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Editorial

Complexity of human mind is something that is yet to be resolved by the most advanced sciences of the world. Human mind is an entangled web of thoughts and with the passage of every minute it becomes more and more difficult to untangle this web as the strands of new thoughts keep on forming. As known to many, writing is a way of expressing these unspoken thoughts.

Words are more than just little specks of ink on a paper. They serve as the door to one's mind by conveying one's innermost emotions. Baselius Researcher is a Journal that provides a space for the academics and students to express and share their views on any area of arts and science with the hope that it would serve as an inspiration for the present as well as for posterity.

Research and Development remain as the strength of any society and culture. From time immemorial human beings have been applying the knowledge gained through experience and experiment for the advancement of society and surrounding conditions. Every phenomenon in the universe has a reason behind it and the aim of research is to understand and evaluate this mystery. The purpose of the original research is to produce new knowledge rather than to present the existing knowledge in a new form.

The mission of Baselius Researcher, a biannual publication of interdisciplinary research is to provide excellence in leadership practice by providing a venue for academics, students and practitioners to publish current and significant, empirical and conceptual research in arts, humanities, applied, natural and social sciences.

Regards

30-06-17

Editors
Dr. Jalaja J. Malayan
Dr. Jyothimol.P

From the Principal's Desk

Human mind is characterized by the quest for knowledge. This yearning is the mould for human development. Through search and research, he attempts to answer questions that perplex him. Research activity provides him with a lot of questions and answers which again open up new vistas of knowledge.

Baselius College is releasing 1st Issue of the 18th volume of its research journal *Baselius Researcher* in October 2017. Like Santiago in Paulo Coelho's novel *The Alchemist*, let us also follow knowledge with the hope that “. . . when you want something, all the universe conspires in helping you to achieve it”.

All the best wishes to *Baselius Researcher* and all those who have worked behind it.

Dr. Jancey Thomas

Principal

Baselius College, Kottayam

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Reconstructing Feminine and Masculine: Inversion of Gender Roles in *The Dark Abode*

Anu Lakshmi Babu

ABSTRACT

Performance of a human being regardless of his/her gender has always been stereotyped. Men and women are bound to have gender roles, gender identities and attributes since ages. They assume gender roles based on patriarchal expectations of society. It can be seen as confinement where an individual is policed and restricted to behave in certain manner that the society expects from him. The stereotyping and generalizations in the feminine-masculine binary is visibly biased. Our cultural discourses and social institutions propagate male power and dominate women and other sexual minorities. Women finally get confined to definitions that a patriarchal power-structure provides for femininity. This happens across ages:

INTRODUCTION

The attributes of True Womanhood, by which a woman judged herself and was judged by her husband, her neighbours, and society could be divided into four cardinal virtues—piety, purity, submissiveness, and domesticity...Without them, no matter whether there was fame, achievement, or wealth, all were ashes. With them she was promised happiness and power. (Welter152)

It is socially enforced that womanly virtues are piety, purity, submissiveness and domesticity. Piety or religion is conceived as the core of women's virtue which would give woman the power to enlighten, improve and harmonize the free world of men. Lack of religious faith is too awful to think about. Purity is the second value which is as vital as piety to a young maiden and its absence is considered unnatural and

unfeminine. Without purity she is reduced to the level of a fallen woman. The third virtue associated with womanhood is submissiveness. Women are expected to be weak, dependent and fearful, subjecting herself to the male authority that took care of her. The fourth virtue domesticity is associated with a woman's ability to effectively deal with domestic responsibilities and affairs. The woman who personifies these virtues passes the test of true womanhood. Feminist writers across the globe have tried to break this typecasting. But the gender stereotypes are so well deep-rooted in the psyche of human beings that any deviation or disparity in the behaviour of an individual would bring disappointment and frustration. Sarojini Sahoo, the acclaimed contemporary Indian feminist writer from Orissa, Sahitya Academy Award winner and columnist, attempts to invert this gender stereotyping in her *The Dark Abode* (2008). The female characters in the novel display traditionally accepted masculine traits rather than feminine traits and the male characters seem to possess conventional feminine traits.

Characters in the novel are deliberately portrayed in a very different way. Kuki who is first portrayed as an ordinary, middleclass Indian house wife but she gradually transforms into a woman modern in outlook and practice. She is not at all sensitive to any household affairs but always engaged in her own romantic dreams and extravagances, leaving the burden of managing the household as her husband's responsibility. Her husband is portrayed as a middleclass man who is always anxious about their children, household issues, office affairs and about Kuki's health. The usual way of characterising Indian house wife with household and domestic affairs is deliberately inverted with her husband's role.

A close examination of the text suggests that almost all the virtues associated with a woman- like piety, purity, submissiveness, domesticity-are attributed to the male characters and the women characters are free of any generalizations. Barbara Welter, a noted cultural historian analyses this issue in his essay "The Cult of True Womanhood" by referring to the consequences of violating this prevailing set of values. That is, "If anyone, male or female, dared to tamper with the complex of virtues that made up True Womanhood, he was damned immediately as the enemy of God, of civilization, and of the Republic." (Welter 152) Society or mass culture determine how a man and a woman should think, speak, dress, and interact within the context of society, but Sahoo attempts to free both genders from this typecasting. Almost all the characters in the novel seem to have an exchanged gender identity. Other than Kuki and her husband Aniket, Safique her Pakistani lover and Thabassum, his wife seem to have switched gender roles.

Piety is the first virtue attributed to a woman by all societies, Indian or Western. It is conceived as the "core of a woman's virtue, the source of her strength." (Welter 152) All other virtues would necessarily follow. Women are expected both to uphold religious virtues within their own homes and to spread religion to others. Piety is a vital virtue expected from an ideal woman. In the novel, Kuki neither has any inclinations towards religious rites nor is she a faithful believer. On the other hand, her husband never skips his daily prayers at dusk after returning from office. **"There would be the short evening bath followed by a half hour in the prayer room." (Sahoo 58) He is so pious that he would not even drink water before his prayers in the evening however tired he may.** Safique is also a strong believer who often swears in Allah's name and always prays to Allah for the success of their relationship. Kuki is different from them even though she has her own views about Indian mythology and the Upanishads. Even when Safique repeats the word Allah in his letters so many

times and even after Safique's revelation about his prayers for their union, Kuki's piety is passive. When Aniket is trapped in office because of the flood and Safique in jail, Kuki still does not resort to any deities as is expected from a middle class Indian house wife. She thinks over the practical sides of the problem and the ways in which they could be resolved.

Across cultures, pious women are praised as gems that ornament their family. **The popular belief is that religion is exactly what a woman goes well with, for it gives her the dignity that best suits her identity. Without it she is ever restless and unhappy and could never be content and happy.** A recurring idea as propagated in literature and popular media is that of the power of a pious woman to bring a man who has gone wrong or committed a mistake. This is common in Indian society as well. A Hindu-woman is considered as her husband's *ardhangini* (half-body) who liberates her husband. Scriptures of Vedic times say that women are one among the pious creations of God.

In *The Dark Abode* Kuki and Tabassum are strong female characters. They are women who do not practice religion in their lives. Tabassum is more into the materialistic aspects of life. She lives a life of enjoyment and pleasure. Kuki is more of a dreamer who always lives in a world of dreams and imagination. But she never slips into thoughts of religion or piety. She feels insulted when she is called an orthodox Hindu and she says that she is not a Hindu but a woman. Despite being a Hindu woman she often criticises all religions. She looks at the institution of religion logically and never blindly follows its practices. She instead believes in God:

Kuki would often make fun of Hinduism. We have created numerous Gods for our endless desires: for birth, death, wealth, wisdom everything one could think of. Yet her heart looked for an idol where no one idol was there. The human mind searched for something concrete and tangible. She knew God was formless, without attributes and is impossible to define. (Sahoo 7)

Kuki is a person who has knowledge about Indian mythology, the Upanishads, Tantra and Indian spirituality. She is the one who answers the childish queries of Safique.

Welter, in his essay *The Cult of True Womanhood* questions the popular concept that woman is lovelier in her reverence for religion. Religion can be considered a system of rules and practices that monitor and morally police a woman's performance. A woman who does not fit into this system is considered unfeminine and odd. Feminist writers irrespective of gender and geographical identity have stressed the pointlessness in a woman to becoming ideal. This is not just the case of women; even men are caught within certain gender stereotypes. According to Welter, men who seem to be more pious than women are looked down upon in society. Sahoo tries to break these stereotypes so effectively that the piety of male characters and irreligion of female characters do not look unnatural and unacceptable. Safique and Aniket with their pious nature and Kuki and Tabassum with their freedom-loving irreligious nature, blend so well into the text that it appears natural and acceptable.

Purity is the second virtue associated with womanhood, according to Welter as he observes traditional societies. It has always been said that purity is the most appreciable ornament of a woman. Although women are seen as uninterested in sex, they are also meant to be easily seduced and violated. "Without it she was, in fact no woman at all, but a member of some lower order." (Welter 154) Men, on the other hand, are not likely to be pure and virtuous as women. The so-called true woman is expected to withstand the advances of men, outshining and gracing them with their virtue.

Sahoo's novel *The Dark Abode* seems to invert the deeply fixed concept of feminine purity or chastity. Kuki is a married Indian woman portrayed in the novel as caught between her relationship with husband Aniket and lover Safique. Safique who discloses to Kuki that though he lived the life of a caterpillar and a butterfly passionately addicted to pleasure, he now wants to remain stuck like a pollen grain to Kuki's petal-feet, listening to her anklet chimes. Kuki's husband too tells her once in her youth that he would be blessed to adorn her feet. But as time passes he becomes more of a practical man and loses the sensual bond to her. She loves both men as if one is not dearer than the other. Kuki drifts away from her domestic life and responds to Safique's romantic advancements favourably. Literally Kuki inhabits two worlds. Her notion of both her husband and her lover as equal counterparts is unconventional. The *dharma* of a married woman according to Indian culture has so many implicit ideals associated with it. She is expected to have selfless inclination for household affairs and child care and is to be firm in her loyalty to her single man. Unwed mothers, single women and unfaithful wives are considered outcasts. It is into this Indian context that Sahoo brings Kuki who along with her loyalty and love for her family expresses her genuine affection to her lover too. In the novel we have two strong women characters, the second being Tabassum, Safique's wife who lives a life of freedom and liberation. She is also not confined by familial responsibilities.

In contrast to these female characters, the male characters in the novel possess a sense of purity. Aniket, Kuki's husband is a man who has dedicated his whole existence for his family. He is a good father who takes care of his children and a loyal husband to his wife, Kuki. Similarly though Safique has been involved in extramarital affairs, after he meets Kuki, he displays loyalty to his lover. Safique always goes for a ritualistic bath that usually his kinsmen do before prayers before he talks with Kuki. He treats Kuki as a goddess and when they converse with each other he is much concerned about his purity, both physical and spiritual. Aniket's unnatural concern for cleanliness and his view that physical intimacy will result in the exchange of new viruses and diseases can be seen as a slightly perverted adherence to purity or cleanliness in this context.

One of the most common and deep-rooted construct is that of sexual passivity of women and the assumption that women are inherently less sexually inclined than men. Such gender stereotypes result in women being subjected to negative stereotyping. They are taught to suppress or deny their sexual feelings. People who adhere to such gender stereotyping assume that a woman who openly expresses her sexuality is not modest. But in the novel, female characters seem to celebrate sexuality. This is clear when Kuki says that "I am more than willing to come to you with all my love and dedication and bless you with fatherhood. If I me and my body can be a canvas for your priceless painting, I am waiting for it. (Sahoo12) In *The Dark Abode* Sahoo has succeeded in smoothly breaking stereotypes. Sahoo has succeeded in making these women acceptable and natural despite their lack of purity.

The third virtue associated with the notion of right womanhood is domesticity. Domesticity is a women's ability to effectively deal with domestic chores and affairs. Women are into the domestic space and men are into the public space. This division of labour might have been introduced for the betterment of middle class families to become a productive unit so that while one half of the family went out to work, the other half managed household affairs. Men might have accumulated money to support family while women could regulate household activities ranging from spending surplus income to organizing servants. Later on, cooking, needlework,

making beds, tending flowers and everything related to housekeeping were imposed on women as naturally feminine activities.

In *The Dark Abode* Sahoo inverts this gender attribute too. The major female characters in the novel Kuki and Tabassum have no inclination for domestic affairs where as Safique and Aniket are domestic beings. Many instances of domesticity can be ascribed to the male characters where as the female characters show minimum inclination to house hold affairs or they are more inclined to deal with public affairs. Kuki in the very beginning of the novel is described as a fairy without wings who wants to break free of all chains. She is in fact dreaming of breaking away from the domestic environment that confines her. She does not consider her domestic chores her prime duty; rather she considers her duty to Safique more essential. She narrates Hindu mythology and Upanishads to him and answers his childlike queries. She is portrayed as a woman who has her own voice in almost all aspects of life. Unlike a domestic, homely wife whose life is all about the kitchen and domestic environment she is into the world outside:

Kuki was gradually drifting away from her own usual domestic self. She felt as if she was living in a dream world where there was no one else apart from the two of them. She lost interest in devising innovative delicacies for her children. Nor could she apply her mind on the little problems Aniket came up with. The plants, un-watered began to wither away. (Sahoo9)

Aniket is different from Kuki. He dedicates his whole life for family and familial responsibilities. From his office he comes straight home and after his regular prayers, he engages himself with his children to teach them their lessons. He is a man who never demands Kuki's support in household duties. He has no concern for affairs that do not benefit his family. He is a perfect parent and a home maker. On the other side, Tabassum is a woman free from all responsibilities of a wife. She is loyal to her children and Safique but she is not homely at all. Safique in his household is a silent presence.

In our society, submissiveness is perhaps the most feminine of all her virtues. Men are supposed to be religious, although not generally. Men are supposed to be pure, although one could really not expect it. But men are never supposed to be submissive. Men are to be movers, and doers in life. Women are to be passive bystanders, submitting to fate, to duty, to God, and to men. But in the novel, like all other virtues, submissiveness is also reversely attributed. Kuki and Tabassum are the female characters who break away from the power and control of their husbands whereas Aniket is a man completely submissive and dutiful to his family and wife. He is a practical man of responsibilities. Moreover he never orders Kuki to do anything. Similarly Safique possesses no power over his wife and their relationship is not one in which the man exerts his power over woman.

In Indian context, stereotypes are publicized through literature and popular media including films, advertisements and TV serials. As one is born into this system of stereotypes hardly anyone understands that they are being confined into a particular gender role which prevents them from being original. No one born into this world could possibly escape from this system. Those who fall out of the system are blamed as rebels. Sarojini Sahoo is a trendsetter who redefines femininity through her writing. Her novel *The Dark Abode* frankly deals with female sexuality, the emotional life of women, and the complexities in personal relationships. It tells extensively about the interior experiences of women. Our society has grown into a polarised system of dichotomies, of male and female, where the former oppresses the latter and dominates them. There is always scope for power struggle. It is the culturally assigned gender

attributes that make one gender appear more significant than the other. Sahoo has attempted to break these culturally assigned gender stereotypes in her novel.

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American Dream Re-Planted: The Story of the City of Boiled Beans

Maya Venugopal

ABSTRACT

No literature lovers can forget Willy Loman, the salesman whose false notions about success, wealth, love and ultimately, the pursuit for happiness brought a tragic end to his life. Arthur Miller's *Death of a Salesman*, written in 1949 is a true mirror to the shattered society of the twentieth century America where salesmen and common people like Willy Loman were running behind the pseudo promises created by the "American Dream". 'All men are created equal and they are endowed by their Creator with certain inalienable Rights including Life, Liberty and the pursuit of Happiness' (MichelsNP) thus asserts the United States Declaration of Independence and from this assertion arises the idea of the American Dream. For a majority of American citizens, it was all about becoming wealthy and materially successful. For many others, it was something beyond materialism. For them, American Dream offered a simple and fulfilling life, faith and equality being the basis.

Keywords:

INTRODUCTION

Arthur Miller became successful in providing an antithetical perspective about the American Dream by portraying the death of Willy Loman. Writing *Death of a Salesman* in the twentieth century America was something radical and challenging. The play reveals many serious issues that hid beneath the seemingly calm American society. Willy Loman is not simply a person; but he is the representative of an ordinary individual who struggles in a society of competitions. Miller used Willy to show us that the American Dream pursued by many is not an easy thing and at times impossible to achieve. He also reveals many problems within the society that restrict people from becoming successful.

What happens if this fascination for the American Dream is re-planted in the twenty first century IT capital of India? Girish Karnad's *Boiled Beans on Toast* probes into the deeper strata of the city of Bengaluru in search of common people who run behind their dreams about winning lives. Karnad's plays bear testimony to his strong appetite and love for life, art and new directions in life. His experiences as a playwright, film actor, film maker, translator, screenwriter and a critic have helped Karnad create a unique style of his own. Plays like *Yayati* (1961), *Hayavadana* (1971), *Nagamandala* (1988), *Thughluq* (1964) *Fire and the Rain* (1994) etc. were successful in blending folklore, myths and history to analyze the contemporary problems of the Indian society. *Boiled Beans on Toast* written in 2014 also exhibits the socially and politically disturbed Karnad who, through his literary works, always takes strong positions on myriad of issues concerning the Kannada society in particular and the nation in general.

Bangalore remained a small town located in a state that was formed in 1956 by stitching together four separate regions with distinct histories. There has been no generation, yet, of writers who were born and brought up here. People like UR Ananthamurthy and me or Chandrashekhara Kambara all came from small towns. We all carry the baggage of the countryside. No one seems to be able to relate to what's happening in the city. And meanwhile the city has exploded to an unimaginable extent in the last 20 years. That is why I said to myself that I must write a play about the city and see what it means to me (Kalra NP).

"The chief protagonist of *Boiled Beans on Toast* is the city of Bangalore, a throbbing organism spawned by globalisation... this is a city of wild hopes and dashed dreams, of disappointment and despair, of environmental destruction and rapid development" (Karnad VII), says the well known theatre critic Shanta Gokhale in the foreword to the play. The title of the play is related to the founding myth of the city of Bengaluru. The story tells how the eleventh century King Veera Ballala named the city *BendaKaalooru*, in gratitude to the old woman who saved his life and gave him boiled beans (*benda kaalu* in Kannada). In course of time, just like the name of the city, its life and culture witnessed a vast change with the emergence of IT and BPO industry. Boiled beans began to be served with the western toast. Contemporary Bengaluru seems to be a city throbbing with multicultural energy, vibrancy, richness and extravaganza. But the real Bengaluru beneath these colours throws light to the dark faces of people struggling to fulfill the dream of success promised by the city. The play holds a mirror to the fractured lives of its floating population which occupies a broad social spectrum from the struggler to the street-smart survivor, from the small-town aspirant to the elite.

Anjana Padabidri, the chief character of the play is a housewife who laments about the axing down of the rain tree beside her house — for her Bangalore is a huge mouth engulfing the ecological balance of life. Her friend Dolly Iyer is a high society battered wife who finds happiness in fraudulent activities. She too weeps over the concrete blocks that replace the trees everywhere on the roads. For her, the city is something as meaningless as her life. On the other hand, for Prabhakar Telang, Bangalore is a thrilling experience. Except on television, Prabhakar has never seen tall, glass fronted buildings in his small hometown in the Western Ghats from where he comes from. For him, they spell promises. For Vimala, the family servant, Bangalore offers a hiding place. The anonymity which the city provides helps her find a secure place free from all tensions.

The post 1990 period in the history of India shows a marked difference in its socio-political policies and thereby a vast change in the cultural outlook of the nation. The rejection of the Nehruvian Socialism and the adaptation to the neo-liberal foreign

policies opened doors to globalisation. The advent of the business process outsourcing (BPO) and the tremendous growth of the IT sector may be considered the byproducts of these neo liberal economic policies. Bangalore, the capital city of Karnataka became the IT hub and attracted a large number of professionals and young talents to the city. This has helped the city to gain an international outlook and become cosmopolitan. In *Boiled Beans on Toast*, Karnad presents Prabhakar Telang, the young professional coming all the way from his native town in the Western Ghats to the city of boiled beans with dreams of success, dreams of a new and extravagant life. For him, Bangalore is the city of promises where the sky scrapers and glass fronted buildings remain symbols of richness, status and ultimately, exposure to a new space for someone who has never witnessed the busy streets, the shopaholic crowd and the metropolitan lifestyle.

Prabhakar Telang is introduced as a man of thirty five years who is working in a software company as a probationer. His ambitious nature as well as the struggle for survival is made explicit in the beginning itself when he comes to meet Mr. Padabidri, a rich businessman, at his home. As his present company is going to be taken over by Padabidri's company, Prabhakar worries about losing his job. At the same time, there are chances of getting a manager post in Padabidri's company. Prabhakar has come for a secret meeting with Padabidri as he does not want to lose the opportunities of growth offered by the city and go back to the rural past. While rich people like Anjana padabidri (Mr. Padabidri's wife) who are fed up with the crowdedness and the restless vibrancy of Bangalore, Prabhakar enjoys each and every nuances of the city.

... a city is meant for people, so that they can live there. Believe in its solidity. Madam, I grew up in the heart of the Western Ghats — the thickest of forests — near Mundgod — and I grew up yearning for the massive constructions of cement concrete and the towering glass – fronted skyscrapers I saw on television... When I was young, I was taken to Gokarn, to the beach... and I was mesmerized. Waves after waves after waves and then Water, right up to the horizon. Our traffic too is like that. Waves after waves of scooters, autorickshaws, buses, cars, every conceivable kind of vehicle, including bullock carts, tractors, and earth movers. It's magical (Karnad25).

The city of Bangalore and its career opportunities take Prabhakar to a dream world and he falls victim to the fraud game played by Dolly Iyer, a rich woman and a friend of Mrs. Padabidri. Dolly presents Bangalore as brave new world offering dreams and coaxes him to meet her at a coffee house to discuss his new job in Wipro, the well known IT company. Dolly introduces herself as a close friend of Azim Premji, the business tycoon and the Chairman of Wipro Limited. The flabbergasted Prabhakar sells all his assets to find money to escape from his handkerchief sized flat to the Singapore office of Wipro Limited. One may see Prabhakar Telang as another Willy Loman who is forced to sell himself and finally reaches nowhere. By the time he realizes that the "Bangalore Dream" is nothing but a mirage, he loses not only his job, but his money and his family too.

When the scene changes from the poor job seeker to the poorest maids at Mr. padabidri's house, the readers could sense an atmosphere filled with suspicion, cunningness and competition for survival. In the first scene of the play, we are introduced to two servant ladies who engage very busily at the Padabidri house. Vimala is a veteran in this field while Muttu is totally new to the job. Vimala is seen to be having a stronghold on the Padabidri family than Muttu. She knows each and every nook and corner of the house as she has been working there for the past eight years. She has the power to criticize Muttu on certain occasions: "You know the rules perfectly well. Amma doesn't like all this crowding in and holding your family conferences

here. Muttu's given a mobile and you know what that's for" (Karnad 6). Vimala's words show how she overpowerseven Muttu's relatives who come to visit her at the Padabidri house. On the other hand, no members of the family are seen shouting at the visitors. But Muttu's silence does not mean that she always takes a subordinate position. Throughout the play, these two characters are seen to be on an unsaid struggle for survival. For them, the city of Bangalore is a space to hide their identities and achieve success that the countryside failed to provide.

Vimala and Muttu take us to another side of Bangalore which never appears in any newspapers or television channels. Readers are taken to the scene through the words of Kunaal, Padabidri's son.

It simply wasn't the Bangalore we know. No sign of any modern civic amenities there. An absolute nightmare from which there was no way of waking up... dirt, plastic bags, piles of garbage on which dogs were tearing at blood-sodden bits of menstrual rags... and a regular washing ghat had sprung up right there – women washing clothes, pots, and pans by the roadside. And the houses! Oh god! They were like the cardboard containers in my father's warehouse – piled pell-mell almost on top of one another (Karnad 41).

The authority of Vimala starts to get questioned the moment she is accused and arrested for stealing gold from a house in which she went for work. Gradually, one may see how courageous and intelligent she is in spinning stories and thereby escaping from the crime she did. Even when the play comes to an end, the readers may continue to think whether she is innocent about the crime or not. Vimala exhibits herself as a woman with great skill and intelligence to conceal her real identity and struggle to survive in a city like Bangalore. But, the question of whether she becomes successful still lingers on. She loses her stronghold over the Padabidri family soon after Anjana Padabidri learns that she got cheated by a woman whom she relied for a long period.

It is in the absence of Vimala that Muttu gains the role of the main cook and administrator at the Padabidri house. Muttu reveals how Vimala used to rent out home appliances to the neighbours and make pocket money. Within a few days, she becomes successful in creating a negative image of Vimala and thereby winning the hearts of the family members. This leads to an open fight between the two women who compete to hold on to their postitions.

Vimala (*smiling*)...you've got a promotion.

Muttu(*confused*): What was I to do? Amma said you hadn't come or you weren't coming or something like that. Asked me to take charge till you come back. That's all.

Vimala: And you got stuck for good. Very nice. I worked there for eight years. You've set yourself up for the next eight now (Karnad 66).

Both Vimala and Muttu have come to Bangalore leaving behind their ancestral homes to gain a foothold amidst the elites, they have come to turn their dreams true. If Vimala tries to grab heights by stealing a gold chain or if Muttu works to get a promotion at the Padabidri household, one may infer that all these are part of their struggle to survive in a city of opportunities, a city which offers all amenities if one is ready to work hard, a city of make beliefs.

Girish Karnad's masterfully structured play depicts the city of Bangalore which has witnessed an explosive growth in the last two decades. The playwright's treatment becomes unique when he avoids the prevalent images of the IT city and a life centered around its call centres and BPOs. Instead, *Boiled Beans on Toast* sketches a cross section

of those who live in Bangalore with many expectations, where their struggles for survival, their yearnings and their dreams are all coloured by the city. Karnad never takes side with any of the characters. On the other hand, he keenly observes the lives moving around with a sense of irony, maintaining an objective stand devoid of nostalgia. The play neither laments about a lost golden past nor does it take a moral stand against the development of the city. But it moves through the lives of certain people who are the part and parcel of the real Bengaluru. People come to the city of Bangalore after escaping the suffocation of small towns, they breathe the city air, and however polluted it is, as though it is an oxygen chamber. But, at least for some like Prabhakar Telang, this city turns out to appear as a destructor of dreams. As one of the characters comments: "Big Bang Bangalore is a Big Black Hole" (Karnad 80).

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Viral Marketing: The Marketing Strategy of the Internet Age

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ABSTRACT

The rapid diffusion of the internet and the emergence of various social constructs facilitated by internet technologies are changing the drivers that define how marketing techniques are developed and refined. The use of Viral Marketing Strategies by marketers around the world is one such example. Viral marketing is any strategy that encourages individuals to pass on a marketing message to others, creating the potential for exponential growth in the message's exposure and influence. Companies often create online ad campaigns or encourage consumer-generated content in the hope that people will share this content with others, but some of these efforts take off while others fail. Academic literature on this topic is still being developed and is in initial stages. This study tries to conceptually understand the various aspects and concepts of viral marketing, its advantages and disadvantages and the reason why online video advertisements go viral while others remain unnoticed.

Keywords: Diamond, Investors Perception, Investment in Diamonds

INTRODUCTION

Meaning of Viral Marketing:

Viral marketing may be describes as any strategy that encourages individuals to pass on a marketing message to others, creating the potential for exponential growth in the message's exposure and influence. (Wilson 2000). The underlying concept behind viral marketing is that people will interact with other people, spreading information about products or services, making every customer a salesperson. The term *viral* has been intentionally used to describe this phenomenon because the pattern of communication reflects the pattern with which an especially contagious virus can

move through a set of interacting hosts. The “infection” process of users is the basic idea of viral marketing where the receipt of the advertising message is “infected” and he can “infect” other users too by sending them the same message. Viral marketing is sometimes interchangeably referred to as “word-of-mouth communication” (Hendrix 1999), “buzz marketing” “leveraging the media,” “network marketing” (Wilson 2000), “referral marketing” (Fanous-Samaan 1999), organic marketing (Viral Marketers Online 2001) etc., though they are not exactly synonymous to viral marketing in their scope and exposure. The content or the message that is transmitted through the various digital mediums is called ‘viral objects’ (Intrapromote 2001). Viral objects can be defined as something given to target users to pass along, something upon which the blinding force of the Internet, for example, can turn on.

Types of Viral Marketing Strategies:

The term viral marketing was adopted by Steve Jurvetson in 1997 in order to describe the Hotmail strategy of advertisements in the emails sent to the users. An invitation for the recipient to open an email account for free was attaching to the end of each sent email on Hotmail. The senders of Hotmail services thus unconsciously became the company’s advertisers. Because of this association, many people mistakenly think that viral marketing happens only through e-mail. During the first decade of the 21st century, viral marketing strategies mostly included sending messages through e-mails and other digital media of the Web such as graphics, software downloads and screen savers, short video clips and messages distributed by mobile phones, etc. However, with the exponential growth of software applications and social network platforms, the following innovative and interactive viral marketing techniques are used:

1. **Pass-along or viral advertisements:** These are messages which encourage the user to send the message to others. Viral advertising refers to an advertising technique in which video advertisements are distributed from one user to another via e-mail and online social networking (Golan, & Zaidner, 2008). Unlike previous online advertising formats, viral advertisements are shared between friends and peers rather than controlled by an advertiser. Online advertisements and promotional videos are usually distributed through independent third party sites. YouTube has become the most successful Internet website providing short video sharing service since its establishment in early 2005” (Cheng, Dale, & Liu, 2008). Compared to traditional television advertisements, viral advertisements are normally of longer duration and they have a greater chance of building a strong brand awareness and increasing brand image.

2. **Incentivized viral:** Incentivized viral is a type of Viral Marketing technique used by companies in which users are offered rewards when they refer their friends to the company. It could be the “Invite friends; get bonus points” on the site. Almost all online applications today have a “share and earn” button, which encourages customers to recommend the applications they use to their friends. Amazon, Flipkart, Paytm, and many others use this technique to reach new customers. Mostly, the *earnings* or reward would be in the form of discounts or coupons which the customers can redeem.

3. **Undercover:** A viral message presented as a cool or unusual page, activity, or piece of news, without obvious incitements to link or pass along. In Undercover Marketing, it is not immediately apparent that anything is being marketed.

4. **Edgy gossip/buzz marketing:** Ads or messages that create controversy by challenging the borders of taste or appropriateness. Discussion of the resulting controversy can be considered to generate buzz and word of mouth advertising.

5. **User-managed database:** Users create and manage their own lists of contacts using a database provided by an online service provider. By inviting other members to participate in their community, users create a viral, self-propagating chain of contacts that naturally grows and encourages others to sign up as well.

Advantages and Disadvantages of Viral Marketing:

Previous researches have already established strong correlations between social contagion and brand equity in many settings. Viral marketing, like other social phenomenon also has many advantages that transform it into a unique way of promotion, some of which includes:

- Less expensive compared to traditional marketing strategies
- Rapid diffusion - Reaches a large number of people within short period of time
- Personal Recommendation-The message's impact is greater when it is sent by someone close (colleague, relatives, friends, family).
- Better targeting of subjects- Advertisements, when viral, are seen as less intrusive and are perceived more positively by consumers.
- Greater adoption Speed, i.e. the rapidity and the higher rate of responses
- Increase in brand's awareness and helps in building brand image

However viral marketing can become a double edged sword and the following disadvantage calls for caution while using viral marketing strategies:

- Sometimes, the messages can be received as spam emails and such situation runs the risk of destroying the brand's image of the company
- Since the marketer cannot control to whom the message is sent to, the message may not reach the targeted group
- A negative message/ news can become equally viral and hurt the brand adversely
- While viral marketing is one of the fastest growing segments of digital marketing, tracking results can be problematic and costly.

Determinants of a Successful Viral Campaign:

Despite being a successful means of marketing communication, there is still a limited understanding as to what factors help a viral campaign click and why consumers share contents with others. According to Kaplan & Haenlein (2011) it is safe to assume that, a successful viral marketing campaign should have the following three elements, successfully articulated:

1. Messengers—the people who transmit messages:

Studies prove that 59% of people report that they frequently share online content with others (Allsop, Bassett, and Hoskins 2007). Though the marketer cannot control or influence to whom the message is subsequently sent to, through careful selection, they can determine to whom initial messages must be targeted. There are three groups of message transmitters:

i) Market Mavens (“Receivers”)– They are among the first to receive messages and send them to their immediate social network. When market experts forward a message to social hubs, the “epidemic” begins.

ii) Social hubs (“Distributors”) are people with a very large number of connections. They may be “connectors” or “bridges” between different subcultures.

iii) **Salespeople (“Amplifiers”)** are needed when the direct relationship between market experts and centres is not sufficient. Sellers receive a message, make it important and convincing, and pass it on to community centres.

2. Message – the content:

The users’ willingness to share content with peers may be influenced by the content of the advertisement. The following concepts are to be kept in mind while creating the content of viral campaigns, especially viral advertisements:

- Messages have to be memorable and interesting
- Message should capture the imagination by being fun or intriguing
- Positive content especially awe-inspiring content is more viral
- In general, negative content are less likely to be shared, example, sadness inducing content
- Even though anger is a negative emotion, anger inducing content are more likely to be viral.
- Short is better: From a marketing standpoint, marketing message should be simplified so it can be transmitted easily and without degradation

The motives of the messenger and the content of the message both affect the virality of the campaign. Prior studies have tried to explain the reasons why people share viral content. Some findings suggest that:

- People share for value exchange or self-presentation (Berger and Schwartz 2011).
- To entertain others, which makes surprising and interesting content highly viral
- To share to inform which makes practically useful content more viral
- To boost their mood, generate reciprocity, boost their reputation (e.g., show they know entertaining or useful things) or for self-presentation purposes (Wojnicki and Godes 2008) consequently making positive content more viral

3. Environment/ Media:

Viral marketing works famously on the Internet because instant communication has become so easy and inexpensive. Digital format make copying simple. The following aspects if taken care of while selecting the media for viral marketing

- The share button in apps , social media sites, etc
- Utilizes existing communication networks-According to the International Association of Business Communicators, “more than half of all Internet users have joined a social network; social networks have become the number one platform for creating and sharing content” (Young, 2009). Social scientists tell us that each person has a network of 8 to 12 people in their close network of friends, family, and associates. A person’s broader network may consist of scores, hundreds, or thousands of people, depending upon her position in society. Placing viral objects/ messages into existing communications between people, helps to rapidly multiply its dispersion.
- Takes advantage of others’ resources- The most creative viral marketing plans use others’ resources to get the word out. Affiliate programs, for example, place text or graphic links on others’ websites. A combination of techniques

such as adver-gaming, e-mailing, blogging, moblogging, vlogging, wikis, social networking sites, rate and review sites, etc. can be used to spread viral messages.

Kaplan & Haenlein (2011) have further suggested considering the additional following factors for successful viral marketing campaign:

4. Proper Marketing Mix: Viral marketing is only as good as the remaining marketing mix. Besides viral marketing message, a good product with reasonable price, available in distribution channels is required for success of the product or service.

5. Integrated marketing communications: Viral marketing needs to be backed up by traditional forms of communication. It should only a part of the integrated marketing communications.

CONCLUSION

With the exponential growth of internet based technology and social networking frameworks, many companies have realized the need to innovate their marketing strategies. Accordingly they have embraced the newest ways of using technology, such as the Internet, to their advantage as in the example of using viral marketing strategies. Marketers must, however, realize that moving beyond the basics does not mean side-stepping the basics. Viral marketing, although something new in a different environment, is nothing else than word-of-mouth. Marketers should realise that this is double edged sword and therefore caution should be maintained while adopting the various viral marketing strategies. However, there is no doubt in the fact that viral marketing is all set to forge its way forward as the marketing weapon of the future.

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A Study on the Ant Diversity (Hymenoptera: Formicidae) of Thommankuth Forest in Western Ghats

Bany Joy, Gigi K. Joseph & Merin P. Johny

ABSTRACT

A study on the Hymenopteran diversity with special reference to ants in Thommankuth forest was carried out for a period of six months from December 2014 to May 2015. The study held in Thommankuth forest resulted in identifying 15 ant species. They belonged to one family named Formicidae and four subfamilies such as Formicinae, Myrmicinae, Ponerinae and Dolichoridinae. This study reveals the dominance of subfamily Formicinae in all vegetations of forest. It is due to their ability to adapt to different environmental niche. Out of the 15 species collected from three different habitats of the study area, 14 species of ants were found in the semi-evergreen habitat and therefore it is the most species rich habitat in the Thommankuth forest. The study reveals that Thommankuth forest in the Western Ghats is an excellent habitat for Hymenopteran especially ants.

Keywords: Ants, Thommankuth forest, Western Ghats

INTRODUCTION

Insects are virtually everywhere on the Earth's surface; excluded only the extremes of climate at the poles and on the peaks of highest mountains; just a few species live in the sea. (Cheng, 1976). They have a strong hold in most ecosystem processes as they are pollinators and nutrient cyclers. A large number of them act on insect predators, and mutualists of all of which require conservation. Using insects how to study how creation of mosaics, fragmentation of land, deforestation and creation of monocultures have an impact on diversity and stability of an ecosystem is a challenging and interesting task as it not only involves the taxonomy of concerned group but is also related to the behavioural aspects of the taxa under study. They have lived on Earth

about 300 million years compared with less than 1 million for man and during this time they have evolved in many direction to become adapted for life in almost every type of habitat. (Borror, 1964) Hymenoptera is a large order comprising of great many insects which are beneficial to man. Ants shows tremendous diversity, numerical and biomass dominance in almost every habitat throughout the world (Fittkau and Klinge, 1973). It has been estimated by E.O.Wilson (1971) that the total number of individual ants alive in the world at any one time is between one and ten quadrillion (short scale). According to this estimate, the total biomass of all the ants in the world is approximately equal to the total biomass of the entire human race (Wilson.1971).

Most of the ants have either a direct or indirect relationship with vegetation. Some of these are highly specific to the habitat in which they occur, depending on the maximum benefits they attain for the nesting, mating and food availability. Their preference of microhabitat due to the above - mentioned criteria were investigated by sampling ant fauna in various habitats (Viswanathan *et.al*, 2000).

The objectives of the study are, to investigate the diversity of *Hymenopterans* (*Formicidae*) in the Thommankuth forest in Kaliyar Range, to assess the habitat preference of ant species in different vegetation types of the forest. Thommankuth forest area belongs to Kothamangalam Forest division and located in Thodupuzha Taluk in Idukki district is one of the major ecotourism centers in Kerala. The forest area is at 360 hectares and the vegetations are semi evergreen forest, riverine ecosystem and rock ecosystem. Thommankuth is a scenic waterfall in the Southern State of Kerala and an important low altitude forest of Western Ghats. It is situated between 9°57.243' North latitude and 76°50.150' East longitude and at an elevation of 65nm. The Western Ghats, one of the 34-biodiversity hotspots of the world (Myers *et al*, 2000) covering 5% of India's land area. Landscape heterogeneity is abundant in the Ghats (Subhashchandran 1997, Ramachandra *et al.*, 2007).

The Ghats support a variety of endemic flora and fauna because of the diverse habitats, which have got created due to the varying topography and climate (Menon and Bawa 1997). High species diversity and endemism is associated with the Western Ghats. (Daniels, 1997). The major flora in Thommankuth forest are *Tectona grandis*, *Terminalia tementosa*, *Bambusa arundinaria*, *Terminalia myriocarpa*, *Polialthiyas* etc.

Fifteen species (15) of ants belonging to 11 Genera under 4 Subfamilies were found to inhabit varying vegetations of Thommankuth Forest in the Western Ghats.

MATERIALS AND METHODS

During study, ants were collected from different habitats such as semi evergreen areas, rocky area and riverine areas in Thommankuth forest. The specimens were collected from the following three methods. Pitfall trap is for trapping ants. The effectiveness of sampling ants may vary from species to species depending on their activities, and properties of the ground layer.

Dung baited pitfall traps were used. The trap consisted of plastic cups placed at ground level (diameter 14cm and height 10cm) each jar contains 4% formalin. They were placed at randomly selected areas. Insects trapped in the jars were sorted and preserved in labeled containers of 70% alcohol. The insects were then mounted according to the technique of Bolton (1994).

Formicidans belonging to different families were collected by using quadrat

method. 19 quadrates of 10 x 10m size were selected from three different vegetations. Vegetations selected were Semi evergreen (9 Quadrates), Rock ecosystem (5 Quadrates), Riverine ecosystem (5 Quadrates). 30 minutes were spent in each quadrate. Hymenopterans were caught using insect collecting net. Specimens were put into labelled bottles containing benzene.

Opportunistic method was also used for the study. Irrespective of the scheduled time, ant specimen were collected from whenever and wherever possible during the study period from different habitats of the study area. Specimens collected from all traps were sorted, cleaned and preserved in 70% ethyl alcohol. The vials were labeled with the place, date of collection. Collected species were identified using standard identification manuals by using identification keys in Bingham (1975) Bolton (1994) and also some specimens were sent to specialist to confirm their identity. A reference collection is maintained in the Museum of St. Xaviers College for Women, Aluva. From the data obtained, the rank abundance of the species was described using graphical method and statistical analysis was carried out using diversity index. The species diversity was calculated using Shannon – Weiner index for both agricultural and forest ecosystem. Shannon Weiner index is based on the weighted geometric mean of the proportional abundance of the different species.

Shannon-Weiner index $H = -\sum P_i \ln P_i$



Fig 1: Map showing Thommankuthu forest

DIFFERENT VEGETATIONS SELECTED FOR THE STUDY

Forest ecosystem



Fig 2: Semi evergreen forest



Fig 3: Rock ecosystem



Fig 4: Riverine

RESULTS

Preliminary study of ant fauna of Thommankuth forest could collect 15 species of ants belonging to 11 Genus and 4 subfamilies (Table 1). While analyzing the collected ants *Formicinae* was the most species rich subfamily (8 species) followed by *Myrmicinae* and *Ponerinae* (3 species). Subfamily *Dolichoderinae* had only one representative species. The most species rich genera is *Componotus* (3 species). Ants collected from the three different forest habitats of Thommankuth showed habitat preference of some species over other. Out of the 15 species collected from three different habitats of the study area, 14 species of ants were found in the semi evergreen habitat and therefore it is the most species rich habitat in the Thommankuth forest.

Subfamily wise distribution of ants collected during the study

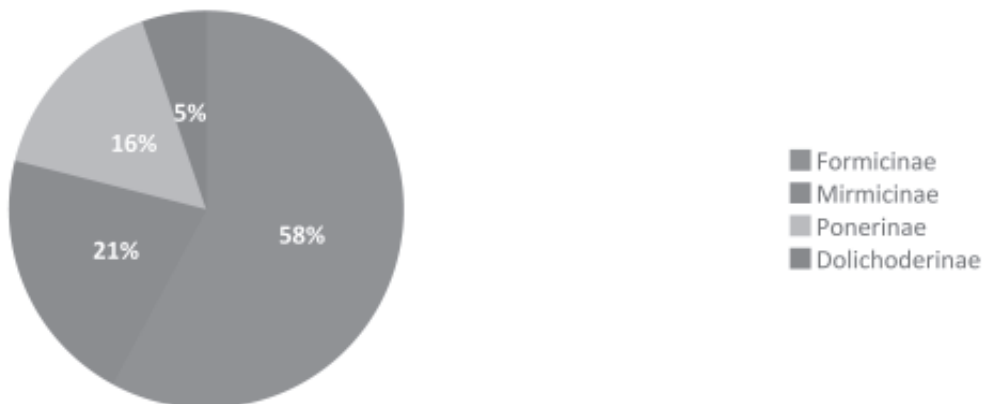


Fig 5: Subfamily wise distribution of ants collected during the study.

Table 1: Checklist of Ants (Hymenoptera: Formicidae) collected from Thommankuth forest.

Sl.No	Family	Subfamily	Genus	Species
1	Formicidae	Formicinae	<i>Componotus</i>	<i>Angusticollis</i> , Jerdon
2	Formicidae	Formicinae	<i>Componotus</i>	<i>parius</i> , Emery
3	Formicidae	Formicinae	<i>Componotus</i>	<i>Rufoglaucus</i> , Jerdon
4	Formicidae	Formicinae	<i>Leptogenys</i>	<i>dentilobis</i> , Forel
5	Formicidae	Formicinae	<i>Oecophylla</i>	<i>Smaragaina</i> , Fabricius
6	Formicidae	Formicinae	<i>Paratrechina</i>	<i>longicornis</i> , Latreille
7	Formicidae	Formicinae	<i>Polyrhachis</i>	<i>rastellata</i> , Emery
8	Formicidae	Formicinae	<i>Polyrhachis</i>	<i>tibialis</i> , Smith
9	Formicidae	Myrmicinae	<i>Meranoplus</i>	<i>bicolor</i> , Guerin
10	Formicidae	Myrmicinae	<i>Myrmecaria</i>	<i>brunnea</i> , Saunders
11	Formicidae	Myrmicinae	<i>Solenopsis</i>	<i>Geminate</i> , Fabricius
12	Formicidae	Ponerinae	<i>Diacamma</i>	<i>assamense</i> , Forel
13	Formicidae	Ponerinae	<i>Diacamma</i>	<i>sculptum</i> , Jerdon
14	Formicidae	Ponerinae	<i>Odontomachus</i>	<i>haematodus</i> , Linnaeus
15	Formicidae	Dolichoderinae	<i>Technomyrmex</i>	<i>albipes</i> , Smith

Ant species richness increases with increase in vegetation and vice versa (Sunil et.al 1997). Similar findings have been reported in this study which took place in forest ecosystem too with semi evergreen forest type with high richness and the rock ecosystem with low richness.

Habitat preferences of ants in forest ecosystem

Table 2: Checklist of ants in different habitats of forest ecosystem.

Sl.No	Species name	Semi evergreen forest	Riverine	Rock
1.	<i>Paratrachena longicornis</i>	26	-	-
2.	<i>Diacemma assamense</i>	18	-	-
3.	<i>Componatus parius</i>	32	-	16
4.	<i>Meranoplus bicolor</i>	21	-	-
5.	<i>Componotus augusticolis</i>	31	-	21
6.	<i>Technomyrmex albipes</i>	-	68	-
7.	<i>Polyrhachis tibialis</i>	148	-	-
8.	<i>Myrmicaria brunnae</i>	63	-	-
9.	<i>Polyrhachis rastellata</i>	28	-	-
10.	<i>Diacamma sculptum</i>	31	-	-
11.	<i>Odontomachus haematodus</i>	38	-	16
12.	<i>Solenopsis geminate</i>	64	-	-
13.	<i>Oecophylla smaragdina</i>	176	-	118
14.	<i>Componotus rufoglaucus</i>	39	-	-
15.	<i>Leptogenys dentilobis</i>	39	-	-

Distribution and abundance of Formicidae in forest ecosystem is mentioned in the table 2.

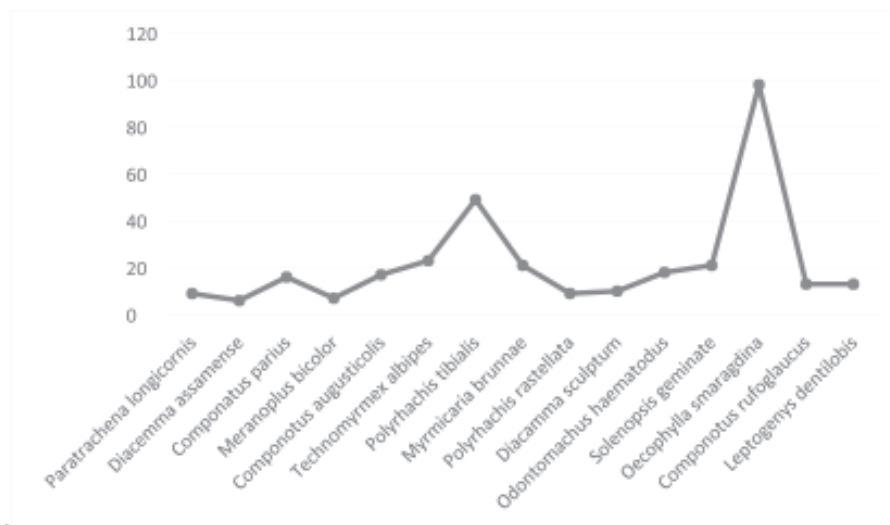


Fig 6: Rank abundance plot of ants collected from Thommankuth forest Subfamily wise distribution of ants in different vegetation types

Subfamily Dolichoridae was considered to be highly dominant all over the world. But in this study it is only observed in the one type of vegetation in the forest ecosystem. Members of this subfamily act as an excellent indicator species which determine human interference (Viswanathan & Ajay, 2000.) Presence of this species in the forest ecosystem indicates the human interference into the forest ecosystem.

Diversity index

According to Shannon Weiner diversity index in forest ecosystem *Solenopsis geminate* with high diversity index and *Diacemma assamense* with least diversity index (table 10). The Shannon diversity index value of the 15 species collected from forest ecosystem are different. *Paratrachena longicornis* with -0.04142, *Componatus parius* with -0.0636, *Myrmicaria brunnae* with -0.07598 ect ..

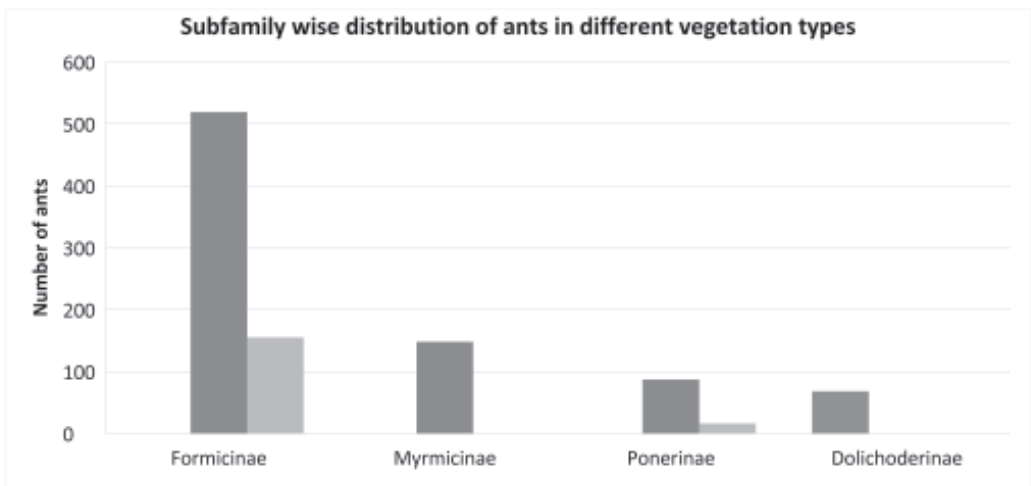


Fig 7: Graph showing the subfamily wise distribution of ants in different vegetation types

While analyzing the relative abundance *Solenopsis geminate* with high relative abundance and *Diacemma assamense* with least abundance. Variation is maximum between the different species for example *Diacemma assamense* with relative abundance 0.018126888 while in the case of *Solenopsis geminate* with 0.296072508. Therefore the number of species also plays an important role in calculating Shannon Weiner diversity index, which is commonly used statistical method in calculating the diversity index of a particular region.

Table 3: Shannon – Weiner index of forest ecosystem

Species	Species identification code	Number of individuals (n)	Relative abundance (Pi)	lnPi	Pi(lnPi)
<i>Paratrachena longicornis</i>	1	26	0.026183283	-1.581975901	-0.04142
<i>Diacemma assamense</i>	2	18	0.018126888	-1.741676743	-0.03157
<i>Componatus parius</i>	3	48	0.048338369	-1.315708011	-0.0636
<i>Meranoplus bicolor</i>	4	21	0.021148036	-1.674729954	-0.03542
<i>Componotus augusticolis</i>	5	52	0.052366566	-1.280945905	-0.06708
<i>Technomyrmex albipus</i>	6	68	0.06847936	-1.164639643	-0.07972
<i>Polirhachis tibialis</i>	7	148	0.149043303	-0.826687533	-0.12321
<i>Myrmicaria brunnae</i>	8	63	0.063444109	-1.197608699	-0.07598
<i>Componotus rufoglocus</i>	9	28	0.028197382	-1.549791217	-0.0437
<i>Polyrhachis rastellata</i>	10	31	0.03121853	-1.505587555	-0.047
<i>Diacemma sculptum</i>	11	54	0.054380665	-1.264555489	-0.06877
<i>Odontomachus haematodus</i>	12	64	0.064451158	-1.190769275	-0.07675
<i>Solenopsis geminata</i>	13	294	0.296072508	-0.528601918	-0.1565
<i>Oecophylla smaragdina</i>	14	39	0.039274924	-1.405884641	-0.05522
<i>Leptogenys dentilobis</i>	15	39	0.039274924	-1.405884641	-0.05522
Total number of capture				993	
Shannon Weiner index					1.02115

According to Shannon weiner diversity index in forest ecosystem *Oecophylla smaragdina* with high diversity index and *Paratrachena longicornis* with least diversity index (table 11). The Shannon diversity index value of the 15 species collected from forest ecosystem are different. *Paratrachena longicornis* with -0.0183, *Componatus parius* with, -0.04543 *Myrmicaria brunnae* with -0.05168 ect.. While analyzing the relative abundance *Oecophylla smaragdina* with high relative abundance and *Paratrachena longicornis* with least abundance.

The data obtained by analyzing the Shannon Weiner index of the given data, the following conclusions are obtained. The Shannon Weiner diversity index forest ecosystem is 1.02115. The number of individuals also plays an important role in calculating Shannon Weiner diversity index.

DISCUSSION

Species composition and diversity patterns in forest ecosystems have been analyzed in this study. This study revealed that the dominance exhibited by the Formicinae subfamily in forest ecosystem is due to their ability to adapt with different niches with a variety of feeding habits. The study held in Thommankuth forest and adjacent areas resulted in identifying 15 ant species. They belonged to one family named Formicidae and four subfamily such as Formicinae, Myrmicinae, Ponerinae and Dolichoridinae. *Technomyrmex albipes* commonly found in human dominated, disturbed habitats, found also in Thommankuth forest indicated the growing disturbance

happening to this pristine forest. It may be due to the over interference of tourist into the forest as part of ecotourism without proper screening. *Oecophylla smaragdina* was found as the most dominant ant species distributed in all habitats except the riverine area. According to Shannon Weiner diversity index 1.02115 was the index for forest ecosystem. The authorities should take proper measures to maintain the quality of forest. The study reveals that Thommankuth forest and adjacent areas is an excellent habitat for Hymenopteran especially ants.

But long term studies are strongly suggested to reveal a clear picture of ant diversity of Thommankuth forest in Western Ghats.

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A Generalisation of Marshall Olkin Uniform Distribution

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ABSTRACT

In this paper we study a generalization of Marshall-Olkin family of distributions. A new family of distributions, namely Marshall Olkin Exponentiated Uniform distribution is introduced. Some properties of this new family is derived

Keywords: Exponentiated uniform distribution, Entropy, Marshall-Olkin family of distributions, uniform distribution

1. Introduction

Marshall and Olkin (1997) introduced a method of adding a new parameter to well established distribution to obtain more flexible new families of distributions. The resulting distribution is known as Marshall-Olkin extended distribution. The Marshall-Olkin family of distributions is also known as the proportional odds family. Different generalizations of Marshall Olkin family of distributions have been studied by many authors

Let $F(x) = 1 - \bar{F}(x)$ denote the survival function of a continuous random variable and $\alpha > 0$ then, the corresponding Marshall-Olkin family of distributions is defined by the survival function

$$\bar{G}(x, \alpha) = \bar{F}(x) / [1 - (1 - \alpha)\bar{F}(x)], \quad -\infty < x < \infty, \alpha > 0 \quad (1)$$

The probability density function corresponding to (1) is given by

$$G(x, \alpha) = \alpha f(x) / [1 - (1 - \alpha) \bar{F}(x)]^2, \quad 0 < x < \infty, \quad \alpha > 0 \quad (2)$$

where $f(x)$ is the p.d.f corresponding to $\bar{F}(x)$.

The hazard rate function is given by

$$h(x, \alpha) = r(x) / [1 - (1 - \alpha) \bar{F}(x)], \quad (3)$$

where $r(x) = f(x) / \bar{F}(x)$

Many authors have studied various univariate distributions belonging to the family of Marshall–Olkin distributions. Jayakumar and Thomas (2008) proposed a new generalization of the family of Marshall–Olkin distributions as

$$\bar{G}(x, \alpha, \beta) = \{ \bar{F}(x) / [1 - (1 - \alpha)\bar{F}(x)] \}^\beta; \quad 0 < x < \infty, \quad \alpha, \beta > 0$$

Jose and Krishna (2011) introduced Marshall–Olkin extended uniform distribution and studied its properties.

2. Exponentiated uniform distribution

Uniform distribution is regarded as the simplest probability model and is related to all distributions by the fact that the cumulative distributions function, taken as a random variable, follows uniform distribution over (0,1) and this result is basic to the inverse method of random variable generation.

From the cdf of a uniform distribution over (0,θ) an exponentiated uniform distribution is defined by,

$$F(x) = \left(\frac{x}{\theta}\right)^\alpha, \quad 0 < x < \theta, \quad \alpha > 0 \quad (4)$$

The corresponding pdf is given by

$$f(x) = \frac{\alpha x^{\alpha-1}}{\theta^\alpha}, \quad 0 < x < \theta, \quad \alpha > 0 \quad (5)$$

Survival Function, Hazard rate Function (hrf), Reversed hazard rate function (rhfr) and Cumulative hazard rate function (chrfr) are respectively given by

$$\bar{F}(x) = 1 - \left(\frac{x}{\theta}\right)^\alpha \quad (6)$$

$$h(x) = \frac{\alpha x^{\alpha-1}}{\theta^\alpha - x^\alpha} \quad (7)$$

$$r(x) = \frac{\alpha}{x} \quad (8)$$

$$H(x) = -\log [\bar{F}(x)] = -\log [1 - \left(\frac{x}{\theta}\right)^\alpha] \quad (9)$$

2.1 Mean, Variance, Coefficient of Variation

The k^{th} moments given by

$$E(x^k) = \frac{\alpha}{\alpha+k} \theta^k$$

So the Mean and Variance are obtained by $E(x) = \frac{\alpha}{\alpha+1} \theta$ and $V(x) = \frac{\alpha}{(\alpha+1)(\alpha+2)} \theta^2$ (10)

Coefficient of Variation is given by

$$CV = \frac{1}{\sqrt{\alpha(\alpha+2)}}, \alpha > 0$$
 (11)

which depends only on the parameter.

2.2 Shannon's Entropy

If X is a r.v. having an absolutely continuous cdf $F(x)$ and pdf $f(x)$. Then the basic uncertainty measure of x is defined as ,

$$H(x) = -\int f(x) \log f(x) dx$$
 (12)

The function $H(x)$ is commonly referred to as Shannon's entropy. For the exponentiated uniform distribution the entropy is obtained as

$$H(x) = -\log \frac{\alpha}{\theta} + \frac{\alpha(\alpha-1)}{\alpha-2}$$
 (13)

which depends only on the parameters α & θ .

3. Three parameter exponentiated uniform distribution

The cdf corresponding to three parameter exponentiated uniform distribution with parameters θ_1, θ_2 and α is given by ,

$$F(x) = \left(\frac{x-\theta_1}{\theta_2-\theta_1} \right)^\alpha, \theta_1 < x < \theta_2$$
 (14)

The corresponding pdf is given by

$$g(x) = \frac{\alpha}{(\theta_2-\theta_1)^\alpha} (x - \theta_1)^{\alpha-1}$$
 (15)

The survival function and Hazard rate Function are obtained as

$$\bar{F}(x) = 1 - \left(\frac{x-\theta_1}{\theta_2-\theta_1} \right)^\alpha$$
 (16)

$$h(x) = \frac{\frac{\alpha}{x-\theta_1} \left(\frac{x-\theta_1}{\theta_2-\theta_1} \right)^\alpha}{1 - \left(\frac{x-\theta_1}{\theta_2-\theta_1} \right)^\alpha}$$
 (17)

3. Marshall -Olkin Exponentiated Uniform Distribution

3.1 Definition

Let X be an exponentiated uniform r.v. with pdf $f(x) = \frac{\alpha x^{\alpha-1}}{\theta^\alpha}$, $0 < x < \theta$, $\alpha > 0$, $\theta > 0$ and

cdf $F(x) = (\frac{x}{\theta})^\alpha$ and survival function, $\bar{F}(x) = 1 - (\frac{x}{\theta})^\alpha$.

By Marshall -Olkin method, we get a new distribution called Marshall-Olkin Exponentiated Uniform distribution denoted by $MOExpU(\theta, \gamma)$ with survival function

$$\bar{G}(x) = \frac{\gamma[1 - (\frac{x}{\theta})^\alpha]}{1 - \gamma[1 - (\frac{x}{\theta})^\alpha]} ; 0 < x < \theta, \gamma > 0, \bar{\gamma} = 1 - \gamma \tag{18}$$

The distribution function is given by

$$G(x) = 1 - \bar{G}(x) = \frac{x^\alpha}{[\gamma\theta^\alpha + (1-\gamma)x^\alpha]} ; 0 < x < \theta, \gamma > 0, \bar{\gamma} = 1 - \gamma \tag{19}$$

The graph of $G(x)$ for $\theta = 10$ and $\gamma = 0.05$ and for different values of α is given in figure 1.

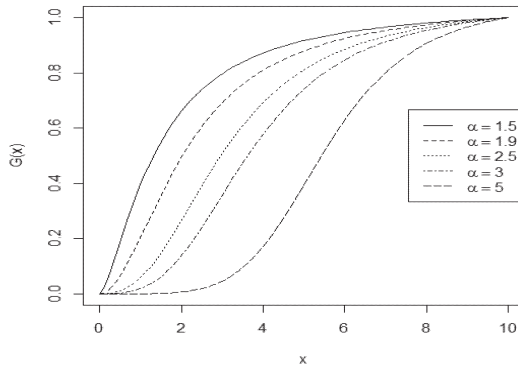


Figure 1: Graph of c d f for $\theta = 10$ and $\gamma = 0.05$ and for various values of α

3.2 Probability Density Function

The Probability Density Function is given by

$$g(x, \theta, \gamma) = \frac{\gamma f(x)}{[1-\bar{\gamma} \bar{F}(x)]^2} = \frac{\gamma \alpha x^{\alpha-1}}{[\gamma \theta^\alpha + (1-\gamma)x^\alpha]^2} \tag{20}$$

for $0 < x < \theta, \gamma > 0, \bar{\gamma} = 1 - \gamma$

When $\gamma = 1$, we get the Marshall-Olkin extended uniform distribution studied in Jose and Krishna (2011).

3.2 Hazard rate function, Reversed hazard rate function, Cum: hazard rate function

Hazard rate function corresponding to \bar{G} is given by

$$r(x, \theta, \gamma) = \frac{h(x)}{1-\bar{\gamma} \bar{F}(x)}, \text{ where } h(x) \text{ is the hrf corresponding to } f(x). \\ = \frac{\alpha \theta^\alpha x^{\alpha-1}}{(\theta^\alpha - x^\alpha) [\gamma \theta^\alpha + (1-\gamma)x^\alpha]} \tag{21}$$

Reversed hazard rate function is obtained as

$$r(x, \theta, \gamma) = \frac{g(x)}{G(x)} = \frac{\alpha \gamma \theta^\alpha x^{\alpha-2}}{[\gamma \theta^\alpha + (1-\gamma)x^\alpha]} \tag{22}$$

Cum: hazard rate function is

$$H(x) = -\log \bar{G}(x) = -\log \frac{\gamma(\theta^\alpha - x^\alpha)}{\gamma \theta^\alpha + (1-\gamma)x^\alpha} \tag{23}$$

4. Applications

The Marshall – Olkin family of distributions has applications in a variety of areas like theory of record values, reliability modelling, time series modelling, stress-strength analysis, acceptance sampling and inspection plans etc.

5. Conclusion

Marshall and Olkin (1997) introduced a method of adding a new parameter to well established distribution to obtain more flexible class of distributions which has applications in various fields. Moreover these distributions possess properties like geometric extreme stability including mixing properties which make them appropriate compound distributions. In this paper we introduced the Marshall-Olkin Exponentiated uniform distribution and studied its properties.

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The Socio-Cultural Functions of Kafa Proverbs

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ABSTRACT

The objective of this study was to examine the social and cultural functions of proverbs told by the Kafa people in southern Ethiopia. Accordingly, field visits were made to the area to collect data. Fifteen proverbs were selected and classified to study issues related to agriculture, forestry and other social and cultural beliefs of the society. The analysis showed that the proverbs emphasized the hard work that is needed for the farmers in Kafa in order to avoid hunger and catastrophe. The care that the people show towards the conservation of forests and the environment is also represented in the proverbs. The high value that the society gives to righteousness, wisdom and experience, and the ways through which the society controls behaviors that it does not approve are also reflected in the proverbs.

Key words: proverbs, values, norms, Kafa

INTRODUCTION

Proverbs are commonly used in all societies, but they seem to be more significant in their transmission of tradition among those who live in areas where illiteracy is dominant. According to Jeylan (2009), proverbs are the linguistic maxims of Africa and their employment in speech provides interest and excitement. Finnegan (1970) stressed this by saying, "in many African cultures a feeling for language, for imagery and for the expression of abstract ideas through compressed and allusive phraseology comes out particularly in proverbs" (p. 390). It is interesting to note that there are proverbs about the functions of proverbs in different cultures in Africa. For instance,

the Oromos of Ethiopia say, “a speech without proverb is like a stew without salt”, and the Igbo people of Nigeria say “proverbs are the palm oil with which words are eaten”. Similarly, the Zulu people of South Africa and the Kambatta people of Ethiopia have the following sayings about proverbs respectively: “Without proverbs, the language would be but a skeleton without flesh, a body without soul” and “speech sounds good when it is interspersed with proverbs, food tastes good when it is cooked with butter” (Berhanu, 1986; Finnegan, 1970; Jeylan, 2009). These examples clearly show the important place of proverbs in Africa; they elevate speech from the mere nominal value of word to a higher aesthetic plane.

Proverbs have been used as disseminators of traditional wisdom, knowledge and apparent truths that are handed down from generation to generation, especially in the absence of vigorous written literature. They are used as a guardian and the carrier of a nation’s philosophy and its genesis (Mieder, 2004; Tae-Sang, 1999). Miruka (1994) stated that proverbs serve as reflective devices and provide us with a codified wisdom of a society that has been accumulated over many years of pleasing and annoying experiences. In proverbs, we observe a society’s understanding of life as it has developed through observation and reflection.

More than being the essential summaries of experience, proverbs may be very effective in exercising social control. Since they reflect the morals or ethics of a group, proverbs are convenient standards for assessing the nature and quality of behavior of approved norms and behavior of others. They are used to express admiration of those who obey the accepted socio-cultural conventions and to criticize or warn those who are deviant (Bascom, 1965).

Generally, proverbs are an integral part of interpersonal communication of everyday life. They strengthen human interactions in day-to-day socio-cultural occasions, and make speeches interesting and impressive. Beyond their literary value, proverbs have often been used as a source of didacticism, and more generally as a medium for the expression of commonly held views and wisdoms. They enshrine much of the cultural heritage of a people, their traditions, their history, their wisdom and their ethics.

This article deals with the socio-cultural functions of proverbs of the Kafa people of Ethiopia. The Kafa people are one of the nationalities found in the Southern Regional State in Ethiopia. There is very little work done on Kafa oral literature, as far as the author is aware of. *Oral Literature of Kafa Language* (2004) by Markos is just a collection of different kinds of Kafa oral literature and he does not make any analysis. Wodajo (2012) presents both functional and stylistic features of Kafa proverbs, but this article differs from Wodajo’s in its classification and depth of interpretation. As a distinct nationality, the social and cultural values that these people have held are expressed in their proverbs, and are the subjects of this study.

METHODOLOGY

In the attempt to understand and analyze the culture and life of the Kafa people as reflected in their proverbs, a qualitative research method was used. Field visits, observation of actual occasions, and interviews were used as data collection tools. A functional theoretical framework that is derived from the aspects of cultural anthropology was applied in analyzing the contents and functions of the proverbs.

The researcher and assistants visited the places where people came together for social and cultural occasions such as coffee ceremonies, funerals, public discussions and conflict resolution in traditional courts, and observed the contexts in which the proverbs were quoted. Informal interviews were conducted with nine key informants

who were recommended by the local people for being knowledgeable about the socio-cultural realities as well as the oral tradition of the Kafa society. During the interviews, the researcher attempted to elicit whatever proverbs the informants know. However, as proverbs cannot easily be recalled outside a relevant speech context, the researcher used various techniques to aid the memories of the informants. These techniques included creating situations in which proverbs could be quoted, using keywords or topics of proverbs (for example, asking about proverbs that deal with agriculture, rivers, domestic animals, laziness and wisdom), and by using already collected proverbs and asking them to elicit other proverbs having related meanings and structures. In this way, a total of about seventy proverbs related to different spheres of life of the Kafa people were collected. Fifteen proverbs were then thematically selected for analysis, grouped under two topics namely, agriculture and forestry, and socio-cultural values.

The interpretations of the proverbs were done through relating them with the social and cultural factors of the Kafa people. In analyzing proverbs collected from speech occasions, examples of the situations in which the proverbs were elicited are given. All the proverbs were translated into English using a communicative approach to translation (taking the overall meaning of the proverbs irrespective of the form or structure in which the proverbs are written in the source language) in order to make them accessible to the non-Kafi Noonoo speaking readers.

RESULTS AND DISCUSSION

Agriculture and Forestry

The major economic source of the Kafa people is agriculture (Bekele, 1996). The people give high value to hard work in agriculture; laziness is much condemned. The following proverb affirms this point:

1. Gutta yeexaroo/ gaashoo gogahe wone.

Two lazy people/ cultivate *teff* together, it was said.

This proverb ironically stresses the need for devotion and hard work. According to one informant, in the Kafa culture, it is deemed that it is not easy to grow *teff* (an indigenous crop). The land must be tilled until it gets very fertile, and after the seed is sown, strong and continuous follow up is needed (such as strengthening the fences and timely weeding) until its harvest. Lazy farmers cannot get a good yield of *teff*. This proverb reflects the Kafa society's knowledge and accumulated experience of agriculture in general, and the nature of growing *teff* in particular. The proverb is used to condemn laziness and to reinforce the culture of work of the farmers. This proverb also conveys the message that people having similar characteristics and tastes associate with one another.

There are two seasons in Kafa: the rainy season which is locally called *yooyo*, and the relatively dry season called *qaawoo*. The rainy season starts in May and continues until mid September, while the dry season, though not totally dry, begins in mid September and ends in April (Bekele, 2004). Depending on the season, the farmers sow appropriate crops and plant coffee and false banana. For instance, according to Bekele, in the highlands of Kafa, the months from July to September are convenient for sowing *teff*. In November and December, the highlanders sow barley and wheat while the lowlanders cultivate *teff* and sorghum. The farmers mostly use oxen to plow their land. However, those who are poor and do not have oxen use hoes to dig their land and this requires much energy. In some cases, those who have oxen lend them to the poor farmers for some days, but the poor may get the oxen only after the owners

have completed their plowing; their alternative is therefore to use hoes. The following proverb advises what should be done in such situations:

2. Ashi gattoo gibanaaye/ ne kootaroo battaaye.

Waiting for others' oxen/ do not forget your hoe.

This proverb means that if a poor farmer is waiting for others' oxen, he will miss the cultivation season and therefore, will get little or no produce. Hence, although tilling land by hoe is awful, one must begin digging early. The proverb is used to advise people not to be dependent, but rather to strive by their own to tackle any problem. An elderly farmer quoted this proverb while advising a young farmer who had no oxen, and blamed the person who had promised to give him oxen but was not loyal to his words. The old man advised him to start tilling the land early and sow his wheat in time.

According to one of the informants, in the Kafa culture planning is more important than the actual activity or performance. Crops are cultivated according to seasons, and the 'when and where' of planting certain types of crops or plants are usually done by plan. Hence, it is the popular conviction of the Kafa people that activities that are carried out based on a plan are more fruitful than activities undertaken haphazardly. The following proverb is a striking example of the need of planning:

3. Gochii nattitoyee/ gabii nattito mechee tunabana.

It would be better if I were a wife of one who has planned for next year /than who has cultivated this year.

This proverb has an implication that planning carefully results in getting good harvests. The proverb is usually applied to criticize people who are unsystematic in their dealings, thus emphasizing the need for the prioritization of planning before the actual work to get impressive results. This proverb was used by a woman who was criticizing her husband who planted his maize messily; because of his failure to tauten the hedge, cattle entered the field and destroyed the plants.

Famine is highly feared by the people of Kafa and that is probably the reason why they are strong in agriculture. Although they cultivate various types of crops, they give special attention to plant false banana, which is the staple food of the society (Bekele, 2004). If a farmer is lazy and fails to cultivate seasonal crops, particularly to plant false banana, his family will be ruined because of hunger. The following proverb deals with this:

4. Shaacee ginee koyoyee/ ash ginee koyo gaawa.

Better to be pierced by human spear/ than to be pierced by hunger spear.

In the proverb, the metaphor 'spear of hunger' is compared with an actual spear. When someone throws a spear, it may pierce only one person; however, when hunger throws its spear, it damages the whole family or the community at large. The Kafa people use this proverb to warn or to advise people to work hard and support their families as well as their community. This proverb was cited by an elderly person while trying to resolve a conflict between a husband and his wife who had quarreled because of the husband's indolence and failure to cultivate crops and hence, the starvation of the family. After the elders found fault with the husband, one of them quoted this proverb to warn him to work hard to solve his family's problem, and live in peace with his wife.

The life of the Kafa people is highly connected with forestry. The people consider forests as one of their most precious assets, and the forests have substantial economic, cultural, and spiritual significance. According to Bekele (2004), in Kafa, there are various farming activities that are forest-based. These include forest-coffee farming, and forest false banana and cereal crop farming. The Kafa society believes that the forests protect the crops and the plants from excessive sun light and help them receive enough rain. Moreover, the people are well known for their production of forest honey. Forests are also the main source of the material culture of the society. Traditional construction materials, agricultural tools, craft making materials, spices for cooking traditional foods and folk medicines are products of forests.

The people of Kafa consider forests as the gift of God. Despite the existence of the Christian and Muslim religions in Kafa since the 16th century (Bekele, 1996), there also exist indigenous belief systems called *Eqqo* and *Deejjo*. The *Eqqo* is led by *Alamo* on whom the cult rests, but it is supposed that the spirit stays in the forest. Thus, the people highly revere such sites and abstain from cutting trees from there. Similarly, the sites of *Deejjo*, where thanks to gods are given once a year by butchering a bull and preparing a drink called *Dooco*, are highly respected, and even entering such forests is strictly forbidden, for all except for the leader called *Deejjecho*. For these reasons, the Kafa people highly value and conserve their forests. This respect to the forest is exclaimed in the following proverb:

5. Kubbo aallegaata/ Kafachoch kashoo aalle.

No life for Kafa/ without forest.

This proverb projects that forests as the chief source of materials for various activities, play indispensable role in the life of the Kafa people. The proverb is used to warn people not to destroy the forest in using it for private use, and to advise them to care for and conserve forests. During a public discussion on distributing small forests to landless young farmers in one area an elderly man quoted this proverb warning the people not to use the forests for farming. After stating the multiple functions of forests and explaining his fear of deforestation, the man concluded his speech quoting the proverb above.

Socio –Cultural Values

According to an informant, the Kafa society is very strict in its enforcement of doing things in accordance with the socio-cultural norms. People who act against the norms receive punishment, directly or indirectly. For example, keeping promise is a highly respected value in the Kafa culture. The following proverbs reflect the Kafa people's attitude towards righteousness and upholding promises.

6. Inde gommo/ inder naakkiitaache.

Going through the right road/ never make the mother to be insulted.

7. Ne heciyo qitiba ne bushoo qitiba getee/ ta bushoo qitba iye wone.

It is better to lose one's child/ than to lose one's tongue or word, someone said.

As in many parts of rural Ethiopia, there is no standard road system in the rural areas of Kafa. Thus, the people use local walking paths traveling on foot or on horsebacks. During the rainy season, the roads become mud-spattered and travelers may break the fences of farmers' residences around the path and walk through them in order to avoid the muddy road that requires much energy. In such cases, travelers usually quarrel with the owners of the fences. Hence, the owners of the fences insult

the trespassers. Proverb 6 figuratively means that if people do the right thing or follow the right and legal ways, they cannot face trouble. The proverb advises people to respect the norm, and warns those who deviate that they will suffer the consequences. This proverb was quoted during a coffee ceremony in a village called *Decha*. A father was advising his son who was engaged in illegal coffee trade. Government inspectors seized a sizeable amount of his son's coffee while transporting it to Addis Ababa during nighttime. His father advised him to obtain legal license and continue his trade legally. Quoting this proverb, the father reinforced the idea that if his son had legal license, he would not have been punished.

Proverb 7 metaphorically stresses the significance of truth and honoring one's promises. A comparison is made between the tongue, which symbolizes promise, truth and loyalty, and the child, the most precious possession in Kafa family. The comparison reveals that, in the Kafa culture, keeping one's promise and being trustworthy are highly treasured. The proverb is usually employed to reinforce the high value given to truth and loyalty, and keeping one's promises, and also to advise people to be always true and loyal to their words or actions.

Wisdom is another topic that is reflected in Kafa proverbs. The Kafa people believe that a fool is always close-minded whereas a wise person is open-minded. Fools do not want to learn from their own or others' mistakes; therefore they are never critical and do not know the right ways of life. In contrast, the wise always open their minds to learn new things. As a result, they become well-rounded and are always gainers in life. The following proverb reflects this:

8. Ariyaanooch gete bi getaa amoo bi ariich/ arriitoch gete bi getaa amoo bi tuushicha iye wone.

The Fool knows nothing/ the wise knows everything, someone said.

A young woman from Bonga used this proverb to praise an old woman who had come to her house to drink coffee, and interpreted the young woman's dream. Before telling her dream to the old woman, the young woman had narrated it to three other people who failed to give the correct interpretation. When the old woman explained what the dream meant to her, the young woman became happy and quoted Proverb 9 below to praise the old woman comparing her knowledge to that of the others. The older woman's age was taken as an important contributor to her knowledge.

Although age is one of the ways in which wisdom is acquired, the Kafa people do not consider every elder to be knowledgeable. Some young people may even be wiser than other elderly people. The following proverb reveals this.

9. Shijji qaabboyee/ ariya qaabbon echabi

Ask an elder in wisdom/ not an elder in birth

This proverb explains that age should not be taken as the sole means of identifying wise people. Young people who always open their minds and strive to know may have far better knowledge and ideas than those who have lived long. As a result, the proverb reflects the Kafa people's view that knowledge cannot be attained without effort and that long age is not a guarantee for wisdom.

Experience plays a big role in Kafa culture. The people appreciate learning from lived experiences. Experienced people are highly respected by the society. The following proverbs reflect the importance of experience:

10. Geenoon yookkaa wixiyinalli/ yaaqqa wuxaachine iye wone.

You may overtake and kill an old man/ but you may not kill him by law, someone said.

11. Qappi ariiyaanooch/ qamoo shaawushoone iye wone.

Liver is a bone/ for one who has never cut raw meat, someone said.

Proverb 10 deals with the power of experience that is accumulated by age. In the Kafa society, elderly people, especially men, are considered wise and well experienced, particularly in defending themselves from their opponents in local courts. When people quarrel, usually they resolve it through local courts. In such cases, it is the elders who mostly win cases against their young opponents because of their experiences and knowledge of dealing with legal cases. Thus, beyond reflecting the Kafa people's view on experience, the proverb advises the young to recognize the wisdom of the elderly.

In the Kafa culture, eating raw meat is a common practice. They cut the meat into small pieces and prepare it for easy eating. However, learning to cut meat requires experience. The experienced meat cutters cut it easily and quickly, unlike the inexperienced ones. Hence, Proverb 11 explains that for the inexperienced person, even cutting the soft liver is as difficult as cutting bone. Beyond its literal meaning, the proverb uses the day-to-day activities of Kafa people as a reference to stress the significance of experience in every activity. A young man from Saylem quoted this proverb when he was talking about a teacher who fell off a horse. The teacher recently came to the village from Bonga town and had never ridden a horse before. Because Saylem *woreda* (district) has no road facility, the people of the *woreda* use horses to travel and are well experienced in riding them. According to the narrator, the teacher tumbled from the horse's back because of his lack of experience to control his balance on the horse, reinforcing the idea that without experience even a simple task is difficult to accomplish.

In Kafa, proverbs also serve to enforce the values and norms of the society and educate the young. In the society, proverbs are used as tools for criticizing deviant behaviors or acts. Through proverbs, the elderly people comment on actions or behaviors that are inconsistent with the socio-cultural norms of the people. The following proverbs provide examples of such functions:

12. Bushee gondoon qaabboo bekkiitee/ gijjee gondoon bakkoo bekkiihe.

It is an elder child who shows bad conducts to his/her siblings/ it is a hen that shows bad conducts to domestic animals.

13. Macoo woderoo kuxxite getee/ biich qabichite iye wone.

When a horse pares its rope/ it makes itself short, someone said.

14. Mooyo bulli maacooch beetee/ noona kettoona kechye wone.

All keep secret/ but the talkative one discloses it, it was said.

15. Bi qelloon wodiiyaano/ baroon wodiiyaache wone.

One who is not able to help himself/ never helps others, it was said.

According to Proverb 12, in the Kafa culture, it is believed that elder brothers or sisters have an influence on the actions or behaviors of their younger siblings. If an elder brother or sister is well mannered, all his/her siblings will have good behavior; if he/she is ill mannered, the young will have bad behavior. Similarly, among domestic creatures, the hen is considered to be the most difficult to manage because, unlike the

other domestic animals, it lives in the house of its owner, and often disturbs the household as it is neither tied nor sent far away. Thus, newly born calves and lambs which have to stay in the compound of the owner before they are fit enough to go to the field may learn from the hen and become uncontrollable. A woman from Bonga quoted this proverb when she was angry with her younger child whom she found chewing *chat* (a leaf that has a stimulant effect) instead of going to school. Through this proverb, she was criticizing her elder child who chewed the leaf and became a bad example to his younger brother. The proverb is not only used to criticize misbehaving elder children, but also to comment on adults who show bad manners in the community. This proverb also admonishes the young generation for failing to become good models in the society.

Although the economic life of Kafa people is grounded on cultivating crops, making forest honey and planting coffee and false banana, they also rear domestic animals such as horses, mules, cows and goats (Bekele, 2004). However, as one informant from Bonga stated, Kafa is a densely populated area and the people do not have enough land for growing crops and for grazing their cattle. Thus, they herd few cattle and cultivate crops sparingly. In so doing, they divide their land into two - they cultivate crops on one part and tie all their cattle using ropes, on the other. Hence, as all children in the family need clothes, all the animals, with the exception of the hen, require ropes for being tied. Proverb 13 literally means that if the horse pares the rope, it will become shorter and make it difficult for the horse to stretch itself for grazing. Connotatively, the proverb means that if one does things wrongly, it is he who becomes the victim of his wrong doing. Conversely, if one does things rightly, it is he who gets the benefit. The proverb is used to advise people to do good, just for their own sake, not for others, and to criticize those who engage in erroneous practices.

According to Proverb 14, inability to control one's speech and talking too much is considered to be a bad behavior in Kafa culture. The Kafa people highly value keeping secrets and never trust individuals whom they regard as talkative. Being talkative is considered to be an abnormal behavior. People who are obsessed with too much talk fail to identify what should be told and what should not be. Thus, the proverb is used to criticize people who talk a lot and disclose secrets, a behavior that is subject to considerable social behavior.

The Kafa culture expects every member of the society to be self-reliant. Individuals, particularly men, who fail to solve their social, economic and other problems on their own, get little or no recognition. Apparently before helping others, one should help himself. Thus, Proverb 15 is meant to mark the disapproval of laziness and dependency. Through this proverb, the Kafa people encourage individuals to avoid being subordinate to others and become self-reliant if they want to be considered as important members of the society.

CONCLUSION

The Kafa people, like people in many other societies, have developed their own set of social and cultural values. Their proverbs are expressions of these values; they deal with various subject matters and reveal the people's native life and cultural experiences. Kafa proverbs reflect the people's experiences, lives, beliefs, moral values, and their rules of conduct and wisdoms. The need for hard work in agriculture and the strict protection of forests occupy a significant space in the proverbs as they are important for the continuity of life. They are used to promote and preserve values that the society upholds as positive. Proverbs are also employed as tools for correcting deviant behaviors and sustaining customary beliefs and practices of the people. It is in line

with what Bascom (1965), Mieder (2004), and TaeSang (1999) state about proverbs – that they tell much about people’s way of experiencing reality, about the proper or expected way of doing things, about values, rules and wisdom that the society wants to implant on the existing generation and on posterity.

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A Study on the Antennae of Different Types of Insect

Chitra

ABSTRACT

The antennae of seventy-five insects coming under different families belonging to eleven different orders were studied. A total of eleven different types of antennae were identified, they were moniliform, serrate, plumose, aristate, clavate, filiform, bipectinate, geniculate, setaceous, capitate and lamellate. And it was found that out of these seventy five insects twenty eight were having filiform, twelve were having capitate, nine were having clavate, seven were having geniculate antennas, these were the dominant types of antennae found in majority of insects, and other types were present in only few insect species. The main reason found for this was that the antennae vary according to the habit and habitat of the insect. The members of same order may have different types of antennae.

Keywords: Insect antennae, antennae types, antennae and insect families.

INTRODUCTION

Insects are a class of living creatures within arthropods that have a chitinous exoskeleton, a three-part body (head, thorax and abdomen), and three pairs of jointed legs, compound eyes, and two antennae. The antennae are often called “feelers” because the insect waves them around. This is a wrong name because they are not only used for touch. The antennae are actually the insects ‘nose’ –they are used for the sense of smell.

The paired antennae are made up of a number of individual joints. This means they can be very mobile. The basic form of antennae is filiform. Filiform antennae are seen in a wide variety of groups, such as dragonflies, grasshoppers and crickets, book lice, biting lice, scorpion, flies and beetles.

Insects typically move about by walking, flying or occasionally swimming. As it allows for rapid yet stable movement, many insects adopt a tripod gait in which they walk their legs touching the ground in alternating triangles. Insects are the only Invertebrates to have evolved flight. Insects communicate with each other in a variety of ways. Male moth can sense the pheromones of female moths over distances of many kilometers. Other species communicate with sounds like crickets stridulate, or rub their wings together, to attract a mate and repel other males. Lampyridae in the beetle order coleoptera communicate with light and these all are done with the help of antennae.

Antennae are movable sensory organs located on the head of most arthropods. All insects have a pair of antennae, but spiders have none. Antennae are segmented and usually located above or between the eyes. Antennae serve different sensory functions for different insects. In general, the antennae might be used to detect odors and tastes, wind speed and direction, heat and moisture and even touch. In some insects, the antennae may even serve a non-sensory function, such as grasping prey.

Because antennae serve different functions, their forms vary greatly within the insect world. About thirteen different types of antennae have been identified. For example, antennae may be thin and thread-like, known as filiform antennae (Gary J. Brusca -1981), feathery and flamboyant, a form entomologist refers to as plumose (Dean Cyrus Hansen, Edwin F. Cook, 1976), bristle shaped, slender, tapering apical by reducing the diameter of the segments, known as setaceous (William Kirby, William Spence, 1843), necklaces like consisting of series of somewhat globular or oval beads, known as moniliform (Edward Newman, 1835), Saw like or toothed, known as serrate (John Lawrence Leconte, 1862), appearance of a comb, known as pectinate (O.P. Singh, S.K. Srivastava, 1998), appearance of a club, known as clavate (Francis Walker, 1871), Leaflet like, known as lamellate (Ross H. Arnett, 1993), Elbowed type, known as geniculate (James H. Thorp, 2009), appearance of a feather, known as plumose (Dean Cyrus Hansen, Edwin F. Cook, 1976), Last segment is elongated and bears a dorsal bristle or hairs called aristate (David A. Grimaldi, Michael S. Engel, 2005), Head like modified clavate type in which the apical segment forms a distinct somewhat globose enlarged or knob called capitate (Ole E. Heie, 1994) or Both the sides of the margin are tooth-like comb called bipectinate type antennae.

METHODOLOGY

In the present study Insects were collected from various localities and were brought to the laboratory. They were identified using manuals, their scientific name, family and order were noted down. The insects were killed using chloroform and were fixed on the thermocol. Different types of antennae were studied using dissection microscope. They were observed with their antennae's under the microscope and were identified using reference books.

OBSERVATION AND DISCUSSION

In the present study antennae of 75 insects were studied and in them 11 different types of antennae were found. There were:

- Filiform
- Clavate
- Setaceous
- Geniculate

- Capitate
- Bipectinate
- Serrate
- Moniliform
- Aristate
- Plumose
- Lamellate

Table showing the type of antennae in the insects studied.

TYPES OF ANTENNAE	TOTAL NUMBER OF INSECTS
1) Filiform	28
2) Clavate	9
3) Setaceous	2
4) Genuiculate	7
5) Capitate	12
6) Bipectinate	1
7) Serrate	5
8) Moniliform	1
9) Aristate	2
10) Lamellate	6
11) Plumose	2
	75

The frequencies of antennae in different insects studied are:

Filiform>capitate>clavate>genuiculate>lamellate>serrate>setaceous=aristate=plumose>bipectinate=moniliform. The most common type of antennae was filiform.

GRAPHICAL REPRESENTATION

Simple column diagram showing the different types of antennae found in the insects studied.

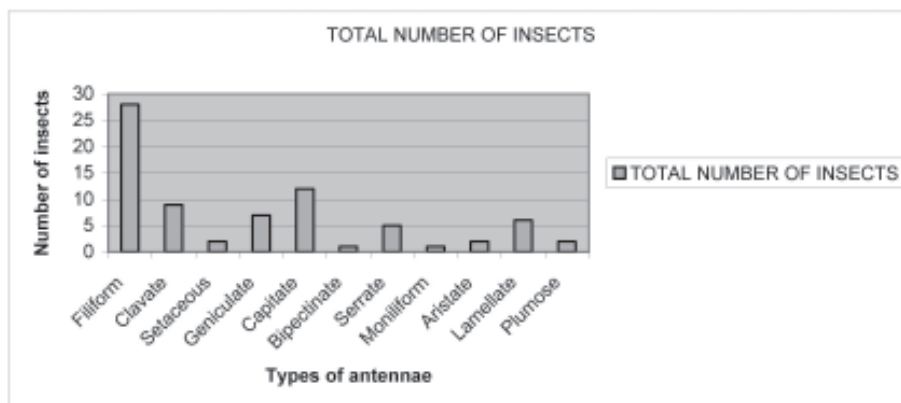


Table showing the family of the insects studied and the type of antennae.

S.N O	SCIENTIFIC NAME	FAMILY	ORDER	TYPE OF ANTENNAE
1	<i>Trechus rivularis</i>	Carabidae	Coleoptera	Filiform
2	<i>Pterostichus aethiops</i>	Carabidae	Coleoptera	Filiform
3	<i>Amara lucida</i>	Carabidae	Coleoptera	Filiform
4	<i>Amara consularis</i>	Carabidae	Coleoptera	Filiform
5	<i>Harplus dimidiatus</i>	Carabidae	Coleoptera	Filiform
6	<i>Bradycellus spp.</i>	Carabidae	Coleoptera	Filiform
7	<i>Chlaenius nitidulus</i>	Carabidae	Coleoptera	Filiform
8	<i>Panagaeus spp.</i>	Carabidae	Coleoptera	Filiform
9	<i>Microlestes spp.</i>	Carabidae	Coleoptera	Filiform
10	<i>Carabus spp.</i>	Carabidae	Coleoptera	Filiform
11	<i>Haliplus spp.</i>	Haliplidae	Coleoptera	Filiform
12	<i>Hydroporus spp.</i>	Dytiscidae	Coleoptera	Filiform
13	<i>Gyrinus spp.</i>	Gyrinidae	Coleoptera	Filiform
14	<i>Forficula auricularia</i>	Forficulidae	Dermoptera	Filiform
15	<i>Lampyris noctiluca</i>	Lampyridae	Coleoptera	Filiform
16	<i>Cyphon spp.</i>	Scirtidae	Coleoptera	Filiform
17	<i>Epitrix tuberis</i>	Chrysomelidae	Coleoptera	Filiform
18	<i>Locusta migratoria</i>	Acrididae	Orthoptera	Filiform
19	<i>Eurygaster manures</i>	Scutellaridae	Heteroptera	Filiform
20	<i>Tesaratoma javanaca</i>	Pentatomidae	Heteroptera	Filiform
21	<i>Leptocorisa acuta</i>	Coridae	Heteroptera	Filiform
22	<i>Lepisma saccharina</i>	Lepismantidae	Thysanura	Filiform
23	<i>Mantis religiosa</i>	Mantidae	Mantodea	Filiform
24	<i>Papilio polymnestor</i>	Papilionidae	Lepidoptera	Filiform
25	<i>Euploea core</i>	Nymphalidae	Lepidoptera	Filiform
26	<i>Epitrix hirtipennis</i>	Chrysomelidae	Coleoptera	Filiform
27	<i>Calosoma scrutator</i>	Carabidae	Coleoptera	Filiform
28	<i>Gryllus domesticus</i>	Gryllidae	Orthoptera	Filiform
29	<i>Blatta orientalis</i>	Blattidae	Dictyoptera	Setaceous
30	<i>Gryllotalpa gryllotalpa</i>	Gryllotalpidae	Orthoptera	Setaceous
31	<i>Zorotypus sp.</i>	Zorotypidae	Isoptera	Moniliform
32	<i>Eucnemis spp.</i>	Eucnemidae	Coleoptera	Serrate
33	<i>Hypnoidus spp.</i>	Elateridae	Coleoptera	Serrate
34	<i>Spodoptera mauritia</i>	Noctuidae	Lepidoptera	Serrate
35	<i>Athous spp.</i>	Elateridae	Coleoptera	Serrate
36	<i>Scirpophaga incertulas</i>	Noctuidae	Lepidoptera	Serrate
37	<i>Coelostoma orbiculare</i>	Hydrophilidae	Coleoptera	Clavate

38	<i>Cercyon marinus</i>	Hydrophilidae	Coleoptera	Clavate
39	<i>Helochares spp.</i>	Hydrophilidae	Coleoptera	Clavate
40	<i>Byrrhus spp.</i>	Byrrhidae	Coleoptera	Clavate
41	<i>Corticaria spp.</i>	Latridiidae	Coleoptera	Clavate
42	<i>Latridius spp.</i>	Latridiidae	Coleoptera	Clavate
43	<i>Melanapion spp.</i>	Apionidae	Coleoptera	Clavate
44	<i>Catopsilia Pomona</i>	Pieridae	Lepidoptera	Clavate
45	<i>Papilio demoleus</i>	Papilionidae	Lepidoptera	Clavate
46	<i>Geotrupes spp.</i>	Geotrupidae	Coleoptera	Lamellate
47	<i>Aphodius spp.</i>	Scarabaeidae	Coleoptera	Lamellate
48	<i>Copris lunaris</i>	Scarabaeidae	Coleoptera	Lamellate
49	<i>Amphimallon spp.</i>	Scarabaeidae	Coleoptera	Lamellate
50	<i>Anomala cupripes</i>	Scarabaeidae	Coleoptera	Lamellate
51	<i>Oryctes rhinoceros</i>	Dynustidae	Coleoptera	Lamellate
52	<i>Rhyncophorus ferrugeni</i>	Curculionidae	Coleoptera	Geniculate
53	<i>Hister spp.</i>	Histeridae	Coleoptera	Geniculate
54	<i>Tychius spp.</i>	Curculionidae	Coleoptera	Geniculate
55	<i>Apis indica</i>	Aphidae	Hymenoptera	Geniculate
56	<i>Vespa valguris</i>	Vespidae	Hymenoptera	Geniculate
57	<i>Camponotus pennsylvanicus</i>	Formicidae	Hymenoptera	Geniculate
58	<i>Xylocopa sp.</i>	Xylocopidae	Hymenoptera	Geniculate
59	<i>Culex pipens</i>	Clucidae	Diptera	Plumose
60	<i>Bombyx mori</i>	Bombycidae	Lepidoptera	Plumose
61	<i>Musca domestica</i>	Muscidae	Diptera	Aristate
62	<i>Drosophila melanogaster</i>	Drosophilidae	Diptera	Aristate
63	<i>Epilachna maculate</i>	Coccinellidae	Coleoptera	Capitate
64	<i>Pelopidas mathias</i>	Hesperidae	Lepidoptera	Capitate
65	<i>Banessa cardui</i>	Nymphalidae	Lepidoptera	Capitate
66	<i>Trogoderma granarium</i>	Dermeestidae	Coleoptera	Capitate
67	<i>Scioderepoides fumatus</i>	Leiodidae	Coleoptera	Capitate
68	<i>Hydnobius spp.</i>	Leiodidae	Coleoptera	Capitate
69	<i>Catops spp.</i>	Leiodidae	Coleoptera	Capitate
70	<i>Rhizophagus ferrugineus</i>	Monotomidae	Coleoptera	Capitate
71	<i>Tribolium castaneum</i>	Tenebrionidae	Coleoptera	Capitate
72	<i>Tribolium confusum</i>	Tenebrionidae	Coleoptera	Capitate
73	<i>Platydema spp.</i>	Tenebrionidae	Coleoptera	Capitate
74	<i>Melanitis leda</i>	Nymphalidae	Lepidoptera	Capitate
75	<i>Pityobius anguinus</i>	Elateridae	Coleoptera	Bipectinate

Out of all the 11 orders coleopterans (beetles) showed most diversity, it consisted of insects, which had almost all different types of antennae; it included insects with lamellate, filiform, serrate, capitate, geniculate, clavate, bipectinate antennae. Diptera (flies) included plumose and aristate types, Lepidoptera (moths and butterflies) included clavate, capitate and plumose type, orthoptera (crickets) included filiform type, Dictyoptera include setaceous type, whereas Thysanura, Mantodea and Heteroptera include insects with filiform type of antennae only; in the same way Hymenoptera included geniculate types, and Isopteran included insects with moniliform type of antennae only.

CONCLUSION

There are several types of antennae found in different insects. A total 11 types were found but filiform type of antennae was the most common type. The antennae vary according to the habit and habitat of the insect. The members of same order may have different types of antennae. For example in coleopterans, there is a whole range of diversification and hence we can find bipectinate, lamellate, filiform, serrate, capitate, geniculate, clavate types in the same order, therefore it can be concluded that the antennae varies according to the habit and habitat of insects.

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Mirroring the 'Frame': Scrutinizing the Metafictional Transactions in J. M. Coetzee's *Foe and Slow Man*

Anjali S. D.

ABSTRACT

Overlapping interrelations shared by the author figure and character hardly appears to be a neglected area under the purview of metafiction, though it is an aspect which failed to attain enough critical attention. Nonetheless, the intense metafictional rapport evolving around the author and the reader has been, to a considerable extent, a factor in eclipsing the author-character relationship. This area of scarce attention becomes the major concern and purpose of this paper. Coetzee's writings are largely concerned about the upliftment of those groups of people who are ignored by the elite majority. His role as an ardent defender of the anti-apartheid movement deserves special mention here. He purposefully experiments with self-conscious fiction in order to displace the dominant discourses in history as well as literature. This can be well-illustrated through such exceptional pieces as *Foe* and *Slowman*.

INTRODUCTION

Divided into four parts, *Foe* is a reappropriation of Defoe's novel *Robinson Crusoe* from the perspective of the narrator, Susan Barton, a female castaway, who is rescued from the island and taken back to England where she attempts to contact the writer, Daniel Foe to have her strange experiences on the island with "Crusoe" and Friday published in a book. The first two parts of *Foe* are in the form of letters to Mr. Foe; the third part is their direct conversation revealing Foe's love for Barton; and the final part as a direct narrative supposed to be told by Barton. Susan Barton sets out on

quest of her kidnapped daughter who is supposed to have taken to the New World. Barton is set adrift during a mutiny on a ship to Lisbon and comes ashore to find the dwelling of Crusoe and Friday, who have grown content to lead their life on the lone island. She is surprised to find Friday tongueless, which Crusoe claims as the act of former slave owners. Barton is only on the island for a year before the trio is rescued, and the homesick Crusoe fails to survive en route the voyage to England. She is prompted by Captain Smith's suggestion to tell her story to a writer, as long as Barton is less confident enough of being a successful writer to describe her adventures on the island. She seeks the aid from the novelist Daniel Foe, whom she finds to be uncompromising on her adherence to a true account of her experience, as Foe finds her story hardly interesting without the dash of color. Instead, he would prefer either to write about her time in Bahia in search of her daughter, or to fabulate on Crusoe's adventures rather than relating her facts. Barton takes Friday with her on the way to Mr. Foe's home, which he had to abandon due to poverty and the fear of the threat by the bailiffs. Their miserable life is interrupted by a young woman having the same name of Barton's. Barton writes with suspicion about the girl in her letters to Foe, denying any relation to the girl. Barton and Friday are invited to Foe's new home, where they find a new shelter. Foe's inquiry after Barton's time in Brazil appears to her to be the constant criticism of the incompleteness of her story. The return of the girl to Foe's home disturbs her badly that she is thrown into the dilemma of distinguishing between reality and fiction. Her authority over the story is debated repeatedly in the conversation between Barton and Foe. She is surprised at the revelation of Foe's love for her. He suggests her to teach Friday to write, so as to break his silence and tell the truth behind mutilation. Though Friday fails to learn to immediately, he is able to communicate through certain pictorial representation, and Foe and Barton with a gleam of hope. The final section is enigmatic for its uncanny element which makes the novel inconclusive.

Slow Man (2005) is an exceptional literary piece for the variant themes like the relationship between author and his/her characters, the nature of care, and man's drive to leave a legacy. Paul Rayment, the protagonist, is a retired photographer and archivist, leads a secluded life in Adelaide, Australia. Paul has to lose his leg in an accident while he is out for bicycle ride. He regains consciousness in the hospital and is unable to stand the loss of his bicycle. Even the very prospective aid of prosthesis fails to lead him to the right track. He is sent home quickly after his surgery. Stubborn and uncompromising, Paul stays indoors and grows gloomy. He hires a day-nurse Sheena, but dislikes her way of treating him as a child and the cheerful words. Marijana, a Croatian immigrant, arrives to nurse him. Paul lives in a flat filled with the furniture owned by the previous owner. Marijana's arrival to the gloomy life of Paul is crucial as she treats him like a man, respects him, dusts his books, washes his stump, and he falls in love with his nurse. Yet, the very thought of her as a family woman with husband and children makes Paul not to think of himself as a home wrecker, and is willing to accommodate Jokic family with him. But these events take place long after the entry of the ominous, humorous, intelligent Elizabeth Costello, renowned novelist. Elizabeth Costello - the heroine of Coetzee's previous novel, Elizabeth Costello - intrudes abruptly into Paul's life to move his life forward, instead of being a recluse. The total strangers meet in his apartment. Elizabeth Costello is a great advice giver too. Her eloquence is capable enough to stir Paul's mind. She justifies her intrusion into Paul's life: "I have been haunted by the idea of doing good." Rayment, for his part, thinks her a liar and fabulator, who want him as a character for one of her novels. His love for Marijana is found to be a failure. Paul is struck by the reality of getting old and solitary, ponders

over the thought-provoking words from Costello which thrusts forth him the offer to lead a life together. The novel ends with Paul and Costello falling in love.

The illusion, or to put it differently, the innocence of mimesis is the trademark of any fiction within the boundaries of realism. It is unconscious about the process of its telling as well as about its telling as well as about its artificial nature thus seeking an imitation or representation of reality. This “mirror of life” attire is stripped off by metafiction through “an anti-illusionist mode of narrative self consciousness that reveals the identity of narrative as an order of discourse” (Ashok 69). Self-reflexivity is undoubtedly a dominant peculiarity of postmodern fiction, despite the fact that it is implicit in almost all works of fiction. Metafiction, to put it briefly, is fiction about fiction, that is, the fiction negotiates and reflects over its own fictional identity. Researches on metafiction since 1960s and 70s have been instrumental in deploying it to the epistemological realms, thus bestowing it with a strong theoretical edifice. The term ‘metafiction’ was first introduced by Robert Scholes and William H. Gass to designate the fiction that incorporates various perspectives of criticism into the fictional process, thereby emphasizing structural, formal, philosophical problems. Since then, metafiction was capable enough to achieve scholarly attention in narratological research, and met with considerable academic interest both as a historical element of fiction and as a hallmark of postmodernism. In addition, Patricia Waugh and Linda Hutcheon are regarded as the strong pillars in conducting close scrutiny of metafiction. Waugh’s famous prose work *Metafiction: the Theory and Practice of Self-Conscious Fiction* (1984) deserves extreme significance as the manifesto on metafiction. It provides the self-conscious fiction with a theoretical scaffold of its own. According to Waugh,

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text (Waugh 2).

The conceptualization of forms and functions of metafiction evolved from the mid-1970s to the mid-1980s, precisely when scholars were attempting to define postmodernism as an epoch and ethos. The initial attempts to provide a comprehensive theory of metafiction were on the part of Hutcheon through her work *Narcissistic Narrative: the Metafictional Paradox* (1980). To Hutcheon, metafictional narratives are “narcissistic”, due to its fundamental nature of being auto-representational and self-referential (x, 1980). Locating Marquez’s *One Hundred Years of Solitude* or Calvino’s *If on a Winter’s Night a Traveler* as the typical examples of metafiction, its process is being explicated as drawing the reader’s attention to the storytelling process and undermining the realism of the narrative. Consequently, the reader gains an elevated position as elucidated by the metafictional strategies of forcing him/her to acknowledge the fictional status of the narrative and to enable the status as the co-creator of its meanings. To quote Hutcheon, “in overtly or covertly baring its fictional and linguistic systems, narcissistic narrative transforms the authorial process of shaping, of making into part of the pleasure and challenge of reading as a cooperative, interpretative experience” (154). Vehement negotiations on structures, more precisely ‘frames’, has already been occupying the eons of modernism and postmodernism as a whole. Nevertheless the fact that both historical world and works of art are organized and perceived through such ‘frames’, thus emphasizing on the inevitability of the distinction between ‘framed’ and ‘unframed’, certain adamant voices constantly stirred

the world of literature and art. This in turn reflected in the contemporary metafiction, which problematized 'framing' by examining frame procedures in the construction of the real world and of novels. The mode of inward reflection, as the advocates believe, enables the metafictional novel to transcend its fictional realms, and hence the term 'meta'. Waugh opines that beyond the increased social and cultural self-consciousness, a greater awareness within contemporary culture of the function of language in constructing and maintaining the sense of everyday reality justifies the core reason triggering the present increased the awareness of 'meta' levels of discourse and experience.

The reality of the author is called into question meanwhile his/her entrance into fictional realm, albeit the desperate attempt on the part of the author to maintain his/her 'real' identity as the creator of the text. He/she discovers the language of the text employed by him/herself as the agent of producing his/her identity, thus informing the reader of the presence of the author, who is situated inside the text while asserting his/her identity outside it. Barthean concept of 'the death of the author' proves a paradoxical perception, as far as metafiction is concerned. Waugh notices an interchangeable relation between the author and the reader, which fails to draw boundaries distinguishing their definite identity. This idea embarks on the role of the reader, who is capable of inventing author. That is, "Authors' work through linguistic, artistic, and cultural conventions. They are themselves invented by readers who are 'authors' working through linguistic, artistic, and cultural conventions. . ." (134). Hutcheon's notion of historiographic metafiction stands as an independent realm in the metafictional terrain. The process of re-writing or re-presenting the past in fiction and in history, as postmodern fiction suggests, means "to open it up to the present, to prevent it from being conclusive and teleological" (Hutcheon 294). In order to accomplish this, it plays upon the truth and lies of the historical record, the "known truth" and dares to question the "absolute knowability of the past" (Hutcheon 294).

The ever-pervading confusion between the 'real' and the 'fictive' is the hallmark of metafiction. Hutcheon's notion of historiographic metafiction maintains a close reciprocation with this peculiarity of self-conscious fiction. The writers often seek the aid of deriving certain fictional characters into the existing story, or history to be precise, as part of weighing its authenticity. They go in search of possible interpretations in order to prove the plural existence of truth. For instance, J. M. Coetzee dares to question Daniel Defoe's *Robinson Crusoe*, a fictional version of the historical record regarding the sea adventures of Alexander Selkirk, a male castaway, through his work *Foe*. Coetzee deliberately brings in a female castaway named Susan Barton to challenge the history for the fact that women were forbidden to enter literary scene during 16th and 17th centuries. He ventures to assert that the owner of the story in reality was a female castaway, whose voice was submerged by the voice of the superior voice of the omniscient author. The character of Daniel Foe, the writer, is a rework upon the real writer Daniel Defoe. History shows that the aristocratic-sounding 'De' was added to his name only later and on occasion claimed descent from the family of De Beau Faux. In this novel, the transition from 'Foe' to 'Defoe' at the end intends to show the unreliable and inauthentic identity of a writer. Foe imposes the yoke of fictiveness, "a dash of color" (*Foe*40) over Barton's real experience. As a writer, he finds the element of fictiveness as inevitable and mandatory for the novel's acceptance and existence. Barton's narrative account never abandons her doubtful queries regarding their life on the island. These 'possibilities' paved an easy path for Foe to subvert history. They came out in the form of the strange experiences of Robinson Crusoe on the lone island, thus sending the female castaway indoors. The titles of the chapters of *Robinson Crusoe*

carry the emphatic tone of Crusoe's identity as the protagonist as well as the narrator. Coetzee implicitly refers back to these titles and attempts to break the centrality of the voice. The 'I' in Defoe's novel is proved to be Barton. The overpowering 'fiction' inside the world of literary text is challenged by the strategy of fiction itself. Barton sounds assertive in her reply to Captain's counterpoint that the book sellers have their trade in book, not in truth: "I would rather be the author of my own story than have lies told about me. . . If I cannot come forward, as author, and swear to the truth of my tale, what will be the worth of it?" (40). This suggests the incongruous relation of veracity and verisimilitude, as explicated by Linda Hutcheon in the theory of historiographic metafiction. Barton is led by the strong sense of disbelief for history found in Foe's previous works, which the reader senses in her tone of mockery:

Your papers are kept in a chest beside the table. The story of Crusoe's island will go there page by page as you write it, to lie with a heap of other papers: a census of the beggars of London, bills of morality from the time of the great plague, accounts of travels in the border country, reports of strange and surprising apparitions, records of wool trade, a memorial of the life and opinions of Dickory Cronke (who is he?); also books of voyages to the New World, memoirs of captivity among the Moors, chronicles of the wars in Low Countries, confessions of notorious lawbreakers, and a multitude of castaway narrative, most of them, I would guess, riddled with lies (50).

This heap consists of the writings to Defoe's credit. The darts of stinging sarcasm in Barton's words are pointed at the authenticity of his writings. Among all these 'lies' will lie her true account wearing the fabricated attire, like others. Barton's attempt to fill the silence of Friday, through teaching him language is to be considered as strong adherence to authenticity. By taking up this 'civilizing mission', Barton aims at voicing the marginalized and filling up the void. To borrow Barton's words: "On the sorrows of Friday, I once thought to tell Mr. Foe, but didn't, a story entire of itself might be built; whereas from the indifference of Cruso there is little to be squeezed" (87). The character, to be precise, the narrator-cum-protagonist, is more bothered about the possible interpretations and gaps, which may possibly derive out of the reader. The bafflement in Barton's mind is reinforced by the abrupt entry of the girl, who claims to be Barton's lost child. The girl may be seen as an embodiment of this perplexing line between reality and fiction, for Barton calls her a "substantial ghost" (133) and questions her existence in addition, the gathering of guests in Foe's home serves to plunge her into an even more precarious state, and confronts the reality that an overpowering fictiveness has started to seep into her life.

The unexpected entrance of Elizabeth Costello, the famous writer born out of Coetzee's imagination, interferes with fictiveness in Paul's life. He constantly questions her existence in this world. Like a ubiquitous being, Costello is well-aware of Paul's past and reads his thoughts. He is perplexed at her revelation that she wants to make him a character in her story. Costello imposes in Paul this sense which unfolds a whole lot of intricacies in his mind. He is thrown between the questions of whether to identify himself as the central character or just a passing character in someone else's path.

The world exists inside this literary text is a microcosm of the world outside. This mimetic reality, which carries the 'fictional' along with it, is placed beside history in the art of fiction writing. An addition of drawing the historical past of Australia placed beside Paul's life contributes to the reading of historiographic metafiction in *Slow Man*. The nonexistent persona transports to the realistic realm with the purpose of taking up the role of a man of generosity and social concern, a man who strives to find a niche in the history of Australia, by dedicating his huge collection of archives to the

State Library. Paul Rayment and his archives belong to fabulist world, like Susan Barton's existence as a fictional character to question the history. They are deployed to assert the subjugated historical past of Australia. The dominant historical discourse often eschews certain 'histories'. Besides, it is capable of creating void in the history. The group of historians, most of whom are whites, who own the huge chest of the past records, can not only play with addition and inclusion but also with omission and exclusion. The "zero history" or "zero past" are mere constructions of white historians, as Paul argues. His purpose of preserving the archives is never rooted in monetary benefits, but to hand it over to the State Library in Adelaide and thus part in defending the Australia identity, culture and antiquity. Paul makes allusions of certain historical figures as Johann August Zimmer's frame, and Antoine Fauchery, the French adventurer and photographer, whose role in his life – an overlapping of history and fiction.

The anticipations of the play between reality and fancy are to be sensed in the very opening of *Slow Man* has the streak of magic realism. An indifference felt by Paul during the accident estranges the reality. He travels through strange feelings and fails to adapt to the world like a stubborn newborn baby. The amputated leg passes to him an uncanny air, which gets furthered by the hospital premises:

The pills he accepts are meant to blunt the pain and make him sleep, but he does not sleep. *This* - this strange bed, this bare room, this smell both antiseptic and faintly ruinous - this is clearly no dream, it is the real thing, as real as things get. Yet the whole of today, if it is all the same day, if time still means anything, has the feel of a dream. Certainly this thing, which now for the first time he inspects under the sheet, this monstrous object swathed in white and attached to his hip, comes straight out of the land of dreams. . . Not in all his days has he seen a naked prosthesis. The picture that comes to his mind is of a wooden shaft with a barb at its head like a harpoon and rubber suckers on its three little feet. It is out of Surrealism. It is out of Dali (9).

His childish sense of confronting reality is surrounded by the halo of magic realism. This is evidently felt in the recalling of the story of a woman, "who in a moment of absentmindedness stuck the tiny sewing-needle into the palm of her hand . . . the needle climbed up the woman's veins . . . pierced her heart and killed her" (55). Paul says that, ". . . in retrospect it reads more like a fairytale" while clearing the curious question put forth by Marijana's daughter about the artificial leg. The presence of his home nurse Marijana Jokic and her children proves him with relief. The author, that is, Mrs. Costello, enters the protagonist's life to enlighten him with the reality, for both of them conceive the notions of the 'real' and the 'fictive' from different perspectives.

Arbitrariness of language has always been an area of focus in self-conscious fiction writing. Both novels in their individual manner, deal with the play of language. The aforementioned change occurred in the name of Foe can be seen as a notable linguistic aspect. Likewise, the addition and omission of 'e' in the names 'Crusoe' (in *Robinson Crusoe*) and 'Cruso' (in *Foe*) is another significant play upon the arbitrariness of language. It is capable enough to challenge the authenticity of Defoe's novel. Friday's learning of language deals with such theoretical aspects as structuralist notion of signifier/signified and the poststructuralist derivations of the slippage of meaning. It also touches upon the psychological levels of imbibing language and the development of communication. The initial stage of Barton's exhaustive mission to provoke communication in Friday was the phonocentric approach of recognizing the speech sounds. A special focus on the meanings of the words and their contextual references in *Slow Man* adds to its linguistic concerns. Certain instances shall justify this point:

the words such as 'frivole' creeping over Paul's mind stand as a contrast to the seriousness of the accident. Chapter Three opens with the word 'Frivolous'. The word 'serious' is given special emphasis by writing in Italics; 'prosthesis' is "another difficult word" (7) to quote Paul Rayment; he designates himself as a "crippled self" (17); the recurring scene of his accident reminds him of Homer's use of the word 'Unstrung': "The spear shatters the breastbone, blood spurts, the limbs are unstrung, the body topples like a wooden puppet. Well, his limbs have been unstrung and now his spirit is unstrung too. His spirit is ready to topple" (27). Costello's play upon the name 'Rayment' is quite interesting, for she rhymes it with 'payment', and the context is Paul's native identity; but Paul has to offer a French term 'vraiment' as the appropriate rhyming word - if the former word indicates the financial support of Paul Rayment to Marijana's son Drago, the latter word, that is, the French term, often refers either to honesty or to the expression of excitement. Paul's rich vocabulary of English and French is evident in his asides as well as conversations. Many instances can be located inside the text. It seems a paradox that Paul is often found to be speaking in literature when he holds the self-impression that he is devoid of the mastery of literary language and the art of storytelling.

The aid of self-reflexivity is inevitable for nourishing the inconclusiveness in metafiction. The appearance of author-figures in both novels anticipates this requirement. Reflection upon such external aspects as the process of writing and the position of author breaks the illusion of realism spun by the omniscient author. A narrator in search of the author is being negotiated in *Foe*. Both Barton and Costello hold the similar approach to writing as an exhaustive affair. Costello's persistence on and tedious waiting for action from Paul's part tires her, as she reveals it to him: "I can't begin to tell you how tired I am. And not with the kind of tiredness that can be fixed by a good night's sleep in a proper bed. The tiredness I refer to has become part of my being. It is like a dye that has begun to seep into everything I do, everything I say" (160). Both Susan Barton and Elizabeth Costello, from a writer's point of view, though differ in their fictional position as character-cum-narrator and writer respectively, hold similarity in their perception: both find the absence of desire, whether the lack or the suppression, as the impediment to storytelling.

The repetition of opening sentences of a work of fiction is undoubtedly the recurring technique of metafictional approach. Such self-conscious references are found in *Foe* and *SlowMan* either. Radhika Jones, in her essay, elucidates on this aspect:

Rather than offering a simple frame narrative, Coetzee allows the circles to overlap, creating series of repetitions. A striking example occurs at the beginning of the book [*Foe*]. The narrative opens with a description of the shipwrecked Susan having reached the end of her strength. "At last I could row no further", she begins. "My hands were blistered, my back was burned, my body ached" (5). Five pages later, having landed on the island and been led by the wordless Friday to meet Cruso, she explains her background to him before declaring, "Then at last I could row no further. My hands were raw, my back was burned, my body ached" (11). At first it was *Foe*, the reader of the letter; the next time it is Cruso within the scene and *Foe* outside it (Jones 2009).

Costello's entrance to the novel is accompanied by her reiteration of the novel's opening: "the blow catches him from the right, sharp and surprising and painful, like a bolt of electricity, lifting him off the bicycle. 'Relax!' he tells himself as he tumbles through the air, and so forth" (81). Her reply to Paul's query "Who am I to you?" even more bewilders him: "You came to me" thus referring to a writer's spontaneity and sixth sense to derive a story. Paul has a vague memory about this writer. The technique

of creating a fictional biography of a fictional writer is employed here. Not to mention, it refers back to Coetzee's previous novel *Elizabeth Costello* (2003).

Above the writing process stands the powerful figure of the Author, whose inevitable hands hold the strings of a story. Waugh's theory serving as the background to examine the authorial identities, this all-pervasive presence is subjected to negotiation by the protagonists in both plots. The metafictional strategy of relegating the author's position from the external world he/she has created inside a text is counted as a typical feature of self-conscious fictions. In other words, the 'frame' is dismantled by the combination of the illusory world of reality inside the literary text and the world outside it. This tendency stands contradictory to Barthean 'death of the author'. The strategy of drawing forth the authorial superiority in Coetzeean works carries within it an attempt to problematize the author's position. Foe's insistence on confining the story within his command clearly exposes the authoritarian attitude of an author. Barton's emergent voice defends her story relying on the justification that Friday's loss of tongue is the cause of the silence in the story, in spite of exploiting the possibility of deriving cooked up stories from his absent tongue. Barton's adherence to the authentic representation of her real life experience stands as the counter movement against the writer's belief in adding the 'dash of color'. She asserts her own story without reducing it to an episode and maintaining it within the novelistic convention of beginning, middle, and end, thus explicitly rejecting his divergent tendency. This strong assertion slowly gives way to her absorption of an authorial superiority, which has the positive effect of ensuring Friday with his identity in the story:

I am not. . . one of those thieves or highwaymen of yours who gabble a confession and are then whipped off to Tyburn and eternal silence, leaving you to make of their stories whatever you fancy. It is still in my power to guide and amend. Above all, to withhold. By such means do I still endeavor to be father to my story (123).

On his/her visit to the home of Daniel Defoe, the Author, the unknown narrator explores his ways through the rooms and confronts certain past remnants, including the lifeless bodies of three people, which are supposed to be those of the alleged daughter of Barton, and the couples being Susan Barton and Foe. The letter he/she finds inside the dispatch represents the truth which still remains in the dark veil, while the distorted truth covered in fictiveness revealed to the world by unquestionable authority. In the story known to the world, Susan Barton is a totally alien name. She never reaches the island, and moreover, meets death along with the captain inside the ship. The shift to 'Defoe' is even indicative of his unauthentic, distorted identity, which is unreliable. He emerges as a patriarchal figure, an embodiment of authority. The two author figures set their standards on the two poles of the authorial superiority. If one pole is occupied by the dominant author in *Foe*, Costello's intervention into Paul's life is so abrupt that it precisely conforms to the pole of the 'intrusive author' concept. This is explicit in Paul's aside disturbed by Costello's talk: "Who is this mad woman I have let into my home? How am I going to rid myself of her?" (81). Since Paul Rayment occurred to her as the central character of her story, Costello is highly affectionate and concerned about him. She clings on to Paul eagerly waiting for 'what is next?' She says, "For the foreseeable future I'm to accompany you. . ." (84). Paul's irritation triggers the uncontrollable anger in him. He disagrees to her reiteration "you came to me" and corrects that it is Costello, who came to Paul all of a sudden. No such provocations oscillate her, though she is well-aware of her intrusion: "I'm sorry. I'm intruding, I know. You came to me that is all I can say. You occurred to me - a man with a bad leg and no future and an unsuitable passion. That was where it started. Where we go from there I have no idea. . ." (85). The God like omnipotence of the Author is to be

sensed in her response to Paul's disbelief in her intuitive power. The detailing the woman named Marianna wonders him to the extent that she even shares with him the passionate emotion felt in his heart for this lady: "it is as if she were reading his diary. It is as if he kept a diary, and this woman crept nightly into the flat and read his secrets. But there is no dairy, unless he writes in his sleep" (97). An invincibly invisible figure of the Author is revealed to Paul Rayment, the protagonist of the story. Costello, on the other hand, who appears to be witty and dominating in Elizabeth Costello hardly, exhibits her knowledge before Paul. Instead, she pursues the sole purpose of moving forth her character's life to its destination and move on to the next as per her career's nature.

Elizabeth Costello, when juxtaposed with Mr. Foe, appears to be a writer of liberal attitude, a conformist of postmodern world, with an attitude of celebrating the complicated life in the topsy turvy state. She wants Paul Rayment, the 'slow man' to move on with the world, instead of standing still without action and enters into a sort of treaty, as similar as Barton did in Foe, until he settles on a course of action. Her choice of Paul as the central character is posed by Paul himself, as he sees himself to be a man of no worth to become a protagonist of a story. A stereotypical demeanor often found in a writer is drained off from Costello's enthusiastic air. Her persistence on action stirs the suppressed emotions, which finds expression in his eloquence. He slowly starts opening his mind to Costello and engages in discussions regarding the story. The violation of truth and authenticity in the story is peculiar to a fiction writer. Costello is not an exception to this. Paul shares his life experiences though cautious about choosing and avoiding some of them, thus adopting the writer's strategy. Costello's unnecessary interference into his private life forgetting her career can be located in one of the examples of sharing his experiences to her. Their bond takes gradual transformation, which transcends the line drawn between the character and the author. If Foe conquers Barton's mind with the ruse of love and lust, Costello's love for Paul reaches a sublime level of Platonic love. Paul realizes her passion for this 'halt' towards the end of the novel. Paul, however, still reluctant to accept her material existence, hardly disbelieves her as an ethereal being; he still fails to escape the clutches of the dilemma between the 'real' and the 'fiction'.

The two authorial identities choose distinct paths in their approach toward the characters. The character in search of the author in *Foe* gives way to author in search of the character in *Slow Man*. This prime point stands as a determinant of the different authorial attitudes. Foe's absence contradicts with Costello's presence; Barton's deference for writer is contrasted with Paul's disdain for Costello; if the void left by the author's absence gives Barton the opportunity to nourish the writer in her, the intrusive author's constant presence effects in bringing the literary taste in Paul. Both novels can be read in the light of the observation that author-character relationship can possibly result in the birth of fiction. Self-conscious mode of writing emerged as a counterforce to the Barthean notion, in order to reinforce the author's existence in the creation of a fiction, no matter whether he/she is powerful or not. In this analysis of author-character relationship, the author-figure is portrayed as powerful and inevitable for the birth of a literary piece, despite the fact that the character's part is significant in a fiction. The role of the reader is a less discussed area as far as this paper is concerned. Two pairs of characters – Susan Barton and Daniel Foe, Paul Rayment and Elizabeth Costello – who carry the keys to the storyline of each novel, unknowingly correspond to each other. The dynamic positions each character acquires while he/she is subjected to comparison arise as one among the findings of this dissertation. The emergent tendencies of the characters pronounce the poststructuralist notion of anti-

foundationalism. The inclination in Coetzeean novels to foreground the author's superiority can be read as a subtle strategy to question the authority of a writer and to break the halo of stereotypical figure of the author. On the whole, the paradoxical position of the author hardly remains conclusive and thus leads to the idea that the center is always subject to subversion.

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A Study of the Effect of Random Projection and other Dimensionality Reduction Techniques on Different Classification Methods

Blesson George

ABSTRACT

Dimensionality reduction studies methods that effectively reduce data dimensionality for efficient data processing tasks such as pattern recognition, machine learning, text retrieval, and data mining.[1]There are several data pre-processing methods for improving the performance of classification algorithm. Principal Component Analysis, Linear Discriminant Analysis, Feature Selection and Random Projection are some of the important dimensionality reduction methods. These methods are employed before classification by two different algorithms-Support Vector Machine (SVM) and k-Nearest Neighbours (kNN). The classification methods are hyper tuned and the accuracies of prediction on test data and Correlation variance in different cases are studied. Two datasets are used for classification in this study. The pre processing of data before classification is theoretically promising to give a better accuracy.

Keywords: Classification, Dimensionality reduction, KNN, PCA, SVM, KNN,RP

INTRODUCTION

The enormous growth in data collection and storage capacity during the past decades has led to an information overload in most sciences. Researchers working in domains as diverse as engineering, astronomy, biology, remote sensing, bioinformatics, and financial transactions, face much larger observations and simulations on a daily basis[2]. Traditional statistical methods break down partly because of the increase in

the number of observations, but mostly because of the increase in the number of variables or features associated with each observation. The number of variables associated with the measurements, known as the dimension of the data[3], is increasing very rapidly and noticeably.

Dimensionality reduction is a frontier research area at the intersection of various disciplines, including statistics, databases, data mining, text mining, simulation, pattern recognition, machine learning, artificial intelligence, climate studies, biophysics and optimization. Each of these areas approach this problem in different ways. For example, in pattern recognition the problem of dimensionality reduction is to extract a small set of features that recovers most of the veracity and variability of the data. In text mining, however, the problem is defined as selecting a small subset of words or terms. The application of dimensionality reduction also varies with the application domain. Examples of applications of dimensionality reduction techniques include: mining of text documents, gene structure discovery[4], image processing[5], statistical learning, and exploratory data analysis. Dimensionality reduction has been a subject of much research currently and over the last few decades.

Dimensionality reduction methods can be grouped in various ways: (1) feature selection or feature extraction, (2) linear or nonlinear, (3) supervised or unsupervised, and (4) local or global. Dimensionality reduction methods are often classified into feature selection or feature extraction. In feature selection, a subset of original features are the output of the method. In feature extraction, new features are extracted using some mapping (linear or nonlinear) from the original set of features. Linear methods such as principal components analysis (PCA) use a linear mapping to extract new features from original features. Similarly, nonlinear methods such as Sammon's mapping, locally linear embedding, and ISOMAP use a non-linear mapping to extract new features.

In this paper, we combine various dimensionality reduction techniques (RP, PCA and FS) to find out their effect on improving the accuracy of classification of test data and Correlation variables. SVM and kNN are used for classification. The combined methods are employed on two different datasets and classified using these two classification algorithms. The results are analysed and an effort to find the relevance of Random Projection than other techniques.

DIMENSIONALITY REDUCTION TECHNIQUES

Principal Component Analysis (PCA)

Principal component analysis (PCA) is a popular tool for linear dimensionality reduction and feature extraction. Principal component analysis (PCA) [6] selects the best low dimensional linear projection of a set of data points to minimize error between the original and projected data. It can also be thought of as finding the linear subspace that maximally preserves the variance of, or in some cases, the information in, the data. PCA is frequently used for dimensionality reduction, or as a summary of interesting features of the data.

It is defined in abstract mathematics as an orthogonal linear transformation to convert possibly correlated variables into linearly uncorrelated variables. The optimization problem for PCA can be given as follows:

where S is defined as

is the mean of all samples.

FEATURE SELECTION USING SELECTKBEST

Selectkbest is a feature selection algorithm which is used to improve the accuracy of prediction or to increase their performance on high dimensional datasets. Univariate feature selection works by selecting the best features based on univariate statistical tests. It can be seen as a preprocessing step to an estimator. Scikit-learn exposes feature selection routines as objects that implement the transform method: SelectKBest removes all but the k highest scoring features[7]

RANDOM PROJECTION

The method of random projections involves taking a high-dimensional data-set and then mapping it into a lower-dimensional space, while preserving the distance. Consider a $n \times d$ matrix A . Then, to do a projection, we choose a "suitable" $d \times k$ matrix R , and then define the projection of A to be $E = AR$ which now stores k -dimensional approximations for 'n' points (The dimension of matrix E is $n \times k$).[8][9]

METHODS AND EXPERIMENTS

CLASSIFICATION METHODS

The two main classification techniques employed in this project are Support Vector Machine (SVM) and k-Nearest Neighbours (kNN) algorithms. These classification algorithms can predict the accuracy of their prediction on test data as well as correlation variables on the data which is divided into small chunks.

DATASETS

Wine recognition data:These data are the results of a chemical analysis of wines grown in the same region in Italy but derived from three different cultivars. The analysis determined the quantities of 13 constituents found in each of the three types of wines. The attributes are 1) Alcohol 2) Malic acid 3) Ash 4) Alcalinity of 5) Magnesium 6) Total phenols 7) Flavanoids 8) Nonflavanoid phenols 9) Proanthocyanins 10) Color intensity 11) Hue 12) OD280/OD315 of diluted wines 13) Proline Number of Instances:150 (3classes)[10]

Wiscosin Cancer Classification Database:This breast cancer databases was obtained from the University of Wisconsin Hospitals, Madison from Dr. William H. Wolberg. Features are computed from a digitized image of a fine needle aspirate (FNA) of a breast mass. They describe characteristics of the cell nuclei present in the image. Number of instances: 569. Number of attributes: 32. Diagnosis (M = malignant, B = benign)[10]

METHODS

We apply classification methods such as LDA, PCA and RP before classification by SVM and kNN algorithms. We predict the accuracy in all these cases, which is revoltingly dependent upon the number of features. The dimensionality reduction techniques reduces the dimensionality to lower space. We iterate over a set of components and find the values of components for which the accuracy is maximum.

Effect of RP on dataset:The RP reduces the number of dimensions and then we classify using SVM and kNN. The accuracies in classification with SVM and kNN with and without dimensionality reduction RP is compared.

Effect of PCA on dataset:PCA seeks direction with maximum variance. PCA also doesn't reduces the features so significantly. However it is expected that applying PCA before classification can imptove the prediction accuracy.

Effect of SelectKBest (FS) on dataset: We expect a high accuracy with selectkbest. SelectkBest selects the significant number of features and those features are used for classification

Random Projection + Principle Component Analysis (RP+PCA) and Principle Component Analysis+ Random Projection (PCA +RP): We assume a matrix with n samples and d dimension. X is an element of sample space (n×d). Firstly, RP is used to map original data to a subspace n×k1 by a random matrix W1 which is in sub space d×k1. The PCA projects X1(n×k1) to X2(k1× k2). [11]

We also analyse the effect of combination of three techniques: PCA,RP and FS in preprocessing the data. The effectiveness is believed to increase with the simultaneous application of these dimensionality reduction techniques. The data is split into training and test data using train_test_split module (0.7:0.3)

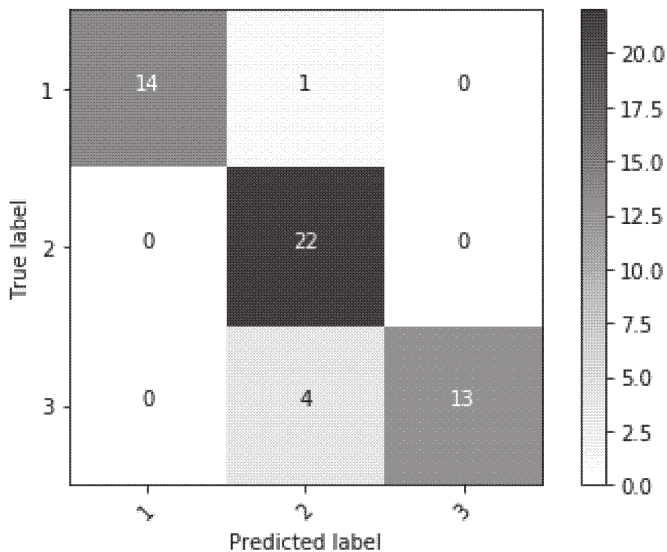
RESULTS AND DISCUSSION

The two datasets are preprocessed and classified using two techniques. A Confusion matrix is drawn without preprocessing the data. The data set is then preprocessed with RP,PCA and FS and the combination of these (RP+PCA, PCA+RP, PCA+RP+FS) . The accuracy score (max) and Cross Correlation score (mean) is measured for svm and knn classifications for data pre processed with all these techniques. The dimensionality is reduced in a range from one to ten in steps of two. The plotted curve benefits in learning about the number of components required for effective dimensionality reduction.

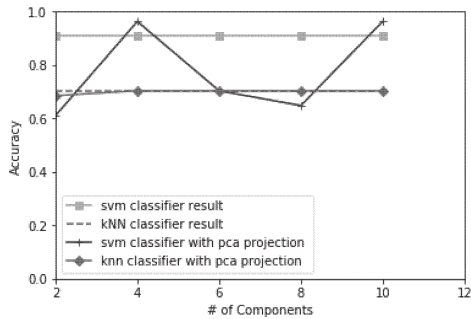
The RPPCA,FS techniques effectively reduce the dimensions.

PCA increased the max accuracy by 6 % for SVM classification and RP increased the accuracy(max) of kNN classification by 4.5%. The combination method also proved to be effective increasing the accuracy

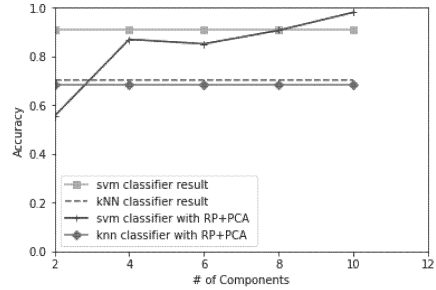
Confusion matrix of SVM classifier of wine classification data



Effect of PCA on Wine classification data with svm & kNN classifier

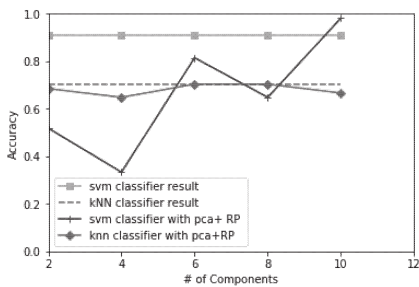


Accuracy of RP+PCA on Wine classification data with svm and kNN classifiers

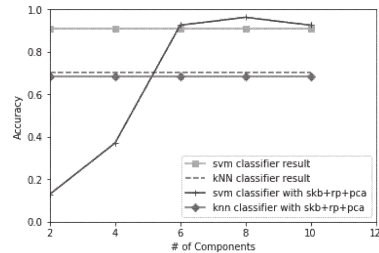


Wine Classification Data				
	SVM		kNN	
	Test Data Accuracy (max)	Cross Validation Score (mean)	Test Data Accuracy (max)	Cross Validation Score (mean)
No pre processing	90.74	76.1	70.37	72.9
RP	88.88	75.0	74.07	71.10
PCA	96.29	89.9	70.37	72.9
FS	88.88	78.1	68.51	74.5
RP+PCA	98.14	90.7	68.54	73.6
PCA+RP	98.14	91.6	70.37	75.4
RP+PCA+FS	96.20	89.5	68.51	67.3

Accuracy of PCA+RP on Wine classification data with svm and kNN classifiers



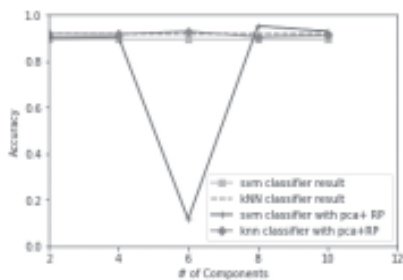
Effect of selectkbest+RP+PCA on wine classification data with svm and kNN classifiers



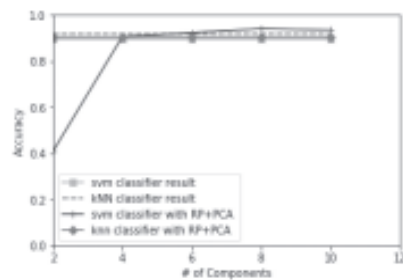
For Wiscosin Cancer classification data, PCA+RP improved the accuracies of classification than all others. The max accuracy is increased by 6.5%. The cross validation score, obtained by dividing the train data into 10 bins, also showed similar results.

Wisconsin Cancer Classification Data					
	SVM			kNN	
	Test Accuracy (max)	Data Cross Validation Score (mean)	Cross Validation Score (mean)	Test Accuracy (max)	Data Cross Validation Score (mean)
No pre processing	89.47		88.0	91.81	94.5
RP	91.22		90.6	92.39	93.5
PCA	94.73		87.4	91.81	94.5
FS	91.2		85.6	91.81	92.7
RP+PCA	94.15		84.9	90.64	92.4
PCA+RP	95.32		90.7	92.98	93.0
RP+PCA+FS	91.22		88.4	91.22	92.4

Accuracy of PCA+RP on Wisconsin cancer data with svm and knn classifiers



Accuracy of RP+PCA on wisconsin cancer data with svm and knn classifiers



CONCLUSION

In this paper, we compared performance of different techniques based on RP, and experimental results proved that the classification accuracy of RP can be improved by combining with other dimensionality reduction methods, such FS or PCA. However, it didn't yield better classification accuracy combining RP with PCA. RP followed by PCA outperforms other methods in classification accuracy on both the data sets with two classifiers.

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A Study on CSR Spending of Listed Companies

Allen Varghese Jacob*; Nisha Pillai**

ABSTRACT

The world's business environment has witnessed a revolutionary change in the last 50-60 years. It necessitated the business to realign its objectives and goals from the historical objective of profit/wealth maximization to social objectives. In recent times, following Lord Darwin's "Survival of the Fittest" theory, corporate entities around the world have probably well understood that unless they care for the society, it will be difficult for them to grow and exist in future. Mammoth corporate entities are not only economic value creation engines but also social development vehicles. Gradually social responsibility has become an integral part of wealth creation process.

Keywords:

INTRODUCTION

Corporate social responsibility (CSR) is viewed as a comprehensive set of policies, practices and programs that are integrated into business operation, supply chains and decision making process throughout the organization wherever the organizations does business and includes responsibility for current and past actions as well as future impacts. CSR involves addressing the legal, ethical, commercial and other expiations society has for business, and making decisions that fairly balance the claims of all key stakeholders. effective CSR aims at "achieving commercial success in ways that honor ethical values and respect people, communities, and natural environment". simply put it means "what you do, how you do it and when and what you say"

In India many big companies have been spending regularly towards the social welfare activities. Thus, many business houses in India have established social institutions like schools, hospitals, research and technology institutions etc. However, there are many areas in which the corporate sector has not made significant contributions such as protection and preservation of the environment, safety of the people.

The companies Act, 2013 has introduced several provisions which would change the way India corporates do business and one such provision is spending on Corporate Social Responsibility (CSR) activities. It specifies a company is required to spend 2% of average net profit made during the three immediate preceding financial years on CSR.

STATEMENT OF THE PROBLEM

With the passing of companies Act 2013, CSR spending becomes mandatory for all Indian companies. Before the introduction of mandatory provision for CSR in the new companies Act, many corporate in India contributed to CSR activities voluntarily and all companies followed different CSR strategies.

Therefore this study is an effort to analyze the CSR spending of selected CNX NIFTY companies. The NIFTY companies are considered for the study because they are well established and financially sound companies. This study helps to understand whether all the companies contribute to CSR activities and if their existing spending satisfies the minimum amount as specified in the new companies Act, 2013.

This study is also an effort to identify the major sectors that CSR targets. Another aim of the study is to know the sector in which CSR contribution is needed as the schedule 7 of the new companies Act specifies the activities to be undertaken by the company. The study also aims at knowing if the spending made on CSR has any significant effect on profit and turnover of the respective companies.

SIGNIFICANCE OF THE STUDY

The concept of socially responsible organizations is not new to India. It just needs to be adapted to the present scenario. CSR is no longer philanthropy, through still largely voluntary. It is seen as imperative for sustainable business. It acknowledges the debt that the corporation owes to community within which it operates. As mentioned earlier, there are many areas in which the corporate sector has not made significant contributions. In this context relatively many social issues can be cited to prove the society irresponsible behavior of many business houses. However, a large number of Indian companys discharge their social responsibilities quite satisfactorily.

On the flip side, there have been arguments, that making CSR mandatory is a form of taxation, which would further erode efficiency of the corporate sector. Some even states that any expenditure made compulsory would ultimately end-up in wasteful expenditures camouflaged as CSR. Due to lack of system of proper accountability, it could give rise to favoritism or even corruption. However the fact is that even without being mandatory, CSR has been going on far a number of years. Considering its importance and wide interest in the subject, it is relevant to know the present state of CSR interventions in the social sector. By considering the provisions regarding CSR specified in companies Act 2013 is to find out how well the CSR policies have been implemented.

OBJECTIVES

1. To find out the CSR spending of the 10 Nifty companies.
2. To find out the transparency in the implementation procedure of CSR in the companies.
3. To know the current CSR practices and the main sectors in which the companies spend the amount
4. To analyze whether there is any relationship between market capitalization and CSR

METHODOLOGY OF THE STUDY

Nature of study The study was analytical in nature Data source

This study is based on the analysis of the secondary data available from different sources. The main source is the annual reports and business responsibility reports of the nifty companies. The required other information is collected from websites and articles related with.

Selection of study units

For this study 10 companies are taken as sample. These are the companies which listed in the National Stock Exchange

HYPOTHESIS OF THE STUDY

1. There is no significant relationship between size of the company and their CSR spending.

TOOLS OF ANALYSIS

The main statistical tools are used for analysis of the data are,

- i. Correlation
- ii. T test

LIMITATIONS OF THE STUDY

- The study was limited to only 10 companies, based on secondary data
- All aspects relating to CSR are not covered under this study

CORPORATE SOCIAL RESPONSIBILITY AN OVERVIEW

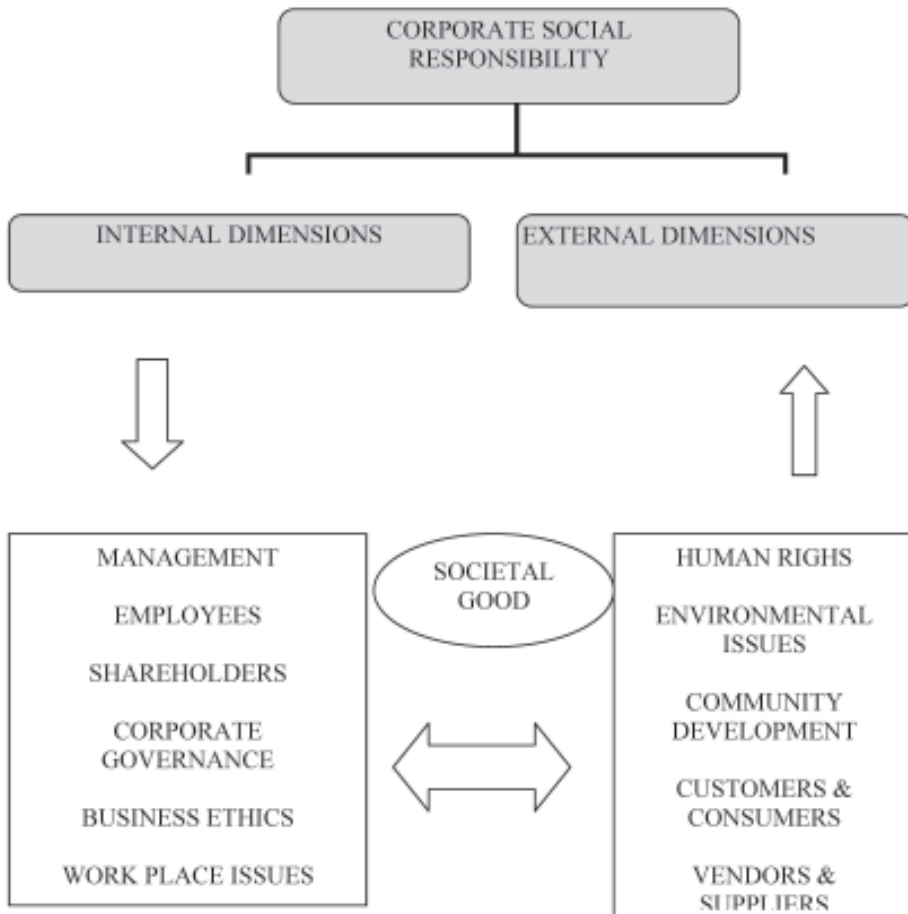
The concept of Corporate Social Responsibility is neither new nor imaginative. It has been debated by various sectors of the contemporary business society throughout the world. It seems to have been adopted at least in theory by most businessmen. Social Responsibility is an 'independent and objective concern for the welfare of the society that restrains individual and corporate behaviour from ultimately destructive activities and lead in the direction of positive contribution to human betterment.' Social Responsibility does not try to re-make people; rather it asks them only that they should consider the broader social system and tries to act in a way which benefits others as well as themselves. In this manner, they serve their self-interest but not a selfish interest. Similarly, the benefit of a single organization may be socially responsible if they serve the broader public interest.

DEFINITIONS

CSR is "the continuing commitment by business to behave ethically and contribute to economic development while improving the quality of life of the workforce and their families as well as of the local community and society at large."

CSR: Dimensions and Outcome

The CSR has got different dimensions which are broadly classified as internal and external. The internal dimensions pertain to the management, employees, shareholders, corporate governance, business ethics work place issues like funding of statutory dues of employees/pensioners etc. The external dimensions pertain to human rights, environmental issues, community development, customers and consumers, vendors and suppliers, cheap and child labour etc. The concept of CSR revolves around the 'societal good'. These can be illustrated with help of following diagram



CORPORATE SOCIAL RESPONSIBILITY RULES UNDER SECTION 135 OF THE COMPANIES ACT, 2013

CSR PROVISIONS

1. Every registered company with
 - Net worth of rupees 500 crores or more, or
 - Turnover of rupees 1000 crores or more or
 - Net profit of rupees 5 crores or more during any financial year, shall comply with the CSR provisions.

A company which satisfies the above conditions is required to spend at least 2% of its average net profit made during the three immediately preceding financial years.

2. The Department of Public Enterprise has formulated guideline on CSR and sustainability for Central Public Sector Enterprises. These guidelines provide for resource allocation towards CSR projects in relation to their declared profits as follows:

- Upto Rs.100 crores 3 to 5%
- From Rs.100 crores to Rs.500 crores 2 to 3%
- Above Rs.500 crores 1to 2%

Top 4 CSR spenders of Selected Companies in India 2015-2016

- a. ITC Ltd Rs 247.50 Cr
- b. Infosys Rs 202.30 Cr
- c. Tata Steel Company Rs 150 Cr
- d. Larsen & Toubro Rs 120 Cr

DATA ANALYSIS & INTERPRETATION

Table 1

Company wise CSR spending during financial year 2015-2016

Sl.no	Name of the company	CSR in (cr)	CSR % of PAT
1	ITC ltd	247.50	2.51
2	Larsen & Toubro	120	2.25
3	Mahindra & Mahindra	84.95	2.0
4	Tata Motors	1.80	2.0
5	Tata Power	29.01	2.0
6	Tata Steel Company	204	2.0
7	Ultra tech Cement	50.89	1.8
8	Hindustan Unilever ltd	92.12	2.0
9	Infosys	202.30	2.0
10	Bharath Petroleum	95.59	2.0

Source: secondary data

INTERPRETATION

Among the 10 companies, ITC Ltd contributed the highest amount during the year; followed by Larsen & Toubro. The Company that contributed the least was Ultratech cement. It is mandatory that every company should spend 2% of PTA as CSR. But the above table shows that one company did not satisfy the requirement.

Table 2

Average contribution of each sector

Sl.no	Name of the company	Number	Average contribution of each sector (in cr)
1	Cigarettes	1	247.50
2	I.T	1	202.30
3	Cements	1	50.89
4	Automobiles	2	43.375
5	Metals	1	204
6	Energy	2	62.3
7	Consumer goods	1	92.12
8	construction	1	120

Source: Secondary Data

INTERPRETATION

Among the 8 industries, Automobile & Energy sector contributed the highest amount during the year as compared to other sectors.

Table 3

Company wise CSR spending as per rule

Sl. no	company	CSR amount	2% of average PAT of last 3 years (in cr) (prescribed CSR)	% of actual CSR spending on the basics of average PAT
1	ITC ltd	247.50	246.76	2.51
2	Larsen & Toubro	120	101.46	2.25
3	Mahindra & Mahindra	84.95	84.95	2.0
4	Tata Motors	1.80	1.48	2.0
5	Tata Power	29.01	28.29	2.0
6	Tata Steel Company	204	150	2.0
7	Ultra tech Cement	50.89	57.82	1.8
8	Hindustan Unilever ltd	92.12	91.94	2.0
9	Infosys	202.30	256.01	2.0
10	Bharath Petroleum	95.59	112.60	2.0

Source: secondary data

INTERPRETATION

Out of 10 companies, only 5 corporates spent amount for CSR more than CSR norms during the year 2015-2016. Infosys should determine the highest amount of prescribed CSR among other companies amounting Rs256.01 crores and they will actually spent amounting Rs 202.30 only.=

Relationship between capitalization of companies and CSR spending

H0: There is no significant relationship between capitalization of the companies and CSR spending

H1: There is a significant relationship between capitalization of the companies and CSR spending

Table 4

Relationship between capitalization and CSR spending

Big size company (market capitalization above 100000 crores)			Small size company (market capitalization below 100000 crores)		
No	Name of the company	CSR % of PAT	No	Name of the company	CSR % of PAT
1	Hindustan Unilever ltd	2.0	1	Bharath Petroleum	2.0
2	Larsen & Toubro	2.25	2	Mahindra & Mahindra	2.0
3	Tata Motors	2.0	3	Tata Power	2.0
4	Ultra Tech Cement	1.8	4	Tata Steel	2.0
5	Infosys	2.0			
6	ITC ltd	2.51			

Source: secondary data

Group	Group one	Group two
Mean	2.0933	2.0000
SD	0.2491	0.0000
N	6	4

(Adopting online calculation)

T- TEST RESULT

Test	Level of freedom	Degree of freedom	Calculated value	Table value	H0: Accepted/ Rejected
T test	5%	8	0.7341	2.306	Accepted

(Using Online Calculator)

This T Test output provides useful descriptive statistics for the two group that are compared, including the mean and the standard deviation, as the result shows, That if the calculated value is (0.7341) less than the table value (2.306) so we can say that there is no significant relationship between capitalization of the company and CSR spending.

So the Hypothesis (H0) is accepted.

FINDINGS OF THE STUDY

The major findings are as follows:

- Selected 10 CNX nifty companies spent on CSR even before the introduction of the mandatory provisions for CSR as per the new companies ACT 2013.
- Among the 10 NIFTY companies cigarettes industry contributes more to the society through CSR. The average contribution in this sector is 247.50 crores. The automobiles sector contributes the least for CSR.
- Out of 10 corporates, the nine companies also satisfy the 2% mandatory requirement.
- Among the 10 companies, The Ultra Tech Cement only contributes less than 2% of mandatory on CSR.
- The prescribed amount of CSR as per the rule for the year 2015-2016, should have been Rs.1131.31crores. However the aggregate amount of CSR spent by all companies was only Rs. 1128.16crores.
- There is no relationship between market capitalization of the companies and CSR spending.

CONCLUSION

We recognize that companies have, in their own ways, been contributing to the foundation of CSR in India. They have, with their desired methods of intervention, been addressing national concerns such as livelihood promotion, community development, environment, making health service more accessible, creating inclusive market and so on. However, the efforts are not coordinated and a strategic national level policy framework with the involvement of all stakeholders may ensure that the efforts made by companies, individuals, organizations, and the government are synergistic and create a snowball effect. Therefore it benefits more people, utilizes resources more effectively, minimizes duplication and creates more value and really achieves development goals. By providing more clarity on standardizing the meaning of CSR in the Indian context and providing a favorable policy environment, the initiatives can be strengthened.

From the study concluded that, almost all the ten companies contribute to the society through CSR during the year 2015-2016. Among the companies, ITC Ltd contributed the highest amount for CSR activities. The prescribed amount of CSR as per rule is 1131.31 crores but the actual amount of CSR spend by all the companies was only 1128.16crore. Among the eight activities listed in schedule 7 of the Act, education and healthcare was the major sectors to which companies contributed.

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A Study on the Stress Management among Employees at Travancore Cements Nattakom, Kottayam

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ABSTRACT

Stress is a universal phenomenon that essentially changes itself in human as a result of pressure emanating from several experiences or challenging situation. Due to the nature of the company, stress becomes an issue of concern. The study focuses on identifying the source of stress among employees, assessing the impact of stress on the productivity and individual employees and examining the ways of effectively managing stress among employees. To achieve these objectives data were collected from 50 employees. Based on findings it was found that Conflict in work place, losing of interest in job, lack of concentration, frustration, inability to attain target are the main impact of stress on productivity and individual employees. It was therefore recommended that employees should have a self esteem and self control, attend training and development programs, integration of work, delegation of work so as to be able to cope up with stress.

Key Words: Stress, stress management techniques, work productivity,

1.1 INTRODUCTION

The origin of the word stress is found in the Latin word *stringere* which means 'to be drawn tight'. Stress has become a major concern since it causes harm to an individual's health and performance. In simple words, stress refers to pressures or tensions people feel in life. As a living human makes constant demands, so it produces pressures i.e., stress. The work place is a challenging job assignment followed by moderate competitive spirit, constructive conflict and a zeal to get a head of others and ways in which individual cope or deal with stress at work is called stress management.

Employers should reduce a stress working environment, recognize where stress is becoming a problem for staff and take action to reduce stress. Stress in the workplace reduces productivity, increase management pressures and make people ill in many ways, evidence which is still increasing. Working place stress affects the performance of the brain, including functions of workers performance, memory, concentration and learning. Stress at work place also provides a serious risk for all employees and organization . so, there are clearly strong economic and financial reason for organization to manage and reduce stress at work place.

1.2 Scope of the study

The present world is fast changing and there are of pressure and demand at work place. These pressures at work place cause physical disorder. Stress have become a corporate buzzword. Stress refers to individual reaction to a disturbing factor in the environment. The study was carried out to define sources of stress, impact of stress on individuals and on work productivity, , what all technique should be used to manage them effectively. Hence this study would give suggestion to the organization to reduce the stress of employees.

1.3 Objectives

The objectives of the study are:

1. To analyze the sources of Stress
2. To examine the impact of stress on individual professional
3. To examine the impact of stress on working condition
4. To analyze the strategies for managing the stress

1.4 Research Methodology

The primary data has been collected with the help of structured questionnaire from the respondents. The data are collected from a sample of Fifty respondents from the employees of Travancore Cements Limited Nattakom. In order to analyze the data mean score method has been used

Mean Score Method

Under this method the findings will be ranked according to the level of responses. This method will be enabled deductions to be made regarding the sampled opinion of respondents

$$\text{Mean Score} = \frac{f1X1+f2X2+f3X3+f4X4+f5X5}{\sum sf}$$

Where, f1= no of respondents for strongly agree X1= 5

f2= no of respondents for agree x2=4

f3 = no of respondents for partially agree x3= 3

f4= no of respondents for disagree x4 =2

f5= no of respondents for strongly disagree x5 = 1

sf = Total number of respondents

2. Stress- Meaning and Definition

Stress has become a very common phenomenon of routine life and an unavoidable consequence of the ways in which society has changed. The change has occurred in term of science and technology, industrial growth, urbanization, modernization and automation on one hand; and an expanding population , unemployment and stress on the other hand. The term 'stress ' was first used by Selye (1936) in literature on life sciences, describing stress as "The force, pressure or strain exerted upon a material object or person which resist these forces and attempts to maintain its original state."

Stress can be defined as "An adverse reaction that people experience when external demands exceed their internal capabilities. According to Beher and Newman, "Job-stress is a condition arising from the interaction of the people and their jobs, and characterized by changes within people that force them to deviate from their normal functioning."

2.1 Stress at workplace

Work-related stress is the natural reaction of people to being put under intense pressure at work over a period of time. Many people are motivated by the challenges and difficulties that normally occur with work demands and react by improving performance. Meeting those challenges and overcoming the difficulties causes feelings of relaxation and satisfaction. When the pressure of work demands becomes excessive and prolonged, however, people perceive a threat to their well-being or interests and then experience unpleasant emotions such as fear, anger or anxiety.

The basis of this reaction comes from instinctive "fight or flight" reactions to danger. The stress response is designed to be used in short bursts and then switched off. If it is activated for too long, or the period between stressful situations is too short, then the body has no time to repair itself, and fatigue and damage occurs. The stress hormones then literally begin to destroy the body so, over time, this affects physical and mental health and quality of life in just the same way as exposure to industrial toxin.

2.3 Types of stress

The different types of stress in the organisations are as follows:

i) Acute stress: Acute stress is the most common form of stress. It comes from demands and pressures of the recent past and anticipated demands and pressures of the near future. Acute stress is thrilling and exciting in small doses, but too much is exhausting. Acute stress can crop up in anyone's life, and it is highly treatable and manageable

ii) Episodic acute stress: There people suffer acute stress frequently, whose lives are so disordered. They're always in a rush, but always late. If something can go wrong, it does. It is common for people with acute stress reactions to be over aroused, short-tempered, irritable, anxious and tense. Often, they describe themselves as having "a lot of nervous energy.

iii) Chronic stress : Chronic stress destroys bodies, minds and lives. It's the stress of poverty, of dysfunctional families, of being trapped in an unhappy marriage or in a despised job or career. It's the stress that the never-ending "troubles" Chronic stress comes when a person never sees a way out of a miserable situation.

2.4 Causes of stress

Factors that cause stress are called "*Stressors.*" The following are the causes of an organizational stress.

1. **Career Concern** : If an employee feels that he is very much behind in corporate ladder, then he may experience stress and if he feels that there are no opportunities for self-growth he may experience stress..

2. **Role Ambiguity** : It occurs when the person does not know what he is supposed to do on the job. His tasks and responsibilities are not clear.

3. **Rotating Shifts** : Employees may be expected to work in day shift for some days and then in the night shift. This may create problems in adjusting to the shift timings, and it can affect not only personal life but also family life of the employee.

4. **Role Conflict** : It takes place when different people have different expectations from a person performing a particular role. It can also occur if the job is not as per the expectation or when a job demands a certain type of behavior that is against the person's moral values.

5. **Work Overload** : Excessive work load leads to stress as it puts a person under pressure. Work overload may take two different forms :-

- Qualitative work overload implies performing a job that is complicated or beyond the employee's capacity.
- Quantitative work overload arises when number of activities to be performed in the prescribed time are many..

6 **Lack of Group Cohesiveness**: Individuals experience stress when there is no unity among the members of work group. There is mistrust, jealousy, frequent quarrels, etc., in groups and this lead to stress to employees.

7 **Interpersonal and Intergroup Conflict** : Interpersonal and intergroup conflict takes place due to differences in perceptions, attitudes, values and beliefs between two or more individuals and groups. Such conflicts can be a source of stress to group members.

2.5 Effect of work stress.

A) Effect of work stress on individuals

Stress affect different people in different way. Effect of work stress on individuals are as follows:

- ❖ Employees become distressed and irritable.
- ❖ They have difficulty in thinking logically and making decisions.
- ❖ Employees enjoy their work less and feel less committed to it.
- ❖ Feel tired , depressed and anxious.
- ❖ They have difficulty in sleeping.
- ❖ They experience serious health problem such as: heart diseases, digestive problem, increase blood pressure and headache.

B) Effect of work stress on organization

If the key staff or large workers are stressed, it may affect healthiness and performance of the organization. Work stress affect organization by:

- ❖ Increasing absenteeism
- ❖ Decreasing commitment to work
- ❖ Increasing staff turnover

- ❖ Impairing performance and productivity.
- ❖ Increasing unsafe working practices and accident rates.
- ❖ Increasing complaints from customers and clients.
- ❖ Adversely affecting staff recruitment

2.6 Copying strategies and interventions

There are two approaches to copy with stress: The first approach is to see the origins of work in the structure and organization of the modern workplace and to see the solution in terms of job redesign. The second approach is to locate work stress in the responses of the individual and see the solution in terms of intervention.

There are two levels of interventions followed to reduce the stress they are:

- A) Individual level
- B) Organizational level
- A) Individual level

It is extremely important that individuals are taught to recognize when they are feeling “stressed out” and to develop personal coping strategies to utilize when they are feeling stress..

- Relaxation technique

Learning relaxation techniques can be one of the most effective ways of dealing with stress. While the stress response speeds up the body’s reactions and tenses the muscles, relaxation will do the opposite, by deepening breathing, slowing the pulse and heart rate, and relaxing the muscles

- Ways to focus your mind

Individuals who worry excessively and “beat themselves up” in their own minds can benefit from finding ways to focus their minds and let go of troublesome or painful thoughts through meditation. Spending time on a hobby, having supportive friends, laughing

- B) Organisational level

Organizations may have different reasons for wanting to implement stress management initiatives. One reason may be the need to reduce the costs to the organization of stress related illness, absenteeism and staff turnover. There may be regulations in place regarding the listing and assessing of workplace hazards, including hazards to mental health such as psychological stress, and to provide a safe working environment. An organization might wish to be seen as caring and as looking after their employees in order to raise morale or improve the company image.

3. Data Analysis and Interpretation :

Facts, information systematically collected and formally presented for the purpose of drawing inferences. Statistical information collected and presented for the purpose of establishing relationship between variables.

Table 3.1

Sources of stress

Sources	Mean	Rank
Poor remuneration	4.2	I
Long working hours	4	II
Work overload	3.58	III
Lack of support from superiors	3.34	IV
Interpersonal relationship	2.24	V
Family attitude towards job	2.06	VI

SOURCE: Primary data

Interpretation: The result from table 3.1 shows that poor remuneration, long working hours, work overload, lack of support from superiors are the main sources of stress among employees

Table 3.2

Impact of stress on individual employees

Impact	Mean	Rank
Loosing of interest in job	4.4	I
Depression	4.26	II
Increase health problems	4.10	III
Lack of concentration	4.04	IV
Conflicts at work place	3.6	V
Problems in personal life	3.2	VI

Source: Primary data

Interpretation: This study shows that loosing of interest in job is the main impact of stress on individual employees while problems in personal life ranked last

Table 3.3

Impact of stress on work productivity

Impact of stress	MEAN	RANK
Frustration	4.24	I
Unable to attain target	4.12	II
Increase in error in work	4.02	III
Inability to complete work	4	IV
Workplace conflict	3.78	V
Feeling incomplete	3.5	VI

Source: primary data

Interpretation: The result shows that frustration is been ranked first as an impact of stress on work productivity. Unable to attain target has been ranked second.

Table 3.4

Strategies for managing stress level

Strategies	Mean	Rank
Attractive pay packages	4.22	I
Delegation of work	4.08	II
Reduction of working hours	4.08	II
Time management	3.5	III
Health club	3.44	IV
Tour packages	3.08	V
Training and development	2.96	VI

Source: Primary data

Interpretation: This study shows that attractive pay packages, delegation of work some of the strategies to reduce stress among employees.

1. Findings, Suggestions and Conclusions

5.1 FINDINGS

Result from the study shows that:

a) The major source of stress among employees in Travancore cements are poor remuneration, long working hours and work load. Most of the respondents also agree that lack of support from superior also lead to stress among employees.

b) Majority of respondents ranked that the major impact of stress on individual professional are loosing of interest in work, depression, and increase in health problem

c) The result of the study shows that the most of the employees are frustrated and unable to attain target are the stress on working productivity

d) The result shows that attractive pay packages , reduction of working hours, time management are the major strategies in managing stress level among employees

5.2 Suggestions

The findings of the study point out the suggestions that require attention to achieve the objectives of the project:

1. The company should draft policies and decisions that will help in managing stress among employees. The management should also try to involve employees in the decision making process in order to bring commitment among employees.
2. Company should provide attractive pay packages to employees, health club, leisure time, a good communication channel, training and development programs, and delegation of work to manage the stress among employees
3. Employees should try develop the ability to control situation, have good esteem, social support, when they are in stressful situations

All these are effective suggestions for managing stress among employees which leads to increase in the work productivity in the company.

5.3 CONCLUSION

Stress is something that happens in our daily lives and is usually associated with a particular event such as work, family or other responsibilities. There are many situations that we cannot control, but there are ways to control how we deal with certain situations. Effective Stress management is something that our lives can go a little more smoothly .Stress management is as simple as taking a walk. It was been proven that physical activities would improve a person's mental health, help with depression, and relieve the side effects of stress. This makes a person's heart rate increase and will be more likely to be affected by stress. It is vital that stress management techniques are implemented into our daily lives. Coping with stress is an individualized task and one method over another may not be superior. A person that is stressed takes so much away from his or her health and performance levels.

Employees at organization are too much stressed with their poor remuneration packages ,heavy workload, so the employees expect some attractive remuneration packages and refreshing events to add up in their work place like entertainment, trips, tea breaks, intervals once in a while during lumps of work. Accordingly the employees expect hike in their salary from their worth performance. But even then the employees are very co-operative and have a very good high regard and respect towards the bank's image and its future.

..By taking control of your thoughts, emotions, and environment you are controlling your life instead of letting stress control you!

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A Study on Investors' Perception towards Investment in Diamond in Kottayam District

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ABSTRACT

Diamonds are newly created investment tools for the investors on the financial market. Diamonds also offer a way to balance portfolios, since their prices do not correlate with the performance of other investment. The aim of the study is to have a better understanding of the investors' perception towards investment in diamond and identify various factors considered while investing in diamonds. The study measure the investors level of satisfaction in diamond investment and find out various risks involved in diamond investment. This study identify whether the investors consider diamond as a mode of investment or symbol of status.

Keywords: Diamond, Investors Perception, Investment in Diamonds

INTRODUCTION

Diamonds, the gems that have symbolized love and status for decades, are beginning to attract investors as a commodity investment with potentially high returns. Diamonds were off the radar screen as a pure investment for a variety of reasons, including lack of price transparency and a liquid trading market, as well as difficulty in establishing uniform standards of quality among stones. Diamonds have the ability to earn, move and store value. They are a liquid and transferrable asset. Diamonds have unique physical and commercial properties which carry value in small, easily transportable quantities.

The investment parameter of diamond is their high value per unit weight, which makes them easy to store and transport. Diamonds are a good investment for several

reasons more recently, these precious 'everlasting' gemstones already proven their security aspect for investment purposes as they offer credit risks of banks or financial institutions, currency fluctuations and inflation. No material is symbolic of wealth, luxury and romance than diamonds. In recent decades, global investors have been lured to diamonds as a strong investment commodity, as well attracted to its consistently inherent and rising value, durability, stability, non correlated independence and low volatility as compared to that often age-old shiny inflation hedge: gold.

STATEMENT OF THE PROBLEM

At present time, more and more people started paying their attention to newly created investment tools. Diamond as an alternative asset for investing in the financial markets. Diamonds display a high value to weight ratio, retain their value and are not affected by inflation or exchange rates are easily exchanged for other commodities or forms of currency. The value of diamonds as an investment is of significant interest to the general public. Hence, the problem under this study is stated as "A Study on Investors' Perception towards Investment in Diamond in Kottayam District".

SIGNIFICANCE OF THE PROBLEM

Investment patterns are changing day by day. Investors can also be interested in calculating the excess return that usually appears in the situation of combining risky and risk free assets. Diamonds are newly created investment tools for the investors on the financial market. Diamonds have several appealing characteristics as a potential investment tool. Investors consider them to be a 'safe heaven' - a portable, physical asset whose value remains stable when the stock market is volatile or declining. Diamonds also offer a way to balance portfolios, since their prices do not correlate with the performance of other investment. The aim of the study is to have a better understanding of the investors' perception towards investment in diamond.

OBJECTIVES OF THE STUDY

The main objectives are:

1. To analyzes the investor's perception towards investment in diamonds.
2. To identify various factors considered while investing in diamonds.
3. To measure the investor's level of satisfaction in diamond investment.
4. To find out various risks involved in diamond investment.
5. To identify whether the investors consider diamond as a mode of investment or symbol of status.

HYPOTHESIS OF THE STUDY

H_0 : There is no significant relationship between the amount of investment and risk of investment.

METHODOLOGY OF THE STUDY

The present study is based on both primary and secondary data. For collecting primary data a well structured questionnaire was framed and collected in and around Kottayam by using convenience sampling method. The data was collected from 60 respondents for a period of 3 months from January 2016 to March 2016. Secondary data have been collected from various books, journals, magazines and internet.

TOOLS FOR ANALYSIS

1. Percentage analysis
2. Chi-square (X^2)test
3. Likert's Scaling Technique
4. Composite Index

ANALYSIS AND INTERPRETATION

Table: 1 Objectives behind investment in diamonds

Objectives	No. of respondents	Percentage
Store of value	8	13
Symbol of status	23	38
Portable commodity	7	12
Investment diversification	6	10
Return	10	17
Tax friendly	6	10
Total	60	100

Source: Primary data

From the table 7, it is clear that 38% of the respondents made their investment in diamond as a 'status symbol' and 17% of the respondents prefer investment in diamond for getting 'return'. 13% of the respondents made their investment in diamond as a 'store of value' and 12% treat their investment as a 'portable commodity'. 10% of the respondents invested in diamonds for investment diversification and 10% of them prefer diamond as a 'tax friendly' investment.

Table: 2 Amount of investment in diamond

Amount	Number of respondents	Percentage
Below 50,000	6	10
50,001-1,00,000	5	8
1,00,001-2,00,000	16	27
2,00,001-3,00,000	12	20
3,00,001-4,00,000	11	18
4,00,001-5,00,000	4	7
Above 5,00,000	6	10
Total	60	100

Source: Primary data

From the table 6, 27% of the respondents made their investment between 1,00,001-2,00,000 and 20% , between 2,00,001-3,00,000. 18% of the respondents made their investment above 3,00,001 but below 4,00,000. Only 10% of the respondents invests below 50,000 and 10% of them were made their investment above 5,00,000.8% of the

respondents made investment between 50,001-1,00,000 and 7% of them are invested between 4,00,001-5,00,000.

Table 3 Factors considered while investing in diamonds

Factors	Number of respondents	Percentage
Cut	12	20
Clarity	11	18
Colour	9	15
Carat weight	28	47
Total	60	100

Source: Primary data

Table 8 shows that 47% of the respondents considered carat weight as an essential factor for diamond investment and 20% of them prefer cut as a factor considered while investing in diamonds. Only 18% considered clarity as a factor and 15% of the respondents prefer colour as a factor considered while investing in diamonds.

Table 4 Likert's table showing the Level of satisfaction of diamond investors

Level of satisfaction	Point	Resale value		Liquidity		Return		Portable commodity		Quality certification	
		NO R	PDT	NOR	PDT	NO R	PDT	NO R	PDT	NO R	PDT
Highly satisfied	5	3	15	1	5	0	0	3	15	0	0
Moderately Satisfied	4	4	16	4	16	5	20	8	32	7	28
Satisfied	3	2	6	8	24	11	33	20	60	9	27
Dissatisfied	2	3	6	10	20	20	40	17	34	19	38
Highly Dissatisfied	1	48	48	37	37	24	24	12	12	25	25
	Total	60	91	60	102	60	117	60	153	60	118

Source: Primary data

NOR: Number of respondents PDT: NOR * Point

The Likert's table showing the respondents level of satisfaction regarding the various factors of diamond investment. Respondents are 'Dissatisfied' with the 'resale value, liquidity, return and quality certification' of diamond investment which lies in the range of '60-120'. While considering diamond as a 'portable commodity', the respondents are 'satisfied' which lies in the range of '120-180'.

Table 5 Risks of diamond investment

Risks	Number of respondents	
	Percentage	
Lack of price transparency	12	20
Resale liquidity risk	28	47
Lack of tradability	12	20
Lack of market knowledge	8	13
Total	60	100

Source: Primary data

From the table 10, shows that 47% of the investors are facing ‘resale liquidity’ risk and 20% of the respondents facing ‘lack of price transparency’. Other 20% facing the risks of ‘lack of tradability’, and only 13% facing the risk of ‘lack of market knowledge’.

Requirements	5	4	3	2	1	Composite Index	
	I	II	III	IV	V	Total	Rank
Market access	40 (8)	56 (14)	51 (17)	26 (13)	8 (8)	181	III
Resale liquidity	150 (30)	48 (12)	27 (9)	12 (6)	3 (3)	240	I
Expert guidance	10 (2)	52 (13)	48 (16)	40 (20)	9 (9)	159	IV
Quality certification	20 (4)	24 (6)	24 (8)	24 (12)	30 (30)	122	V
Price transparency	80 (16)	60 (15)	30 (10)	18 (9)	10 (10)	198	II

Source: Primary data

The above table shows that the respondents preference of requirements for investing in diamonds. From this table we can find that ‘resale liquidity’ is ranked first with the total score of ‘240’. The second rank is for ‘price transparency’ with a score of ‘198’ points. ‘Market access’ is ranked third with a total score of ‘181’. ‘Expert’ guidance is ranked with a total score of ‘159’. Fifth rank goes to ‘quality certification’ with a total score of ‘122’ points.

Table: 12 Investors opinion about diamond as an investment

Opinion	Number of respondents	Percentage
Yes	15	25
No	45	75
Total	60	100

Source: Primary data

From the table 12, it is found that 75% of the respondents, opined that diamond is not an investment.

HYPOTHESIS TESTING

H₀: There is no significant relationship between the amount of investment and the risk of investment in diamonds.

Table: 7 Shows the relationship between amount of investment and risk of investment

Risks	Amount of investment		Total
	Below 300000	Above 300000	
Lack of price transparency	6	6	12
Resale liquidity	15	13	28
Lack of tradability	7	5	12
Lack of market knowledge	5	3	8
Total	33	27	60

Source: Primary data

Table 7 (a) Result of the test

Test	Level of significance	Degrees of freedom	Calculated value	Table value	Accepted / Rejected
χ^2	5%	3	0.3768	7.815	Accepted

As the table value is greater than the calculated value, so null hypothesis is accepted, that is there is no significant relationship between the amount of investment and risk of investment in diamonds.

RESULTS & CONCLUSION

1. Through the study, it is found that majority of the respondents make diamond investment in between 100001-200000.
2. Among the 60 respondents 38% of them make investment in diamond with the objective of 'status symbol'.
3. Majority of the respondents (47%) preferred 'carat weight' as a factor considered while investing in diamonds.
4. Through the study, it is found that most of the respondents are facing the risk of 'resale liquidity risk'.
5. Majority of the respondents (75%) are of the opinion that diamond is not considered as an investment.

6. χ^2 test reveals that there is no significant relationship between 'amount of investment' and the 'risk of investment' in diamond.
7. Composite index shows that among the various requirements considered for diamond investment, majority of the respondents prefer 'resale liquidity'.
8. Liker's scaling technique reveals that respondents are 'Dissatisfied' with the resale value, liquidity, return and quality certification.

CONCLUSION

Diamond is the world's most popular sought after gemstones. Diamonds are the hardest substance on earth so does not have to worry about anything happening to it. Investing in diamonds can be rewarding, but it will need big money to buy them, as they can be extremely expensive. In India, diamonds are bought for adornment. They represent the biggest value occupying the smallest space, whereas a quantity of gold of equal value involves far more storage space and weight. Diamonds are valued according to their cut, clarity, carat weight and colour. It can be concluded that investors are well informed and makes investment decision based on their risk appetite, however the attraction towards diamond as a 'status symbol'. The study finds that there are certain factors considered by the investors before making investment that is, price transparency, resale liquidity, market access, quality certification etc. Unlike other property, diamonds are not taxed beyond the moment of its purchase, and it has unique attributes that make them desirable as an investment vehicles.

If investment is made in natural and flawless diamonds, it is difficult to resell immediately because of their high prices. In case of financial emergencies, it may be forced to resell the investment at a lower price to attract institutional buyers. Majority of the investors are facing the problem of 'resale liquidity risk'. Diamond is an ideal investment for consolidating savings in medium and long term. It can be used as a diversification product. Majority of the investors are not considered diamond as an investment. Diamonds are mostly considered as a secure investment, but not a good investment.

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Surface Characterization and Catalytic Activity of Zinc-Alumina Mixed Oxides

Akhila Binny & Jalaja J. Malayan

ABSTRACT

Zinc-Alumina mixed oxides of different composition were prepared by co-precipitation from their nitrate solutions. Samples of pure Al_2O_3 and ZnO were prepared by hydroxide method. These metal oxides are characterized using XRD, SEM and IR data. Oppenauer oxidation reaction was studied using these metal oxides as catalyst. The Product analysis was carried out using TLC, GCMS and IR.

Key Words: Zinc-Alumina Mixed Oxides, Oppenauer Oxidation, Meerwein Ponndorf-Verley reduction X-ray Diffraction, SEM Micrographs, GCMS.

INTRODUCTION

Metal oxides play a very important role in many areas of chemistry, physics and materials science. A mixed oxide is an oxide that contains more than one chemical element or cations of a single element in several states of oxidation. The Oppenauer oxidation over samaria alumina mixed oxides were reported [1]. In 1937 Oppenauer showed that unsolvated steroid alcohols could be oxidised to the corresponding ketone in excellent yields through the use of aluminium t-butoxide in the presence of a large amount of acetone, that compound functioning as the hydrogen acceptor and the large excess serving to shift the equilibrium in the desired direction [2]. In view of the reversible nature of the reaction, many statements as to the mechanism of the Meerwein Ponndorf-Verley reduction [3] are equally applicable to the oppenauer oxidation. Activation of the alcoholic hydrogen atom by aluminium resulting in hydrogen bonding has also been proposed by Woodward et al [4].

The characterization of grown nanostructures for in-depth knowledge regarding their morphology and various properties has been largely based on number of methods and techniques that were developed for this purpose. These include x-rays diffraction (XRD), scanning electron microscope(SEM).It is important to point out that more than 90% solid materials are crystalline in nature [5] and each crystalline has a unique X-ray diffraction pattern that can be used just like “fingerprint” in order to identify the material. The interaction of X-ray beam with crystal resulted in a diffraction pattern that identifies the material and corresponding phase.

SEM helps us in analyzing different parameters like quality, shape, density, diameter, thickness, length and orientation of the as grown nanostructures[6].SEM has the ability to capture the images in the range of visible to few nanometers, while the magnification range is around 20X- 30000X along with a spatial resolution of 50-100nm [7–8].

In this paper we report the surface characterization of zinc-alumina mixed oxides and the catalytic activity of them by Oppenauer oxidation reaction.

EXPERIMENTAL PROCEDURE

ZnO-Al₂O₃ mixed oxides of different composition were prepared by co-precipitation method [9] from their nitrate solutions (10% ZnO-Al₂O₃ ,20% ZnO-Al₂O₃ , 40% ZnO-Al₂O₃ ,60% ZnO-Al₂O₃ , 80 % ZnO-Al₂O₃).Pure oxides were prepared by hydroxide method from their nitrate solutions [10]. All the samples were activated at 500°C for 2hrs before the reaction was carried out. The composition is given in Table 1.

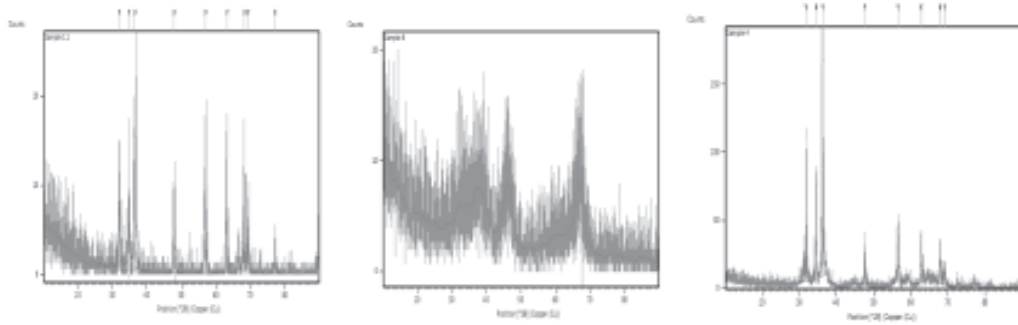
Table 1

Sample designation	mmol of ZnO/g of Al ₂ O ₃
Pure ZnO	
10% ZnO- Al ₂ O ₃	.3697
20% ZnO- Al ₂ O ₃	.8403
40% ZnO- Al ₂ O ₃	2.2388
60% ZnO- Al ₂ O ₃	5.0423
80% ZnO- Al ₂ O ₃	13.446
Pure Al ₂ O ₃	

Molecular mass of Aluminium nitrate nonahydrate Al(NO₃)₃·9H₂O -375.133 .
 Molecular mass of Zinc nitrate hexahydrate Zn(NO₃)₂·6H₂O-297.48

Mixed oxides were characterized using XRD pattern (diffractometer) and SEM (JSM-6390).

The mixed oxide formation may be monitored by powder X-ray diffraction pattern combining those of the pure phases. As the reaction proceeds a new set of reflections corresponding to the product Al₂ZnO₄ emerges and grows in intensity at the expense of reflections from Al₂O₃ and ZnO. On completion of the reaction the powdered diffraction pattern will be that of pure Al₂ZnO₄. The XRD peaks clearly show the crystalline nature of mixed oxides. The XRD pattern of pure ZnO,pure Al₂O₃, and 60% ZnO-Al₂O₃ are given (Fig I).



The XRD peaks at 20°, 30°, 35°, 60°, and 65° (hexagonal) are characteristic of Al₂O₃. The peak at 20°, 32°, 36°, 47°, and 63° (hexagonal wurtzite) are characteristic of ZnO. Average particle size can be estimated by using Debye-Scherrer formula. The values are given in Table 2. Debye – Scherrer’s formula, $D = \frac{0.9}{\lambda \cos \theta}$

λ - wavelength , θ - full width at half maximum (radians) , θ - angle of diffraction (radians).

Table 2

Composition	particle size(nm)
Al ₂ O ₃	-
ZnO	25
10% ZnO-Al ₂ O ₃	17
20% ZnO-Al ₂ O ₃	-
40% ZnO-Al ₂ O ₃	43
60% ZnO- Al ₂ O ₃	51
80% ZnO- Al ₂ O ₃	30

From the XRD pattern it is seen that Al₂ZnO₄ formation is completed at 60% ZnO-Al₂O₃ which contained reflections from both oxides and there after remains the same. The particle size of the pure and mixed oxides are of nano dimensions. Experiments on planar substrates under ZnO excess have confirmed that SSR in the Al₂O₃-ZnO system leads to a ZnAl₂O₄ layer formation in the presence of 3D voids [11].

The SEM micrographs were used to observe surface morphology of oxide particles. Micrographs show polycrystalline and uniformly distributed particles of oxide system. SEM of pure ZnO, pure Al₂O₃ and 60% ZnO-Al₂O₃ are given (**Fig II**).

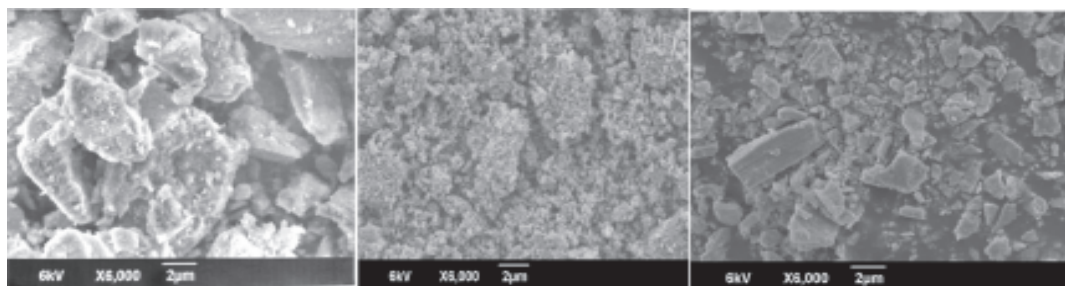


Fig II

Fig II

The SEM, scanning electron microscope is a type of electron microscope that images the sample surface by scanning it with a high energy beam of electrons in a raster scan pattern. The electrons interact with the atoms that makeup the sample producing signals that contain information about samples surface, topography, composition, and other properties such as electrical conductivity. SEM picture showed 6000magnification. Electrons are accelerated at 6KV.

Catalytic activity measurement

Oxidation of alcohol (Oppenauer Oxidation)

In a round bottomed flask (50 cm³) equipped with a reflux condenser were placed catalyst (.5g) (100-200 mesh) , 10 cm³ of the toluene solution of the cyclohexanol (.25 mmol) , benzophenone (14.6mmol) and n- decane (.20 mmol) as an internal standard. The contents were heated under gentle reflux for 2 hours at 100°C. The reaction product was analysed by means of TLC, GCMS and IR. The GCMS data of the reaction product cyclohexanone is given (Fig III).

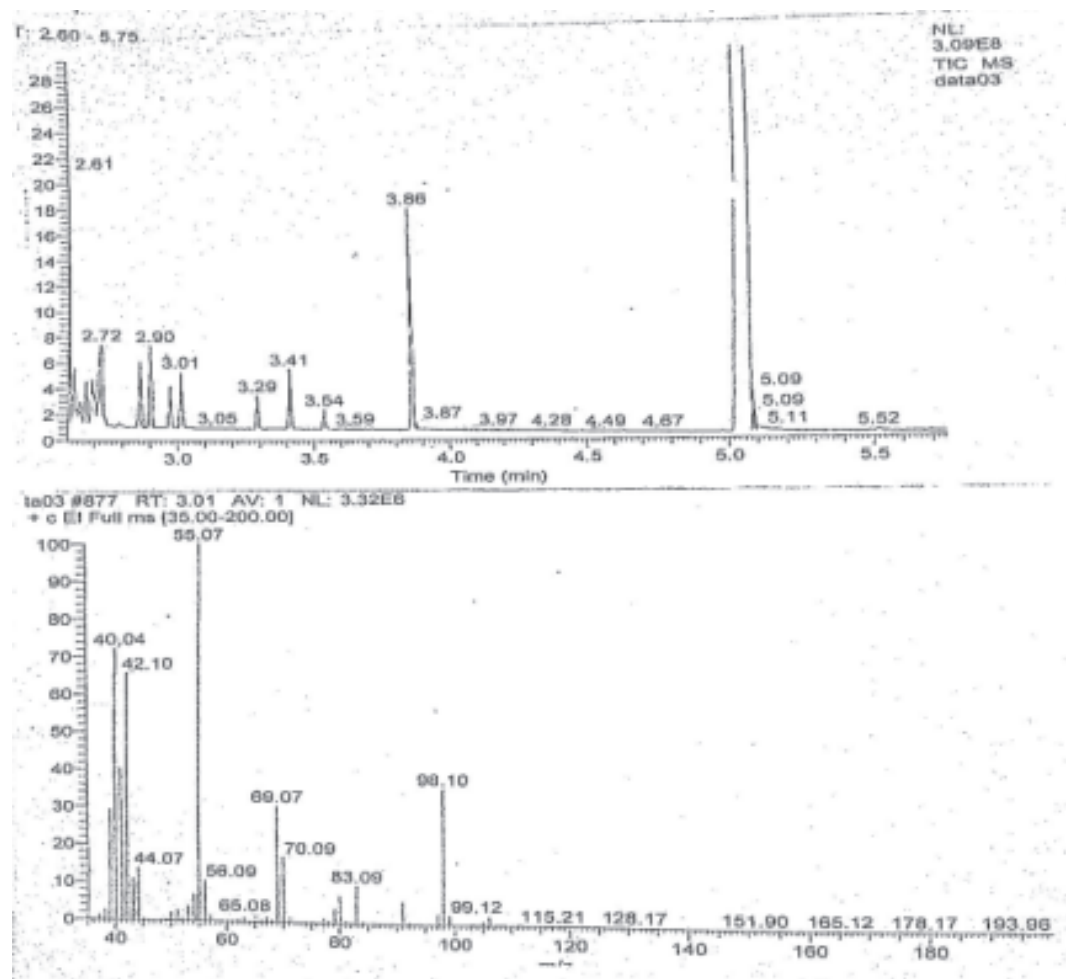


Fig III(60% ZnO-Al₂O₃- GCMS data)

Among the oxides studied 20% ZnO – Al₂O₃, 40% ZnO- Al₂O₃, and 60% ZnO – Al₂O₃ showed the catalytic activity for oxidation of cyclohexanol to cyclohexanone.



The IR spectra of product Cyclohexanone and pure Cyclohexanone (**Fig IV**) are given

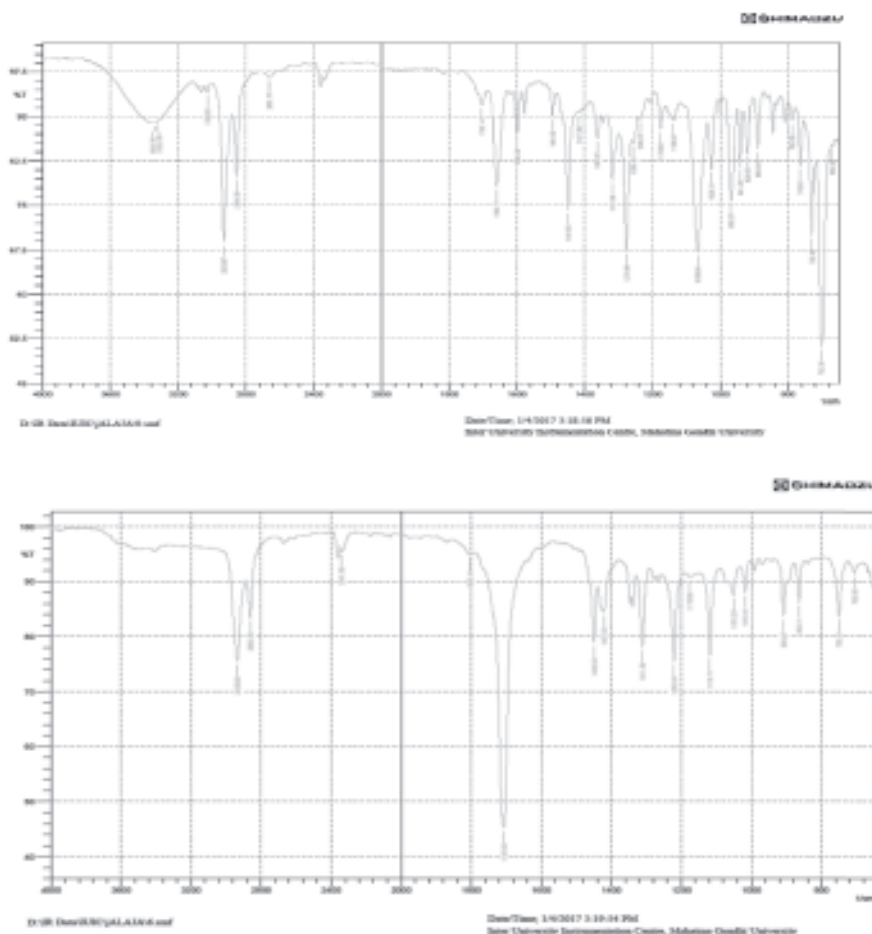


Fig IV

The oxide surface generally terminated with surface hydroxyl groups which gives strong IR bands in the region 4000-3000cm⁻¹.The IR bands in 1600-1800cm⁻¹ are assigned to the O-H bending and metal oxygen stretching vibrations.

RESULTS AND DISCUSSION

The design of new amphoteric catalysts is of great interest for several industrial processes especially those covering dehydration and dehydrogenation phenomena [12]. Here we have prepared different composition of mixed oxides of Al_2O_3 and ZnO , and pure oxides from their nitrate solutions. 10% $\text{ZnO-Al}_2\text{O}_3$, 20% $\text{ZnO-Al}_2\text{O}_3$, 40% $\text{ZnO-Al}_2\text{O}_3$, 60% $\text{ZnO-Al}_2\text{O}_3$, and 80% $\text{ZnO-Al}_2\text{O}_3$. Acid- basic properties were found to evolve non linearly with the relative amounts of metal, and the basicity of these oxides were determined by a well-known reaction called Oppenauer oxidation [2] which is the reverse of Meerwien –Ponndorf Verley type reduction of ketones.

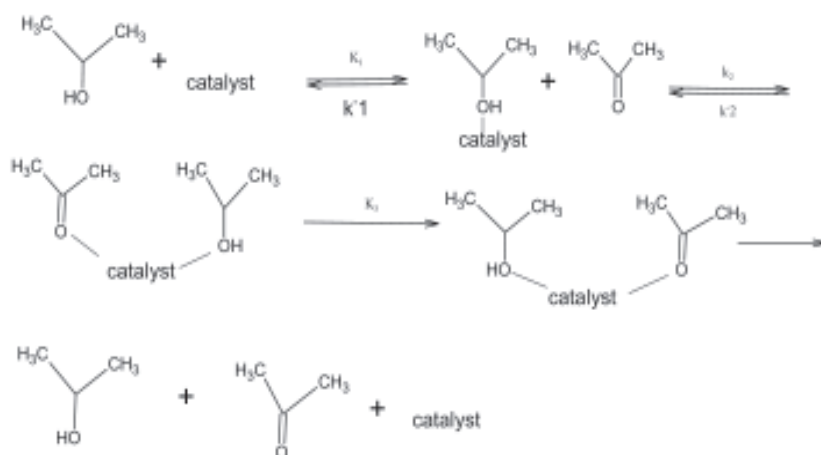
Oppenauer oxidation of secondary alcohols proceeds efficiently using benzophenone as the hydrogen acceptor [13]. It has the high ability for oxidizing the alcohol and to resist aldol condensation [14]. The catalytic activity of these oxides can be rationalized in terms of the mechanism proposed by Shibagaki et al [15]. It has already been established from primary kinetic isotope effect that k_3 is the rate determining step [15]. The mechanism involves hydride transfer from alcohol to the carbonyl carbon of the ketone. Lewis basicity of the catalyst surface favors the hydride transfer.

Among the seven mixed oxide systems studied 20% $\text{ZnO-Al}_2\text{O}_3$, 40% $\text{ZnO-Al}_2\text{O}_3$ and 60% $\text{ZnO-Al}_2\text{O}_3$ are moderately good catalysts for oxidation reaction of cyclohexanone. GCMS data are also given (Fig III). No by product was observed during the reaction. The proposed mechanism for the oxidation of cyclohexanol in presence of benzophenone is,

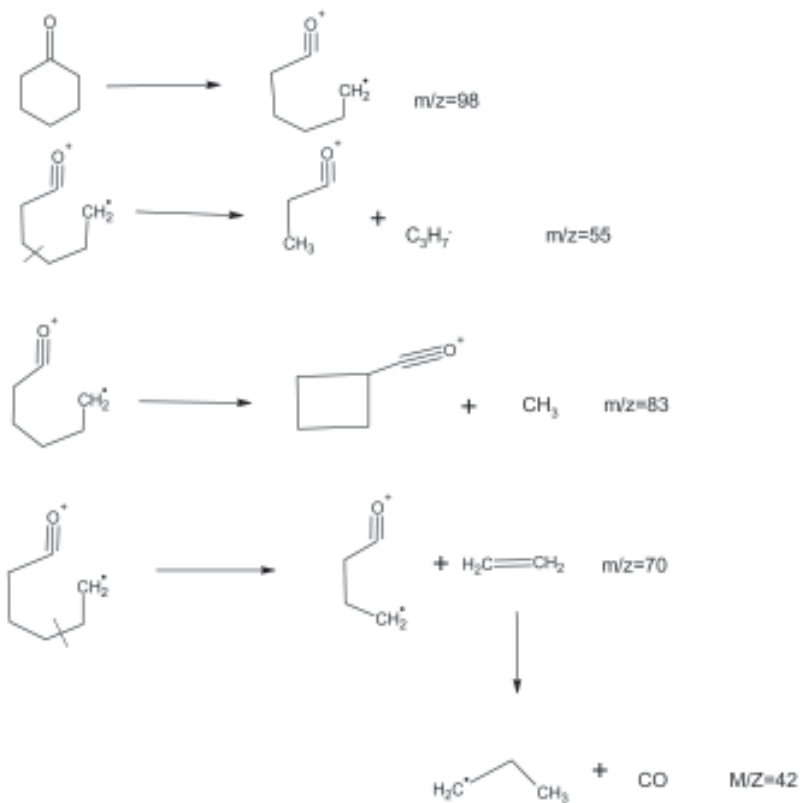
Mechanism

Here the reduction of benzophenone is slow because of the lowest electron density at the carbonyl carbon of the benzophenone. Here the catalytic activity decreases in the order 60% $\text{ZnO-Al}_2\text{O}_3 > 40\% \text{ZnO-Al}_2\text{O}_3 > 20\% \text{ZnO-Al}_2\text{O}_3$. The retention time of cyclohexanone is about 3.11-3.78. The supported catalytic activity was growing with decreasing acidity, but the ratio of the acidic to basic sites and the homogeneity were found as the main criteria for determining the activity. It was reported that the surface oxygen responsible for strong basic features could originate from the ZnO (12) structure only and would be more pronounced in materials of higher crystallinity. 60% $\text{ZnO-Al}_2\text{O}_3$ showed higher crystallinity and show good respond towards the base catalysed Oppenauer oxidation. Here the catalytic activity may be due to proper combination of acidic and basic sites.

In cyclohexanone the following fragmentation may occur.



The main fragments are at m/z values 55, 98, 42, 83 & 70. In the case of ketones there is a strong molecular ion peak at m/z 55. In the mass spectrum the x axis represents m/z ratios. The y axis represents the signal intensity for each of the fragments detected during scan. Zinc oxide and aluminium oxide display both sites in similar amounts on the surface, and can be called amphoteric. From the relative abundance even though the product % is less, the $ZnO-Al_2O_3$ mixed oxides can be used in any base-catalysed reaction. The IR spectra of product mixture also showed the presence of cyclohexanone (1710cm^{-1}). TLC was carried out using 1:10 (Chloroform-n-Hexane) solvent system. Thus the formation of cyclohexanone was confirmed using TLC, GCMS and IR. The Lewis basicity of the catalyst surface is responsible for the hydride transfer in the Oppenauer oxidation.



Dehydration of the catalyst surface results in the formation of two kinds of defects at the domain boundaries. At one of these two or more immediately adjoining vacancies in the surface layer results in an abnormally exposed metal cation. The resultant localised positive charge makes this site on electron acceptor and gives the oxidising character. At the second type of active site two or more oxide ions occupy immediately adjoining surface sites and a potential electron donor site is created. The reaction is catalysed by basic sites on the catalyst surface. Here the relative acidic and basic features may vary in mixed oxides and 60% $ZnO-Al_2O_3$ was found to be effective catalyst due to proper combination of acidic and basic sites..

CONCLUSION

Zinc oxide is a wide band gap (3.4 eV) semiconductor which has broad range of potential uses in optical and electrical applications such as in solar energy conversion thin film transistors, photo catalysis, gas sensors, cosmetics, photo luminescent and sensor materials. The substitution

of Zn^{2+} ions with group III ions generates extra electrons and improve zinc optical, electrical, thermal and magnetic properties. Synthetic mixed oxides are components of many ceramics with remarkable properties and important advanced technological applications.

Here different composition of ZnO- Al_2O_3 mixed oxides were prepared and characterized using XRD, SEM and IR. The catalytic activity of these oxides were studied using Oppenauer Oxidation and the activity was found to decrease in the order $60\% ZnO-Al_2O_3 > 40\% ZnO-Al_2O_3 > 20\% ZnO-Al_2O_3$. Other oxide systems do not respond to Oppenauer oxidation. Here the Lewis basicity of the catalyst surface is responsible for the hydride transfer in the rate determining step. The product analysis was carried out using GCMS, TLC and IR. The proper controlling of the reaction conditions or mixing with another dopants may increase the catalytic activity. Knowledge of the interaction of reactants and products with the surface of a catalyst provides valuable information for a better understanding of a catalyst process.

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Preparation and Characterisation of Biosorbents from Agricultural Waste

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ABSTRACT

Industrial, agricultural, and domestic activities of humans have affected the environmental system, resulting in drastic problems such as global warming and the generation of wastewater containing high concentration of pollutants. As water of good quality is a precious commodity and available in limited amounts, it has become highly imperative to treat wastewater for removal of pollutants. In addition, the rapid modernization of society has also led to the generation of huge amount of materials of little value that have no fruitful use. Such materials are generally considered as waste, and their disposal is a problem. The utilization of all such materials as low cost adsorbents for the treatment of wastewater may make them of some value. An effort has been made to study the potential of four different agricultural wastes like egg shell, passion fruit peel, peanut shell and rice husk powder as a low cost adsorbent for methylene blue removal. This study investigates the effectiveness of adsorptive removal of methylene blue from simulated wastewater as a function of their structural parameters.

Keywords: biosorbents, adsorption, adsorbent, methylene blue, egg shell, passion fruit peel, peanut shell, rice husk

EXPERIMENTAL

1. MATERIALS

All the required reagents used throughout the project were A.R. grade and procured from Nice and Merck chemicals. The adsorbate selected for the adsorption studies is Methylene Blue (MB) dye procured from Merck chemicals. Stock solution of the dye was prepared by weighing out the pure powder form dye. Four different agricultural wastes

namely egg shell (ES), passion fruit peel (PF), peanut shell (PN) and rice husk (RH) were collected from the locality of Kottayam.

2. COLLECTION AND PREPARATION OF SAMPLE

Rice husk, Passion fruit peel, Pea nut shell and egg shell were collected. The seeds were de-husked and husks were used as sample. The husk was washed severally with distilled water in order to remove dirt and dusts. The sample was sun dried for 4 days and later blended using electric blender in order to obtain a powder form of waste. The powder waste was then sieved with 200µm mesh size. This portion of the powder sample was kept in air –tight container for further analysis.

Eggshell samples were collected from bakeries. To remove impurity and interference material such as organics and salts, the sample was rinsed several times with deionized water. Then, the sample was dried at 100°C for 24 h in the oven for 2 h after crushing the dried sample. Finally, samples having 200µm mesh size separated with a sieve. Passion fruit peel and peanut shell were collected, washed, dried and powdered using a blender. They were sieved to a particle size of 200 µm.

3. CHARACTERISATION METHODS

3.1. Determination of Carbon, Hydrogen, Nitrogen and Sulphur (CHNS)

Total carbon, nitrogen and sulphur were determined, in order to understand the dye binding mechanisms of four agricultural by-products. Elemental analysis was carried out with a Elementar Vario EL III device equipped with inductive furnace analyzer. Samples of the four husks were put in an oven at 1000°C under oxygen in order to obtain a quick and complete combustion. N₂, H₂O and CO₂ were released and conducted in a copper oven at 650°C, then passed through a 2 m column with helium vector gas, and analyzed by a catharometer detector.

3.2. Infrared spectroscopic analysis

FT-IR spectra of the four adsorbents namely ES, PF, PS and RH were obtained using Thermo Nicolet, Avatar 370. The infrared spectral analysis was done to determine the functional groups responsible for the adsorption of metals. As chemical bonds absorb infrared energy at specific frequencies (or wavelengths), the basic structure of compounds can be determined by the spectral locations of their IR absorptions. The plot of a compound's IR transmission vs. frequency is its "fingerprint", which when compared to reference spectra identifies the material.

3.3. SEM analysis

The scanning electron microscope (SEM) uses a focused beam of high-energy electrons to generate a variety of signals at the surface of solid specimens. The signals that derive from electron-sample interactions reveal information about the sample including external morphology (texture), chemical composition, and crystalline structure and orientation of materials making up the sample. Scanning electron microscopy images were taken by using JEOL (JSM-6490LV) microscope.

3.4. XRD Analysis

X-Ray Powder Diffractometry is one of the most powerful and established technique for material structural analysis, capable of providing information about the structure of a material at the atomic level. Low and High temperature measurement facilities are available. The Temperature attachment enables analysis from -1700C to +4500C under vacuum. Change in unit cell dimensions, structural changes at phase transitions etc, as a function of temperature can be determined. Bruker AXS D8 Advance model was used and the X-ray source was Cu, Wavelength 1.5406 Å.

3.5. Physical Characterisation

a. Moisture content

A known amount of the sample was taken in a petri dish and weighed using a weighing balance. The petri dish was placed in the hot air oven at 1080 °C and dried for one and half hours. The sample was then taken out and cooled in desiccators and weighed. Then difference in weight is noted.

b. pH determination

1g of sample was weighed and dissolved in 10 ml of de-ionized water. The mixture was heated and stirred for 3 minutes to ensure proper dilution of the sample. The solution was filtered out and its pH was determined using a digital pH meter.

c. Water soluble material in the adsorbent

Weighed amount of the sample was dissolved in 10ml of de-ionized water. The mixture was stirred for 30 minutes to ensure proper dilution of the sample. The solution was filtered and the filter paper was dried and weighed. From the difference in weight, the weight of water soluble material was calculated.

d. Surface area determination using methylene blue

Methylene blue number (MBN)

The methylene blue number is defined as the maximum amount of dye adsorbed on 1g of adsorbent. 0.1g of activated sample was placed in contact with 20ml of methylene blue solution at different concentration (0.5, 1.0, 1.5, 2.0, 3.0, 3.5, 4.0 and 5.0 mg/L) at room temperature. The remaining concentration of methylene blue was analyzed using a colorimeter at 645nm. Amount of methylene blue adsorbed from each solution was calculated.

e. Determination of bulk density

The bulk density of each of the samples was determined using Archimedes's principle by weighing a 10 cm³ measuring cylinder before and after filling with the samples. The measuring cylinder was then dried and the sample was packed inside the measuring cylinder, leveled and weighed. The weight of the sample packed in the measuring cylinder was determined from the difference in weight of the filled and empty measuring cylinder. The volume of water in the container was determined by taking the difference in weight of the empty and water filled measuring cylinder. The bulk density was determined using the equation below.

$$\text{Bulk density} = (d_1 - d_2) / v$$

w_2 = weight of empty measuring cylinder, w_1 = weight of cylinder filled with sample, v = volume of the cylinder.

3.6. Sorption Experiment

The equilibrium sorption of the methylene blue onto egg shell, passion fruit peel, pea nut shell, rice husk was carried out by contacting 0.1g of the substrate with 100cm³ of different concentrations from 10 mg/L – 200mg/L in 250cm³ Pyrex conical flask intermittently for 90 minutes on the orbital shaker. The mixture was filtered and the residual concentration of the filtrate was analyzed using Colorimeter. The amount of adsorbed dye (mg/g) was calculated using the formulae reported by Vanderborght and Van Griekenm.

$$Q = (C_0 - C) \cdot V / (W \cdot d)$$

where Q = the amount of solute adsorbed from the solution.

V = Volume of the adsorbate,

C_i = the concentration before adsorption,

C_e = the equilibrium concentration of adsorbate

W = the weight in gram of the adsorbent.

$$\% \text{ sorption} = \left(\frac{506\ddot{U}50V\ddot{U}-506\ddot{U}50R\ddot{U}}{506\ddot{U}50V\ddot{U}} \right) \times 100$$

RESULTS AND DISCUSSION

1. Characterisation of the Adsorbent

1.1. FTIR

The IR spectral analysis is important to identify the characteristic functional groups on the surface of the adsorbent, which are responsible for adsorption of heavy metal ions. The IR spectrum of rice husk was recorded to obtain the information regarding the stretching vibrations of the functional groups which are involved in the adsorption of the adsorbate molecules. The IR spectrum of rice husk is shown in the figure 1.1.

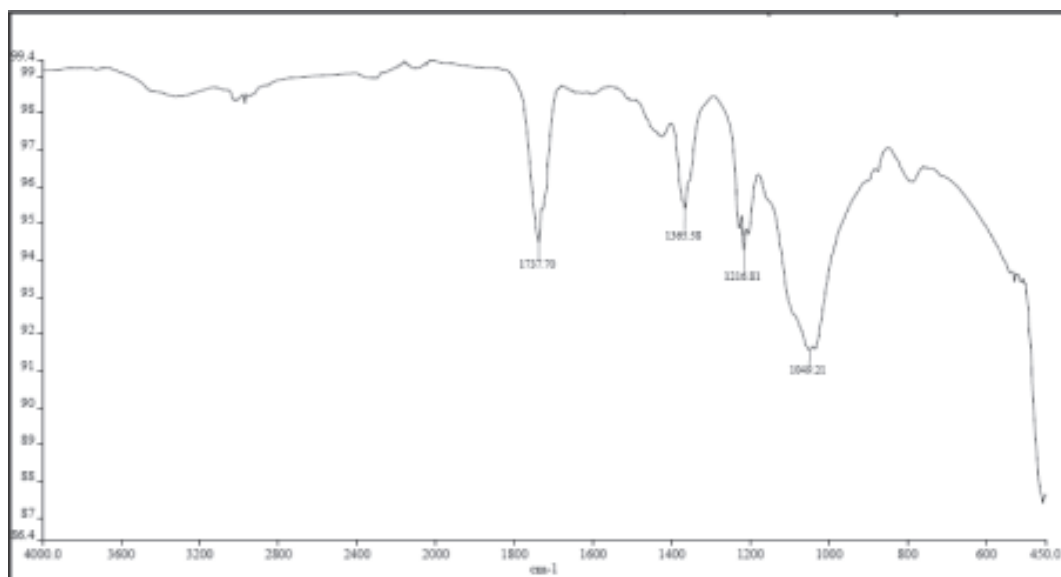


Fig. 1.1. IR Spectrum of rice husk

The IR spectral analysis of rice husk shows distinct peak at 1049.54, 1365.29, 1216, 1737.7 and 3293.65cm⁻¹. The peak observed at 1049.54 may be assigned to the presence of vinyl compound ester group respectively. The peak observed at 1737.7cm⁻¹ confirms the presence of carbonyl group. The peak at 3293cm⁻¹ reveals -OH group stretching. Also the band which can be seen at 1365and is related to COO- group.

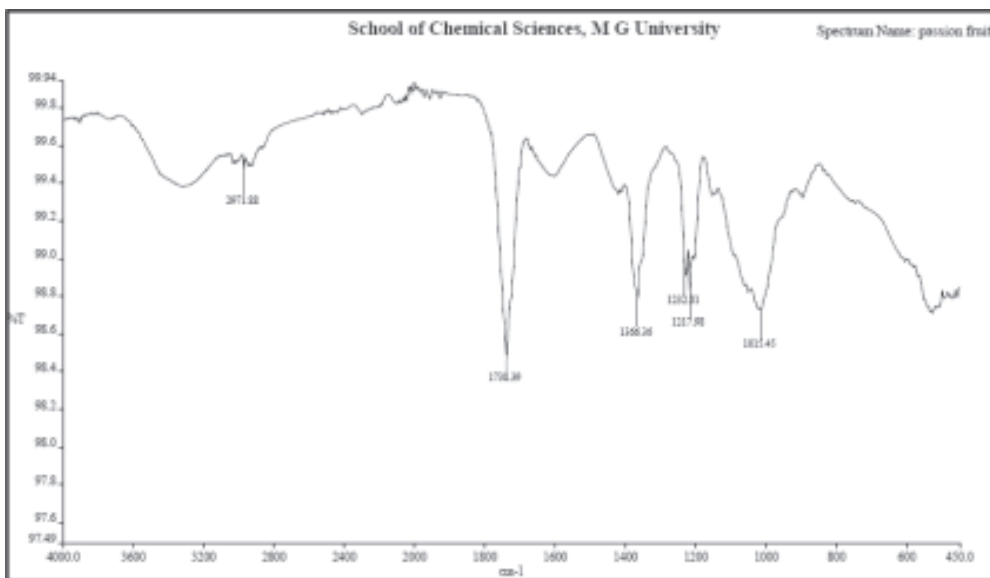


Fig. 1.2. IR Spectrum of passion fruit peel

The IR spectrum of passion fruit peel shows peaks at 3300 and 2971.09 cm^{-1} which refers to (-OH) and identical alkyl group (-CH₂-) respectively. Also, the spectrum shows bands at 1738 and 1015.07 cm^{-1} were to be the presence of (C=O) and (-OH), respectively. The band at 3300 cm^{-1} was attributed to the surface hydroxyl groups and chemisorbed water. The IR spectra of eggshell is shown in figure 1.3. The IR spectral analysis of eggshell powder shows distinct peak at 712, 872, 1400 and 2333.3 cm^{-1} . The peak observed at 2333.3 cm^{-1} may be assigned to the presence of alcohol hydroxyl group (-OH).

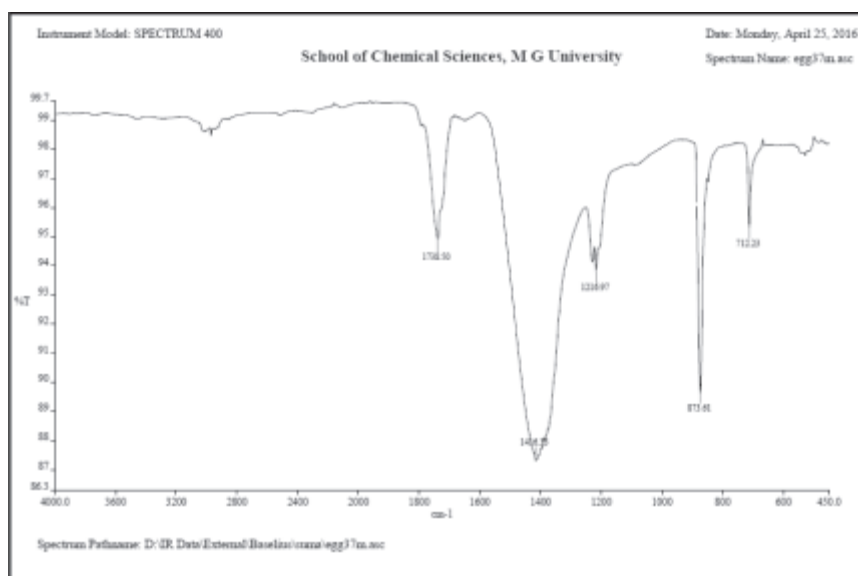


Fig. 1.3. IR Spectrum of egg shell

The peaks positioned at 1400,872 and 714 cm^{-1} indicates plane bending vibration of carbonate. Bands at 1308.03 and 1168.70 cm^{-1} correspond to C–H bending and C–O stretching respectively.

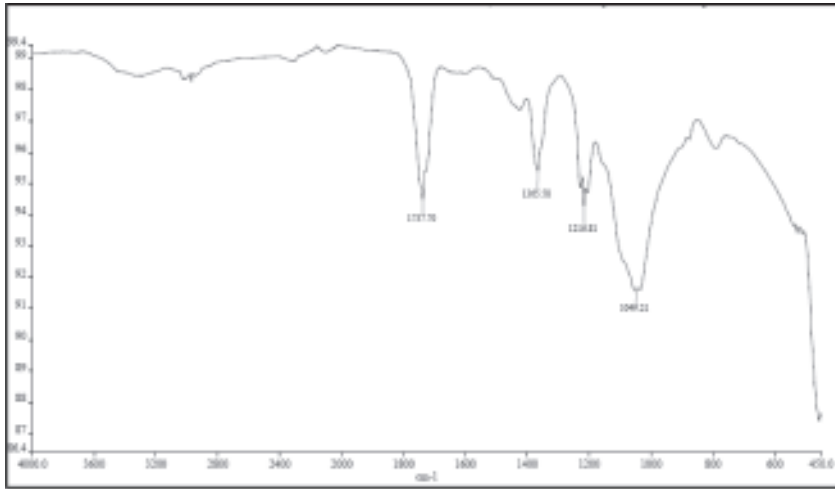


Fig. 1.4. IR Spectrum of peanut shell

FT-IR analysis confirmed that the CaCO_3 nano powder obtained from egg shell had the characteristic peak of carbonate group. A sharp peak at 872 cm^{-1} confirmed that the CaCO_3 nano powder obtained from egg shell is calcite.

The IR spectrum of peanut shell is shown in the figure 1.4 The IR spectral analysis of peanut shell shows distinct peak at 510.27, 1028.54, 1365,1738.35 and 3320.08 cm^{-1} . The peak observed at 510.27 and 1028.54 may be assigned to the presence of vinyl compound ester group respectively. The peak observed at 1738.35 cm^{-1} confirms the presence of carbonyl group. The peak at 3320.08 cm^{-1} reveals OH stretching vibration.

1.2. SEM Analysis

SEM analysis is a useful tool for the analysis of the surface morphology of the adsorbent. The porous and irregular surface structure of the adsorbent can be clearly observed in SEM images shown in the fig. 1.5-1.6

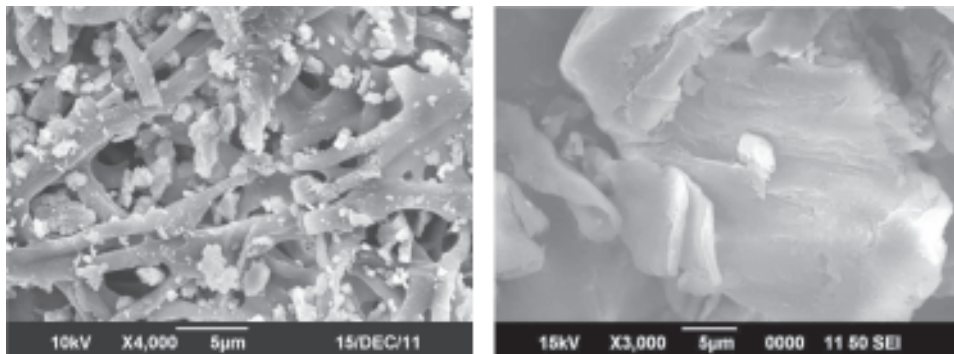


Fig.1.5. SEM of PF peel and Egg Shell

Fig.1.5. SEM of PF peel and Egg Shell

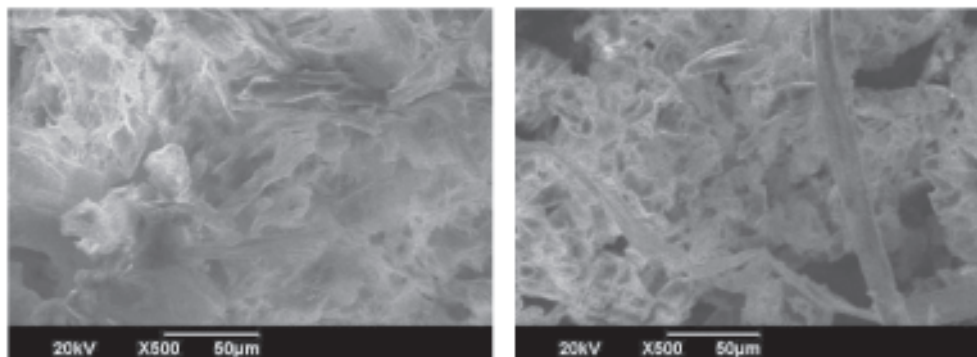


Fig.1.6. SEM of PN shell and RH

Investigating SEM, surface morphology can be clearly seen and in the case of four adsorbents surface pores are available for adsorption. Several irregular structures are there with deep cavities that may provide binding sites for the adsorbate. The distribution of pores can vary significant depending upon the raw material. The shape of pores is different with different raw material. The pore size distribution also affects the efficiency and selectivity of adsorption.

1.3. CHNS Analysis

CHNS elemental analysis provide a means for the rapid determination of carbon, hydrogen, nitrogen and sulphur in organic matrices and other types of materials.

Table.1.1. Percentage content of C, H, N and S in the four adsorbents

Sample No	Sample Name	N%	C%	H%	S%
1	PN Shell	1.45	46.68	5.73	0.36
2	ES	0.8	13.6	0.52	0.1
3	PF peel	1.17	34.76	5.14	0.27
4	RH	0.76	36.42	5.04	0.19

Elemental analysis on carbon, hydrogen and nitrogen is the most essential and in many cases the only investigation performed to characterize and/or prove the elemental composition of an organic sample. Numerous compounds include no additional elements besides C, H and N except oxygen, which is seldom determined separately. The approximate percentages of total carbon, nitrogen and hydrogen in the four husks are shown in Table 1.1. The greater percentage

of carbon content in PN,PFand RH reveal that carbon compounds might be responsible for adsorption of MB dye.The protein content is less in all the four adsorbents, as revealed by low nitrogenvalues.

1.4. XRD Analysis

Fig 1.7-10 shows the XRD pattern of natural adsorbents prepared from ES, PF,PNand RH. The peaks observed in XRD patterns $2\theta = 25, 45, \text{ and } 48$ for all the carbonsamples except egg shell are due to the presence of graphitic crystallites of carbon.The analysis of crystal structure using XRD illustrates that the all the four adsorbentshave the particle size in nm range.

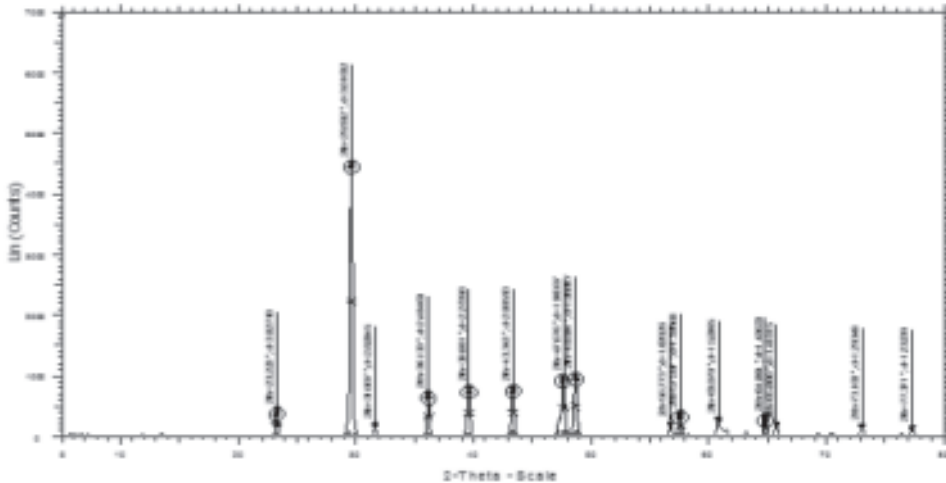


Fig. 1.7. XRD pattern of ES

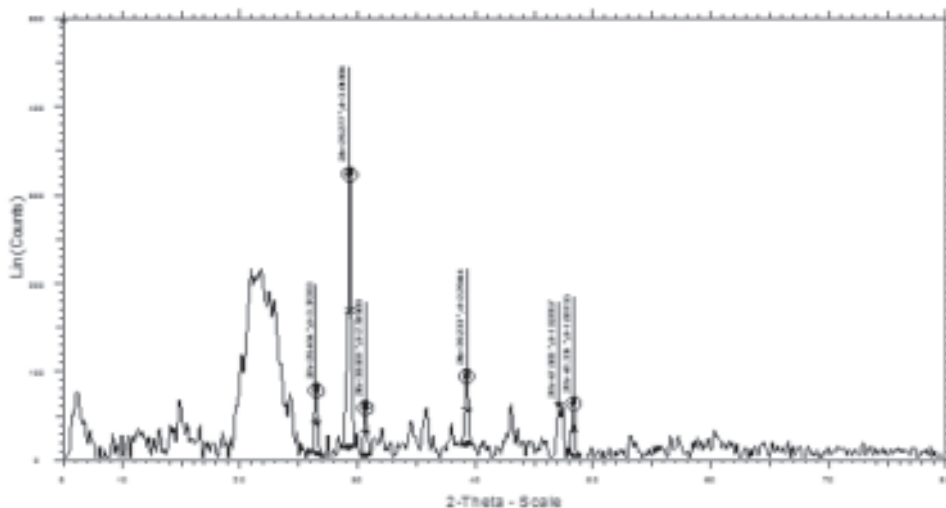


Fig.1.8. XRD pattern of PN

Fig.1.8. XRD pattern of PN

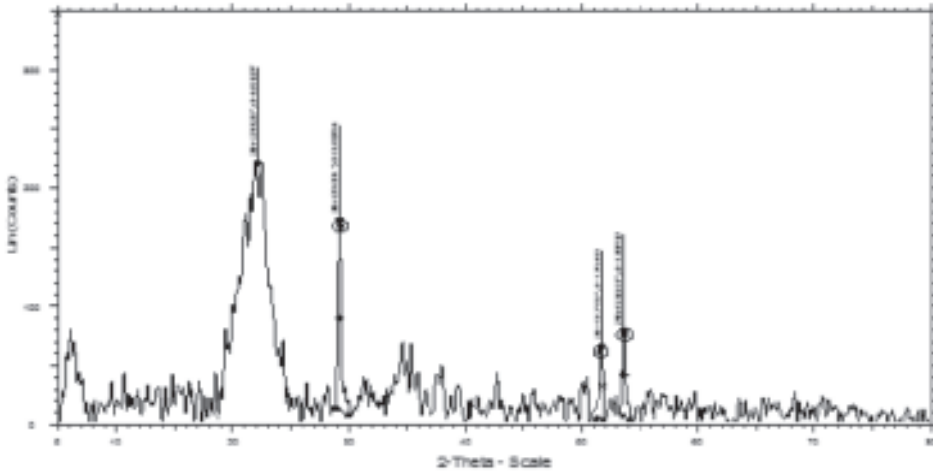


Fig.1.9. XRD pattern of PF

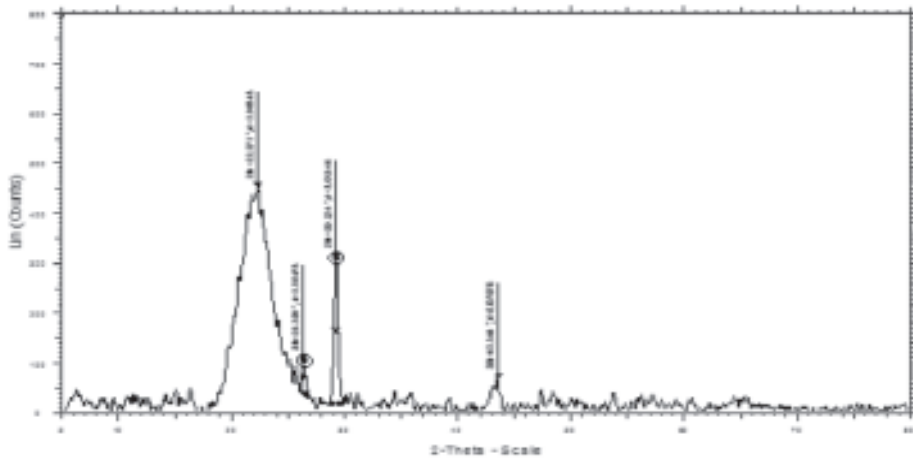


Fig.1.10. XRD pattern of RH

Table.1.2 particle size and lattice strain of ES, PE, PF and RH

ADSORBENT	SIZE (nm)	LATTICE STRAIN
ES	91-50	0.0031-0.0049
PN	81-36	0.0061-0.0025
PF	56-32	0.0062-0.0034
RH	47-29	0.007-0.0044

All of the peaks obtained in the XRD pattern of egg shell CaCO_3 powder matched perfectly with the standard calcite pattern. The strong and sharp peaks showed that the egg shell CaCO_3 powder was well crystalline. The average crystallite size (D) of the adsorbents were calculated using Debye-Scherrer equation and the values are tabulated (Table 1.2.).

$$D = 0.9\lambda / \Delta \cos \theta$$

D = shape factor, λ = x-ray wavelength, Δ = FWHM of diffraction peak, θ = Bragg's angle. Particle size of all the adsorbents is in the nm range. The particle size increases in the order $\text{RH} > \text{PF} > \text{PN} > \text{ES}$. RH particle size is the lowest and it will have maximum surface area and hence maximum efficiency for adsorption.

1.5. Physicochemical characterization of the adsorbents

The physicochemical characteristics of ES, PF, PN and RH are given in table 1.3. The moisture content in all four adsorbents are very low indicating that they were properly prepared and handled. pH analysis indicates that egg shell is alkaline while all the other three are neutral. The amount of soluble material is negligible in ES, PF and Rh while it is higher in pea nut shell.

Table.1.3. Physicochemical characteristics of adsorbents

Adsorbents	pH	Moisture content (g)	Soluble material (g)
Egg shell (ES)	8.18	0.04	0.016
Passion fruit (PF)	7.3	0.05	0.081
Pea nut shell (PN)	7.23	0.033	0.102
Rice husk (RH)	7.88	.0.04	0.037

1.6. SURFACE AREA CALCULATION USING METHYLENE BLUE

Surface area and porosity are some of the most important properties of a material being developed into an adsorbent. Generally, the more porous the material is the larger surface area there is and hence the greater the adsorption capacity. The adsorptive capacity of an adsorbent depends also on its surface chemistry functionality, a property which is usually predominant in cationic dye removal from aqueous systems.

Methylene blue number (MBN)

Methylene blue dye has often been used for surface area measurements and has the advantages of very rapid adsorption on most solids. Determination of SA of solids by methylene blue dye adsorption is simple and has been shown to give reliable results with a wide variety of solids, therefore present method has significant advantages over other methods reported in chemical literature for the determination of specific surface area of solids. The methylene blue number is calculated using Langmuir adsorption isotherm equation. Weighed amount of samples were placed in contact with 20 ml of methylene blue solution at different concentration at room temperature. The remaining concentration of methylene blue analyzed using a colorimeter at 645nm.

Langmuir adsorption isotherm

This describes quantitatively the formation of a monolayer adsorbate on the outer surface of the adsorbent, and after that no further adsorption takes place. Thereby, the Langmuir

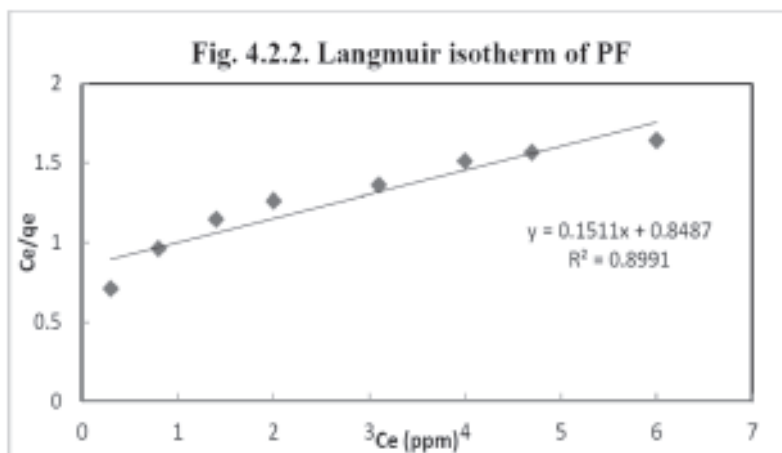
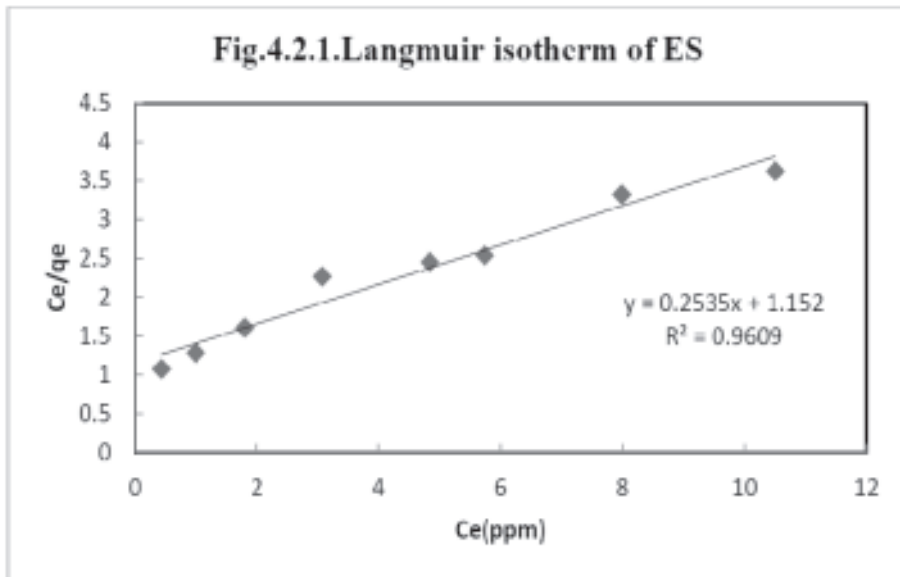
represents the equilibrium distribution of dye between the solid and liquid phases. The Langmuir isotherm is valid for monolayer adsorption onto a surface containing a finite number of identical sites. The model assumes uniform energies of adsorption onto the surface and no transmigration of adsorbate in the plane of surface. Based upon these assumption, Langmuir represent the following equation;

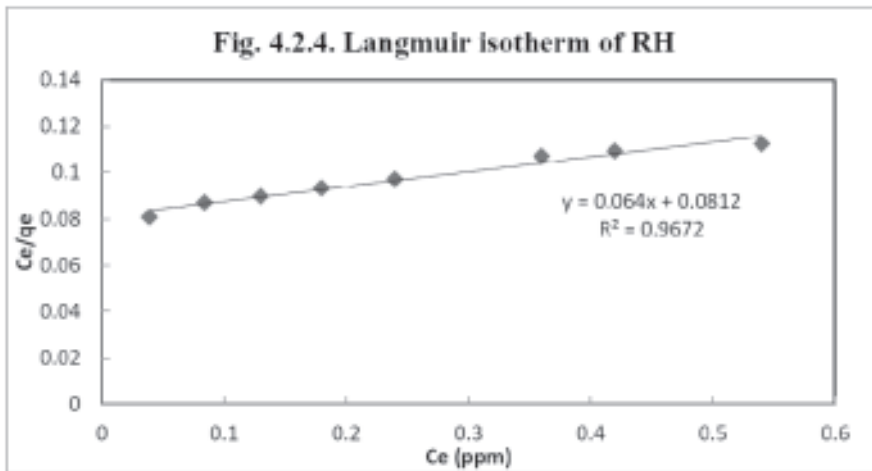
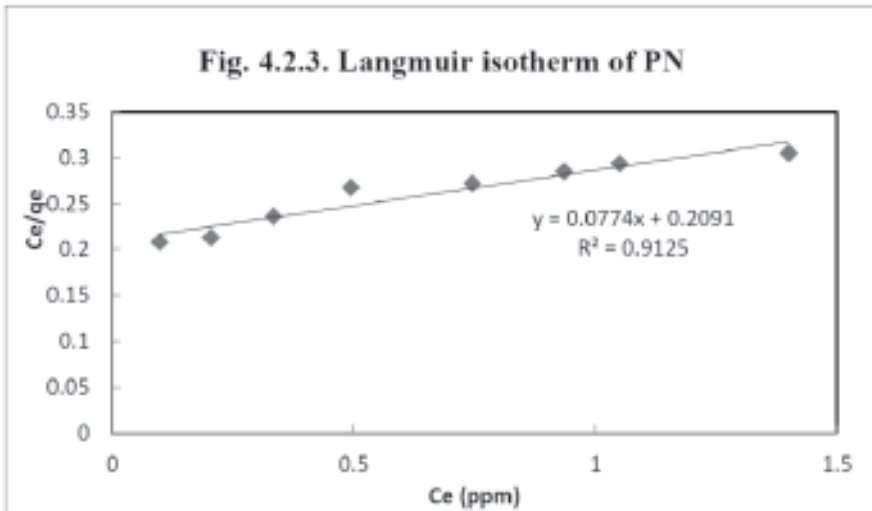
$$q_{50R\ddot{u}} = 50D\ddot{u}^{\circ} K_L 506\ddot{u}_{50R\ddot{u}} / (1 + K_{50\ddot{u}} 506\ddot{u}_{50R\ddot{u}})$$

Langmuir adsorption parameters were determined by transferring the Langmuir equation to linear form.

$$1/50\hat{\ddot{u}}_{50R\ddot{u}} = 1/50D\ddot{u}^{\circ} + 1/50D\ddot{u}^{\circ} 50>\ddot{u}_{50\ddot{u}} \times 1/506\ddot{u}_{50R\ddot{u}}$$

Where, $506\ddot{u}_{50R\ddot{u}}$ = the equilibrium concentration of adsorbate (mg/L), $50\hat{\ddot{u}}_{50R\ddot{u}}$ = the amount of metal adsorbed per gram of the adsorbent at equilibrium (mg/g). $50D\ddot{u}^{\circ}$ = maximum monolayer coverage capacity (mg/g), $50>\ddot{u}_{50\ddot{u}}$ = Langmuir isotherm constant (L/mg).





The values of Q^0 and K_L were computed from the slope and intercept of the Langmuir plot of $1/C_e$ versus $1/q_e$.

Table.1.4. Langmuir Adsorption Isotherm Constants for MB dye adsorption by ES, PF, PN and RH

Adsorbent	Q ⁰ (mg/g)	K _L (L/mg)	R ²
Egg shell	3.944	4.544	0.9609
Passion fruit peel	6.6181	5.6168	0.8991
Pea Nut shell	12.919	2.7015	0.9125
Rice Husk	15.625	1.2687	0.9670

Adsorption isotherms for adsorption of methylene blue dye on ES, PF, PN and RH are shown in figure 4.2.1-4.2.4. Plot of (1/qe) versus (1/Ce) of methylene blue are shown and the straight lines shows the Langmuir type of adsorption in general. The linear nature of Langmuir plots confirms the formation of a monolayer of methylene blue molecules on the adsorbents. The values of Langmuir constants K_L and Q⁰ were obtained from the slope and the intercept of the plot. The value of the Q⁰ interpreted as a measure of the accessibility of the adsorption sites and K_L may be regarded as measure of the affinity of the adsorbents for the adsorbed methylene blue. The calculated values of the Langmuir constants are given in table 1.4.

The specific surface area of ES, PF, PN and RH has been calculated with the help of following equation:

$$\text{Specific surface area (SSA)} = Q^0 A_{MB} N_A \times 10^{-20}/M$$

Where SSA is the specific surface area in 10⁻³km² kg⁻¹; Q⁰ is the monolayers capacity in moles per gram; N_A is Avogadro number (6.023 x 10²³), A_{MB} = occupied surface area of one molecule of MB (197.2Å), M = molar mass of MB (373.9 g/mol).

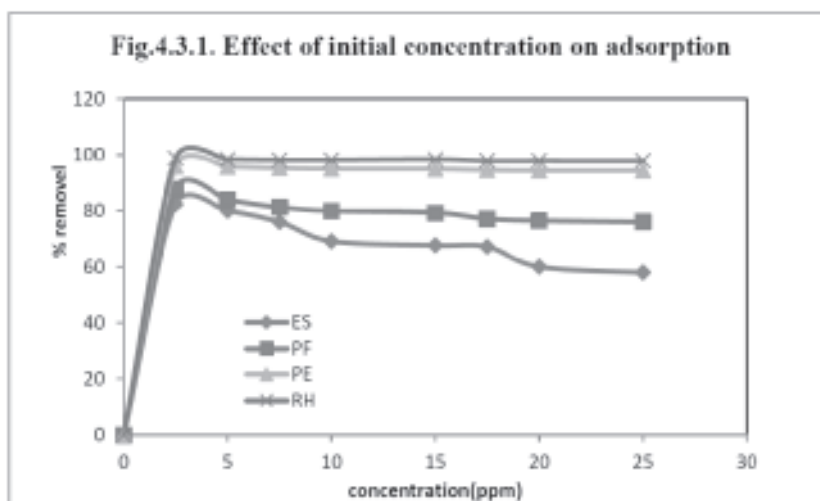
Table.1.5. Specific Surface area of adsorbents

Adsorbents	Surface area (Kg/M ²)
Egg shell (ES)	12.530 × 10 ⁻³
Passion fruit (PF)	21.023 × 10 ⁻³
Pea nut shell (PN)	41.0415 × 10 ⁻³
Rice husk (RH)	49.403 × 10 ⁻³

It is clear from the table 1.5. that rice husk have greater specific surface area than the other three adsorbents. Therefore RH is considered to be the most porous in comparison to other three adsorbents studied. The adsorption capacity which is proportional to the surface area may follow the order RH> PN> PF> ES.

1.7. Adsorption studies

The percentage of removal at various concentrations (5, 10,15,20 and 25ppm) using same amount of adsorbent was studied (Figure 4.3.1.).



The kinetics of adsorption indicates higher removal capacity of dye at low concentration of MB. The removal percentage showed a decreasing trend as the initial MB concentration was increased. At lower concentrations, all MB present in the adsorption medium could interact with the binding sites so higher adsorption removal were obtained. At the higher concentrations, lower and adsorptions were observed because of the saturation of the adsorption site. The removal percentages were 57.96%,76%,94.4%, and 97.87% for ES, PF, PN and RH respectively.

CONCLUSION

Characterisation of a candidate adsorbent material is a fundamental step in its development because how efficiently an adsorbent can performance is influenced significantly by its inherent physicochemical characteristics. Furthermore, the sorption capacity of natural biosorbents often require enhancement through physical and chemical modification and successful modification requires knowledge of their morphology (texture and microstructure and its thermal stability) and surface chemistry. For this, four different natural adsorbents namely passion fruit peel (PF), egg shell (ES), peanut shell (PN) and Rice husk (RH) were prepared. Physicochemical characterisation of these adsorbents was carried out.

SEM was used for the morphological studies and the micrographs revealed porous structure for all the four adsorbents which ensure the successful application of these adsorbents for removal of pollutants from water.

The IR spectra of PF, PN and RH reveal the presence of several functional groups on the surface which facilitates the adsorption of cationic dye. The spectra indicate the presence of OH groups, C-H groups, CO stretching and C-N bonds in the adsorbents. The analysis of the carbon, hydrogen and nitrogen content of the adsorbents, showed relatively low percentage of

nitrogen, revealing the low content of protein in the adsorbents. This is advantageous over the protein rich algal and fungal biomass projected as metal biosorbents, since proteinous materials are likely to putrefy under moist conditions. Among four self-prepared adsorbents in the laboratory, higher percentage (%) of carbon content were found as followed, PN > RH > PF > ES.

X-ray diffraction studies were used to calculate the particle size of the adsorbents. Using Scherer equation the particle size were calculated and all of them were in the nanometer range. The particle size followed the order RH > PN > PF > ES.

Surface area of the adsorbents were analysed by Langmuir adsorption isotherms. The adsorbents having low and high surface area are ES and RH respectively. It was also found that, RH and PN were most suitable for better adsorption with minimal cost with adverse effect. Removal of Methylene Blue dye from aqueous solutions by adsorption using these adsorbents was experimentally determined using batch experiment. The order of specific surface area values are justified by order of maximum uptake of methylene blue on the adsorbents studied. The percentage removal was 57.96%, 76%, 94.4%, and 97.87% for ES, PF, PN and RH respectively.

The ready availability of natural adsorbents like ES, PF, PN and RH shell and the ease with which the corresponding adsorbents may be produced favours its use as a means of effectively removing pollutants like metal ions and dyes from aqueous solution. They are cheap and very effective for the removal of pollutants from water bodies.

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മലയാള സാഹിത്യത്തിലെ ഫോക്ലോർ സ്വാധീനം

രേണു

പ്രബന്ധസംഗ്രഹം

നാടോടിയായി കഴിഞ്ഞുവന്ന മനുഷ്യന്റെ സാമൂഹ്യ കൂട്ടായ്മയുടെ സൃഷ്ടിയാണ് ഭാഷയും സാഹിത്യവും. ഗ്രോത്രജീവിതത്തിന്റെ അനുഭവങ്ങളും സ്മൃതികളും പിന്നീട് ചൊൽവഴക്കങ്ങളായി, ഫോക് സ്മൃതികളായി ഭാഷയിലും സാഹിത്യത്തിലും കടന്നു വരുന്നു. പ്രാകൃതന ജനതയുടെ ജീവിതത്തെ ഫോക്ലോർ ശരിയായി അടയാളപ്പെടുത്തുന്നു. നാടോടി ജീവിതത്തിന്റെ ഹൃദയമിടിപ്പ് പ്രാചീന സാഹിത്യത്തിൽ പ്രകടമാണ്. നാടൻ സംസ്കാരത്തിന്റെ അടയാളപ്പെടുത്തലുകൾ സാഹിത്യത്തിന് കൂടുതൽ തെളിച്ചം നൽകുന്നവയാണ്. ഇതിന്റെ വെളിച്ചത്തിൽ മലയാള സാഹിത്യത്തിലെ ഫോക്ലോർ സ്വാധീനത്തെ വിലയിരുത്തുകയാണ് ഈ പ്രബന്ധത്തിൽ.

സൂചക പദങ്ങൾ : സാഹിത്യം, ഫോക്ലോർ, ഗോത്രജീവിതം, നാടൻസംസ്കൃതി, പുരാവൃത്തം, കാർഷിക വ്യവസ്ഥ, വിശ്വാസ പ്രമാണങ്ങൾ.

ആമുഖം

ഫോക്ലോർ നരവംശ ശാസ്ത്രം, ഭാഷാശാസ്ത്രം, സാമൂഹിക ശാസ്ത്രസാഹിത്യം, പുരാവസ്തു വിജ്ഞാനം, ഭൂമിശാസ്ത്രം, സാഹിത്യം, തത്വശാസ്ത്രം തുടങ്ങിയവയോടെല്ലാം ബന്ധപ്പെട്ടിരിക്കുന്നു. 'സാഹിത്യ പണ്ഡിതൻമാർ സാഹിത്യ പഠനത്തിന് വിഷയലബ്ധിയ്ക്കുള്ള രംഗമായും ചരിത്രകാരൻമാർ ചരിത്ര പരിണാമത്തെ സംബന്ധിച്ച് ജനകീയതലത്തിൽ ലഭിക്കുന്ന അടിസ്ഥാന വിവരങ്ങളായും നരവംശ ശാസ്ത്രജ്ഞൻമാർ സമൂഹ മനസ്സിന്റെയും വ്യക്തിമനസിന്റെയും അപഗ്രഥത്തിനുകുന്ന സഞ്ചിത സങ്കല്പമായും ഫോക്ലോറിനെ പരിഗണിക്കുന്നു' (വിഷ്ണു നമ്പൂതിരി, എം.വി 1989 : 4) സാഹിത്യം തന്നെ ഫോക്ലോറിന്റെ രൂപാന്തരമാണ്. മഹാഭാരതവും രാമായണവും വാമൊഴി പാരമ്പര്യത്തിൽ നിലനിന്നുപോന്നുകൃതികളാണ്. ഫോക്ലോർ, സമൂഹത്തിന്റെ പൊതുപൈതൃകമാണ്. നാടൻ സംസ്കൃതിയുടെ അടയാളങ്ങൾ സാഹിത്യത്തിന് കൂടുതൽ മിഴിവും ആഴവും പ്രദാനം ചെയ്യുന്നു. സാഹിത്യത്തിലെ ഫോക്ലോർ ഘടകത്തെ കണ്ടെത്തി കൊണ്ടു മാത്രമേ അത് ചെലുത്തുന്ന സ്വാധീനം മനസ്സിലാക്കാൻ കഴിയുകയുള്ളൂ. ഫോക്ലോർ ഘടകത്തെ അതേപടിയല്ല എഴുത്തുകാരൻ സ്വീകരിക്കുന്നത്. പ്രതിപാദനതലത്തിലും പ്രമേയതലത്തിലും സാഹിത്യത്തിൽ ഫോക്പാരമ്പര്യം ജന്മമെടുക്കുന്നു. ഫോക്ലോറിന്റെ സംസ്കാരവും സ്വാധീനവും മലയാള സാഹിത്യത്തിൽ സുവ്യക്തമായ അനുഭവനം തന്നെയാണ്. ജനജീവിതത്തിന്റെ കഥ പറയുമ്പോൾ ജനതയുടെ പൊതുപൈതൃകം അതിൽ വരിക സ്വാഭാവികമാണ്.

നോവലുകളിലും ചെറുകഥകളിലും നാടകങ്ങളിലും കവിതകളിലും ഫോക്സ്‌മ്യൂതികൾ കടന്നു വരുന്നു. ഈ കടന്നുവരവ് സാഹിത്യത്തിന്റെ ലാവണ്യം ഇരട്ടിപ്പിക്കുന്നു. പ്രാദേശിക സംസ്കൃതിയുടെ ശക്തമായ മുദ്രകൾ മലയാള ഭാഷയുടെ പിതാവായ എഴുത്തച്ഛന്റെ കൃതികളിൽ ഭാവ പ്പാലിമയോടെ നിറഞ്ഞുനിൽക്കുന്നു. ഇതിവൃത്തസീകരണം, അലങ്കാര പ്രയോഗങ്ങൾ, ഭാവ വിഷ്കാരം, യുദ്ധവർണ്ണനകൾ, വീരസാവിഷ്കാരം, കഥാപാത്രചിത്രീകരണം, വൃത്തം, താളം എന്നിവയുടെ കാര്യത്തിലെല്ലാം പ്രാദേശിക സംസ്കാര ഘടകങ്ങളെ തന്റെ രചനകളിൽ സമന്വയിപ്പിക്കാൻ എഴുത്തച്ഛനു കഴിഞ്ഞു. രാമായണം യുദ്ധകാണ്ഡത്തിലെ കാളിയും കുളിയും കബന്ധങ്ങളും ചേർന്ന യുദ്ധരംഗത്തെക്കുറിച്ചുള്ള വർണ്ണന നാടോടി പാരമ്പര്യത്തിലുമായ നിദർശനമാണ്. ചാമുണ്ഡിത്തെയ്യത്തിൽ ആവിഷ്കരിക്കപ്പെടുന്ന ഭാവശില്പത്തിന്റെ നേർപകർപ്പ് യുദ്ധവർണ്ണനകളിൽ കാണാൻ കഴിയുന്നു. എഴുത്തച്ഛന്റെ കൃതികളിലെ മിക്കവൃത്തങ്ങളും കേരളീയ പ്രാദേശിക താള വാദ്യ സംസ്കാരവുമായി പൊരുത്തപ്പെട്ടു പോകുന്നതാണ്.

ഫോക്‌ലോർ സാധീനം മലയാള സാഹിത്യത്തിൽ- വിലയിരുത്തൽ

ഫോക്‌ലോർ പ്രമേയരൂപത്തിലും പ്രതിപാദനരൂപത്തിലും മലയാള നോവലുകളിൽ കടന്നുവരുന്നതിന് കണക്കില്ല. മലയാള നോവൽ സാഹിത്യത്തിന്റെ ആദ്യകാലങ്ങളിൽ തന്നെ പുരാവൃത്തം/ ഐതിഹ്യം നോവലുകളിൽ സമർത്ഥമായി ഉപയോഗിച്ചിരുന്നു. സി.വി രാമൻപിള്ളയുടെ മാർത്താണ്ഡവർമ്മയിൽ 'പഞ്ചവൻകാട്ടു 'നീലിയുടെ' കഥ പുരാവൃത്തമായി സൂചിപ്പിക്കുന്നു. 'പഞ്ചവൻകാട്ടുനീലി' അനന്തപത്മനാഭനെ അടിച്ചുകൊന്നു എന്ന കഥ വേലുക്കുറുപ്പാണ് നാട്ടിൽ പ്രചരിപ്പിക്കുന്നത്. അനന്തപത്മനാഭന്റെ പ്രേമഭാജനമായ പാറുക്കുട്ടിയോട് പറയുന്ന രീതിയിലാണ് നീലിക്കഥ' നോവലിൽ ആഖ്യാനം ചെയ്യപ്പെട്ടിരിക്കുന്നത്. വായനക്കാരന്റെ ബോധമനസ്സിൽ നിരവധി പ്രതികരണങ്ങൾ നോവലിസ്റ്റിന് ഇത് വഴി സൃഷ്ടിക്കാൻ കഴിയുന്നു. വാങ്മയ പാരമ്പര്യമായ യക്ഷികഥ ഉപയോഗിക്കുക വഴി പാറുക്കുട്ടിയുടെ വികാരത്തിലും ചിന്തയിലും നടക്കുന്ന വൈകാരിക വേലിയേറ്റങ്ങളുടെ തീവ്രതപതിന്മടങ്ങു വർദ്ധിക്കുന്നു. ജനസമൂഹത്തിന്റെ സമ്പത്തും സംഭാവനയുമായ ഈ ഫോക്‌ലോർ-യക്ഷിക്കഥ- നോവലിന്റെ കഥാഘടനയിൽ ചെലുത്തുന്ന സാധീനം ശക്തമാണ്.

ശാപത്തെക്കുറിച്ചും ശകുനത്തെക്കുറിച്ചുമുള്ള വിശ്വാസം കേരളീയ സമൂഹത്തിൽ ഒരുകാലത്ത് പ്രബലമായിരുന്നു. സി.വി.രാമൻപിള്ളയുടെ ധർമ്മരാജയിൽ കേശവപിള്ള ശപിക്കുന്ന ഒരു രംഗം സി.വി വിഭാവനം ചെയ്യുന്നുണ്ട്. 'ഒരു നസ്രാണി യുവാവും ഗൗളിശാസ്ത്രവും' എന്ന സക്കറിയായുടെ കഥയിൽ ചില ദിക്കുകളിൽ ഇരുന്ന് ഗൗളി ചിലച്ചാൽ ശുഭകരവും മറ്റുചില ദിക്കുകളിൽ ഇരുന്ന് ചിലച്ചാൽ അശുഭകരവുമാണെന്ന വിശ്വാസത്തെയാണ് കഥാകൃത്ത് അവലംബിക്കുന്നത്.

ഫോക്‌ലോർ സ്മൃതികളെ ഏറ്റവും കൂടുതൽ തങ്ങളുടെ രചനകളിൽ ഉപയോഗപ്പെടുത്തിയവരാണ് തകഴിയും എസ്.കെ.പൊറ്റക്കാടും ബഷീറും. പാരമ്പര്യത്തെ പ്രതിപാദന തലത്തിൽ തന്നെ ഏറെ ഉപയോഗിച്ചിട്ടുള്ള എഴുത്തുകാരനാണ് എസ്.കെ.പൊറ്റക്കാട് നാടൻപാട്ടുകൾ, പുരാവൃത്തങ്ങൾ, പഴഞ്ചൊല്ലുകൾ, ശൈലി വിശേഷങ്ങൾ എന്നിവയെല്ലാം 'ഒരു ദേശത്തിന്റെ കഥ' യിൽ സമർത്ഥമായി കോർത്തിണക്കിയിരിക്കുന്നു. ബഷീറിന്റെ കഥാപ്രപഞ്ചമാകട്ടെ ഫോക്‌പാരമ്പര്യത്തിന്റെ കലവറയാണ്. ബഷീറിന്റെ കഥാപാത്രങ്ങളുടെ ഇരട്ടപ്പേരുകൾ, അവരുടെ സംഭാഷണം എന്നിവയിലെല്ലാം ഫോക്‌ലോർ പാരമ്പര്യമാണ് വ്യക്തമാകുന്നത്. നാടൻപാട്ടുകളും ശീലുകളും ബഷീറിന്റെ കഥാലോകത്തിൽ സുലഭമാണ്. ശബ്ദങ്ങൾ, മുച്ചീട്ടുകളിക്കാരന്റെ മകൾ, ന്റുപ്പുപ്പാക്കൊരാനേണ്ടാർന്ന് എന്നിവ നാടോടിക്കഥകളുടെ മട്ടും ഭാവവും ഉൾക്കൊള്ളുന്നതാണ്. നാടൻ ജനസമൂഹം മനസ്സിൽ കൊണ്ടു നടക്കുന്ന ശുദ്ധമായ നാടൻ പ്രയോഗങ്ങൾ പലതും ബഷീറിന്റെ കഥാപാത്രങ്ങളുടെ നാവിൻ തുമ്പിൽ നിന്നും ഊർന്നു വീഴാറുണ്ട്. വായനക്കാരനെ തെല്ലൊന്ന് അമ്പരിപ്പിക്കാനും കഥാപാത്രത്തിന്റെ ആത്മാവിലേക്ക് സുതാര്യമായി വായനക്കാരന് പ്രവേശിക്കാനും ഇതു കുറുകു വഴിയൊരുക്കുന്നു.

നീലവെളിച്ചം എന്ന കഥകേരള ജനതയുടെ വിശ്വാസസങ്കല്പങ്ങളുമായി കെട്ടുപിണഞ്ഞുകിടക്കുന്നു. ശബ്ദങ്ങളിലും ബാല്യകാലസഖിയിലും മുച്ചീട്ടുകളിക്കാരന്റെ മകളിലും പാത്തുമയുടെ ആടിലും മാന്ത്രിക പൂച്ചയിലും മതിലുകളിലും നാടോടി കഥാഖ്യാന പാരമ്പര്യത്തിന്റെ പ്രതിഫ

ലനങ്ങൾ നിറഞ്ഞു നിൽക്കുന്നു. ബഷീറിന്റെ കഥാപാത്രങ്ങൾക്ക് പലപ്പോഴും ഇരട്ടപ്പേരുകളാണ്. ഇതൊരു നാടോടി വാമൊഴി വഴക്കമാണ്. അപന്നാമങ്ങളാൽ അറിയപ്പെടുന്ന ചിലരെങ്കിലും എല്ലാ നാട്ടിലും ഉണ്ടാകാറുണ്ട്. ബഷീറിന്റെ കഥാലോകത്തിലെ ഒറ്റക്കണ്ണൻ പോക്കർ, മണ്ടൻ മുത്തപ്പ, ആനവാരിരാമൻനായർ, പൊൻകുരിശുതോമ തുടങ്ങിയവരുടെ പേരിനു പിന്നിൽ ഓരോ കഥ ഒളിഞ്ഞു കിടപ്പുണ്ട്. രാത്രിയിൽ ചാണകം എന്നുകരുതി ആനയെ കൂട്ടയിൽ വെട്ടിക്കൊരാൻ ശ്രമിച്ച ‘ആനവാരിയെ’ മറക്കാതിരിക്കുന്നതിന്റെ പിന്നിലെ ശക്തി ചൈതന്യം അതിന്റെ ഫോക്ലോർ അസ്തിത്വമാണ്.

പൊൻകുന്നം വർക്കിയുടെ കഥകളിൽ പ്രാചീന കാർഷിക വ്യവസ്ഥയിൽ നിന്ന് ഉയിർകൊണ്ട കാർഷിക കല്പനകളുടെ പ്രയോഗം കാണാം. കാർഷികജീവിതവ്യാപാരത്തിന്റെ ചെറുചെപ്പായ ഇത്തരം കല്പനകൾ കൃത്യയുടെ ഉള്ളുകളിലേക്ക് കടക്കുവാനും അതിൽ തുടികൊട്ടുന്ന സാമൂഹ്യസ്പന്ദനങ്ങളെയും സാമൂഹ്യഘടകങ്ങളേയും തെളിയിച്ചെടുക്കുന്നതിനുമുള്ള കരുക്കളായി മാറുന്നു. കൃതികളുടെ ശക്തി സൗന്ദര്യങ്ങൾ വർദ്ധിപ്പിക്കുന്നതിന് ഫോക്ലോർ ഘടകങ്ങൾ കാരണമാകുന്നു.

ഒ.വി.വിജയന്റെ ഖസാക്കിന്റെ ഇതിഹാസം എന്ന നോവലിൽ ഫോക്ലോറിന്റെ കറുകൾ കണക്കറ്റ് ഉൾച്ചേർന്നിട്ടുണ്ട്. ആഖ്യാനതലത്തിലാണ് ഫോക്ലോർ സ്വാധീനം നിറഞ്ഞുനിൽക്കുന്നത്. പാലക്കാട് ജില്ലയിലെ തമിഴ്നാട് അതിർത്തിയിലുള്ള ചെതലിമലയോരത്തെ ഒരു സങ്കല്പഗ്രാമമാണ് ഖസാക്ക്. ഖസാക്കിലെ ജനസമൂഹത്തിന്റെ സാംസ്കാരികവും വൈകാരികവുമായ അംശങ്ങൾ, പുരാവൃത്തങ്ങൾ, ആചാരങ്ങൾ, വിശ്വാസങ്ങൾ എന്നിവയെല്ലാം നോവലിൽ തെളിയുന്നുണ്ട്. ഒരു അപരിഷ്കൃത ഗ്രാമത്തിന്റെ ജീവിതത്തിന്മേലാണ് അനാവരണം ചെയ്യുകയാണ് നോവലിലൂടെ കഥാകൃത്ത്. ഖസാക്കിലെ ജനജീവിതത്തിന്റെ ഗതിവിഗതികൾ നിർണ്ണയിക്കുന്നതിൽ പുരാവൃത്തത്തിന് വലിയൊരു പങ്കുണ്ട്. പോതിയുടെ കഥയും പരലോകം കണ്ടചാത്തന്റെ കഥയും വിശ്വാസത്തിന്റെ തട്ടകത്തിൽ നിന്നു കൊണ്ടാണ് ഒ.വി.വിജയൻ പുനഃസൃഷ്ടിക്കുന്നത്.

‘പുളികൊമ്പത്തെ പോതി’ ഖസാക്കിലെ ചാരിത്ര്യവതികളുടെ പരദേവതയാണ്. ഖസാക്കിലെ പുളിമരച്ചോട്ടിൽ കഴിഞ്ഞിരുന്ന കണിയാര പണിക്കരുടെ മകളാണ് ‘പോതി’ യായി മാറിയത്. അപമൃത്യുവിന് ഇരയാകുന്നവർ പ്രേതങ്ങളായി അലയുമെന്നും അവർപകരം വീട്ടുമെന്നുമുള്ള പ്രാക്തനജനസമൂഹത്തിന്റെ വിശ്വാസത്തെയാണ് നോവലിസ്റ്റ് ഉപജീവിക്കുന്നത്. ഇത്തരം സങ്കല്പങ്ങളും പുരാവൃത്തങ്ങളും ഇതിവൃത്തത്തിന് നൽകുന്ന വേറിട്ടൊരു ലാവണ്യം ശ്രദ്ധേയമാണ്.

തകഴിയുടെ ചെമ്മീൻ അരയ സമൂഹത്തിന്റെ വിശ്വാസപ്രമാണങ്ങൾക്ക് നേരെ പിടിച്ച കണ്ണാടിയാണ്. കടലിൽ പോകുന്ന മുക്കുവന്റെ രക്ഷാദേവത കരയിൽ കഴിയുന്ന മുക്കുവത്തിയുടെ ചാരിത്ര്യശുദ്ധിയാണ്. ഈ വിശ്വാസത്തിലാണ് ചെമ്മീനിലെപ്രണയവും ദുരന്തവും പ്രതിഷ്ഠിക്കുന്നത്. നാടോടിയായ അരയ വിശ്വാസത്തെ കഥയുടെ ദുരന്തപരിണാമത്തിന് നിമിത്തമാക്കിയതിലൂടെ നോവലിന് സവിശേഷമായ ഒരു മാതൃക ലഭിച്ചു. പള്ളി കുറ്റൻ തിരമാലയിൽ അകപ്പെട്ടപ്പോൾ, കറുത്തമ്മ പരിക്കുട്ടിയുടെ കരവലയത്തിലായിരുന്നു. പള്ളിയുടെ ‘കറുത്തമ്മ’ എന്ന വിളി വിശ്വാസത്തിനേറ്റു നിലവിളിയായി വായനക്കാരന്റെ ഹൃദയത്തിൽ ചാട്ടുളിപ്പോലെ തറഞ്ഞുകയറുന്നത്, അരയവിശ്വാസത്തിന്റെ കറുത്ത ശക്തിയിലാണ്. പുരാവൃത്തത്തിന്റെ വിശ്വാസലോകം സർവ്വ സംഹാരദ്രയാകുകയാണ് ചെമ്മീനിൽ. കടൽ അരയർക്കൊരു കറുത്തമ്മ (ബ്ലാക്ക്മദർ) യാണ് ഇതിനേൽക്കുന്ന പോരളുകൾ വ്യക്തിയെ മാത്രമല്ല സമൂഹത്തെ തന്നെയും ദുരന്തത്തിലേക്ക് വലിച്ചെറിയുന്നു. ചെമ്മീൻ ജീവിതഗന്ധിയായി തീരുന്നതിന്റെ അടിത്തറ ഫോക്ലോർ കരുക്കളെ രചനാതലത്തിൽ അതിസമർത്ഥമായി ഉപയോഗപ്പെടുത്തിയതുകൊണ്ടാണ്. ഖസാക്കിന്റെ ഇതിഹാസത്തിലെ പോതിയുടെ കഥയിലും ഇതുപോലൊരു വിശ്വാസത്തിന്റെ പകർച്ച കാണാം. പെണ്ണുങ്ങൾ ചാരിത്ര്യവതികളാണെങ്കിൽ പുളിമരത്തിൽ കയറുന്ന ‘കെട്ടിയോന്മാരുടെ’ മൂന്നിൽ നിന്ന് പാവെറുവുകൾ പാടെ മാറും. പുളിമരത്തിൽ കയറിയ ചാത്തുമ്മയുടെ കെട്ടിയവൻ ജഡമായി ചിതറിക്കിടക്കുന്നത് ഖസാക്കുകാർക്ക് കാണേണ്ടി വന്നു. പെണ്ണിന്റെ ചാരിത്ര്യത്തെക്കുറിച്ച് സമൂഹം പുലർത്തുന്ന ഇത്തരം നിറംപിടിച്ച വിശ്വാസവും ഉത്കണ്ഠയും രചനകൾക്ക് മാന്ത്രികമായൊരു ഭംഗി നൽകുന്നുണ്ട്.

എം.മുകുന്ദന്റെ പുലയപ്പാട്ടിലും മയ്യഴിപ്പുഴയുടെ തീരങ്ങളിലും അതത് ജനസമൂഹത്തിന്റെ വിശ്വാസങ്ങൾ പതിഞ്ഞുകിടക്കുന്നു. പുലയപ്പാട്ടിലെ 'പുലിമറഞ്ഞതൊണ്ടച്ചൻ' ഇത്തരമൊരു വിശ്വാസമാണ്. വടക്കേ മലബാറിലെ പുലയർക്കിടയിൽ ഈ വിശ്വാസം നിലനിൽക്കുന്നുണ്ട്. തങ്ങളുടെ വീര പുരുഷന്മാർക്ക് ആവശ്യമുള്ളപ്പോൾ മൃഗരൂപം ധരിക്കാനും മനുഷ്യന്റെ മാതിരി പ്രവർത്തിക്കാനും കഴിയുമെന്ന് അവർ കരുതുന്നു. ഗൗതമന്റെ കളിക്കൂട്ടുകാരിയായ ചിയ്യയ്യിക്കൂട്ടിയുടെ ഓർമ്മകളിലാണ് 'പുലിമറഞ്ഞതൊണ്ടച്ചൻ' പുനർജനിക്കുന്നത്. മനസ്സിലും ശരീരത്തിലും തൊണ്ടച്ചനെ ആരാധനാമൂർത്തിയായി തോറ്റിയുണർത്തുന്നവളാണ് ചിയ്യയ്യിക്കൂട്ടി. ഉത്തരമലബാറിലെ അധഃകൃത വർഗ്ഗത്തിന്റെ ഉള്ളിലിരുന്ന് മുരളുന്ന പുലിയെ തോറ്റിയുണർത്തി, തമസ്കരിക്കപ്പെട്ട ഒരു ചരിത്രത്തെ വായനക്കാരന് അനുഭവഭേദമാക്കുകയാണ് തൊണ്ടച്ചൻ എന്ന മിത്തിലൂടെ എം. മുകുന്ദൻ. മുകുന്ദന്റെ മയ്യഴിപ്പുഴയുടെ തീരങ്ങളിൽ, മരിച്ചവരുടെ ആത്മാക്കൾ തുമ്പികളായി വെള്ളിയാങ്കല്ലിനു ചുറ്റും പറന്നു നടക്കുമെന്ന വിശ്വാസം ചേർത്തു വെച്ചിരിക്കുന്നു.

പറയിപെറ്റ പതിരുകുലത്തെ ഉപജീവിച്ച് നോവലുകൾ എഴുതപ്പെട്ടിട്ടുണ്ട്. എൻ.മോഹനന്റെ 'ഇന്നലത്തെ മഴയ്' കെ.ബി.ശ്രീദേവിയുടെ 'അഗ്നി ഹോത്രവും' ഇതിന് ദൃഷ്ടാന്തമാണ്. 'ഇന്നലത്തെ മഴയിൽ' വരരുചിയുടെ അന്തഃസംഘർഷങ്ങളെ പുതിയൊരു തലത്തിൽ അവതരിപ്പിക്കുന്നു. വരരുചിയോടൊപ്പം വായനക്കാരനും മിത്തിന്റെ ചിറകിലേറി യാത്ര ചെയ്യുന്നു. ഇത് നോവലിന് പ്രത്യേകമായൊരു ചാരത നൽകുന്നു. കെ.ബി ശ്രീദേവിയോടൊപ്പം 'പതിരുകുലത്തിന്' നൂതനമായൊരു വ്യാഖ്യാനം നൽകുന്നു. പുരാവൃത്തങ്ങൾ ചേർത്തുവെച്ചാണ് നോവലിസ്റ്റ് കഥാചക്രം സമ്പൂർണ്ണമാക്കുന്നത്. കേരളക്കരയിലെ പ്രസിദ്ധമായൊരു ഐതിഹ്യത്തെ ഇതിവൃത്തത്തിന്റെ ആത്മാവിലേക്ക് നേരിട്ടുകൂടിയിരുന്നതുകൊണ്ട് രണ്ടു നോവലിസ്റ്റുകളും ചെയ്യുന്നത്. ഇത് നാടോടിക്ലമയുടെ സർഗ്ഗാത്മകമായ പുനർവായനയാണ്.

ആനന്ദിന്റെ 'ഗോവർദ്ധന്റെ യാത്രകൾ' എന്ന നോവൽ ആരംഭിക്കുന്നത് നാടോടിക്കഥയിൽ നിന്നാണ്. നോവലിലെ കഥാനായകനായ ഗോവർദ്ധൻ ഒരു നാടോടി കഥാപാത്രമാണ്. മറ്റൊരാളിന്റെ കഴുത്തിലിടേണ്ട മരണക്കൂട്ടുക്ക്, പാകമല്ലാത്തതിന്റെപേരിൽ കൂടുക്കിന് പറിയ കഴുത്തുള്ള ഗോവർദ്ധന്റെ കഴുത്തിലാണ് വീണത്. നാടോടിക്കഥ പുതിയ സാഹചര്യത്തിൽ പുനഃസൃഷ്ടിക്കുകയാണ് ആനന്ദിൻ. ധർമ്മിക വ്യാപാരങ്ങളുടെ അർത്ഥമില്ലായ്മയും അതിലെ അസംബന്ധവും തിരിച്ചറിവായി വായനക്കാരന്റെ ചിന്താമണ്ഡലത്തെ ഉലയ്ക്കുന്നത് ഈ ഫോക്ലോർമാനം സ്വീകരിച്ചതുകൊണ്ടാണ്.

നാടൻ സംസ്കാരത്തിന്റെ വാങ്മയചെപ്പുകളാണ് വി.കെ.എൻ കഥകൾ അധികവും. നാട്ടറിവുകളുടെ വൈപുല്യവും വി.കെ.എൻ രചനകളുടെ സവിശേഷതയാണ്.

എൻ.എസ് മാധവന്റെ 'പുലപ്പേടി' യിലും ടി.കെ.സി വടുതലയുടെ 'ചക്രാന്തിയുടെ അട' യിലും പ്രാചീന കേരളത്തിൽ നിലനിന്നിരുന്ന പുലപ്പേടി, മണ്ണാപ്പേടി എന്നീ ആചാരങ്ങളുടെ പ്രതിഫലനമുണ്ട്. തെയ്യങ്ങളുടെ ജന്മരഹസ്യം തേടിയുള്ള അന്വേഷണം ഒട്ടേറെ കഥകൾക്ക് ഭാവപ്പെലിമ നൽകിയിട്ടുണ്ട്. അമ്മത്തെയ്യത്തിന്റെ വരവ് (യു.എ ഖാദർ), മുച്ചിലോട്ട് അമ്മ (അംബികാസുതൻ മാങ്ങാട്), കുട്ടിച്ചാത്തൻ (പി.കെ നാണു) എന്നിവ തെയ്യം കഥകളുടെ സമകാലീന വായനയാണ്.

എൻ.പി മുഹമ്മദിന്റെ 'ദൈവത്തിന്റെ കണ്ണ്' എന്ന നോവലിൽ ജനസംസ്കൃതിയുടെ അടിവേരുകൾ വായിച്ചെടുക്കാൻ കഴിയുന്നു. 'പുതങ്ങളുടെ ഭക്ഷണമായ 'പിരാന്തൻ കൂണ്' തിന്നതു കൊണ്ടാണ് മൊയ്മതാലിക്ക് ഭ്രാന്തായത്; പാമ്പുകൾ തറവാടുകളിലെ അജ്ഞാതമായ നിധികാത്തുകഴിയുന്നവരാണ്' എന്ന് തുടങ്ങി ഒട്ടേറെ നാടോടി പാരമ്പര്യം നോവലിൽ വിവരിക്കപ്പെടുന്നുണ്ട്. ഇത് ദൈവത്തിന്റെ കണ്ണിന് നാടൻ ചാരതയാണ് നൽകുന്നത്. ക്രിസ്ത്യൻ ആചാരങ്ങളുടെയും അനുഷ്ഠാനങ്ങളുടെയും ജീവിത രീതികളുടെയും ഗതകാല ചരിത്രത്തിന്റെയും പശ്ചാത്തലത്തിൽ സാറാ ജോസഫ് എഴുതിയ നോവലാണ് 'ആലാഹയുടെ പെൺമക്കൾ' നോവലിലെ ശൈലികളും ഭാഷാപരമായ പ്രത്യേകതകളും നാട്ടുവഴക്കത്തിന്റെ ചേരുവകളാണ്. നവീനമായൊരു അനുഭൂതിതലം നോവലിന് പ്രദാനം ചെയ്യാൻ കഴിയുന്നത് നോവലിനുള്ളിൽ പുത്തുലഞ്ഞ് നിൽക്കുന്ന ഫോക്ലോർ മാന്ത്രികത മൂലമാണ് 'ആലാഹയുടെ പെൺമക്കളെ' തൊടുന്നവർ യഥാർത്ഥത്തിൽ ഫോക്ലോറിനെയാണ് തൊടുന്നതെന്ന് നിരീക്ഷിക്കപ്പെടുന്നു.

മധുരവും സൗമ്യവും ദീപ്തവുമായ ഒരു കാവ്യ പ്രപഞ്ചം മലയാളിക്ക് സമ്മാനിച്ച കവിയാണ് ജി.ശങ്കരകുറുപ്പ്. ജി.യുടെ 'ചന്ദനക്കട്ടിൽ' നാടോടിത്തത്തിൽ ചാലിച്ചെടുത്ത ഒരു കണ്ണിർക്കണമാണ്. ആനന്ദാഞ്ചിപ്പക്ഷി റാഞ്ചികൊണ്ടു പോയി ഓമനിച്ചു വളർത്തിയ ഒരു അരുമ പെൺകുഞ്ഞിന്റെ കഥയാണ് ജി പറയുന്നത്. നാടോടി പാരമ്പര്യ ബോധമാണ് കവിതയുടെ അന്തർധാര. ഒരു പുരാവൃത്തം കാവ്യേതിവൃത്തമായി ആവിഷ്കരിച്ചപ്പോൾ അതിന് നൈസർഗ്ഗികമായി വന്നു ചേർന്ന ഭാവവിതാനങ്ങൾ അനുപമമാണ്.

മഹാകവി പി യുടെ കവിതകളിലും കുഞ്ഞുണ്ണിക്കവിതകളിലും നാടോടിത്തനിമ ദൃശ്യമാണ്. ഇവരുടെ കാവ്യസ്വരൂപം തന്നെ ഫോക്ലോർ സ്വരൂപമാണ്. പാരമ്പര്യത്തിന്റെ ഊർജം കുഞ്ഞുണ്ണിക്കവിതകളുടെ കാമ്പും കാതലുമാണ്. ഗ്രാമീണ ജീവിതത്തിന്റെ ഹൃദയ താളങ്ങളെ ഭാവോജ്ജ്വല കവിതകളാക്കി മാറ്റിയ കവിയാണ് ഇടശ്ശേരി. മനുഷ്യജീവിതത്തിന് പുരകവും പോഷകവുമായ സൗന്ദര്യശാസ്ത്രമാണ് ഇടശ്ശേരിക്കവിതകളിൽ നിറഞ്ഞു നിൽക്കുന്നത്. പലപ്പോഴും ഇതിന്റെ അടിത്തറയായി വർത്തിക്കുന്നത് നാടോടിയായ ഒട്ടനേകം ഘടകങ്ങളാണ്. നാടോടിയായ പാരമ്പര്യമാണ് ഇടശ്ശേരി കവിതകളെ ദീപ്തവും ശക്തവുമാക്കുന്നത്. കാവിലെ പാട്ടും പുതപ്പാട്ടും ഇതിന് ഉദാഹരണമാണ്. നാടോടി പാരമ്പര്യത്തിന്റെ ആഖ്യാന രീതിയിലാണ് ഈ രണ്ടു കവിതകളുടെയും അന്തർധാര ഒഴുകി നീങ്ങുന്നത്. വർണ്ണനയിലും രൂപഘടനയിലും മാത്രമല്ല ഇതിവൃത്ത പശ്ചാത്തലം തന്നെ ഈ രണ്ടു കവിതകളിലും നാടൻസംസ്കൃതിയാണ്.

കേരളത്തിലെ തനതായ ഒരു പ്രാക്തന സങ്കല്പമാണ് കാവ്യം പുതവും. പുതമെന്ന പദം ഗ്രാമജീവിതത്തിനേറെ പരിചയമുള്ളതാണ്. നാട്ടറിവുകളും കേട്ടറിവുകളും കാവിലെ പാട്ടിന്റെയും പുതപ്പാട്ടിന്റെയും രചനകൾക്ക് പ്രേരകമായിത്തീർന്നിട്ടുണ്ട്. കാവിലമ്മയുടെ ക്രൗര്യം പിന്നീട് കുളിർത്തണലായി മാറിയ കഥയാണ് കാവിലെ പാട്ട്. ഗ്രാമീണ ജനതയുടെ ഇടയിൽ നിലവിലുള്ള ഒരു വിശ്വാസം കൂടിയാണ് ഈ കഥ. ഈ വിശ്വാസത്തെ അതിന്റെ തനിമയിൽ തന്നെ നില നിർത്തിക്കൊണ്ടാണ് ഇടശ്ശേരി ആവിഷ്കരിക്കുന്നത്. പരദേവതമാരെ മച്ചിലും പറമ്പിലും കൂടിയിരുത്തുന്ന പഴയ തറവാട്ട് പാരമ്പര്യം കാവിലെ പാട്ടിൽ ദർശിക്കാൻ കഴിയുന്നു. പുതപ്പാട്ടാകട്ടെ നാടൻ സംസ്കാരത്തിന്റെ വാങ്മയ ഭാവശില്പമാണ്. വണ്ണാമാർ കെട്ടിയാടുന്ന വേഷമാണ് പുതൻ. ഗ്രാമീണ ജനവിശ്വാസത്തിന്റെ ഒരു ഘോഷയാത്ര തന്നെ പുതപ്പാട്ടിൽ ഉൾക്കൊള്ളുന്നു. ഒട്ടേറെ നാടൻ വിശ്വാസങ്ങൾ പുതപ്പാട്ടിൽ വിളക്കിച്ചേർത്തിട്ടുണ്ട്. മകരക്കൊയ്ത്തു കഴിയുന്ന കാലത്ത് വീടുകൾതോറും കയറിയിറങ്ങുന്ന 'പുത'ത്തെ ആധാരമാക്കിയാണ് പുതപ്പാട്ട് രചിച്ചത്. ഈ നാടോടിത്തമാണ് പുതപ്പാട്ടിനെ മറ്റൊരു കവിതകളിൽ നിന്നും മാറ്റി നിർത്തുന്നത്. ഇരുമ്പാണിയുടെ ക്കിൽ ഭൂതപ്രേത പിശാചുകൾക്ക് തൊടാൻ പറ്റില്ല എന്നോരു അന്ധവിശ്വാസം നാട്ടിൻപുറങ്ങളിൽ നിലവിലുണ്ട്. ഈ നാടൻ വിശ്വാസത്തിന്റെ പ്രതിഫലനവും പുതപ്പാട്ടിലുണ്ട്.

ആറ്റുരിന്റെയും ഗോവിന്ദന്റെയും കവിതകൾ നാടോടി പാരമ്പര്യത്തിലേക്ക് ആണ്ടിറങ്ങുന്ന വയാണ്.

നാടോടി വാങ്മയങ്ങളും വായ്ത്താരികളും നാടോടിബിംബങ്ങളും ഏറെ ഉപയോഗപ്പെടുത്തിയ കവിയാണ് കടമ്മനിട്ട. പടയണി സംസ്കാരം കടമ്മനിട്ടക്കവിതകളുടെ ജീവൻതുടിപ്പാണ്. കുറത്തിയും ശാന്തയും നാടോടിസംസ്കാരത്തിൽ നിന്ന് പിറവിയെടുത്തതാണ്. മലയാള കവിതയിലെ കറുത്ത കവിതയായി കുറത്തി മാറുന്നത് അതിലെ ഫോക്ലോർ ധാരാളിത്തം കൊണ്ടാണ്.

ഫോക്ലോറിന്റെ ശക്തി സൗകുമാര്യങ്ങൾ മലയാള നാടകത്തിലും ശക്തമായ സ്വാധീനം ചെലുത്തിയിട്ടുണ്ട്. കലി, കിരാതം, കനലാട്ടം, കറുത്തദൈവത്തെടേടി, മുധേവീത്തെയും, ദൈവത്താർ, അവനവൻ കടമ്പ, സൗപർണ്ണിക, പെരുന്തച്ചൻ എന്നിവ നാടോടി സംസ്കൃതിയിൽ നിന്നുള്ള ചൈതന്യം ഉൾക്കൊണ്ട് രചിക്കപ്പെട്ടതാണ്.

ഉപസംഹാരം

സാഹിത്യത്തിന്റെ സർഗ്ഗാത്മകതയ്ക്കും സൗന്ദര്യ പ്രകാശനത്തിനും വർദ്ധിച്ച തെളിച്ചമേകാൻ സാഹിത്യത്തിൽ കരുത്തായി കടന്നുവരുന്നത് ഫോക്ലോർ തന്നെയാണ്. വായനക്കാരന്റെ ഭാവനയെ ഉത്തേജിപ്പിക്കുന്നതിനും പുതിയൊരു അനുഭവതലം പ്രദാനം ചെയ്യുന്നതിനും ഫോക് സാംസ്കാരിക സ്വാധീനത്തിന് കഴിയുന്നു. ജീവിത സംസ്കാരത്തിന്റെ ശക്തി ചൈതന്യങ്ങൾ

ഉള്ളിൽ നിറയുന്ന സാഹിത്യം മഹത്തായ ഒന്നായിത്തീരുന്നു. ശക്തിയും സൗന്ദര്യവും സൗകൃമാ
ര്യവും ഒത്തിണങ്ങിയ ഈ സാഹിത്യം കാലത്തെ അതിജീവിക്കുന്ന സംസ്കൃതിയുടെ മിനാരങ്ങളാ
ളായും തിളങ്ങി നില്ക്കുന്നു.

സഹായകഗ്രന്ഥങ്ങൾ

അച്യുതൻ, എം. ചെറുകുടമ ഇന്നലെ ഇന്ന്. 1981 : നാഷണൽ ബുക്ക്സ്റ്റാൾ, കോട്ടയം
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പ്രണയഗാനങ്ങളിലെ ക്ഷേത്രോത്സവങ്ങൾ

ശ്രീകുമാരൻതമ്പിയുടെ ചലച്ചിത്രഗാനങ്ങളുവതരിപ്പിക്കുന്ന ക്ഷേത്രോത്സവങ്ങളെ
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ജെറ്റീഷ് ശിവദാസ്

സംഗ്രഹം

ശ്രീകുമാരൻ തമ്പിയെഴുതിയ നിരവധി പ്രണയഗാനങ്ങളിൽ ഉത്സവങ്ങൾ വളരെ ശക്തമായ ഘടകമായി നിലകൊള്ളുന്നുണ്ട്. അവയിലേറെയും ക്ഷേത്രകേന്ദ്രിതമായ ഉത്സവങ്ങളാണ്. അതിൽത്തന്നെ ഹരിപ്പാട്, അമ്പലപ്പുഴ, ചെട്ടികുളങ്ങര, ഓച്ചിറ, ചേർത്തല തുടങ്ങിയ പ്രദേശങ്ങളിലെ ഉത്സവങ്ങൾക്കും ക്ഷേത്രാചാരങ്ങൾക്കും വ്യക്തമായ മേൽക്കൈ ലഭിക്കുകയും ചെയ്യുന്നുണ്ട്. ചില ഗാനങ്ങളാകട്ടെ അവയുടെ വിഷയമായ പ്രണയത്തെ അതിവർത്തിച്ച് ഉത്സവകേന്ദ്രിതമായ ആഖ്യാനങ്ങളായി മാറുന്നതും കാണാനാകുന്നു. സ്ഥലങ്ങളിൽ (places) നിന്നും പ്രണയത്തിൽ നിന്നുമെല്ലാം ചരിത്രപരമായ നിരവധി അടയാളങ്ങൾ കൊഴിച്ചു കളയുന്ന ഗാനങ്ങൾ പ്രണയത്തെയും സ്ഥലത്തെയുമെല്ലാം പുതിയ അർത്ഥങ്ങൾ നൽകി നിർമ്മിച്ചെടുക്കുകയാണ് ചെയ്യുന്നത്. ഇപ്രകാരം, ഉത്സവ സംസ്കാരത്തിനകത്തുവെച്ച് നിർവചിക്കപ്പെട്ട പ്രണയികളും ദേശങ്ങളും ഉൾപ്പെടുന്ന സാംസ്കാരിക ഭൂപടം തമ്പിയുടെ ഗാനങ്ങളിൽ ചുരുൾ നിവരുന്നു. ഈ ഭൂപടത്തിലാണ് അമ്പലപ്പുഴ, ഹരിപ്പാട്, ചെട്ടികുളങ്ങര എന്നിങ്ങനെയുള്ള പല സ്ഥലങ്ങൾക്കും ഉത്സവപ്പറമ്പുകൾ എന്ന അർത്ഥവിശേഷം വന്നുചേരുന്നത്. ക്ഷേത്രകേന്ദ്രിതമായ വ്യവഹാരങ്ങളെ മുൻ നിർത്തിയാണ് ഇത്തരം ഗാനങ്ങളിൽ പ്രണയം അടയാളപ്പെടുത്തുന്നത്.

ആമുഖം

പാശ്ചാത്യവിദ്യാഭ്യാസത്തിലൂടെ ലഭിച്ച പുതിയ ലോകബോധം, സ്വാതന്ത്ര്യം നൽകിയ പ്രതീക്ഷകൾ, പ്രണയത്തെ അറിയാനും സാക്ഷാത്കരിക്കാനുമുള്ള മോഹങ്ങൾ, എന്നിങ്ങനെയുള്ള നിരവധിഘടകങ്ങൾ ഉൾച്ചേർന്നതായിരുന്നു ആധുനികതയുടെ ജീവിതസന്ദർഭം. ഈ സവിശേഷ സന്ദർഭത്തിൽ കലയ്ക്കും സ്വാതന്ത്ര്യത്തിനും പ്രണയത്തിനും സൗഹൃദത്തിനുമൊക്കെയുള്ള ജനകീയവേദിയുടെ രൂപപ്പെടലായി ഉത്സവങ്ങളെക്കാണാവുന്നതാണ്. ആ ഉത്സവയിടങ്ങളിൽ താൽക്കാലികമായിട്ടെങ്കിലും സാമൂഹ്യമായ വേർതിരിവുകളെ അപ്രസക്തമാക്കുന്ന രീതിയിൽ മനുഷ്യർ പെരുമാറുകയും ചെയ്യുന്നുണ്ട്. വിവിധ മതവിഭാഗങ്ങളുടെ ഉത്സവങ്ങളും ഏവർക്കും ബാധകമായ ചില പൊതു ആഘോഷങ്ങളും ഈ ഉത്സവങ്ങളുടെ ഗണത്തിൽ പെടുന്നുണ്ട്. കേരളത്തിൽ ആദ്യമായി രൂപപ്പെട്ട പൊതു ഇടമെന്ന് ഉത്സവപ്പറമ്പുകളെ വിശേഷിപ്പിക്കാം. മത, വർഗ, ലിംഗ പരിഗണനകളില്ലാതെ ആണിനും പെണ്ണിനും ഒരുമിച്ചു പങ്കെടുക്കാവുന്ന പൊതു ഇടമായിരുന്നു അത്. സ്ത്രീകൾക്കു പുറത്തിറങ്ങാൻ കിട്ടുന്ന അവസരം കൂടിയായിരുന്നു ഉത്സവങ്ങൾ.

ആണിനും പെണ്ണിനും കണ്ടുമുട്ടാനുള്ള ഇടങ്ങൾ അന്യമായിരുന്ന കാലഘട്ടത്തിൽ ഉത്സവയിടമെന്നത് പ്രണയ ഇടമായും പരിണമിക്കുന്നുണ്ട്. പ്രണയം നിഷേധിക്കപ്പെട്ടിരുന്ന സന്ദർഭമെന്ന നിലയിൽ കണ്ടുമുട്ടലുകൾക്ക് വലിയ വൈകാരിക പ്രസക്തികൂടിയുണ്ട്. ഇനിയൊരു കണ്ടുമുട്ടലിന് അടുത്ത ഉത്സവകാലം വരെ കാത്തിരിക്കേണ്ടിവരുമെന്നത് ഈ വൈകാരികതയ്ക്ക് ആക്കം കൂട്ടുന്നുണ്ട്. ഈ അർത്ഥത്തിൽ ഉത്സവപ്പറമ്പുകളിൽ എത്തിച്ചേരുന്ന സ്ത്രീകൾ പ്രതിനിധാനം ചെയ്യുന്നത് സ്ത്രീക്ക് സ്വാതന്ത്ര്യം അനുവദിക്കാതിരുന്ന അധീശത്വ(hegemony)ങ്ങളുടെ കാലഘട്ടത്തെയാണ്. സ്ത്രീപുരുഷപ്രണയത്തിന്റെ ഇടങ്ങൾ പരിമിതപ്പെടുപോയതിന്റെ ചരിത്രം കൂടിയാണ് ഉത്സവപ്പറമ്പുകളിലെ പ്രണയത്തെ ആഘോഷിക്കുന്ന ചലച്ചിത്രഗാനങ്ങൾ പങ്കുവെയ്ക്കുന്നത്.

ഉത്സവങ്ങളെ ചലച്ചിത്രഗാനങ്ങളുൾപ്പെടുന്ന പല കലകളും പരാമർശിക്കുകയും വിഷയമാക്കുകയും ചെയ്യുന്നുണ്ട്. എന്നാൽ ശ്രീകുമാരൻതമ്പിയുടെ ചലച്ചിത്രഗാനങ്ങൾ ക്ഷേത്രോത്സവങ്ങളെ സവിശേഷമായി വിഷയമാക്കുന്നു. ക്ഷേത്രങ്ങളും അവിടെ അരങ്ങേറുന്ന ഉത്സവങ്ങളും ആചാരാനുഷ്ഠാനങ്ങളുമെല്ലാം തമ്പിയുടെ ഗാനങ്ങളുടെ ഊർജ്ജകേന്ദ്രങ്ങളാണ്. അമ്പലങ്ങളുടെ സാംസ്കാരിക പശ്ചാത്തലം സമൃദ്ധമാക്കിയ അന്തരീക്ഷമാണവയ്ക്കുള്ളത്. തമ്പിയുടെ പല ഗാനങ്ങളും കേരളത്തിലുള്ള നിരവധി സ്ഥലങ്ങളെ നേരിട്ടു പരാമർശിക്കുന്നുണ്ട്. ആലപ്പുഴ ജില്ലയിലെ ഹരിപ്പാട് ദേശക്കാരനായ തമ്പിക്ക് ഈ സ്ഥലങ്ങളെയും ഉത്സവങ്ങളെയും അടുത്തറിയാൻ കഴിഞ്ഞിരുന്നു. അങ്ങനെയാണ് അമ്പലപ്പുഴയും ഹരിപ്പാടും ചെട്ടികുളങ്ങരയും വൈക്കവും ചേർത്തലയും ആലപ്പുഴയുമെല്ലാം പാട്ടിൽ നിറയുന്നത്. പ്രാദേശികതയെ അടയാളപ്പെടുത്തുവാനും ഹൈന്ദവസംസ്കാരത്തിന്റെ പ്രതിനിധാനങ്ങളാകുവാനും ഉത്സവാന്തരീക്ഷത്തെ വിനിമയം ചെയ്യുവാനും ഇത്തരം ചലച്ചിത്രഗാനങ്ങൾക്ക് കഴിയുന്നു. ആഘോഷങ്ങളെ വലിയരീതിയിൽ സമൂഹത്തിൽ പ്രചരിപ്പിക്കുവാനും ഇത് കാരണമാകുന്നുണ്ട്. അതോടൊപ്പം തങ്ങളുടെ ദേശത്തിന്റെ ഗാനമെന്ന വൈകാരികാടുപ്പം സൃഷ്ടിച്ചുകൊണ്ട് മാറിവരുന്ന വ്യത്യസ്തകാലങ്ങളിൽ സവിശേഷ സംസ്കാരവാഹകരായി ഗാനങ്ങൾ നിലപുറപ്പിക്കുകയും ചെയ്യുന്നു. ഇപ്രകാരം ക്ഷേത്രോത്സവങ്ങളെ വിഷയമാക്കിക്കൊണ്ട് വലിയ ഹിറ്റുകളായിത്തീർന്ന തമ്പിയുടെ ചലച്ചിത്രഗാനങ്ങളെയാണ് ഇവിടെ പഠനവിധേയമാക്കുന്നത് . ഇതുവഴി ഗാനങ്ങളുടെ സാംസ്കാരികവിശകലനം ലക്ഷ്യമാക്കുന്നു.

ഉത്സവങ്ങളും ക്ഷേത്രസംസ്കാരവും

ശ്രീകുമാരൻതമ്പിയുടെ ചലച്ചിത്രഗാനങ്ങൾ ഏറ്റവുമധികം പേരെടുത്തു പരാമർശിക്കുന്ന സ്ഥലം അമ്പലപ്പുഴയാണ്. ആലപ്പുഴ ജില്ലയിലാണ് അമ്പലപ്പുഴസ്ഥിതി ചെയ്യുന്നത്. മത്സ്യബന്ധനം, കയർവ്യവസായം എന്നിവ മുഖ്യ ഉപജീവനമാർഗ്ഗമാക്കിയ സാധാരണക്കാർ നിരവധിയുള്ള ഒരു താലൂക്കാണ് അമ്പലപ്പുഴ. മാത്രവുമല്ല ചരിത്രപരമായി വളരെയധികം പ്രാധാന്യം വഹിക്കുന്ന സ്ഥലം കൂടിയാണ്. ഇന്ത്യൻ കമ്മ്യൂണിസ്റ്റ് പ്രസ്ഥാനത്തിന്റെ ഊർജ്ജകേന്ദ്രമായ ഈ സ്ഥലം ഒരു പാടു തൊഴിലാളി സമരങ്ങൾക്കു സാക്ഷ്യം വഹിച്ചു. ഇന്ത്യൻ സ്വാതന്ത്ര്യസമരത്തിലെ ചുവന്ന ഏടെന്നു വിശേഷിപ്പിക്കപ്പെടുന്ന പുനപ്രവയലാർ സമരം നടന്ന ‘പുനപ്ര’ അമ്പലപ്പുഴത്താലൂക്കിന്റെ ഭാഗമാണ്. ഇപ്രകാരം ഭിന്നസംസ്കാരവിശേഷങ്ങളിലൂടെയാണ് അമ്പലപ്പുഴ ചരിത്രത്തിൽ അടയാളപ്പെടുന്നത്. എന്നാൽ ഇപ്രകാരമൊരു അമ്പലപ്പുഴയല്ല തമ്പിയുടെ ഗാനങ്ങളിൽ കാണാനാവുക. അമ്പലപ്പുഴയ്ക്ക് തമ്പിയുടെ ഗാനങ്ങളിൽ സവിശേഷ സ്ഥാനമാണുള്ളത്. ഈ വരികളെല്ലാം അതിന്റെ ഉദാഹരണങ്ങളാണ്

അമ്പലപ്പുഴവേല കണ്ടു ഞാൻ..
തമ്പുരാട്ടീ നിന്റെ നടയിൽ
തങ്കവിഗ്രഹ ദേഹവടിവിൽ
അമ്പലപ്പുഴവേല കണ്ടു ഞാൻ.

ചിത്രം: കാക്കത്തമ്പുരാട്ടി (1970),സംഗീതം: കെ . രാഘവൻ
അമ്പലപ്പുഴ പാൽപായസം
മുമ്പിൽ തുളുമ്പുമീ മന്ദഹാസം

താരൂണ്യസ്വപ്നത്തിൻ താരാപരാഗങ്ങൾ

തോരണം ചാർത്തുമീ മന്ദഹാസം

ചിത്രം: പരിവർത്തനം (1977), സംഗീതം: എം. എസ് വിശ്വനാഥൻ

...അമ്പലപ്പുഴക്കാർതൻ നാദസ്വരലഹരി

അലമാലതീർത്തതു കേട്ടുഞാൻ

ചിത്രം: ശാസ്ത്രം ജയിച്ചു മനുഷ്യൻ തോറ്റു (1973), സംഗീതം: എം.എസ് വിശ്വനാഥൻ

...ഒമ്പതാമുത്സവത്തിന് അമ്പലപ്പുഴെ നീയും വന്നു

എന്തുമല്ല പാൽപ്പായസം നിന്റെ കൊച്ചുവർത്തമാനം,

ചിത്രം : ബന്ധുക്കൾ ശത്രുക്കൾ (1993), സംഗീതം: ശ്രീകൃഷ്ണമാരൻതമ്പി

....അടുത്തകൊല്ലം അമ്പലപ്പുഴ വേലകാണാൻപോയി

പലനിറത്തിൽ പൂക്കളതിൽ

പാരിജാതം കണ്ടേൻ

ചിത്രം: അഷ്ടമുടിക്കായൽ(1978), സംഗീതം: ദക്ഷിണാമൂർത്തി

അമ്പലപ്പുഴയിലെ ജനങ്ങളുടെ നിത്യജീവിതപ്രശ്നങ്ങളിലല്ല തമ്പി ശ്രദ്ധകേന്ദ്രീകരിച്ചത്. മറിച്ച് സവർണാധിപത്യത്തിന്റെ പ്രകടനവേദിയായ അമ്പലപ്പുഴ ശ്രീകൃഷ്ണസ്വാമിക്ഷേത്രത്തിലും അതിന്റെ സവിശേഷസംസ്കാരത്തിലുമാണ്. ആ സംസ്കാരത്തിന്റെ അനുഭൂതിവിശേഷമെന്ന നിലയിലാണ് അമ്പലപ്പുഴയും ക്ഷേത്രോത്സവചിഹ്നങ്ങളും പാട്ടിൽ നിറയുന്നതും ജനപ്രിയമാകുന്നതും. തമ്പി വിവരിക്കുന്ന 'അമ്പലപ്പുഴ' ശ്രീകൃഷ്ണസ്വാമി ക്ഷേത്രത്തിന്റെ സവിശേഷവിഭവങ്ങളായ പാൽപ്പായസവും വേലകളിയും എഴുന്നള്ളത്തും ഒമ്പതാമുത്സവവും നാദസ്വരലഹരിയും ആറാട്ടുമെല്ലാം ഉൾപ്പെടുന്ന ഉത്സവങ്ങളുടെ ഭൂമികയാണ്. ഹരിപ്പാടുകാരനായ തമ്പി ഈ ഉത്സവങ്ങളെ അടുത്തറിയുകയും ചെയ്തിരുന്നു. ഇവിടെ വിവരിച്ച ഗാനങ്ങളുടെയെല്ലാം വിഷയം പ്രണയമാണെങ്കിലും ഗാനങ്ങളുടെ ശ്രദ്ധയേറെയും ഉത്സവത്തിന്റെസംസ്കാര വിശേഷങ്ങളിലാണെന്നു കാണാം.

ആലപ്പുഴ ജില്ലയിലെ മറ്റൊരു പ്രമുഖക്ഷേത്രമായ ചെട്ടികുളങ്ങര ഭഗവതിക്ഷേത്രത്തിലെ ഉത്സവമായ ചെട്ടികുളങ്ങരഭരണി പ്രണയ ഇടമായി മാറുന്ന ഗാനമാണ്

ചെട്ടികുളങ്ങര ഭരണിനാളിൽ

ഉത്സവം കണ്ടു നടക്കുമ്പോൾ

കുപ്പിവളക്കടക്കുള്ളിൽ ചിപ്പിവളക്കുലക്കിടയിൽ

ഞാൻ കണ്ടൊരു പൂഷ്പമിഴിയുടെ തേരോട്ടം..

ചിത്രം: സിന്ധു(1975), സംഗീതം: എം.കെ അർജ്ജുനൻ

ഓണാട്ടുകരയുടെ ദേശീയോത്സവമെന്നുവിശേഷിപ്പിക്കപ്പെടുന്ന ചെട്ടികുളങ്ങരഭരണി കുത്തിയോട്ടത്തിനും കെട്ടുകാഴ്ചകൾക്കും പേരുകേട്ടതാണ്. ഏറെ ജനപ്രീതിയാർജിച്ചതാണ് ഈ ഉത്സവം. ചെട്ടികുളങ്ങരയിലെ വ്യത്യസ്തമായ പതിമൂന്ന് കരകളുടെ പ്രാതിനിധ്യം അതിനുണ്ട്. ഏറെ ജനപ്രിയമായ ഈ ഉത്സവത്തെ പാട്ടിൽ അവതരിപ്പിക്കുക വഴി പാട്ടിനെ ജനപ്രിയസംസ്കാരത്തിന്റെ പ്രതിനിധാനമായി മാറ്റിയെടുക്കുവാനും ഇതു തങ്ങളുടെ ഗാനം എന്ന തോന്നൽ ജനിപ്പിക്കുവാനും കഴിയുന്നു. ഉത്സവസംസ്കാരത്തിന്റെ ഭാഗമായ കുപ്പിവളക്കടയും ചിപ്പിവളക്കുലയുമെല്ലാം പാട്ടിൽ അണിനിരക്കുന്നുണ്ട്. ചെട്ടികുളങ്ങരദേവിയെ പ്രീതിപ്പെടുത്തുവാനായി കരക്കാർ നടത്തുന്ന നാട്ടാചാരങ്ങളും അനുഷ്ഠാനങ്ങളും ഉൾപ്പെടുന്നതാണ് ചെട്ടികുളങ്ങരഭരണി. അത് പ്രദേശവാസികളുമായി അത്രയധികം ബന്ധപ്പെട്ടുകിടക്കുന്നതാണ്. ഇത് പ്രാദേശികജനതയുടെ ആവിഷ്കാരങ്ങൾക്ക് ഇടം കൊടുക്കുന്നു. ചെട്ടികുളങ്ങര ഭരണിയിൽ കാണപ്പെടുന്ന കെട്ടുകാഴ്ചകൾ ഓരോ കരക്കാരുടെയും കരവിരുതിന്റെ വൈദഗ്ദ്ധ്യമാണ് പ്രകടമാക്കുന്നത്. അത് കച്ചവടകലയല്ല, ലാഭമതിന്റെ ലക്ഷ്യവുമല്ല. അവ ആത്മസംതൃപ്തിയും അർപ്പണബോധവും പ്രകടമാക്കുന്നു.

ആ നിലയ്ക്ക് ഉപഭോഗസംസ്കാരത്തിന്റേതായ കാലഘട്ടത്തിൽ ചെട്ടികുളങ്ങൾ ഭരണിനാളിൽ എന്ന ഗാനം തനിനാടനായ പ്രാദേശിക സംസ്കാരത്തെയും അഭിലാഷങ്ങളെയുമാണ് സംബോധനചെയ്യുന്നതും പ്രതിഫലിപ്പിക്കുന്നതും. ഈ ഗാനം പ്രാദേശിക സംസ്കാരത്തിന്റെ അടയാളപ്പെടുത്തൽ കൂടിയാണ്. ജനമനസ്സുകളിൽ ചെട്ടികുളങ്ങൾഭരണി എന്ന ഉത്സവത്തെ എത്തിക്കുന്നതിൽ ഈ ഗാനം ചെറുതല്ലാത്ത പ്രാധാന്യം വഹിക്കുന്നുണ്ട്. അതോടൊപ്പം കേരളത്തിലെ വിവിധസ്ഥലങ്ങളിലുള്ള വിശ്വാസികളായ ജനങ്ങളെ ചെട്ടികുളങ്ങൾരയുമായി ബന്ധിപ്പിച്ചുനിർത്തുന്ന സംസ്കാരത്തിന്റെ പാലമായും ഈ ഗാനം പ്രവർത്തിക്കുന്നു. ചെട്ടികുളങ്ങൾഭരണിയെ മാത്രമല്ല ചെട്ടികുളങ്ങൾ ഭരണിയുത്സവത്തിലെ പ്രധാന ഇനവും ഒരനുഷ്ഠാനകലയുമായ കുത്തിയോട്ടത്തെ സവിശേഷമായി പരാമർശിച്ചുകൊണ്ടും തമ്പിയെഴുതി

കാളിക്ക് ഭരണിനാളിൽ കുത്തിയോട്ടം..

കാവിലെ ഭഗവതിക്ക് തിരുമുടിയാട്ടം

ചിത്രം: മാളികപണിയുന്നവർ (1978), സംഗീതം: യേശുദാസ്

ചെട്ടികുളങ്ങൾ ഭഗവതിക്ഷേത്രം, ആറ്റുകാൽഭഗവതിക്ഷേത്രം തുടങ്ങി പലക്ഷേത്രങ്ങളിലും കുത്തിയോട്ടം നടത്തിവരുന്നു. ഇതു ഭക്തജനങ്ങൾ ദേവിക്കുനൽകുന്ന വഴിപാടാണ്. കുത്തിയോട്ടത്തിനായി കുട്ടികൾക്കു പ്രത്യേക പരശ്ചലനം കൊടുത്ത് തയ്യാറാക്കിയെടുക്കുന്നു. കുത്തിയോട്ടത്തിനുപയോഗിക്കുന്ന പ്രത്യേകം തയ്യാറാക്കിയ പാട്ടുകളെ 'കുത്തിയോട്ടക്കുമ്മികൾ' എന്നാണുപറയുന്നത്. ചെട്ടികുളങ്ങൾപ്രദേശത്ത് ഇതിനായി ധാരാളം കുത്തിയോട്ട സംഘങ്ങളും ഉണ്ട്. മേൽപ്പറഞ്ഞ രണ്ടുഗാനങ്ങളും ചെട്ടികുളങ്ങൾ എന്ന ദേശത്തെയും അതിന്റെ ഹൈന്ദവ സംസ്കാരവിശേഷങ്ങളെയുമാണ് വിനിമയം നടത്തുന്നത്. ചെട്ടികുളങ്ങൾഭരണിയെ മാത്രമല്ല അതിലെ സവിശേഷമായ ഉത്സവഘടകങ്ങളെക്കൂടി വിവരിക്കാൻ തമ്പി ഗാനങ്ങളെ ഉപയോഗപ്പെടുത്തുന്നു.

വൈക്കത്തഷ്ടമി എന്ന ഉത്സവത്തെ പാട്ടിലവതരിപ്പിച്ചുകൊണ്ടാണ്

വൈക്കത്തഷ്ടമിനാളിൽ ഞാനൊരു

വഞ്ചിക്കാരിയെക്കണ്ടു

വാകപ്പുമരച്ചോട്ടിൽ നിന്നപ്പോൾ

വളകിലുക്കം കേട്ടു.

ചിത്രം: ഭാര്യമാർ സൂക്ഷിക്കുക(1968), സംഗീതം: വി. ദക്ഷിണാമൂർത്തി

എന്ന ഗാനം തുടങ്ങുന്നത്. ദക്ഷിണ കൈലാസമെന്ന പേരിൽ പ്രശസ്തമായ വൈക്കം മഹാദേവക്ഷേത്രത്തിൽ അഷ്ടമിനാളിൽ നടക്കുന്ന ഉത്സവമാണിത്. ഉത്സവദിവസം ക്ഷേത്രവഴികളും പരിസരങ്ങളും അലങ്കരിക്കുന്നു. കുരുത്തോല, വാഴക്കുല, കരിക്കിൻകുല, പൂക്കൾ, നിറപറ, നിലവിളക്ക് ദീപവിതാനങ്ങൾ എന്നിവകൊണ്ടെല്ലാം അലങ്കരിച്ച അഷ്ടമിപന്തൽ വളരെ പ്രശംസയർഹിക്കുന്നതാണ്. വൈക്കത്തപ്പന്റെ ഏറ്റവും പ്രധാനവഴിപാട് പ്രാതലാണ്. ഏഴാം ഉത്സവത്തിന് ഇരുപതുപറയരിയിൽ തുടങ്ങി അഷ്ടമിദിവസം നൂറ്റിയൊന്നുപറയിലെത്തുന്ന സദ്യയാണ് വൈക്കത്തഷ്ടമിയുടെ പ്രധാന സവിശേഷത. ക്ഷേത്രത്തിന്റെ വടക്കുഭാഗത്തുള്ള ഊട്ടുപുരയിലാണ് സദ്യ. ഈ ഊട്ടുപുരയടുപ്പിലെ ചാരമാണ് ക്ഷേത്രത്തിൽ പ്രസാദമായി നൽകുന്നത്.

ജനപ്രിയമായ വൈക്കത്തഷ്ടമിയെ പാട്ടിൽ കൊണ്ടുവരുന്നത് രചനാതന്ത്രത്തിന്റെ ഭാഗമായിട്ടുകൂടി മനസ്സിലാക്കാം. കാരണം പാട്ടിന്റെ വിഷയം യഥാർത്ഥത്തിൽ വൈക്കത്തഷ്ടമിയല്ല പ്രണയമാണ്. ഭാര്യമാർ സൂക്ഷിക്കുക എന്ന ഈ ചിത്രത്തിന് വൈക്കവുമായോ വൈക്കത്തഷ്ടമിയായോ യാതൊരുബന്ധവുമില്ല. ആ ചിത്രത്തിലെ സുരേഷ് (നസീർ) എന്ന കഥാപാത്രം പാട്ടുകാരനാണ്. അദ്ദേഹം റെക്കോഡിങ്ങ് സ്റ്റുഡിയോവിൽ വച്ച് പാടുന്ന ഗാനമാണിത്. ഗാനസന്ദർഭം ഒരൂതരത്തിലുള്ള ഉത്സവമുദ്രകളെയും ആവശ്യപ്പെടുന്നുമില്ല. എന്നിട്ടും 'വൈക്കത്തഷ്ടമി' പാട്ടിൽ പ്രത്യക്ഷപ്പെടുന്നുവെന്ന് സവിശേഷ ശ്രദ്ധയർഹിക്കുന്നു. സിനിമയിൽ പറയാത്ത വൈക്കത്തഷ്ടമിയെ പ്രതിനിധീകരിക്കാൻ ശ്രമിക്കുന്ന ഗാനം പ്രേക്ഷകരായ ഭൂരിപക്ഷ ഹൈന്ദവവിശ്വാസികളുടെ സ്വീകാര്യതയാണ് ഉറപ്പുവരുത്തുന്നത്. വൈക്കം എന്ന സ്ഥലത്തിന്റെ പ്രതിനിധാനം പാട്ടിന് ഈ മണ്ണുമായി വേരുകളുള്ളതാക്കുന്നു. പല്ലവിയിൽ തുടക്കം മുതൽ കേൾക്കുന്നതും പലവട്ടം

ആവർത്തിക്കുന്നതുമായ വൈക്കത്തഷ്ടമി പാട്ടിലെ ഏറ്റവും വലിയ ഉത്സവബിംബമാണ്. ഹൈന്ദവപുരാണകഥാസന്ദർഭവും പ്രണയവും ഇഴചേർന്നുകിടക്കുന്നുണ്ട് പ്രസ്തുത ഗാനത്തിൽ. 'സത്യവതിയെപ്പോലെ വന്ന നായികയും നായികയെക്കാണുമ്പോൾ മഹർഷിയായിത്തീർന്ന നായകനും' സ്വീകാര്യത തേടുന്നത് ഹൈന്ദവപുരാണപാരമ്പര്യം ചുവടുറപ്പിച്ച ഹൃദയങ്ങളിലാണ്. വൈക്കത്തഷ്ടമി എന്നത് ഹൈന്ദവസംസ്കാരത്തിന്റെ സ്മൃതികളുണർത്തുന്ന വൈകാരികസന്ദർഭം കൂടിയാണ്. 'വൈക്കത്തഷ്ടമിനാളിൽ' എന്നഗാനത്തിന്റെ ചരണത്തിൽ 'അഷ്ടമിക്കേളി' എന്നുപയോഗിച്ചിട്ടുള്ളതും ശ്രദ്ധേയമാണ്. അഷ്ടമിക്കേളിയെ സാംസ്കാരികാനുഭവം എന്ന നിലയിൽ ആഘോഷിച്ചിരുന്ന സമൂഹത്തിലാണ് ആ പദത്തിന് ഇടം കണ്ടെത്താനാവുക.

ഉത്സവബിംബങ്ങളുടെ നീണ്ടനിര തന്നെ അണിനിരക്കുന്ന മറ്റൊരു ഗാനമാണ്
ആറാട്ടിനാനകൾ എഴുന്നള്ളി
ആഹ്ലാദസമുദ്രം തിരതല്ലി
ആനന്ദ ദൈരവി മേളത്തിൽ താളത്തിൽ
അമ്പലത്തുളസികൾ തുമ്പിതുളളി

ചിത്രം: ശാസ്ത്രം ജയിച്ചു മനുഷ്യൻ തോറ്റു (1973), സംഗീതം: എം. എസ് വിശ്വനാഥൻ

ഇതും ഒരു പ്രണയഗാനമാണ്. എന്നാൽ പല്ലവിയിലെ വരികളെല്ലാം ഉത്സവ വിശേഷങ്ങളെ കുറിച്ചു മാത്രമാണ് സംസാരിക്കുന്നത്. ഈ ഗാനത്തിൽ പരാമർശിക്കപ്പെടുന്ന നാഗസ്വരവും ആറാട്ടും വേലക്കുളവും ക്ഷേത്രോത്സവങ്ങളുടെ സവിശേഷതകളാണ്. ഓരോ വർഷത്തെയും ഉത്സവങ്ങൾ അവസാനിക്കുന്നത് ആറാട്ടോടുകൂടിയാണ്. ഹൈന്ദവവിശ്വാസമനുസരിച്ച് വളരെ പവിത്രമായ ചടങ്ങുകൂടിയാണ് ആറാട്ട്. ആറാട്ടു നടത്തുന്നതിനായി പ്രത്യേകമായി തെരഞ്ഞെടുക്കപ്പെട്ട കടവ് ഉണ്ടായിരിക്കും. ഉത്സവബിംബത്തെ ആനപ്പുറത്ത് കയറ്റി വാദ്യഘോഷത്തോടെയും ജയഘോഷത്തോടെയും അല്ലെങ്കിൽ നാമജപത്തോടെയും ഭക്തന്മാരുടെ അകമ്പടിയോടെ ആറാട്ടു നടത്തേണ്ട ജലാശയത്തിലേക്ക് എഴുന്നള്ളിക്കുന്നു. ഉത്സവത്തിന്റെ സമാപനമായി മിക്കക്ഷേത്രങ്ങളിലും ആറാട്ടു നടത്താറുണ്ട്. നിരവധിയാളുകൾ തികഞ്ഞഭക്തിയോടെ ഈ ചടങ്ങിൽ പങ്കെടുക്കുന്നു.

തമ്പി ഈഗാനത്തിൽ പരാമർശിക്കുന്നത് അമ്പലപ്പുഴ ശ്രീകൃഷ്ണസ്വാമിക്ഷേത്രത്തിലെ ആറാട്ടാണ്. 'ആറാട്ട്' തമ്പിയുടെ പലഗാനങ്ങളിലും കടന്നുവരുന്നുണ്ട്. ആറാട്ടുനൽകുന്ന നിർവൃതിയനുഭവിക്കുന്ന ഒരു കർത്തൃത്വത്തെയാണ് ഈ ഗാനത്തിൽ കണ്ടെത്താൻ കഴിയുക. അങ്ങനെയൊരു മാനസ്സികാവസ്ഥയിൽ മാത്രമേ 'അമ്പലത്തുളസികളുടെ തുമ്പിതുളളൽ' കാണാൻ കഴിയൂ. ഇവിടെ 'തുമ്പിതുളളൽ' എന്ന പ്രയോഗത്തിന് ക്ഷേത്രകേന്ദ്രീകൃതമായ ഉത്സവത്തെ നാട്ടുസംസ്കൃതിയുമായി ബന്ധപ്പെടുത്തുവാൻ കഴിയുന്നു. തുമ്പിതുളളൽ എന്നത് പെൺകുട്ടികളുടെ ഗ്രാമീണവിനോദമാണ്. ഇതുപകർന്നു നൽകുന്നതും ആഘോഷാന്തരീക്ഷത്തെയാണ്. പല്ലവിയിലെ 'അമ്പലത്തുളസികൾ' എന്ന പ്രയോഗം കൂടുതൽ ശ്രദ്ധയർഹിക്കുന്നുണ്ട്. തുളസി ഇവിടെ അമ്പലത്തുളസിയാക്കി മാറ്റപ്പെടുന്നു. തുളസി എന്ന ഔഷധഗുണമുള്ള ചെടിയെ ഹൈന്ദവമതബോധം പലമട്ടിൽ മതവൽകരിക്കാൻ ശ്രമം നടത്തുന്നുണ്ട്. അങ്ങനെയാണ് തുളസി കൃഷ്ണതുളസിയാകുന്നതും വിശുദ്ധസസ്യമാകുന്നതും. അതുപോലെ, ഗാനത്തിന്റെ അനുപല്ലവിയിൽ 'ആൽച്ചുവട്' പരാമർശിക്കപ്പെടുന്നു. ഹിന്ദുമതവും ബുദ്ധമതവും പവിത്രവൃക്ഷമായിട്ടാണ് ആലിനെ കാണുന്നത്. ഓച്ചിറ പരബ്രഹ്മക്ഷേത്രത്തിൽ പരബ്രഹ്മത്തെ പ്രതിനിധീകരിക്കാൻ അരയാൽവൃക്ഷമാണ് നട്ടിരിക്കുന്നത്. മഹാപ്രളയകാലത്ത് മഹാവിഷ്ണു കൃഷ്ണരുപത്തിൽ ആലിലയിൽ കിടന്നാണ് പ്രപഞ്ചത്തിൽ വിലയം പ്രാപിച്ചതെന്ന് വിശ്വസിക്കപ്പെടുന്നു. അതുകൊണ്ട് ആലിലക്കണ്ണനെന്ന് കൃഷ്ണനെ വിളിച്ചുപോരുന്നു. ക്ഷേത്രങ്ങളിൽ ആലിനെ വലം വയ്ക്കാറുണ്ട്. അരയാൽ വൃക്ഷത്തിന്റെ വേരിൽ ബ്രഹ്മാവും മദ്ധ്യത്തിൽ വിഷ്ണുവും അഗ്രത്തിൽ ശിവനും വസിക്കുന്നതായാണ് ഹൈന്ദവസങ്കല്പം.

ധാരാളം തണൽ നൽകുന്നതും ദീർഘായുസ്സുള്ളതുമായതിനാൽ പുരാതനകാലം മുതൽ ഇന്ത്യൻ ഉപഭൂഖണ്ഡത്തിൽ അരയാലുകൾ തണൽമരങ്ങളായി ഉപയോഗിച്ചുവരുന്നു. അതേകാ

രണങ്ങൾ കൊണ്ടുതന്നെ ദൈവാരാധനയ്ക്കും നാട്ടുയോഗങ്ങൾ കൂട്ടുന്നതിനും ഇവയുടെ തണൽ ഉപയോഗപ്പെടുത്തി. അങ്ങനെ മറ്റു വൃക്ഷങ്ങളിൽ നിന്നു വ്യത്യസ്തമായി ആൽമരം മനുഷ്യർക്കു കൂടുതൽ ഉപയോഗമുള്ളതാണെന്ന തിരിച്ചറിവ് അതിനെ ഒരു വിശുദ്ധമരത്തിന്റെ പദവിയിലേക്കുയർത്തി. ഇതു ചിലതിനെയെല്ലാം അവിശുദ്ധമാക്കുന്ന വഴികൂടിയാണ്. മനുഷ്യന് ആവശ്യമുള്ളതിനെ നിലനിർത്തുവാനും കേന്ദ്രസ്ഥാനത്തേക്ക് എത്തിക്കാനുമുള്ള ആസൂത്രിതമായ നീക്കങ്ങളുടെ ഫലം കൂടിയാണിതു വെളിവാക്കുന്നത്. ഇപ്രകാരം മതമേധാവിത്വം മനുഷ്യരെ മാത്രമല്ല ദേശത്തെയും മൃഗങ്ങളെയും സസ്യങ്ങളെയുമെല്ലാം മതവൽക്കരിക്കാൻ നടത്തുന്ന ശ്രമങ്ങളുടെ പ്രതിനിധാനം എന്ന രീതിയിലാണ് അമ്പലത്തുളസിയും ആൽച്ചുവടും പാട്ടിൽ കടന്നുവരുന്നത്. മതമേധാവിത്വം സാസ്കാരിക ഘടകങ്ങളെ തങ്ങളുടേതാക്കിക്കൊണ്ടാണ് അധികാരം സ്ഥാപിക്കാൻ ശ്രമിക്കുന്നത്. ഇത്തരം തന്ത്രേതാക്കലുകളിൽ നിന്നു പ്രകൃതിയും ജീവജാലങ്ങളും മോചിപ്പിക്കപ്പെടേണ്ടതുണ്ട്.

അമ്പലപ്പുഴക്കാരുടെ 'നാഗസ്വരലഹരി'യെക്കുറിച്ച് ഇതേഗാനത്തിന്റെ അനുപല്ലവി പരാമർശിക്കുന്നു. ക്ഷേത്രോത്സവത്തിന് നാഗസ്വരം വളരെ പ്രധാനമാണ്. നാഗാസുരന് ശിവൻ സമ്മാനിച്ച വാദ്യമാണ് നാഗസ്വരം എന്നാണ് ഐതീഹ്യം. ക്ഷേത്രങ്ങളിൽ ആരാട്ടിന്റെ സമയത്ത് നാഗസ്വരവായന ഉത്സവാന്തരീക്ഷത്തെ കൂടുതൽ മംഗളപൂർണ്ണമാക്കുന്നുവെന്നാണുവിശ്വാസം. തമിഴ്നാട്ടിലെ ക്ഷേത്രങ്ങളിലും കേരളത്തിലെ ക്ഷേത്രങ്ങളിലും നാഗസ്വരവാദ്യം സവിശേഷസ്ഥാനമർഹിക്കുന്നു. ക്ഷേത്രവാദ്യമെന്ന നിലയിൽ ജനപ്രിയമായിത്തീർന്ന നാഗസ്വരം പിന്നീട് ക്ഷേത്രേതര കലകളിലും വ്യാപകമായി ഉപയോഗിക്കപ്പെട്ടു. ആലപ്പുഴ ജില്ലയിൽത്തന്നെ അമ്പലപ്പുഴസഹോദരന്മാർ, തിരുവിഴ സഹോദരന്മാർ , ഹരിപ്പാട് സഹോദരന്മാർ എന്നിങ്ങനെ പ്രശസ്തരായ നിരവധികലാകാരന്മാരുണ്ടായി, ഈ നാഗസ്വരവിദ്വാന്മാരും അവരുടെ ആലാപനവും തമ്പിയെ വളരെയധികം ആകർഷിച്ചിരുന്നുവെന്നതിന് ധാരാളം തെളിവുകൾ അദ്ദേഹത്തിന്റെ മറ്റു പലഗാനങ്ങളിലുമുണ്ട്. ഈ ഗാനം നോക്കുക

.....ഹരിപ്പാട്ടാറാട്ടിന് ആനക്കൊട്ടിലിൽ നിന്നെക്കണ്ടു

തിരുവിഴതൻ മധുരനാഗസ്വരത്തേനൊഴുകി

ചിത്രം: ബന്ധുക്കൾ ശത്രുക്കൾ(1993), സംഗീതം: ശ്രീകുമാരൻതമ്പി

ആരാട്ടിനാനകൾ എഴുന്നള്ളി എന്ന ഗാനത്തിന്റെ ചരണത്തിൽ ക്ഷേത്രസംസ്കാരത്തിന്റെയും ഉത്സവങ്ങളുടെയും അവിഭാജ്യഘടകമായ 'വേലക്കുളം' പരാമർശിക്കപ്പെടുന്നു. ദേവാസുരൻമാർ ഏറ്റുമുട്ടുന്നു എന്ന സങ്കല്പത്തിലാണു കുളത്തിൽ വേലനടത്തുന്നത്. ഇതിൽ ദേവന്മാർ പരാജയപ്പെടുന്നതായാണ് ഐതീഹ്യം. ഇങ്ങനെ വേലനടത്തുന്ന കുളമാണ് വേലക്കുളം എന്ന പേരിൽ അറിയപ്പെടുന്നത്. കുളത്തിലേക്കിറങ്ങാൻ കൽപ്പടവുകൾ കെട്ടിയിട്ടുള്ള വേലക്കുളം ഉത്സവങ്ങളുമായി അഭേദ്യമായി ബന്ധപ്പെട്ടുകിടക്കുന്നു. ഗാനത്തിലെ വേലക്കുളം ഉൾവഹിക്കുന്നത് സവിശേഷമായ പുരാണസന്ദർഭങ്ങളെയും അനുഷ്ഠാനങ്ങളെയുമാണ്. ഹൈന്ദവജ്ഞാനവ്യവസ്ഥയ്ക്കുള്ളിലാണ് വേലക്കുളം ജനപ്രിയമായി മാറുക. ഹൈന്ദവസാംസ്കാരിക ചിഹ്നങ്ങളുടെ ബോധപൂർവമായ പ്രയോഗമായി ഗാനം മാറുന്നു. കേരളത്തിലെ മറ്റുനിരവധി ക്ഷേത്രങ്ങളിൽ വേലകളിയും വേലക്കുളവും നിലവിലുണ്ട്. അതുകൊണ്ടുതന്നെ ഗാനം കേൾക്കുന്നവർ അതു തങ്ങളുടെ ഉത്സവാനുഭവങ്ങളുമായി ചേർത്തുവയ്ക്കുകയും സ്വാനുഭവങ്ങളും അനുഭൂതികളുമെന്നനിലയിൽ മനസ്സിലാക്കുകയും ചെയ്യുന്നു. അങ്ങനെ ഹരിപ്പാട് സുബ്രഹ്മണ്യസ്വാമിക്ഷേത്രത്തിനും അതിന്റെ സാംസ്കാരിക ലോകത്തിനുമപ്പുറം ഗാനം വേരുകളുറപ്പിക്കുന്നു.

മറ്റൊരു പ്രണയഗാനം എഴുതപ്പെട്ടിരിക്കുന്നത് തൈപ്പായക്കാവടിയിലെ ഉത്സവത്തെ അവതരിപ്പിച്ചുകൊണ്ടാണ്

തൈപ്പായക്കാവടിയാട്ടം

തങ്കമയിൽപ്പീലിയാട്ടം

മനസ്സിന്റെയമ്പലത്തിൽ തേരോട്ടം

മാരമഹോത്സവത്തിൻ തേരോട്ടം

കരളിലെ മതിലകത്തു പമ്പമേളം.

ചിത്രം: പുത്തേനരുവി(1974), സംഗീതം: എം.കെ അർജുനൻ

മകരമാസത്തിലെ പുയം നാളിലാണ് തൈപ്പായം നടക്കുന്നത്. തമിഴിലെ തൈമാസത്തിൽ നടക്കുന്ന ഉത്സവമായതിനാലാണ് ഇതിന് തൈപ്പായം എന്ന പേരുലഭിച്ചത്. സുബ്രഹ്മണ്യന്റെ പിറന്നാളാണു തൈപ്പായം എന്നാണു വിശ്വാസം. സുബ്രഹ്മണ്യനോടുള്ള ആരാധന എന്ന നിലയ്ക്കാണ് തൈപ്പായം ആഘോഷിക്കപ്പെടുന്നത്. തമിഴ്നാട്ടിലെയും കേരളത്തിലെയും സുബ്രഹ്മണ്യക്ഷേത്രങ്ങളിൽ ഈ ദിവസം വളരെ പ്രധാനമാണ്. സുബ്രഹ്മണ്യനോടുള്ള സമർപ്പണം എന്ന നിലയ്ക്കാണ് ഈ ദിനം കാവടിയാടുന്നത്. പീലിക്കാവടി, അഗ്നിക്കാവടി, ഭസ്മക്കാവടി, പൂക്കാവടി എന്നിങ്ങനെ കാവടിതന്നെ പലതരമുണ്ട്. തൈപ്പായദിനത്തിൽ കാവടികെട്ടിയാടുന്നത് വിശ്വാസികൾക്ക് വളരെപ്രധാനമാണ്. പലസുബ്രഹ്മണ്യക്ഷേത്രങ്ങളിലും ഒരാഴ്ചത്തെ തൈപ്പായഘോഷമാണ് നടക്കുക. ശ്രീകൃമാരൻതമ്പിയുടെ നാടായ ഹരിപ്പാട് സുബ്രഹ്മണ്യസ്വാമീക്ഷേത്രം തൈപ്പായഘോഷങ്ങൾക്കുപേരുകേട്ട ക്ഷേത്രമാണ്. ഇതുകൂടാതെ കേരളത്തിലെ മറ്റുനിരവധി ക്ഷേത്രങ്ങളിലും തൈപ്പായഘോഷങ്ങൾ നടക്കുന്നു. ഈ ഗാനത്തിൽ തൈപ്പായക്കാവടിയെക്കൂടാതെ മറ്റുനിരവധി ഉത്സവബിംബങ്ങൾ അണിനിരക്കുന്നുണ്ട്. ഗാനത്തിന്റെ പല്ലവിയിൽ ' മനസ്സിലെമ്പല'ത്തിലെ തേരോട്ടത്തെക്കുറിച്ചും സൂചിപ്പിക്കുന്നു. ഈ തേരോട്ടം ഉത്സവങ്ങളുടെ ഭാഗമാണ്. ഗാനത്തിന്റെ ചരണത്തിൽ 'പമ്പമേളം' എന്ന ഉത്സവബിംബവും കടന്നുവരുന്നു. പ്രണയമാണ് വിഷയമെങ്കിലും ആ പ്രണയത്തിന്റെ അനുഭൂതികളെ വിവരിക്കാൻ തമ്പി ക്ഷേത്രങ്ങളിലേക്കും ഉത്സവപ്പറമ്പുകളിലേക്കും പോകുന്നു. അതുകൊണ്ടാണ് പ്രണയമുണ്ടാക്കുന്ന മേളങ്ങൾ പമ്പമേളമായി മാറുന്നത്. തമ്പിയെ നിയന്ത്രിക്കുന്ന സൗന്ദര്യസങ്കല്പങ്ങൾ ക്ഷേത്രസംസ്കാരത്തിൽ നിന്നും പിറവിക്കൊണ്ടതാണ്. പ്രണയത്തെ കുറിക്കുന്ന മറ്റൊരുഗാനം നോക്കുക

മാലക്കാവടി പീലിക്കാവടി നിരന്നാടുന്നല്ലോ
നിൻ കണ്ണിൽ-
നിൻ മയിൽപ്പീലിക്കണ്ണിൽ

ചിത്രം:അശോകവനം(1978), സംഗീതം: വി. ദക്ഷിണാമൂർത്തി

പ്രണയിനിയുടെ കണ്ണിലും തമ്പി കാണുന്നത് കാവടിയുടെ ഘോഷയാത്രയാണ്. ക്ഷേത്രസംസ്കാരവും ഉത്സവാഭിമുഖ്യവും ചേർന്നു സൃഷ്ടിച്ചെടുക്കുന്ന രാഷ്ട്രീയ അബോധ(Political unconscious)മാണ് ഈ ഗാനങ്ങളെ സാധ്യമാക്കുന്നതും ജനപ്രിയമാക്കുന്നതും.

ഓണാട്ടുകരയുടെ സമരവീര്യത്തിന്റെ സ്മരണപുതുക്കുന്ന ഓച്ചിറകളിയെ സന്നിവേശിപ്പിച്ചുകൊണ്ടാണ്

ഓച്ചിറകളികാണാൻ കൊണ്ടുപോകാം
ഓട്ടുമണി കിലങ്ങുമാറു കുലുങ്ങു കാളേ
ഒരുവല്ലം കപ്പയും കൊണ്ടോടു കാളേ

ചിത്രം:ഭൃഗോളം തിരിയുന്നു(1974),സംഗീതം: ദക്ഷിണാമൂർത്തി

എന്നു തമ്പിയെഴുതിയത്. കളിരീതിയിൽ നടത്തുന്ന ആയോധനകലാ പ്രകടനമാണിത്. ഗാനത്തിൽ പറയുന്ന 'കാള' ഓച്ചിറപരബ്രഹ്മക്ഷേത്രത്തിൽ നേർച്ചയായി ഉഴിഞ്ഞുവിട്ട കാളയാണ്. യുദ്ധത്തെ അനുസ്മരിപ്പിക്കുന്നതാണ് ഓച്ചിറകളിയെങ്കിലും ഇന്നവിടെ ഉത്സവത്തിമിർപ്പിന്റെ ആവേശമാണു കാണാൻ കഴിയുക. അവത്തിരണ്ടുകരക്കാർ ഇതിൽ പങ്കെടുക്കുന്നുണ്ട്. ഈ അവത്തിരണ്ടുകരക്കാർക്കും അവകാശപ്പെട്ടതാണ് ഓച്ചിറക്ഷേത്രം. ഭാരതത്തിലെ പരബ്രഹ്മസങ്കല്പത്തിലുള്ള ക്ഷേത്രങ്ങളിൽ വളരെപ്രധാനപ്പെട്ടതാണ് ഓച്ചിറപരബ്രഹ്മക്ഷേത്രം. പരബ്രഹ്മത്തെ സൂചിപ്പിക്കാൻ അരയാൽവൃക്ഷം മാത്രമാണിവിടെയുള്ളത്. ഓച്ചിറകളിദിനങ്ങളിൽ ലക്ഷക്കണക്കിനു ഭക്തജനങ്ങൾ ഈ ഉത്സവത്തിൽ പങ്കുചേരാറാണെന്നു. സമൃദ്ധമായ കാവുകൾ ക്ഷേത്രത്തിന്റെ പ്രധാനസവിശേഷതയാണ്. വൃക്ഷങ്ങൾക്കിവിടെ ലഭിച്ചിരിക്കുന്ന പ്രാധാന്യം സവിശേഷ ശ്രദ്ധ

പ്രാധാന്യമർഹിക്കുന്നുണ്ട്. ഇപ്രകാരം ജനപ്രിയമായ ഉത്സവങ്ങളുടെ ഓച്ചിറയാണ് തമ്പിയുടെ ഗാനങ്ങളിലുള്ളത്.

1968 ൽ തുടങ്ങിയ ഗാനരചന 1993 ലെത്തുമ്പോഴും ക്ഷേത്രകേന്ദ്രിതമായ പ്രയോഗങ്ങളിലും ഗാനങ്ങളിലെ ഉത്സവാരമകതയിലും തെല്ലും മാറ്റമില്ല. തമ്പിയുടെ സജീവഗാനരചന അവസാനിക്കുന്ന ബന്ധുക്കൾ ശത്രുക്കൾ എന്ന ചിത്രത്തിലെ

ആലപ്പുഴപട്ടണത്തിൽ
അതിമധുരം വിതറിയോളേ
കണ്ണും കണ്ണും കടം പറഞ്ഞു

കടങ്കഥയിൽ മനം പുകഞ്ഞു
കൊതിപ്പിച്ചു കടന്നതെന്തേ കൂട്ടനാട്ടുകാരി.

ചിത്രം: ബന്ധുക്കൾ ശത്രുക്കൾ(1993), സംഗീതം: ശ്രീകുമാരൻതമ്പി

എന്ന പ്രണയഗാനവും ഉത്സവബിംബങ്ങളാൽ സമൃദ്ധമാണ്. ആലപ്പുഴ എന്ന പട്ടണത്തെ നേരിട്ടു പരാമർശിച്ചുകൊണ്ടു തുടങ്ങുന്ന ഗാനം ഒരു കഥാരൂപത്തിലാണ് രചിക്കപ്പെട്ടിരിക്കുന്നത്. ഈ ഗാനത്തിന്റെ അനുപല്ലവിയിൽ അമ്പലപ്പുഴ ശ്രീകൃഷ്ണസ്വാമിക്ഷേത്രത്തിൽ വച്ചുനടക്കാറുള്ള ഒമ്പതാമുത്സവത്തെക്കുറിച്ചും ഗാനത്തിന്റെ ചരണത്തിൽ ഹരിപ്പാട്ടാരാട്ടിനെക്കുറിച്ചും ആനക്കൊട്ടലിനെക്കുറിച്ചും പറയുന്നു. പ്രണയിനിയുടെ വർത്തമാനത്തെ ഈഗാനത്തിൽ തമ്പി 'പാൽപ്പായസ'മായിട്ടാണവതരിപ്പിക്കുന്നത്. മറ്റൊരുഗാനത്തിൽ പ്രണയിനിയുടെ ചിരിയെയും തമ്പി 'പാൽപ്പായസ'മായിട്ടവതരിപ്പിക്കുന്നുണ്ട്. ഈ പാൽപ്പായസമാകട്ടെ അമ്പലപ്പുഴക്ഷേത്രത്തിലെ നൈവേദ്യമാണ്. ഉത്സവഘോഷയാത്രയിലെ തീവെട്ടിയും ഗാനത്തിൽ പരാമർശിക്കപ്പെടുന്നു. തമ്പിയുടെ പലഗാനങ്ങളിലും 'തീവെട്ടി' കടന്നുവരുന്നുണ്ട്. ക്ഷേത്രങ്ങളിൽ ദേവനെ എഴുന്നള്ളിക്കുമ്പോൾ ഉപയോഗിക്കുന്ന ഒരുതരം പന്തമാണു തീവെട്ടി അഥവാ ദീപയഷ്ടി. കേരളത്തിലെ ആചാരപരമായ വിളക്കുകളിൽ പ്രധാനപ്പെട്ടതാണ് തീവെട്ടി. ഒരുനീണ്ടകോലിന്റെ അറ്റത്തുപിടിപ്പിച്ചിട്ടുള്ള എട്ടുശിഖരങ്ങളുള്ള പന്തമാണിത്. തീവെട്ടികൾ പ്രതിനിധാനം ചെയ്യുന്നത് ഉത്സവഘോഷയാത്രകളെയും എഴുന്നള്ളത്തുകളെയുമാണ്. ഉത്സവപ്പറമ്പിലൂടെ നടത്തുന്ന യാത്രയുടെ അനുഭവമാണ് ഈ ഗാനം പകർന്നുതരുന്നത്. ഉത്സവപ്പറമ്പിൽവെച്ച് അരങ്ങേറുന്ന പ്രണയം ആ അനുഭവത്തിന് കൂടുതൽ വൈകാരികത നൽകുന്നു.

ഉപസംഹാരം

ഹൈന്ദവസംസ്കാരത്തിലുന്നിയ നാട്ടുകൂട്ടായ്മകളുടെ മനസും ശരീരവും ഉൾക്കൊള്ളുന്ന അനുഭൂതി മുഹൂർത്തങ്ങളെയാണ് പ്രണയത്തെ വിശദീകരിക്കുവാൻ പല ഗാനങ്ങളിലും ശ്രീകുമാരൻ തമ്പി ഉപയോഗപ്പെടുത്തിയത്. വളരെ ജനപ്രിയമായ ചേർത്തലയിൽ പുരം, മലങ്കാവുപുരം, ഭരണങ്ങാനം പെരുന്നാളു തുടങ്ങിയവയെല്ലാം തമ്പിയുടെ മറ്റുഗാനങ്ങളിൽ അണിനിരക്കുന്നുണ്ട്. വേലകളി, പടയണി, കുടിയാട്ടം അമ്മൻകുടം, കുമ്മിയിടി, കാവടി, കൈകൊട്ടിക്കളി, കുത്തിയോട്ടം എന്നിങ്ങനെയുള്ള നിരവധി അനുഷ്ഠാനരൂപങ്ങളും ആചാരങ്ങളും ഉത്സവാരമകതയും ഈ ചലച്ചിത്രഗാനങ്ങളെ മലയാളചലച്ചിത്രഗാനങ്ങളുടെയിടയിൽ തികച്ചും വേറിട്ടുനിർത്തുന്നു. കാവുകൾക്കും നാട്ടുകൂട്ടായ്മകൾക്കും പ്രകൃതിക്കുമെല്ലാം നഷ്ടം സംഭവിച്ചുകൊണ്ടിരിക്കുന്ന സമകാലഘട്ടത്തിൽ ഈ ഗാനങ്ങൾ ഒരു പിൻവിളിയായാണ് അനുഭവപ്പെടുക. ക്ഷേത്രങ്ങൾക്കും ഉത്സവങ്ങൾക്കും വളരെയധികം പ്രാധാന്യം കൽപ്പിക്കുന്ന ഹൈന്ദവജനത ഈ പാട്ടുകളെ ക്ഷേത്രസംസ്കാരത്തിന്റെ പൊതുവിലുള്ള ചിത്രമായിട്ടുകൂടി മനസ്സിലാക്കുന്നുണ്ട്. പാട്ടുകളിൽ പരാമർശിക്കുന്ന ഉത്സവങ്ങൾ മാത്രമല്ല കേരളത്തിലെ വ്യത്യസ്തദേശങ്ങളിലെ വിഭിന്നങ്ങളായ ക്ഷേത്രോത്സവങ്ങളോട് ഈ പാട്ടിലെ സാംസ്കാരികസന്ദർഭങ്ങൾക്കു സമാനതകളുണ്ട്. ആ സമാനതകളാണ് ഈ പാട്ടുകളുടെ സ്വീകാര്യത വർദ്ധിപ്പിക്കുന്നത്. ഉത്സവപ്പറമ്പിലെ കുപ്പിവളക്കടകളും അവിടെ അരങ്ങേറുന്ന പ്രണയവും ആനന്ദവും എല്ലാക്ഷേത്രോത്സവങ്ങളുടെയും പൊതുക്കാഴ്ചകൂടിയാണ്. സവിശേഷമായ ഈ സാംസ്കാരിക സന്ദർഭങ്ങളെ ഇത്തരം ഗാനങ്ങളിലൂടെ ശ്രീകുമാരൻതമ്പി വിനിമയം ചെയ്യാൻ ശ്രമിച്ചു.

ഈ ഉത്സവങ്ങളെല്ലാം നാട്ടുകുട്ടായ്മകളുടെ സൃഷ്ടിയാണ്. ചില സവിശേഷ താല്പര്യങ്ങളുള്ളവരുടെ കുട്ടായ്മകൂടിയാണത്. മേൽപ്പറഞ്ഞ ഉത്സവങ്ങളെയെല്ലാം രൂപപ്പെടുത്തുന്ന കുട്ടായ്മയെ പൊതുവിൽ ഹൈന്ദവകുട്ടായ്മയെന്നു വിളിക്കാം. ഈ ജനകീയകുട്ടായ്മയുടെ അടിസ്ഥാനത്തിൽ രൂപപ്പെടുന്ന ഉത്സവപ്പലമകളെയും അനുഭൂതികളെയും ശ്രീകുമാരൻതമ്പി തന്റെ ഗാനങ്ങളിലൂടെ ആവുന്നത്ര ആവിഷ്കരിക്കാനും വിനിമയം ചെയ്യുവാനും ശ്രമിച്ചു. ഈ ഗാനങ്ങൾ ചിട്ടപ്പെടുത്തിയത് ജനപ്രിയരായ സംഗീതസംവിധായകരായിരുന്നുവെന്നതും അവയെ മികവുറ്റതാക്കി. ഈ ഗാനങ്ങളിലേറെയും പാടിയത് യേശുദാസാണ്. ആധുനിക മലയാളിസമൂഹത്തിന്റെ പൊതുപ്രതിനിധാനം എന്ന നിലകൈവരിച്ച യേശുദാസിന്റെ ശബ്ദവും ആലാപനവൈഭവവും ഈ ഗാനങ്ങളുടെ സീകാര്യത വർദ്ധിപ്പിച്ച മറ്റൊരു ഘടകമാണ്. മാറിവരുന്ന കാലഘട്ടങ്ങളിൽ ഈ ഗാനങ്ങളുൽപാദിപ്പിക്കുന്ന അർത്ഥം വ്യത്യസ്തമാണ്. ഉപഭോഗസംസ്കാരത്തിന്റെ തായ പുതിയകാലഘട്ടത്തിൽ നാട്ടുകുട്ടായ്മയുടെ ഗാനങ്ങളെന്ന നിലയിൽ ഈ ഗാനങ്ങൾക്കു കൂടുതൽ പ്രസക്തി കൈവരുന്നുണ്ട്. പൊതുകുട്ടായ്മകൾക്കുള്ള ഇടങ്ങൾ നഷ്ടപ്പെട്ടുകൊണ്ടിരിക്കുന്ന സമകാലത്തിൽ ജൈവികമായ ഇടപെടലുകളുടെ അനിവാര്യതയിലേക്കാണ് ഈ ഗാനങ്ങളോരോന്നും ശ്രദ്ധ ക്ഷണിക്കുന്നത്. അതോടൊപ്പം, ഏറെയും വരേണ്യവും പൊതുവിൽ ഹൈന്ദവവുമെന്ന് വിളിച്ചുപോരുന്ന സംസ്കാരവിശേഷങ്ങളുടെ അനുഭൂതിവൽക്കരണമാണിവ സാധ്യമാക്കുന്നതെന്നും കാണേണ്ടതുണ്ട്.

സഹായകഗ്രന്ഥങ്ങൾ

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അഷ്ടമിയാത്ര

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കേരളത്തിൽ കാവ്യപരമ്പരയ്ക്ക് വളരെ പ്രാധാന്യം നൽകിയ കാലമായിരുന്നു വെൺമണി പ്രസ്ഥാനകവികളുടെ കാലം. കവിതാശക്തിയുള്ളവരെല്ലാം കാവ്യരചന നടത്തണം എന്ന ആഹ്വാനമായിരുന്നു കൊടുങ്ങല്ലൂർ കുഞ്ഞിക്കുട്ടൻ തമ്പുരാൻ ഉൾപ്പെടുന്ന വെൺമണിക്കവികൾ ഉയർത്തിയിരുന്നത്. ഒറ്റശ്ലോകങ്ങൾ, സമസ്യാപുരണങ്ങൾ, സ്തോത്രകൃതികൾ, ലഘുവർണ്ണനകൾ, കൂട്ടുകവിത, യാത്രാകാവ്യം, കവിതക്കത്ത്, ആട്ടക്കഥ, മഹാകാവ്യം, കഥാകാവ്യം, കിളിപ്പാട്ട്, തുള്ളൽ, ചമ്പുക്കൾ എന്നിങ്ങനെ മഹാ വാരതവിവർത്തനം വരെയെത്തുന്നു അവരുടെ കൃതികൾ. ഇങ്ങനെ എല്ലാ പ്രസ്ഥാനങ്ങളിലും പെട്ട കൃതികൾ വെൺമണിക്കവികളുടേതായിട്ടുണ്ട്. അക്കൂട്ടത്തിൽ വളരെ പുതുമയുള്ള ഒന്നായിരുന്നു യാത്രാകാവ്യങ്ങൾ. വെൺമണി പ്രസ്ഥാനകവികൾ പലരും ഇത്തരം കാവ്യങ്ങൾ രചിച്ചിട്ടുണ്ട്. അവയിൽ വളരെ ശ്രദ്ധേയമായ ഒരു കാവ്യമാണ് അഷ്ടമിയാത്ര.

നടുവത്തച്ഛൻ തിരുമേനി, വെൺമണിപ്രസ്ഥാന കവികളിൽ ഗുരുസ്ഥാനീയനാണ്. 1916-ൽ ജനിച്ച അദ്ദേഹത്തിന്റെ യഥാർത്ഥ നാമധേയം ദിവാകരൻ എന്നായിരുന്നു. കുടുംബപ്രാരാബ്ധവും, സദാ അലട്ടിയിരുന്ന രോഗദുരിതങ്ങളും, കാവ്യജീവിതത്തിന്റെ അവിച്ഛിന്നതയ്ക്ക് പ്രതിബന്ധങ്ങളായി. എങ്കിലും, മുക്തകം, യാത്രാകാവ്യം, വിവർത്തനം, സ്തോത്രങ്ങൾ, നാടകം, കിളിപ്പാട്ട്, സമസ്യാപുരണങ്ങൾ എന്നീ കാവ്യശാഖകളിലെല്ലാം വ്യക്തിമുദ്ര പതിപ്പിച്ചു. തികച്ചും സാത്വികനായിരുന്നു കവി. വെൺമണിക്കവിതകളുടെ കൂട്ടത്തിൽ ശൃംഗാരതിപ്രസരം ഇല്ലാത്തവ നടുവത്തച്ഛന്റെ രചനകൾ മാത്രമാണ്. ഇത് അദ്ദേഹത്തിന്റെ സ്വവചശുദ്ധിയേയും വ്യക്തിമഹത്വത്തെയും സൂചിപ്പിക്കുന്നു. വൈക്കത്തഷ്ടമിയ്ക്ക് കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാൻ എത്തിച്ചേരും എന്നറിഞ്ഞ് അദ്ദേഹത്തെ കാണുവാനുള്ള ആഗ്രഹത്തോടെ ചെയ്യുന്ന യാത്രയാണ് അഷ്ടമിയാത്രയുടെ ഇതിവൃത്തം.

വെൺമണിപ്രസ്ഥാനത്തോടെയാണ് യാത്രാകാവ്യങ്ങൾ കേരളത്തിൽ പ്രഫുല്ലമായത്. ഈ പ്രസ്ഥാനത്തിന്റെ നായകനായ വെൺമണി അച്ഛന്റെ രാമേശ്വരയാത്രയാണ് പ്രഥമയാത്രാകാവ്യം. പ്രിയതമയെ അറിസംബോധന ചെയ്യുന്ന കത്തിന്റെ രൂപമാണ് കാവ്യത്തിന്. തുടർന്ന് അനേകം യാത്രാകാവ്യങ്ങൾ രചിക്കപ്പെട്ടു. യാത്രാകാവ്യത്തിന്റെ മുഖമുദ്ര ആത്മാവിഷ്കാരപരതയാണ്. കവിമനസ്സിന്റെ അനുഭൂതി സാന്ദ്രതയാണ് ഇത്തരം കാവ്യത്തിനുദ്ദേശ്യം. അനിയതരൂപമാണ് യാത്രാകാവ്യം. അതുകൊണ്ട് അനുഭവപ്പെട്ടതെന്തും രേഖപ്പെടുത്തുവാൻ കവിയ്ക്ക് സ്വാതന്ത്ര്യമുണ്ട്. സംവചിത്രണമെന്ന നിലയ്ക്ക് ജേർണലിസത്തിന്റെ റിപ്പോർട്ടിംഗ് സങ്കേതം യാത്രാകാവ്യം ഉപയോഗിക്കുന്നു. കവിയാകട്ടെ ദൃശ്യങ്ങളെ വാങ്മയ ചിത്രങ്ങളാക്കുന്നു. യാത്രാകാവ്യം ആകെത്തുകയിൽ ദൃശ്യാനുഭവമാണ് സംവേദിക്കുന്നത്. സ്വയമോ, സുഹൃത്തുക്കളോടൊപ്പമോ യാത്രപുറപ്പെട്ട് കാഴ്ചകളെ വർത്തമാനകാലത്തിൽ വിവരിക്കുന്ന രീതിയിലും യാത്രാകാവ്യങ്ങൾ രചിച്ചിട്ടുണ്ട്. യാത്രകൾ സ്വകീയമോ, പരകീയമോ, സ്വപ്നരൂപമോ, സാങ്കല്പികമോ ആകാം. തീർത്ഥാ

ടനവും, വിനോദവും, സാഹിത്യസംഗമവും യാത്രാചോദകമാകാറുണ്ട്. അമൂല്യമായ ചരിത്രരേഖകൾ എന്ന നിലയിലും ഇവയ്ക്ക് പ്രാധാന്യമുണ്ട്. വ്യക്തികളുടെ സ്വഭാവനൈർമ്മല്യം, തൂലികാചിത്രങ്ങൾ, കവി വിമർശനം, പ്രോത്സാഹനം, അന്നത്തെ സാഹിത്യപ്രവർത്തനങ്ങൾ, സാമൂഹ്യചിത്രങ്ങൾ, സ്ഥലപുരാണം, യാത്രോപാധികൾ എന്നിവയും ഈ കൃതികളിൽനിന്ന് വ്യക്തമാകുന്നു.

നടുവത്തച്ഛൻ തിരുമേനി ഒരു മുറജപക്കാലത്താണ് ആദ്യമായി കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാനെ കാണുന്നത്. വീണ്ടും ഒരിക്കൽക്കൂടി കാണാൻ മോഹമുണ്ടെന്ന് തന്നെ സന്ദർശിക്കുന്ന സുഹൃത്തുക്കളോട് പറയുക പതിവായിരുന്നു. ധ്യാനപോഷിണി സത്യുടെ തലശ്ശേരി സമ്മേളനത്തിൽ പങ്കെടുത്ത് മടങ്ങിയെത്തിയ കൊട്ടാരത്തിൽ ശങ്കുണ്ണിയോടും അദ്ദേഹം തന്റെ ആഗ്രഹം അറിയിച്ചു. വൈക്കത്തഷ്ടമിയ്ക്ക് തമ്പുരാൻ എഴുന്നള്ളുമെന്നും അപ്പോൾ അവിടം വരെ പോയാൽ കാര്യം സാധിക്കാമെന്നും ശങ്കുണ്ണി ഉറപ്പു നൽകി. തിരുവനന്തപുരത്തു പോകുമ്പോൾ തമ്പുരാനോട് നേരിട്ട് തന്റെ ആഗ്രഹം പറയണമെന്ന് ശങ്കുണ്ണിയെ ശട്ടം കെട്ടി അയച്ചു. എന്നാൽ ഇതിനെക്കുറിച്ച് ശങ്കുണ്ണിയിൽ നിന്നും മറുപടി ഒന്നും ലഭിക്കാതെ വന്നപ്പോൾ നടുവത്തച്ഛൻ നേരിട്ട് കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാന് കത്തെഴുതി. തമ്പുരാന്റെ മറുപടിയിൽ ശങ്കുണ്ണി വിവരങ്ങൾ പറഞ്ഞിരുന്നു എന്നും വൈക്കത്തുവച്ച് മുഖദാവിൽ വാർത്തകളെല്ലാം പറയാമെന്നും സമ്മതിച്ചു. സന്തോഷവാനായ നടുവത്തച്ഛൻ മകനോടും ഒരു അനന്തരവനോടും ഒപ്പം വൈക്കത്തേക്ക് യാത്രയായി. ആ യാത്രയും അഷ്ടമി ആഘോഷങ്ങളും കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാന്റെ മുഖദർശനവും മടക്കയാത്രയുമാണ് കാവ്യേതിവൃത്തം. ഇക്കാര്യങ്ങളെല്ലാം കൊട്ടാരത്തിൽ ശങ്കുണ്ണിയെ കത്തെഴുതി അറിയിക്കുന്ന രീതിയിലാണ് കാവ്യം. തന്റെ ചിരകാലാലിപാഷം നിറവേറിയ സന്തോഷം കൊട്ടാരത്തിൽ ശങ്കുണ്ണിയെയും മറ്റു സുഹൃത്തുക്കളെയും മനോരമയിലൂടെ അറിയിക്കണമെന്ന തീവ്രാലിപാഷമാണ് കാവ്യചോദകം.

ചാലക്കുടിയിൽ നിന്ന് സ്റ്റേഷൻ മാസ്റ്ററോട് പ്രത്യേകം പറഞ്ഞ് ഒരു മുറി ഒഴിവാക്കി വാങ്ങി തീവണ്ടിയിൽ യാത്ര ആരംഭിച്ചു. അപ്രകാരം യാത്രാസൗകര്യം ലഭിച്ചില്ലായിരുന്നുവെങ്കിൽ തന്റെ കഥ തീർന്നുപോയേനെ എന്ന് സുഹൃത്തിനോട് പറയുന്നു. തീവണ്ടിയിലെ ജനത്തിരക്കിനെ ഇപ്രകാരം വർണ്ണിക്കുന്നു.

നമ്പൂരി, പട്ടര, ടിയോടികൾ, വാരിയന്മാർ
നമ്പ്യാരും, കൊങ്ങിണി, മഹമ്മദർ, ക്രിസ്തീയന്മാർ
എമ്പ്രാന്തിരിപ്പരിഷ, യീഴവർ, ചെട്ടി, തൊട്ടി
ട്ടമ്പാമഹാലഹള വണ്ടിയിലന്നു ധീമൻ

വൈക്കത്തെത്തി ദേവനെ വണങ്ങിയെത്തുമ്പോൾ ക്ഷേത്രപരിസരത്തു കണ്ട വ്യാപാരക്കൂട്ടങ്ങളുടെ വിവരണങ്ങൾ 19-മുതൽ 50-വരെ ശ്ലോകങ്ങളിൽ വ്യാപിച്ചുകിടക്കുന്നു. കൊച്ചിക്കമ്പോളവും ബോംബെയും തോൽക്കുന്ന തിരക്കുള്ള ഈ വൈക്കം ക്ഷേത്ര പരിസരത്ത് ഇപ്രകാരമുള്ള ഏർപ്പാടുകളുണ്ട്.

വട്ടം തിരിച്ചു ചിലരെച്ചിലരത്തരത്തിൽ
നട്ടം തിരിച്ചു, ശിവരാമ പണം പിടുങ്ങും
ചട്ടറ്റൊരരന്ത്ര പദ രൂപമതാ മുഴിഞ്ഞാ
ലിട്ടാട്ടീടുന്ന തഹമങ്ങനെ നിന്നുകണ്ടു.

പരദേശിക്കൂട്ടരെ ചിത്രീകരിക്കുന്ന ശ്ലോകങ്ങൾ വെൺമണിക്കവികൾക്ക് അവരോടുള്ള പകവൃണ്ജിപ്പിക്കുന്നു. ഹാസ്യരസത്തോടെ അവരെ വർണ്ണിക്കുന്നു എന്ന് അവതാരികയിൽ ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള എടുത്തു പറയുന്നു. പരദേശിക്കൂട്ടത്തിൽപ്പെടുന്ന പട്ടർ സമൂഹത്തിന്റെ വാങ്മയചിത്രം സരസമാണ്.

കീറപ്പട്ടുമുടുത്തു പുൽച്ചരടുമിട്ടംഗങ്ങളിൽ സ്മവം
വാരിത്തേച്ചൊരു കണ്ഠിയിട്ടു ദുരയെദ്ധ്യാനിച്ചുകൊണ്ടങ്ങിനെ
ഓരോ മന്ത്രജപം തകർത്തു തലതള്ളിച്ചാമടിസ്സഞ്ചിയും

പേരിപ്പാഞ്ഞെന്നു പട്ടരൊരുപാടുണ്ടാത്തിരക്കിൽ സഖേ!

ക്ഷേത്രപരിസരത്തുള്ള കച്ചവടക്കാരുടെ വർണ്ണന വസ്തുപ്രധാനമാണ്. ഓരോ കടകളും ഉൾക്കൊള്ളുന്ന പാത്രങ്ങളുടെയും, വസ്തുക്കളുടെയും സൂക്ഷ്മവിവരങ്ങളും അവ വിൽക്കുന്നതിനു കച്ചവടക്കാർ കാട്ടുന്ന പ്രാഗത്ഭ്യവും വിവരിക്കുന്നു. ചീന രണി, കസാലകൾ, പായ, പെട്ടി, ഷർട്ട്, ബെൽറ്റ്, തൊപ്പി, ശീലത്തരങ്ങൾ, ശീലക്കൂട, പലഹാരം, സോപ്പ്, സിന്ദൂരം, മഷി, പെൻസിൽ, പശ, സ്റ്റീൽ പെൻ, പെട്ടിത്തൽ, ചെരിപ്പ്, കരിമണിമാല, ബോംബായ് കിടക്ക, കാർപ്പെറ്റ്, തലയിണ, ധൂളിമെത്ത, അലുമിനിയ പാത്രങ്ങൾ, സോഡാ പോർട്ടുവൈൻ, ചീനച്ചട്ടി, കരണ്ടി, കിണ്ടി, ചേതനക്കൂടം തുടൽ, താക്കോൽ, പൂട്ട്, പുത്താലി, വള, തോട, പതക്കം, ചെമ്പുപാത്രങ്ങൾ, ഓട്ടുപാത്രങ്ങൾ, നാഴികമണിക്കൂട്ടങ്ങൾ, പലതരം പഴങ്ങൾ, ചിത്രപടങ്ങൾ, കാപ്പിക്കടകൾ ഇവയെല്ലാം കണ്ടുകണ്ടു നടക്കുന്ന കവിക്ക് രാത്രിക്ക് തങ്ങാനൊരിടം കിട്ടിയില്ല.

ചിന്തിക്കിലില്ല ഫലമെങ്കിലുമന്നു പട്ടി
ചന്തയ്ക്കുപോകുമതുപോലെ കുറച്ചുനേരം
അന്തിക്കു ഞങ്ങൾ നറികെട്ടുനടന്നു പാരം
സന്ധിക്കുവാനവിടെയാരിവനെ ഗുണാംബുധേ.

എന്നുകരുതുവോഴേക്കും ഈശ്വരകടാക്ഷത്താൽ കൊച്ചീസർക്കാരിലെ പഴയകോവിലകത്തു താമസിക്കുവാനനുവദിച്ചു.

പിറ്റേന്നു വെളുപ്പിനെ ഉണർന്ന് പ്രാതകർമ്മങ്ങൾക്കുശേഷം വൈക്കത്തപ്പനെ തൊഴുതു. 62 മുതൽ 73 വരെയുള്ള ശ്ലോകങ്ങളിൽ കവിയുടെ പ്രാർത്ഥന മുഴങ്ങുന്നു. ഈ കാവ്യത്തിലെ ഏറ്റവും സ്തോ ജനകമായ രംഗം കവിയുടെ ഈ ദേവദർശനരംഗമാണെന്ന് പറയുന്ന അവതാരികാകാരൻ, ചങ്ങമ്പുഴ കൃഷ്ണപിള്ള ഒരു രോമാഞ്ചത്തോടുകൂടിയല്ലാതെ എനിക്കാ ധരം വായിക്കാൻ സാധിച്ചിട്ടില്ല എന്ന് ഏറ്റു പറയുന്നു. കൂടാതെ ധവഗീതികളുടെ ജീവനായ ആത്മാംശം വസ്തുപ്രധാനമായ ഈ കാവ്യത്തിൽ എവിടെയെങ്കിലും സ്പന്ദിക്കുന്നുണ്ടെങ്കിൽ അതു ഈ ഘട്ടത്തിലാണ്. ഈ പതിനൊന്നു ശ്ലോകങ്ങൾ ഈ കാവ്യത്തിന്റെ ജീവനാഡിയാണ് എന്നു സാക്ഷ്യപ്പെടുത്തുന്നു.

കാലം തെല്ലായി കാലാന്തക, കഠിനഗദം കൊണ്ടു ഞാനിണ്ടൽ തേടും
കോലം കൈക്കൊണ്ടു കൊണ്ടങ്ങനെ പകലിരവും നാഥ കഷ്ണിച്ചിടുന്നു.
ആലംബം മറ്റൊരാളില്ലടിയനടിമയാണെന്നുറച്ചിന്ദുമാലേ
പാലിച്ചീടേണമെന്നെപ്പരമ കരുണയാം പാർവ്വതീ പ്രാണനാഥാ.

കതി നിർമ്മയ കവിമനസ്സിൽ ഉയരുന്ന പ്രാർത്ഥന സാതികനും, ശുദ്ധഹൃദയനും ഇഹലോക സൗഖ്യങ്ങളുടെ മറുകര കണ്ടവനുമാണ് കവി എന്ന് തെളിയിക്കുന്നു.

ആരാണു ധര്യ, യെവനാണു കുമാര, നിസ്സം
സാരം സമസ്തമൊരു ചെപ്പടിവിദ്യ ശംഭോ
സാരം നിനയ്ക്കിലിവനാരുടെ, യെങ്ങുനിന്നി
പ്പാരിങ്കൽ വന്നു, ശിവനേ കഥയാരറിഞ്ഞു?

പ്രാരബ്ധം നിറഞ്ഞ കർമ്മഫലങ്ങൾക്ക് ഹാനി വരുത്തി മോക്ഷ പദത്തിലെത്തിക്കുവാനും ധനമോഹം ഒഴിവാക്കി തത്ത്വസാരം മനസ്സിലാക്കുവാനും ഇടയാകണം എന്നും പ്രാർത്ഥിക്കുന്നു, കവി. ഹൃദയത്തിന്റെ നിഗൂഢ തലങ്ങളെ സ്പർശിക്കുന്ന അന്തർവാഹിനിയായ ഒരു വിലാപധാര ആ പദ്യങ്ങളിൽ ത്രസിച്ചൊഴുകുന്നുണ്ട്. എന്നാൽ കവിയുടെ തൊട്ടടുത്തു നിന്നുയരുന്ന ഒരു പ്രാർത്ഥന ഹാസ്യരസ പ്രതീതി ജനിപ്പിക്കുന്നു.

മറ്റൊരേടത്തു പാർക്കുമ്പോൾ
മറ്റന്നാൾ കുറികിട്ടണം
നൂറുകൊന്നരലാത്തിൽ
കുറികിട്ടണമിങ്ങനെ

പിന്നീട് കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാനും അമ്മത്തമ്പുരാട്ടിയും തോഴിമാരും എഴുന്നള്ളുന്നതിനെ വിവരിക്കുന്നു. അവരുടെ എഴുന്നള്ളത്തിനു വേണ്ട ഒരുക്കങ്ങൾ ചെയ്യുന്ന തഹസീൽദാരെയും ഇൻസ്പെക്ടറേയും വർണ്ണനാവിഷയമാക്കുന്നു.

കേരളവർമ്മയെ കാണുന്നതിന് അദ്ദേഹത്തിനായി ഒരുക്കിയിരുന്ന മുറിയുടെ വാതിൽക്കൽ കവി നിലയുറപ്പിച്ചു. കേരളവർമ്മത്തമ്പുരാൻ മുറിയിലേക്ക് പ്രവേശിച്ചപ്പോൾ നടുവത്തച്ഛനെ സൂക്ഷിച്ചുനോക്കിയെങ്കിലും ഒന്നും മിണ്ടാതെ അകത്തേക്ക് എഴുന്നള്ളി. തത്സമയത്തെ കവിമനസ്സിലെ വിചാരം ാവതീവ്രതയോടെ ആവിഷ്കരിക്കുന്നു.

അറിഞ്ഞില്ലെന്നയശേഷമെന്നോ?
കുറഞ്ഞുപോയി കനിവെന്നിലെന്നോ?
നിറഞ്ഞ സന്താപമൊടുള്ളു കത്തി
ക്കരിഞ്ഞു ഞാനിങ്ങനെയോർത്തു നിന്നേൻ

എന്നാൽ ഉടനെ അകത്തേക്കു കുട്ടിക്കൊണ്ടു ചെല്ലുന്നതിന് ആളെത്തി. അപ്പോൾ മനസ്സിലെ വികാര വിപ്രമം നിർവ്വചനാതീതമായി.

പുണ്യം കലർത്തും തിരുമേനിയന്റെ
കണ്ണിനടുത്തങ്ങിനെ കണ്ടനേരം
തിണ്ണം ജനിച്ചൊരു വികാരമിന്ന
വണ്ണത്തിലെന്നങ്ങിനെ ഞാൻ കഥിപ്പു.

പുണ്യത്തിൻ പരിണാമമോ പുരുഷധർമ്മം മുർത്തിമത്തായതോ
വിണ്ണോൻ നട്ടുനനച്ചിടും സുരതരുത്തയ്യോ തപോധർമ്മമോ
പുണ്യശ്ലോക നികേതമോ പുകളെഴും സാക്ഷാൽ കലാവിദ്യയോ
വർണ്ണിപ്പാനരുതാമഹാന്റെ മഹിമാവമ്പോ പരം പാർക്കുകിൽ

കേരളവർമ്മത്തമ്പുരാന്റെ സന്നിധിയിലെത്തുന്ന കവിയുടെ ഹൃദയവിഹവലത ഈ ശ്ലോകത്തിൽ തെളിഞ്ഞു നിൽക്കുന്നു.

ോഷ്കല്ല, കാലിടറും ബത മുന്നിലേയ്ക്കായ്
വെയ്ക്കുന്ന കാലു പിറകോട്ടു വലിഞ്ഞുമേവം
നിൽക്കാതെ കണ്ടുമറികങ്ങിനെ നിന്നുമീ ഞാൻ
തൃക്കാൽക്കലൈത്തി വിനയത്തോടൊതുങ്ങി നിന്നു.

കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാൻ നടുവത്തച്ഛനോടു ഇരിക്കുവാൻ നിർബന്ധിച്ചപ്പോൾ അദ്ദേഹം പായ താഴത്തു വിരിച്ചിരിക്കുവാൻ ാവിച്ചു. തമ്പുരാനും പായയിൽ ഇരിക്കുവാൻ തുടങ്ങി. അപ്പോൾ നടുവത്തച്ഛൻ എഴുന്നേറ്റ് കസാലയിൽ ഇരുന്നു - തമ്പുരാനും കസാലയിൽ ഇരുന്ന് സംവാഷണം ആരംഭിച്ചു.

കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാന്റെ കുശലാനവേഷണവും അതിനു നടുവത്തച്ഛൻ നൽകുന്ന മറുപടിയും രണ്ടു മഹാത്മാക്കളുടെയും ാഷാരീതികളുടെ അന്തരം വെളിപ്പെടുത്തുന്നു.

ഹേ വിപ്ര, താങ്കളവിടുന്നു ജവേന പോന്ന
താവി പ്രയോഗ ശകടം വഴിയായിരിക്കാം
തീവണ്ടിയേറിയെറണാകുളമെത്തി പിന്നെ
ക്കേവഞ്ചിയാണവിടെ നിന്നിവിടം വരേയ്ക്കും

കേരളവർമ്മയുടേത് നിയോക്താസ്സിക് ാഷാശൈലിയും നടുവത്തച്ഛന്റേത് വ്യവഹാര ാഷാസുഗന്ധിയായ പച്ചമലയാളവുമാണ്. നടുവത്തച്ഛന്റെ ആരോഗ്യത്തെപ്പറ്റിയും, ാര്യാമരണത്തെപ്പറ്റിയും, പുത്രമരണത്തെപ്പറ്റിയും അന്വേഷിച്ചു.

പണ്ടാ മനോരമയിലാത്മജ വിപ്രയോഗം

കൊണ്ടാർത്തി മുത്തെയുതി വിട്ടു വിലാപപത്രം
കണ്ടന്നു കണ്ണുകൾ നിറഞ്ഞിടനെത്തു പൊട്ടി
കൊണ്ടൊക്കെ നോക്കി വിധി കല്പിതമാർക്കു തീർക്കാം .
പുത്രാർത്തി കൊണ്ടു വലയുന്ന ഭവാന്റെ ദുഃഖം
വ്യത്രാരി പുജ്യനഗജാപതി തീർത്തിടട്ടേ
മിത്രങ്ങളിങ്ങനെ കനിഞ്ഞു കഥിക്കിലെന്റെ
നേത്രങ്ങളിൽ പൊടിയുമോ കലുഷാശ്രു ലേശം .

കാന്തവിയോഗമനു വിക്കുന്ന താങ്കളോട് ഞാൻ എന്ത് കുശലമാണ് ചോദിക്കുക എന്ന് പാര
വശ്യപ്പെടുന്ന തമ്പുരാനോട് ഇഷ്ടജനസംഗമം എല്ലാ ദുഃഖങ്ങളും തീർക്കുമെന്നായിരുന്നു അച്ഛന്റെ
മറുപടി.

അന്നു നടുവത്തച്ഛന് അവിടെ സുഖമായി വസിക്കുന്നതിനു വേണ്ട എല്ലാ ഏർപ്പാടുകളും
തമ്പുരാൻ ചെയ്തു കൊടുത്തു. തിരുമേനിയെ കണ്ട നിമിഷം മുതൽ നടുവത്തച്ഛന് ഓണം എത്തി
യെന്ന തോന്നലായിരുന്നു.

വൈക്കത്തഷ്ടമിക്കു ശേഷം മടക്കയാത്ര ആരംഭിക്കുന്നതിനു മുമ്പ് കേരളവർമ്മയെ നടുവ
ത്തച്ഛൻ കണ്ട് യാത്ര ചോദിക്കുന്നു. തികച്ചും ഹൃദയദ്രവീകരണ ക്ഷമമാണ് ആ വീടവാങ്ങൽ
രംഗം. ആദരവും സ്നേഹവും നിറഞ്ഞ സുഹൃത്തിനോട് അവസാനമായി യാത്ര പറയുമ്പോ
ഴുള്ള അവസ്ഥയാണ് നടുവത്തച്ഛനിൽ.

പിരിഞ്ഞു പോരുന്നൊരു സങ്കടത്താ
ലെരിഞ്ഞു ചിത്തം പരമെന്ന മൂലം
പറഞ്ഞിടാതൊന്നു മൊരല്പനേരം
നിറഞ്ഞ ബാഷ്പത്തൊടു നിന്നു ഞാനും.

സാതികനും, വന്ദ്യവയോധികനും, രോഗക്ലിഷ്ടനുമായ ശുദ്ധ ബ്രാഹ്മണശ്രേഷ്ഠനും കവി
കുലസ്ഥാട്ടും സുഹൃത്തുമായ തമ്പുരാനും തമ്മിലുള്ള സ്നേഹാദരങ്ങൾ വിലമതിക്കാനാവാ
ത്തതാണ്. അപൂർവ്വവും, പ്രിയപ്പെട്ടതും, ശ്രേഷ്ഠവുമായ ആ അന്നു വത്തെ കവി കാവ്യസാൽക്ക
രിച്ച് നിസ്തുലമാക്കാൻ ആഗ്രഹിക്കുന്നു.

തമ്പുരാൻ അച്ഛൻ തിരുമേനിയെ സമ്മാനിച്ച് യാത്രയാക്കി. മടക്കയാത്രയിൽ എറണാകുളത്തു
വച്ച് വി. കെ. രാമൻ മേനോനെയും, രസികരഞ്ജിനി തൻ മണവാളനാമ അപ്പൻ തമ്പുരാ
നെയും കണ്ടതായി പറയുന്നു. നമ്പൂതിരിമാർക്ക് സാമൂഹിക പുരോഗതി ഉണ്ടാക്കുന്നതിന് സ്വരൂ
പിച്ച നമ്പൂതിരി സമാജം അനുഷ്ഠിക്കേണ്ട കർമ്മങ്ങളെക്കുറിച്ച് നടുവത്തച്ഛൻ വ്യക്തമായ
നിർദ്ദേശങ്ങൾ നൽകുന്നുണ്ട്. അലസജീവിതം നയിക്കുന്ന നമ്പൂതിരിമാർ മാനമായ തൊഴിൽ
ചെയ്ത് ജീവിക്കാൻ മുന്നോട്ടു വരാത്ത പക്ഷം അവരുടെ ഭാവി അപകടത്തിലാണ്. ലക്കും ലഗാ
നുമില്ലാത്ത സ്ത്രീധന സമ്പ്രദായം മാറ്റുവാൻ നൃപരാജ്ഞ വേണമെന്ന് അദ്ദേഹം നിർദ്ദേശിക്കു
ന്നു.

ചൊൽകൊള്ളുന്നഷ്ടമിക്കായടിയനവിടെ വന്നിങ്ങുപോന്നോരു വൃത്തം
ചിക്കെന്നെല്ലാരുമിപ്പോളറിയാണമതിനായ് പദ്യമായ്തീർത്തതെല്ലാം
വൈക്കത്തപ്പന്റെ തൃപ്പാദത്തിൽ സമർപ്പിച്ച് കാവ്യം അവസാനിപ്പിക്കുന്നു.

അഷ്ടമിയാത്ര സാഹിത്യചരിത്രപരമായി പ്രാധാന്യമാർന്ന ഒരു കൃതിയാണ്. നിയോക്ളാ
സ്സിക പ്രസ്ഥാനത്തിന്റെ കുലപതിയായ കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാന്റെ ഒരു ചലന
ചിത്രം ഉൾക്കൊള്ളുന്നു ഈ യാത്രാ കാവ്യം. ഒരു വാസനാ കവിയുടെ ഹൃദയാനുഭൂതിയുടെ
വർണ്ണകലാസ്പർശത്താൽ ജൈവകോമളമാണ് കേരളവർമ്മയുടെ സാന്നിധ്യം. പ്രബന്ധങ്ങളിൽ
നിർവൃക്തികമാക്കപ്പെട്ട കേരളവർമ്മ വലിയ കോയിത്തമ്പുരാൻ തന്റെ അധൃഷ്ടവിതാനത്തിൽ
നിന്ന്, കേവല സൗഹൃദത്തിന്റെ മാനുഷിക നിമ്നതയിലേക്ക് നടുവത്തച്ഛന്റെ വാക്കുകളുടെ പ്രത്യാ
യന ശക്തിയാൽ ഇറങ്ങി വരുന്നു. മലയാളത്തിലെ നിയോക്ളാസ്സിക പ്രസ്ഥാനകാലം, കവികൾ

തമ്മിലുള്ള ഗുരുശിഷ്യബന്ധത്താലും മൈത്രിയാലും ഹൃദയംഗമമായ അറിമുഖങ്ങളാലും ധന്യമായിരുന്നുവെന്ന് ഈ കാവ്യം സാക്ഷ്യപ്പെടുത്തുന്നു.

അലങ്കാര ധരം കൂടാതെയും അക്ളിഷ്ടസുന്ദരമായും കാല്പനിക ധവന്തോടും ഫലിതരസന്തോടെയും കാവ്യം രചിക്കാനുള്ള നടവത്തച്ഛന്റെ കഴിവ് ശ്രദ്ധേയമാണ്. രചനയുടെ അനർക്ഷളത കാവ്യത്തിന്റെ പ്രഥമാകർഷതയാകുന്നു. ജീവിതകാലം മുഴുവൻ നീണ്ടുനിന്ന രോഗ ദുഃഖാനുഭവങ്ങളെ ഈ കാവ്യത്തിൽ നിഴൽ വീഴ്ത്താൻ കവി അനുവദിക്കുന്നില്ല. സംസാരിയായ കവിയുടെ മുക്തിമാത്രമാണ് വൈക്കത്തപ്പന്റെ മുനിൽ സമർപ്പിക്കുന്ന പ്രാർത്ഥനാശ്ളോകം. കവിയുടെ മായാ ബദ്ധമായ മനസ്സിന്റെ സാത്വികകാമനയാണ് ഈ ശിവസ്തുതി.

അർത്ഥം നിനയ്ക്കുകിലനർത്ഥമതാണു സൗഖ്യം
സിദ്ധിക്കയില്ല ലവലേശമതിൽ ൫ മിച്ചാൽ
സ്വത്തേരെയുള്ളവനു പുത്രരിൽനിന്നുമേറ്റ
മെത്തും യം പുരരിപോ പരിപാഹി പാഹി.

ഓവചാപല്യവും, സംഭോഗശൃംഗാരമേദുരതയും, നിരർത്ഥക പദബഹുലതയും മുഖമുദ്രകളായ വെൺമണി പ്രസ്ഥാനകാവ്യങ്ങളോടു വിഘടിക്കുന്നു അഷ്ടമിയാത്ര. സ്വന്തം കാവ്യത്തിന്റെ അപൂർണ്ണതകളെ ഏറ്റു പറയുന്ന കവി തനിക്ക് കാവ്യസൃഷ്ടിയല്ലാതെ മോക്ഷമാർക്ഷമില്ലെന്ന് ശിവസമക്ഷം പ്രണാമപൂർവ്വം ബോധിപ്പിക്കുന്നു.

ഓരോന്നോതുന്ന നേരത്തടിയനറിവു പോരായ്കയാലും വിശേഷാൽ
സാരജ്യം ചേർത്തു ചൊല്ലുന്നതിനു വശത പോരായ്കയാലും നിതാന്തം
ധാരാളം വന്നിരിക്കാം പിഴകളതുകളഞ്ഞാക്കെയും നന്മയാവാൻ
കാരുണ്യം വേണമെന്നിൽ തെളിവൊടു തിരുവൈക്കത്തെയും തിങ്കൾ മൗലേ.

ഗതാഗതസൗകര്യവും സാങ്കേതിക പുരോഗതിയും വിരളമായിരുന്ന ആ കാലഘട്ടത്തിൽ യാത്രാ കാവ്യശാഖയ്ക്കു ലഭിച്ച ഒരു ഒന്നാന്തരം സംഭവനയാണ് അഷ്ടമിയാത്ര എന്നതിനു യാതൊരു സംശയമില്ല.

സഹായഗ്രന്ഥങ്ങൾ

1. പി.കെ ആര്യൻ നമ്പൂതിരി, നടുവം കവികൾ, സാഹിത്യ പ്രവർത്തക സഹകരണസംഘം, കോട്ടയം, 1977.
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