട് തുടങ്ങിയ അറബി മലയാളത്തിലെ പ്രധാന സാഹിത്യ ജനസ്പുക്കളുടെ

പൂർവ്വ മാതൃക അറബിത്തമിഴിലാണുള്ളത്. ലഭ്യമായ ആദ്യത്തെ അറബിത്തമിഴ് കൃതി 'പൽചന്തമാലൈ'യാണ്. കാവ്യത്തിന്റെ രചനാകാലത്തെ കുറിച്ച് ശ്രീലങ്കൻ പണ്ഡിതന്മാരുടെയും തമിഴ് പണ്ഡിതന്മാരുടെയും അഭിപ്രായങ്ങളെ മുൻനിർത്തി ഡോ. എം. എം. മിരാൻ പിള്ളെ വിവരിച്ചിട്ടുണ്ട്. ഏഴാം നൂറ്റാണ്ടിൽ തന്നെ ഇസ്ലാം തമിഴ്നാട്ടിൽ വന്നതിനാലും പൽചന്തമാലൈയിൽ കാണുന്ന സംഭവങ്ങൾ, രാമനാഥപുരത്തെ വക്താപുരി തലസ്ഥാനമാക്കി പാണ്ഡ്യവംശനാടിനെ പതിമൂന്നാം നൂറ്റാണ്ട് മുതൽ ഭരിച്ചിരുന്ന സുൽത്താൻ തഹ്സുബീനുമായി ബന്ധപ്പെട്ട് രചിക്കപ്പെട്ടതായിരിക്കാം എന്നതിനാലും പൽചന്തമാലൈയുടെ രചനാകാലം പതിമൂന്നാം നൂറ്റാണ്ടായിരിക്കാനാണ് സാധ്യത(28, 2021)

ഈ അഭിപ്രായത്തെ കണക്കിലെടുത്താൽ, മുഹിയദ്ദീൻ മാലയുടെ രചനയ്ക്കും മൂന്നു നൂറ്റാണ്ട് മുമ്പേ അറബിത്തമിഴ് സാഹിത്യം പിറവി കൊണ്ടിട്ടുണ്ട്. അറബി തമിഴ് ഗവേഷകനായ തൈക്കെ ഷുഹൈബ് ആലം, ഒമ്പതാം നൂറ്റാണ്ടാണ് അറബിത്തമിഴിന്റെ ഉത്ഭവകാലമായി പറയുന്നത്. ഭാഷയുടെ പഴക്കവും സാഹിത്യ രൂപങ്ങളുടെ സാമ്യതയുമെല്ലാം പരിഗണിക്കുമ്പോൾ അറബി മലയാളത്തിന്റെ ഉത്ഭവം അറബിത്തമിഴിൽ നിന്നാണെന്ന് ന്യായമായും ഉറപ്പിക്കാവുന്നതാണ്. പക്ഷേ അറബി മലയാള സാഹിത്യ ചരിത്രകാരന്മാർ അതിനെ അംഗീകരിച്ചു കാണുന്നില്ല.മലബാറിലെ മുസ്ലിംകൾക്ക് ഇന്ത്യാ ഭൂഖണ്ഡത്തിലെ മറ്റാരെങ്കിലും നേതൃത്വം നൽകിയെന്ന് കരുതാനേ പറ്റില്ലെന്ന് പറഞ്ഞു കൊണ്ടാണ് കെ കെ മുഹമ്മദ് അബ്ദുൽ കരീമിനെ പോലെയുള്ളവർ അറബി മലയാളത്തിന്റെ ചരിത്രം ആരംഭിക്കുന്നത് മലബാറിൽ നിന്ന് തന്നെയാണെന്ന് സമർത്ഥിച്ചത്.

പരിഷ്കരിച്ച അറബിമലയാളം ലിപിയുടെ എണ്ണം അമ്പതിനു മുകളിലാണ്. അറബിത്തമിഴിൽ നാൽപ്പതും. ഇരുപത്തിയെട്ട് അറബി വർണ്ണങ്ങളിൽ ചിലറ്റു മാറ്റങ്ങൾ വരുത്തിയ പന്ത്രണ്ട് അക്ഷരങ്ങളും അടങ്ങിയതാണ് അറബിത്തമിഴ് ലിപിമാല. ഈ ലിപിയിലൂടെ പതിനാറ് മുതൽ പത്തൊമ്പത് വരെയുള്ള നാല് നൂറ്റാണ്ടുകൾക്കിടയിൽ മാത്രം പതിനേഴ് മഹാകാവ്യങ്ങളും ഏഴ് ഖണ്ഡകാവ്യങ്ങളും മുസ്ലിം കവികൾ തമിഴിന് നൽകിയിട്ടുണ്ട്(30).

ഉപസംഹാരം

ഇസ്ലാമിക വിജ്ഞാനത്തിന്റെ സ്രോതസ്സുകളെല്ലാം അറബി ഭാഷയിലാണ്. വിശുദ്ധ ഖുർആനും ഹദീസും വള്ളി-പുള്ളി വ്യത്യാസമില്ലാതെ നിലനിൽക്കേണ്ടത് മതപരമായ ബാധ്യതയാണെന്ന് മുസ്ലിംകൾ കരുതി. അതോടെയാണ് പദങ്ങൾ സംശയം കൂടാതെ തിരിച്ചറിയാവുന്ന വിധത്തിൽ ഹർക്കത്തുകൾ (അറബി അക്ഷരങ്ങൾക്ക് മുകളിലും താഴെയുമായി ഇടുന്ന ചിഹ്നങ്ങൾ) എഴുതുന്ന സമ്പ്രദായം ഹിജ്റയുടെ ആദ്യ നൂറ്റാണ്ടിൽ തന്നെ സാധ്യമാക്കിയത്. ഇസ്ലാമിന്റെ വ്യാപനത്തിനൊപ്പം അറബിയും വ്യാപിക്കാനിടയായ കാരണവും ഇതുതന്നെ. അനറബി ഭാഷകളിൽ ഇസ്ലാമിക വിജ്ഞാനം ആർജ്ജിക്കുന്നതിന് പരിധിയുണ്ടായിരുന്നു. ഖുർആനിന്റെ ഉച്ചാരണം, സാങ്കേതിക ശബ്ദങ്ങളു ഉപയോഗം എന്നിവയ്ക്കെല്ലാം അറബി ഭാഷാജ്ഞാനം കൂടിയ തീവ്ര.

മുസ്ലിങ്ങൾ എത്തിപ്പെട്ട സ്ഥലങ്ങളിലെല്ലാം തദ്ദേശീയ ഭാഷകളെ അറബി വൽക്കരിക്കാനുള്ള ശ്രമങ്ങൾ നടന്നിട്ടുണ്ട്. ഇന്ത്യയിലെ രാജവംശങ്ങൾ പേർഷ്യയെ ഔദ്യോഗിക ഭാഷയായി അംഗീകരിച്ചു. എന്നാൽ ലിപിയിലും പദ സ്വീകാര്യതയിലും പേർഷ്യ അറബിയോട് അങ്ങേയറ്റം കടപ്പെട്ടിരിക്കുന്നുണ്ട്. ഏഴാം നൂറ്റാണ്ടിൽ തന്നെ

മുസ്ലീങ്ങൾ പേർഷ്യ പിടിച്ചടക്കുകയും അറബിയെ പേർഷ്യൻ ലിപിയാക്കി മാറ്റുകയും ചെയ്തിരുന്നു. ലിപിയിലൂടെയാണ് മുസ്ലിംകൾ അറബി വത്കരണം സാധ്യമാക്കിയത്. അറബി ഭാഷയിലല്ലാതെ ഇസ്ലാമിക സാഹിത്യം സൃഷ്ടിക്കുന്നതും പഠിക്കുന്നതും പാപമാണെന്ന് കരുതിയതിനാൽ ഗ്രന്ഥങ്ങളെല്ലാം അറബിത്തമിച്ച് ഭാഷയിൽ തന്നെ രചിക്കുകയും പിൻക്കാലത്ത് അച്ചടിക്കുകയും ചെയ്തു എന്ന് എം എം മീരാൻ പിള്ളെ എഴുതുന്നുണ്ട്. അടിസ്ഥാനപരമായി ആ ലക്ഷ്യമാണ് അറബിലിപിയുടെ വ്യാപനത്തിന് ഇടയാക്കിയത്. അറബിമലയാളം-അറബിത്തമിച്ച് ഭാഷകൾ ആ ലക്ഷ്യം കൈവരിക്കുന്നതോടൊപ്പം വിഭിന്നങ്ങളായ സാഹിത്യരൂപങ്ങൾക്ക് പിറവി കൊടുക്കുകയും ചെയ്തു.

ഗ്രന്ഥസൂചി

ജമാൽ മുഹമ്മദ്, ടി., 2015, അറബികളുടെ ചരിത്രം, കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം

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