

ISSN 2454-3314

THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations
(Vol. 11, No. 2) June 2025



Association for Cultural & Scientific Research

ISSN 2454-3314

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Association for Cultural & Scientific Research

Thrissur, Kerala, India-680689

www.acsrinternational.com

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The Investigator

(An International Peer-Reviewed Journal of Multidisciplinary Explorations) Vol. 11, No. 2, June 2025

Published by: Association for Cultural & Scientific Research

(ACSR) Thrissur, Kerala-680689, India

Printed at: Educare, Periodicity: Quarterly

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Editor's Note

The Investigator is an International Peer-Reviewed Multidisciplinary Journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research* (ACSR). Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self-assuring means to you for your further accomplishments.

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Voices Unveiled: Gender and Identity in *My Pen is the Wing of a Bird*

Afghan women's storytelling has long been rooted in oral traditions, with mothers and grandmothers narrating folktales, fairy tales, and stories of ancestral bravery during social gatherings or family interactions. These tales often explored cultural, gendered, and religious themes, serving as a vehicle for preserving collective memory and transmitting values across generations. However, modern short story writing among Afghan women is a relatively recent phenomenon. While pioneers like Mariam Mehboob and Spojmai Zaryab gained recognition in the 1960s and 70s for their literary contributions, the landscape has since expanded to include lesser-known writers who continue to explore Afghanistan's socio-political milieu through fiction. Many of these writers, particularly those in exile or diaspora, rely on electronic and print media, such as blogs and social platforms, to share their work. Their minimalist style, characterized by brief narratives with sparse contextual detail, poses challenges for traditional literary analysis.

Keywords: folktales, fairy tales, Afghan women, social platforms

Contemporary Afghan women writers often draw on personal experiences of living under patriarchal constraints or in exile, using their stories to resist societal oppression and document the complexities of Afghan life. Following the fall of the Taliban regime, many women turned to fiction as a means of reclaiming agency and addressing themes of displacement and resilience. Despite linguistic barriers, as most works are in Persian or Pashtu, these narratives have begun to reach international audiences through digital platforms and NGOs. This emerging body of literature not only enriches Afghan literary traditions but also underscores the transformative power of storytelling in preserving cultural identity and asserting gendered perspectives in a challenging socio-political landscape. The short story, though still emerging in Afghanistan, has become a powerful tool for many women to find courage, voice their experiences, and

advocate for their rights. Online forums play a pivotal role in providing Afghan women the freedom to express themselves through stories, poetry, and autobiographies. A significant initiative in this regard is the Free Women Writers (FWW) project, founded in 2013 by Noorjahan and Batul Moradi. This platform aims to promote justice, equality, and freedom of speech while challenging the negative stereotypes of women perpetuated by patriarchal narratives. As part of their efforts, they compiled a collection of writings by various women into the book *Daughters of Rabia*, showcasing the diverse and transformative voices of Afghan women. This paper critically engages with *My Pen is the Wing of a Bird*, an anthology of short fiction by Afghan women, as a powerful corpus of resistance literature that challenges entrenched patriarchal norms and articulates the complex interplay between gender,

identity, and socio-political upheaval. These narratives, grounded in the lived realities of Afghan women, provide unique insights into the crossing of oppression, agency, and resilience within a war-torn, patriarchal society. Employing a feminist theoretical framework, the study examines recurring themes such as the negotiation of gendered spaces, the burden of tradition, and the role of creative expression in reclaiming subjectivity and autonomy.

This paper argues that the anthology not only amplifies the silenced voices of Afghan women but also disrupts homogenized representations of Afghan culture, offering a nuanced portrayal of the diverse experiences of womanhood. By foregrounding these narratives within the broader context of feminist discourse and resistance literature, the presentation underscores the transformative potential of storytelling as both a political act and a means of cultural preservation.

In many traditions women have always been considered inferior and incapable of any serious thinking. This sex-stereotyping is seen in language and literature too. Kate Millet's *Sexual Politics* makes a distinction between 'sex' and 'gender'; 'sex' is determined biologically whereas gender is culturally, socially and psychologically constructed through sex-role stereotyping and historical conditioning. As Elaine Showalter's 'female phase' which has a distinct female identity, style and content, this collection of stories tries to mark a unique identity of Afghan women writers. These stories go beyond the traditional discourse that regulates the phallogocentric system.

Judith Butler's (1990) concept of gender performativity posits that gender identity is constructed through repeated social practices rather than being an

inherent characteristic. This aligns with the lived experiences of Afghan women in the anthology, where societal expectations dictate rigid gender roles. Moreover, Gayatri Chakravorty Spivak's (1988) notion of the subaltern provides a lens to understand how Afghan women writers, often excluded from mainstream literary and social discourses, reclaim their voices through storytelling. The narratives within *My Pen is the Wing of a Bird* illustrate how these women negotiate their identities within oppressive patriarchal and sociopolitical frameworks.

In this collection, eighteen writers tell stories that are both unique and universal- of family, work, childhood, friendship, war, gender identity and cultural traditions. A Turkish-British novelist Elif Shafak quoted the book, "powerful, profound and deeply moving". In Freshta Ghani's "Daughter Number Eight", the narrative poignantly illustrates the trauma and identity crisis faced by a woman who is trapped in patriarchal societal norms. The protagonist, enduring the physical and emotional crisis of her eighth pregnancy, becomes a victim of a society that equates her worth with her ability to produce a male heir. But she has given birth to eight baby girls. This created an emotional turmoil within the family. Her repeated experiences of physical abuse and mental torment reflect not only the violence inflicted upon her body but also the deep scars etched into her psyche. "The silence in the kitchen and the sound of the pressure cooker" increased her fear (25). She says: "my life is like the boiling water in this pot, happiness evaporating from it like steam (27)."

The birth of her eighth daughter, followed by her husband's abandonment, symbolizes the culmination of her identity crisis. Stripped of agency and devalued as a

person, she embodies the meeting point of reproductive labour and systemic oppression. From the perspective of trauma theory, the story highlights how repeated cycles of abuse and societal rejection fracture her sense of self. It critiques the patriarchal structures that perpetuate gendered violence and commodify women. The story offers a profound commentary on the erasure of individuality and the long-lasting psychological impacts of gender discrimination.

Maryam Mahjoba's "Companion" poignantly explores the profound loneliness of an elderly woman, Nuria who finds solace in the faded memories captured in old photographs of her children and relatives. Susan Sontag in *On Photography* writes, "a photograph is not only an image, an interpretation of the real. It is also a trace, something like a foot print. It is an acquisition in several forms. We have in a photograph surrogate possession of a cherished person. It creates more useful maps of the real" (154-155).

In the above story, Nuria's life is marked by the emotional void left by her children, who are settled abroad and now exist in her world only as fleeting faces on chat screens. The story delves into the themes of isolation and the fragility of human connections in an era dominated by digital interactions, offering a moving portrayal of aging and the yearning for meaningful companionship amidst the relentless passage of time. She regularly watches the trees outside through the window and remembers, "What is left is memories of those sweet berries and their dark purple stains on the ground" (21). Nuria while watching the Taliban attack in TV, feels that it is good to send her children away, "this is not a place to live" (18). Afghanistan's sociopolitical landscape has

long been marred by decades of conflict, systemic instability, and deeply entrenched patriarchal norms. The challenges—ranging from security concerns, limited access to education, and gender-based discrimination to economic instability—have rendered the country inhospitable for many, particularly for women and marginalized communities. Nuria mentions it within the narrative space vividly.

"The Late Shift" written by Sharifa Pasun, translated from Pashto by Zarghuna Kargar portrays the life of a working woman named Sanga. She worked in the evening in the National Radio and TV headquarters and was a student at Kabul University. When they were waiting for the seven O'clock news, there was a deafening rocket explosion. The narrative referred to many of the attacks in 1985. The opposition was busy fighting the Afghan army, firing rockets and targeting government buildings and institutions. Maryam spoke angrily: "What kind of country is this? They can't let us live peacefully- how can we live and work in such a situation?"(59)

Sanga's mind was full of news, loud explosions and ambulance sirens (65). Both Pashto and Dari writers have resorted to express in both prose and poetry while reacting to the war in the country. According to Ewans et al. (2003), "Afghanistan has, over its long history, been a highway of conquests between the West, Central and Southern Asia" (p. 10). This has led to the dismal condition of the Afghans, who even today, in 2020, are going through the trauma of a similar war in some parts of the country.

Farhoumand-Sims (2007) asserts that the Soviet occupation of Afghanistan undermined the living standards of the people residing in the country, adding that

the human rights violations have been at the worst in the civil war that followed the occupation. As soon as the Soviet forces pulled out of Afghanistan in 1989, the country fell prey to internal conflicts, which resulted in another foreign military intervention, leading to further prolonging the problems of the people in the country. Such a prolonged exposure to the ravages of war in the country has been collectively recorded not only in the history but also fiction that arises from this land, providing the true account of the psychological trauma of the Afghan people.

“The Most Beautiful Lips in the World” by Elahe Hosseini, translated from the Dari by Dr. Negeen Kargar portrayed how explosion killed many. ‘The piles of fallen cement and pieces of metal’, ‘a wrist adorned with golden bracelets lying on the floor’, ‘a wedding hall with broken chairs and tables’, ‘a little girl with golden hair, lying like a doll’, ‘white table clothes, stained red with blood’ are mentioned in the narrative as an after effect of explosion. The blast spared neither the women who sought refuge in the corners of the hall, nor those who hid under tables. This story draws on the real events of 18 August 2019, when a suicide bombing took place at the Dubai City Wedding Hall in Kabul. “Bad Luck” written in Dari by Atifa Mozaffari and translated by Dr. Zubair Popalzai tells the story of Rahima who lost her sight at the age of fifteen (84). She was overtaken by darkness. Rahima’s parents could do nothing for their youngest daughter except take her to different mullahs and shrines. They couldn’t find a solution in the midst of killing and war. The narrative gives clues to the ending of Taliban attack for some time. At the age of 25, she married Sharif, who had lost a leg and an eye to a landmine. Raheema had learned to use her hands and

ears in place of her eyes (85).

War of 1986, again comes in the background of the story, “What are Friends for?” Sharifa Pasun’s What Are Friends For? is a poignant narrative set-in war-torn Afghanistan in 1986. Translated from Pashto by Dr Negeen Kargar, the story provides an intimate glimpse into the life of a woman navigating personal struggles amid the chaos of political conflict. The protagonist, a university lecturer and mother, grapples with economic hardship, societal expectations, and the violence that pervades daily life. Through an unembellished yet evocative style, Pasun crafts a narrative that resonates with themes of resilience, friendship, and survival.

The story opens with a bleak description of Afghanistan in 1986, where war has become an inescapable reality. The protagonist, a mother to Saeed and the wife of a government employee, balances her domestic responsibilities with her career as a lecturer. The immediate concern is financial: her landlord, Kazim, demands an increased rent that she and her husband can barely afford. This confrontation sets the tone for the protagonist’s struggles—torn between securing her family’s well-being and maintaining her independence.

The moment of respite of Haleema and the protagonist is violently disrupted by the sound of rockets crashing nearby. Instinctively, they throw themselves to the ground, a grim reminder that war is an ever-present threat. The protagonist reflects on Halima’s resilience, noting that even in the face of danger, her friend remains strong. This recurring cycle of fear and adaptation is central to the story, highlighting how ordinary people navigate extraordinary circumstances.

D for Daud," translated from Dari by Dr Zubair Popalzai, is a poignant and

deeply moving short story that delves into themes of injustice, trauma, and the cyclical nature of violence. The story follows an unnamed narrator, once a teacher, now shackled and awaiting trial. Through his reflections, we witness the harrowing realities of a young boy named Jamshid, his abused sister, and the larger social structures that perpetuate suffering. The narrative is gripping and emotionally charged, capturing the stark contrast between innocence and brutality. The language is evocative, drawing readers into the suffocating atmosphere of the courtroom, the echoes of pain in the narrator's dreams, and the helplessness of those trapped in a cycle of oppression. The story's structure, shifting between past and present, adds depth to the protagonist's remorse and the larger tragedy unfolding around him. One of the most striking moments is Jamshid's classroom scene, where his inability to complete the alphabet—especially the hesitation at "D for Daud"—serves as a chilling metaphor for his trauma. The story masterfully interweaves personal and societal grief, making it a compelling commentary on the cost of violence and systemic failure. According to Caruth (1995), the accounts presented by the survivors of trauma give a genuine account of the related historical events. Recording memories of the traumatic events in the survivor's mind has also been studied by Dominic (2001), according to whom the survivor of trauma will always be carrying something that is from the past, adding that this can be in the form of a presence that is haunting the survivor's mind on a continuous basis. The story sheds light on the brutal realities faced by women, particularly Jamshid's sister, who is deprived of agency and dignity. The reference to "siah sar" (black head,

symbolising a woman's status in mourning or suffering) further reinforces the entrenched gender oppression. The recurring dream of the girl's screams growing louder symbolises the inescapable nature of trauma. The protagonist's subconscious is haunted by his inability to intervene, making his guilt an ever-present force.

Conclusion

Simone de Beauvoir's (1949) assertion that "one is not born, but rather becomes, a woman" resonates throughout the anthology, as the characters actively resist societal definitions of womanhood. The act of writing becomes an emancipatory practice, enabling Afghan women to contest the social norms that seek to silence them. Through their narratives, these writers assert their agency, demonstrating that identity is both a personal and collective construct, shaped through experiences of resistance and resilience. As the current humanitarian crisis in Afghanistan grows, with millions at risk of starvation, it seems more important than ever to write their stories and to read the work of these courageous writers. This collection underscores the transformative power of storytelling as a means of reclaiming identity and challenging dominant narratives. The metaphor of the pen as a bird's wing signifies the boundless potential of words to transcend physical and ideological barriers. In giving voice to women lived experiences, the anthology illuminates the enduring resilience of its authors and their communities. Ultimately, *My Pen is the Wing of a Bird* demonstrates that gender and identity are dynamic, lived realities, continually negotiated within restrictive social frameworks. These stories serve as a testament to the indomitable spirit of

Afghan women, reminding readers that literature can be both a mirror reflecting societal truths and a catalyst for change. The anthology stands as an enduring contribution to global feminist discourse, emphasizing that when women's voices are heard, their wings find the sky.

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Postcolonial Perspective

Postcolonial is the study of the cultural legacy of the control and exploitation of the colonized people and their lands. It signifies a historical period which came after colonialism. It can also be said as the period after the independence of the colonized countries. It represents various perspectives like historical, political, economic racial literary and linguistics against the knowledge of western system which join one another. Post colonial writings examine the period before and after colonialism. The theme of postcolonial literature includes gender, suppression, oppression, racialism, feminism, Diaspora, identity, displacement, alienation, nationhood and cultural identity. There are many pioneering theorists such as Franz Fanon, Edward Said, Gayathri Spivak and Homi. K.Bhaba who provided foundation to postcolonial studies. This paper tries to study Franz Fanon's novel in the postcolonial perspective.

Key Words: *Identity, Culture, Racial, Suppression, Marginalization*

The research methodology: Theoretical methodology is applied in postcolonial perspective and it is qualitative research. The research focuses on Indian Literature which is read in postcolonial perspective. It focuses on the problem and challenges faced by the protagonist.

Outcome: The Paper tries to bring out the pain and agony of the tribal group who become a victim and their effort to create an identity.

India is a country with unity and diversity and it is this country where people worship various female goddess and celebrate her but on the other hand, it is the same country where female are suppressed and dominated in the name of caste, class, race and gender. Right from ancient ages she is been marginalized because our society follows patriarchal pattern, in which female are always given the second place behind the male. She is forever suppressed and never allowed to express her views. They always become victimized in the hands of male either mentally or physically. Mahasweta Devi is an Indian writer in

Bengali and an activist who is known for her notable works like "Hajar Churashir Maa", "Rudali", and "Aranyer Adhikar". She is a leftist who fought and worked for the rights and the empowerments of the tribal people of West Bengal, Bihar, Madhya Pradesh and Chhattisgarh. This paper tries to throw light on the marginalization of a tribal woman called Chandi Gangodasi who becomes a victim of communal ostracism and through the short story the author tries to bring out the superstitious belief of people and their final reconciliation towards the woman. Women face or encounter communal violence in every facet of their lives. Sometimes they bare the suppression but when it goes beyond their limitation, they either lead to self-annihilation, suicide or accidental death. In the modern society many eminent writers have tried to mirror their personal experience or their communities' bitter experience in the name of caste, race or gender. They become the voice for their community and in order to create awareness among the suppressed women, they write their personal experience of subjugation in

a patriarchal society and how through education and raising voice against this suppression they tried to create their own identity. Mahasweta Devi's 'Bayen' proposes a reconciliation, recovery and retaliation putting her community to shame for their action and at last they feel proud for her perseverance. 'Bayen' is a short story of Chandi who is the protagonist and she is the victim who belongs to the Dom community whose job is to bury the dead and guard the carcasses from being dragged away by hungry wild animals. Though the profession is undertaken by the men of the community, Chandi was the only child to her father and so the job was passed on to her. The story is set in Sonadanga palasi, Dhubulia. The village is populated with dominant tribal community especially Santhals who exercise their power over the Dom community. Chandi becomes victim of the class conflict and of baseless suspicion of witchery. The people of the village avoid her shadow by isolating her from her family and from the village which is evident from the lines." A Bayen is not an ordinary witch; she cannot be killed like an ordinary one, because to kill a bayen means death for your children." (Devi 2) A bayen has to warn people of her approach when she moves. The people believe a bayen can cast her eyes on a young man or boy and sucks the blood out of him, so a bayen has to live alone. The story begins with Chandi being declared as bayen and isolated from her family. She was forced to leave her 13 yrs old son Bhagirath. Once she saw her son's reflection in the water and on the contrary Bhagirath saw his mother for the first time without knowing that she is her real mother in red sari, tanned face, matted hair tied in a bun, he saw hunger in her eyes. Bhagirath was raised by his step mother. Chandi's innocence and love is felt

when she tells Malinder her husband that she is afraid of being alone. Malinder once loved, he also joined hands with the village and isolated her and married another woman. Malinder feels embarrassed when he throws stone at her, when she tries to touch Bhagirath. "How could I do it? I hurled stones at her body? It used to be a body as soft as butter. How could I be such a beast?" (Devi 4). It was at this moment that Malinder reveals to Bhagirath the truth that Chandi is his real mother. Bhagirath is shocked to hear this because all these years he had heard that a bayen raises dead children and nurses them. Malinder explains him how they met and got married and how by chance she happened to become a bayen. She was accused of witchery by the villagers for the first time when her relative's child died of small pox. Chandi protected and abandoned her cremation duties from that day. Malinder's family on the other hand used to make brick a brick out of cane and bamboo, raised poultry on the govt. farms and made compost out of garbage. It is a pride for him because he is the only person who knows to sign his name in the whole community. He earned a job in the sub divisional morgue which entitled him 42 rupees per month. He explains to Bhagirath that when Chandi was his wife; she used to wear striped saris with silver jewelry. He fed her nicely and rubbed oil into her hairs and body but fate made her a bayen. The village people believed that she is a bayen. "If you ill -treat a bayen's son, your children will die". (Devi 4)

After Chandi becoming a bayen Malinder married Jashi who had two daughters – Sairavi and Gairabi. It is his belief that if he marries a beautiful girl, then she may turn into bayen so he deliberately married Jashi an ugly girl. Jashi didn't have any emotion for Bhagirath though she provided him with

all basic requirements. Bhagirath went to govt. primary school and it was from his school magazine he came to know about the Untouchability Act of 1955 and he also learnt that no longer untouchability exist in India. He also learnt about Constitution of India which declares all are equal. The people also had a belief that if they could appease the sheetala goddess, then they will be relieved from the attack of small pox. Malinder's sister came to stay with them. She had a daughter who had severe small pox, who was devoted to Chandi. After a week the girl died and everybody blamed Chandi for her death, she tried to explain them that she never thought ill of the child but they were not ready to listen to her.

"Those craven, superstitious people lowered their eyes, someone whispered" What about the milk that spilled out of your breasts as you were piling earth on Thkni's grave?

"Oh! The fools that you are" she started at them in wonder and hatred.

"All right" she said, I don't care if the rage of my forefather descends upon me.

I quit this job.

"Quit you job"

Yes I'll let you cowards guard the graves. (Devi 8).

The above lines prove the blind belief of the people. For few months Chandi and Malinder left the village and lived happily outside but one night she is caught red handed by Malinder while covering up the cremation hole with thorny bushes to keep the jackals at bay. It is at this point that Malinder believes her to be bayen and throws her out from his life. The last part of the story has a twist and turn where Chandi explores the looting plan of a gang. They were doing something with the tracks and were piling bamboo sticks on the tracks. They planned to loot the Lalgoda

passenger train, Chandi warned them but they ignored her. In order to save the lives of the passenger, she took lantern in her hand and started running towards the train to warn them about the danger in the track. She screamed till the roar of the train drowned her voice and the train's light swallowed her. She died in a train accident for a noble cause in order to stop train from meeting with an accident. Thus she proves herself that if she is a bayen, she could have cast a spell to stop the train instead of sacrificing her life to save the lives of the passengers. The village people felt ashamed and were guilty for calling Chandi as bayen. When the railway department announced medal for Chandi for her bravery, everybody agreed and accepted her as part of the village. When the officials asked for her relatives, nobody answered out of guilt but they whispered that "Yes sir she was one of us" (Devi 10), this answer of the village people surprises Bhagirath. Since the medal is supposed to be received by the family members, at this point Bhagirath comes forward and declares very proudly that she was his mother. The Dooms stood silent, eyes downcast, as people condemned. The silent was suffocating and unbearable. Chandi after her death wins back her lost motherhood and also reconciles back to her child. Thus, the author through her story tries to bring out the domination of the caste system and how the suppression takes the life of an innocent. The suppression is there in the name of caste, gender or class but how far the individual tries to fight back and creates an identity in the society matters here. The story is also about the blind belief of the people about witchery. Finally their blind belief is broken by Chandi when she sacrifices her life in order to save the lives of many passengers of the train.

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Visualizing Migration in Sarnath Banerjee's Graphic Novels

This study aims to explore the theme of migration in the graphic novels of Sarnath Banerjee, an Indian graphic novelist and illustrator. Banerjee's works provide a rich and intricate portrayal of migration, capturing the personal and collective experiences of individuals in transit. His narratives explore the emotional and psychological effects of migration, including the challenges of adaptation, the disintegration of cultural norms, and the quest for a sense of home. Through his evocative storytelling and distinct visual approach, Banerjee illustrates the tension between mobility and settlement, emphasizing how migration reconfigures identities and reshapes relationships to place. This paper investigates Banerjee's five graphic novels – Corridor, The Barn Owl's Wondrous Capers, The Harappa Files, All Quiet in Vikaspuri, and Doab Dil – and examines the various ways migration is presented as both a journey and a complex, ongoing process, underscoring the fluid nature of belonging and displacement.

Keywords: *Diaspora, Discrimination, Marginalization, Nostalgia, Urbanization*

1. Introduction

Sarnath Banerjee (b. 1972) is an acclaimed Indian graphic novelist and illustrator, renowned for his distinctive approach to depicting modern Indian society. Through his graphic novels, Banerjee explores the theme of migration, offering a detailed examination of the displacement of ethnoculture, identity, and quest for belonging. His works are marked by a unique fusion of visual artistry and narrative, making them a powerful tool for exploring the diverse and layered experiences of migration. The notion of migration in literature pertains to the movement of individuals from their homeland to new locations, highlighting the societal, cultural, and psychological challenges and transformations that accompany such transitions. This paper seeks to examine Sarnath Banerjee's representation of migration, assessing how his graphic novels portray and assess the

migratory experience in the framework of globalization. Additionally, this paper explores the complications of identity, cultural displacement, and the evolving notion of belonging, particularly in the backdrop of urban Indian environments.

2. Materials and methods

This paper utilizes a qualitative research methodology to assess the representation of migration in Sarnath Banerjee's five graphic novels – *Corridor* (2004), *The Barn Owl's Wondrous Capers* (2007), *The Harappa Files* (2011), *All Quiet in Vikaspuri* (2015), and *Doab Dil* (2019). The above primary texts are assessed through the framework of migration studies. Secondary sources, such as academic papers and analyses of Banerjee's novels, offer contextual background and theoretical perspectives. All the above graphic novels underscore Banerjee's deep engagement with themes of migration and diaspora, turning these

works into valuable texts for examining the representation of migration. This study applies migration theories to Banerjee's works and conducts a textual analysis to explore how migration is depicted within these narratives.

3. Theoretical underpinning

The term 'migration' refers to the moving of individuals from one place to another place for the enhancement of their lives (Saxena, 2020, p.419). Migration in literature is observed in most parts of the world, especially in India due to the intersection of historical, cultural, economic, and social factors, including colonialism, globalization, rural-urban migration, education, employment, and poverty. Migrant literature refers to a body of literary works that primarily concentrate on the experiences of migrants, including the social contexts that lead them to leave their native places, the process of migration itself, the challenges they face in their new location, and the complex feelings of identity and displacement that can arise from being uprooted from their culture and community (Pourjafari & Vahidpour, 2014, pp. 679-280; Kosmalska, 2022, p. 350). Migration narratives often delve into themes like racism, displacement, cultural clashes, language barriers, discrimination, challenges with assimilation, the loss of one's original identity, social inequality, and the ongoing quest to find a sense of belonging within a new society, highlighting the complex experiences of migrants as they navigate a different cultural landscape (Bah, 2024, p. 111). Art, literature, and cultural expressions frequently examine the migratory experience, capturing the evolving and hybrid identities shaped by movement across regions; in the modern discussion, migration also underscores the influence of

globalization, which enables the flow of people and ideas across borders, fostering interconnected and diverse societies (Keerthy, 2024, p. 28). As a result, migration embodies both the difficulties of relocation and the transformative possibilities of cultural exchange in an increasingly globalized world.

4. Results

4.1 Migration in *The Corridor*

Corridor is a groundbreaking work in the Indian graphic novel genre, offering a nuanced depiction of Delhi as an embodiment of India's diversified cultural tapestry. By exploring the intricacies of migrant experiences, Banerjee broadens the traditional notion of migration beyond physical displacement, incorporating the disorienting effects of internal migration. The novel's characters, including Jehangir Rangoonwalla, Brighu, Shintu, and Digital Dutta, embody this expanded notion of migration, navigating Delhi's streets with a sense of dislocation and disconnection. Jehangir Rangoonwalla, one of the novel's key characters and a Connaught Place second-hand bookseller, personifies the migration experience of dislocation. His bookstore serves as a hub, attracting visitors from diverse backgrounds. However, despite being surrounded by people, Jehangir's life is marked by a pervasive sense of detachment. His peripatetic existence, shaped by frequent relocations for education and career has left him feeling disconnected. He mentions, "Yet I was disturbed, what is the point of life, where am I heading – that sort of nonsense. I thrashed about the city looking for answers." (Banerjee, 2004, p. 17). In Banerjee's narrative, the concept of migration is intricately linked with the theme of cultural hybridity, where characters embody the confluence of

diverse cultural influences, mirroring the multifaceted nature of the city. The character of Brighu exemplifies this intersectionality, with his life deeply intertwined with the digital realm, symbolizing the tension between traditional and modern selves. His fixation on collecting obscure articles and detachment from the physical world underscore the challenges of reconciling heritage and innovation, a quintessential experience for those navigating migrant identities. Furthermore, this hybridity transcends cultural boundaries, assuming a temporal dimension as characters vacillate between past and present, nostalgia and actuality, and heritage and novelty. At the heart of this migrant narrative lies a deep-seated yearning for a sense of belonging. Digital Dutta's peripatetic journey, spanning from Calcutta to Delhi with multiple stops in between like Everest, Bukhara, Honduras, and Prague, is a testament to the intricate interplay between physical displacement and emotional dislocation. This novel posits that the migration experience is characterized by a relentless quest for connection and identity. While this search is often underscored by a profound sense of loss – of roots, of self, and of community – it also holds out the promise of discovering novel forms of affiliation and attachment. *Corridor* presents a multifaceted exploration of migration, transcending simplistic notions of movement and resettlement. By delving into the inner lives of his characters, Banerjee sheds light on the intricate dynamics of identity formation, cultural adaptation, and the quest for roots in a world where geographic and emotional boundaries are constantly shifting. This novel offers a profound examination of the migrant experience, revealing the complexities of navigating

multiple worlds.

4.2 Migration in *The Barn Owl's Wondrous Capers*

The Barn Owl's Wondrous Capers cemented Banerjee's standing as a gifted narrative craftsman. By intertwining historical accounts with modern-day backdrops, the novel utilizes the Barn Owl as a potent symbol for the quirks and paradoxes inherent in Indian culture. A particularly captivating facet of the novel lies in its thoughtful exploration of migration, which the author tackles with nuance and depth. This novel probes the migrant experience through multiple lenses, including not only physical relocation but also the dislocation of temporal, mnemonic, and identity frameworks. The plot centers on the rediscovery of an eighteenth-century journal, *The Barn Owl's Wondrous Capers*, which chronicles the adventures in and transformations of Calcutta from colonial rule to modern times. Against this rich historical tapestry, the story explores the intricate cultural landscape shaped by Indian and European influences. Banerjee masterfully weaves together the lives of contemporary Calcuttans, whose ancestors lived through the city's colonial past. As they navigate their present, these characters must come to terms with the enduring legacy of colonialism, which has profoundly impacted their sense of identity. Through their experiences, the novel illuminates the far-reaching effects of migration, where the past and present intersect, and individuals must reconcile their cultural heritage with their current realities. Banerjee's exploration of migration delves into the complexities of cultural hybridity. This novel's characters embody the diverse cultural landscape of Calcutta, showcasing the city's history as a

melting pot of traditions. Digital Dutta is the Wandering Jew whose journey serves as a powerful metaphor for the migrant experience, capturing the essence of displacement, cultural hybridity, and the quest for identity as he consistently travels from one location to another, one nation to another, embracing the culture, language, customs, and tradition of every novel place. Digital Dutta exemplifies this cultural hybridity; he as the Wandering Jew represents the amalgamation of past and present and West and East. His multifaceted identity is shaped by both local Bengali heritage and global influences. His experiences reflect the tensions between belonging and alienation, as he adapts to new environments and cultural norms. Through his character, Banerjee masterfully weaves together themes of migration, including the challenges of cultural adjustment, the search for belonging, identity loss, mental anguish, social turmoil, a sense of homelessness, and the complexities of forging a new sense of self in unfamiliar surroundings. Memory and nostalgia play a profound role in shaping the migrant experience. The characters in this novel grapple with the weight of their past, whether it is the colonial legacy of Calcutta or their personal histories of displacement. The narrator's fixation on unravelling the secrets of *The Barn Owl's Wondrous Capers* journal exemplifies this nostalgia, driven by a deep-seated desire to reconnect with a fragmented past. This longing reflects the complex emotional landscape of migrants, who often find themselves suspended between memories of their homeland and the uncertainties of their new lives. The novelist says, "People you thought you never would meet, like your cousin's landlord's nephew, or your

primary-school geography teacher's daughter." (Banerjee, 2007, p. 54). This novel presents a nuanced portrayal of migration, transcending the conventional understanding of physical displacement. By intertwining historical and contemporary storylines, the novelist delves into the intricate dynamics of identity, memory, and cultural hybridity, set against the backdrop of Calcutta's complex colonial and postcolonial past. The format of this novel enables the novelist to innovatively convey the fragmented and multifaceted nature of migrant experiences, resulting in a compelling commentary on the profound impact of migration on personal and collective identities.

4.3 Migration in *The Harappa Files*

The Harappa Files offers a poignant portrayal of modern India, comprised of interconnected narratives that probe the intricacies of social change, modernity, identity, inequality, discrimination, cultural displacement, and cultural adjustment. While not explicitly focusing on migration, this novel skilfully conveys the complexities of migrant experiences through its depiction of people adapting to rapidly evolving India. Recurring themes of cultural hybridity, displacement, and identity quest permeate the narrative, echoing the universal human experiences that arise from migration in an increasingly interconnected world experiencing globalization and urbanization. Migrants in urban areas frequently grapple with feelings of cultural dislocation, identity fragmentation, and feelings of alienation. Compounded by economic hardships (poverty), they face significant challenges in adapting to new surroundings while preserving ties to their cultural roots, resulting in a sense of being

suspended between different worlds. Factors, such as socioeconomic uncertainty, financial strain, cultural adjustment, and nostalgia for their homeland, threaten to undermine their sense of stability and belonging. Banerjee illustrates this struggle through a poignant example. “Since Gemini is homeless, the gated community is off-limits for him. At night, he sleeps in an iron cage. Reinforced chicken cages rented from Khoonpasina the butcher.” (Banerjee, 2011, pp.116-117). Migration often sparks an intense sense of nostalgia, as individuals yearn for a long past. This sentiment is evident in the novelist’s frequent references to historical figures, such as Jawaharlal Nehru, Subash Chandra Bose, and others, and several vintage items, such as dial telephone, Chetak scooter, calamine x ointment, radio player, and others, from the nineteenth and twentieth centuries. Experience of migration can lead to feelings of disorientation and disconnection and a sense of alienation, as people navigate unfamiliar environments with different languages, traditional values, cultural norms, and societal frameworks. This displacement can foster a sense of isolation, as migrants struggle to find their place in a new community. Moreover, they may face ridicule, discrimination, and marginalization from locals who view them as outsiders. Such experiences can intensify feelings of alienation, as migrants strive to belong in a society that often rejects or excludes them. For instance, the character Gobindo, a migrant from rural Midnapur in West Bengal working in Calcutta as a telephone cleaner, faces ridicule and social exclusion due to his cultural practices, such as eating rice in a distinctive way – piling it high on their plates in a pyramid shape and consuming it, reflecting their hearty

appetite for this staple food. As a result, he is forced to eat alone, facing the wall, highlighting the consequence of painful discrimination of migration and cultural displacement. In this novel, the novelist presents a thought-provoking examination of the migrant experience in contemporary India. By situating migration within the complexities of modern Indian society, the novelist expands our understanding of migration to encompass the intricate processes of identity negotiation and formation, cultural adaptation, internal dislocation, and social navigation that shape the lives of migrants in a rapidly changing world.

4.4 Migration in *All Quiet in Vikaspuri*

All Quiet in Vikaspuri remains a scathing satirical graphic novel that delves into the pressing issues of metropolitan dystopia, hydro-politics, and societal fragmentation in modern India. Although migration is not the primary focus, this graphic novel tangentially explores the intricacies of migrant experiences through its depiction of characters uprooted, displaced, and dislocated within a fragmented community. The characters embody the struggles of internal migration, as they confront a world ravaged by ecological devastation, social and economic disparity, and cultural displacement. Girish, a plumber from Tambapur, embarks on a journey to Delhi, driven by the pursuit of employment and a more secure existence. Following a tumultuous period on the streets of Delhi, exacerbated by the devastating Water War, Girish is recruited by Rastogi for an extraordinary mission – uncovering the mythical Saraswati River. His experiences as a migrant in Delhi serve as a powerful allegory for the complexities of adaptation

and resilience that often accompany the migrant experience, as individuals strive to establish a sense of belonging, search for identity, and maintain steadiness in an unfamiliar environment. Banerjee notes, “Girish has joined the doomed procession of displaced thousands, who journey to the big cities in search of a livelihood. They wait at street corners, looking for work.” (Banerjee, 2015, p.16). Rastogi’s character symbolizes the plight of internally displaced persons residing in makeshift settlements within urban metropolises. His experiences of social exclusion and humiliation at school serve as a poignant reminder of discrimination faced by migrant communities. The narrative weaves together a diverse tapestry of characters, including migrant workers, marginalized groups, and displaced citizens from various towns, like Bhavnagar, Kalinganagar, Nandigram, Paraspur, Singur, and so on, all of whom have relocated to Delhi in pursuit of economic opportunities. Through their stories, the novel sheds light on the complexities of internal migration, highlighting themes of societal alienation, cultural identity, and the human quest for belonging. This novel delves into the profound psychological and societal consequences of migration, utilizing the powerful metaphor of the water crisis to examine the underlying fears and uncertainties of a rapidly changing society, rendering it a thought-provoking reflection on the complexities of urban migration in contemporary India.

4.5 Migration in *Doab Dil*

Doab Dil masterfully weaves a narrative that combines memory, myth, and present issues to explore the complexities of migration. The title of the novel conjures up images of a land between two rivers,

representing a confluence of identities, cultures, and history – much like the migrant experience. Through his characters’ struggles to reconcile their ancestral roots with their new surroundings, the novel highlights the tension between staying connected to one’s heritage and adapting to new environments, revealing the intricate bonds between people, their past, their ancestral land, and their cultural identity. Banerjee crafts characters who inhabit a liminal space, suspended between their past and present selves and traditional and modern ways of life. Migration is not just a physical journey but also an emotional and psychological odyssey. Through characters, such as Digital Dutta, culinary expert Kenichi Noboru, traveller Sam, overnight shift elevator operator, novelist Flavia Moura, the Indigenous scholar at the Australian University, and others, from diverse backgrounds, the novel captures the disorienting experience of living between cultures, where identities are constantly being redefined and renegotiated in a landscape that simultaneously considers a migrant as a habitue and an outsider. Furthermore, Banerjee incorporates German singer Marlene Dietrich’s iconic song “Ich Hab noch einen Koffer in Berlin” (“I Still Have a Suitcase in Berlin”), which poignantly captures the universal human emotions of longing and nostalgia and links to one’s roots. Despite the physical distance, the song conveys a profound attachment to Germany, highlighting the complex emotional bonds that migrants often form with their homeland. This song explores the profound connection migrants maintain with their homeland, the deep-seated desire to return and reconnect, and the enduring notion that a fragment of one’s self and history remains forever intertwined with a

particular location. The abandoned suitcase in Berlin airport serves as a poignant symbol of lingering attachments, unbroken bonds, and cherished memories that continue to resonate deeply with the place of origin even after migration, symbolizing the idea that a part of one's identity and past remains forever linked to a specific place. The song's lyrics, translated below, offer a deeper understanding of its emotional resonance.

"I still have a suitcase in Berlin,
So, I have to go back there soon
The bliss of bygone times
Are all still in my little suitcase.
I still have a suitcase in Berlin."
(Banerjee, 2019, Chapter XI)

Banerjee's innovative storytelling, infused with disjointed narratives and dreamlike visuals, powerfully conveys the disorienting experience of migration. The novel probes the notion of belonging, revealing the characters' poignant difficulties in establishing a sense of roots in a world marked by relentless change. Through this work, the novelist masterfully distills the migrant experience, laying bare the intricate tensions between identity, memory, and the quest for a place to call home.

5. Conclusion

Banerjee's graphic novels offer a poignant exploration of the human experience, delving into the intricate dynamics of cultural identity, personal history, and the complexities of navigating multiple worlds. Through his works, he masterfully captures the emotional, psychological, and social challenges faced by migrants as they straddle disparate cultures, traditions, and realities. His

groundbreaking narrative and artistic flair weave together myth, history, and contemporary issues, resonating with universal themes of dislocation, belonging, longing, and quest for identity, presenting a thought-provoking examination of how migration shapes and reshapes individual and collective experiences. His characters embody the tensions of living in liminal spaces, reflecting the broader struggles of migrants seeking to reconcile their past and present selves. By shedding light on the intricacies of modern migration, Banerjee's graphic novels not only analyze the nuances of contemporary life but also celebrate the resilience and adaptability of those who navigate the intricacies of migration, making his graphic novels a significant contribution to the discourse on migration in the present literary works.

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Global Remembrance: Translating History Through *Kesari*

The study critically examines how translation serves as a tool for global remembrance and understanding of military history, using the Hindi film Kesari (2019) by Anurag Singh as its primary focus. Depicting the Battle of Saragarhi, Kesari stands as an important cultural artifact, capturing a reminiscent event in Indian history. The translation of the historical event into film and the film's translation into multiple languages show how these adaptations contribute to the preservation and dissemination of historical narratives across various linguistic and cultural boundaries, helping to have a global remembrance of military history (Munday, 2022). The study travels over how translation shapes the collective memory of military history across diverse communities. The aim is to prove that the translation of the historical narrative broadens access to military history for a global audience, allowing for a more inclusive understanding of the past (Venuti, 2008).

Keywords: *Battle of Saragarhi, Cultural carrier, Film translation, Global memory, Military history, Translation*

Introduction

In an increasingly interconnected world, the translation of cultural and historical narratives play an important role in shaping global understanding and memory. This is specifically evident in the realm of military history, where translated works can bridge cultural divides and offer diverse perspectives on notable historical events (Munday, 2022). The Hindi film *Kesari* (2019), which dramatizes the Battle of Saragarhi serves as a compelling proof for examining the impact of translation on historical memory (Sardana). It is a film, in which twenty one Sikh soldiers of the British Indian Army bravely defend their post against ten thousand Afghan invaders in 1897. The film highlights themes of courage, sacrifice and patriotism in the face

of overwhelming odds (*Kesari*). *Kesari* has been widely translated, allowing audiences beyond the Indian subcontinent to engage with its depiction of a historic battle that holds deep cultural significance (Venuti, 2008). As the film's narrative travels across linguistic boundaries, it brings with it not only the story of the Battle of Saragarhi but also the challenges and opportunities inherent in translating cultural and historical content. Here, the process of translation involves more than mere linguistic conversion. It requires the careful negotiation of cultural nuances, historical contexts and audience expectations (Munday, 2022). The study explores how the translation of *Kesari* contributes to the global memory of military history.

Film Analysis of *Kesari*

The film celebrates valor and the idea of

selfless sacrifice for a greater cause. Havildar Ishar Singh, portrayed with a compelling sense of leadership and integrity, embodies the principles of Sikhism (Sardana). Throughout the film, the soldiers perform their duties not for personal glory but to protect their comrades, their beliefs and the values they hold dear. The theme of brotherhood is central to the narrative. The Sikh regiment is depicted as a close-knit community of soldiers who share a bond beyond their roles as fighters. Their camaraderie is shown through small moments of humor, support and shared respect. As one soldier declares, "Together we will fight, together we will die!" This sentiment underscores their unity, making their eventual sacrifice even more poignant (*Kesari*). The film emphasizes that their collective strength stems from their unity, rooted in their shared identity and unwavering commitment to their mission. The theme of sacrifice permeates the film, highlighting the inevitability of death in battle framed as an honorable act. The Sikh soldiers fight not for personal glory but out of duty and honor, epitomizing the essence of bravery. As Havildar Ishar Singh states, "We are not here to die for our country. We are here to make the enemy die for theirs." This encapsulates their resolve to protect what they hold dear (*Kesari*). The film's climactic moments, where each soldier takes on the invaders despite sustaining injuries, reinforce this theme of heroic sacrifice (Dudrah, 2012). It is more than just a historical action film. It is a cinematic tribute to bravery, sacrifice and unity. Through its portrayal of the Battle of Saragarhi, the film not only honors the memory of the Sikh soldiers who fought valiantly but also highlights the importance of preserving military history through art

and culture. Its use of powerful visual and narrative techniques, combined with strong performances and a deep respect for cultural identity, makes it a momentous film in the landscape of Indian cinema. By translating this epic story into a cinematic experience in about five languages, *Kesari* ensures that the valor of those twenty one soldiers will be remembered and celebrated by audiences around the world.

Translation and Historical Memory

Historical memory refers to the collective understanding of past events that shape a community's identity (Munday, 2022). When historical accounts are translated, they are introduced to new audiences who may have little or no knowledge of the original context (Venuti, 2008). In this way, translation becomes a cultural transmission, allowing different cultures to engage with and learn from historical events. With the backdrop of military history, where narratives carry deep emotional and cultural importance, translation offers an opportunity for these events to be remembered and understood globally. Though the battle of Saragarhi is well-known in Indian history, this battle is relatively obscure on the global stage. The film's translation into multiple languages allows this heroic tale to transcend borders, leading to a broader understanding of India's military heritage (Sardana). Through translation, *Kesari* becomes a tool for the international dissemination of military history, ensuring that the valor of these soldiers is remembered across cultures. This collective understanding of the past event with translation leads to a global remembrance (Venuti, 2008).

Cultural Challenges in Translating Historical Narratives

As a visual medium, *Kesari* presents unique

challenges for translation, requiring not only subtitling and dubbing but also the nuanced rendering of cultural and historical elements (Munday, 2022). The film's portrayal of Sikh warriors and their cultural significance demands cultural sensitivity from translators, ensuring that viewers grasp both the emotional depth and historical context of the narrative like in an article by researchers Sahana and others (Pradeep, Sahana, & Das, 2024). The process of translating *Kesari* involves navigating these challenges to create an accessible version for global audiences without losing the essence of the original story. For example, translating terms related to Sikh identity, such as 'kesari' which is saffron, symbolizing valor and sacrifice (Sardana), may require additional contextual explanations in languages where this symbolism is not widely known. Therefore, translation acts as a cultural carrier, maintaining the film's historical and emotional depth, making it relatable to viewers from different backgrounds. One of the significant challenges in translating a film like *Kesari* is the preservation of cultural specificity. The film is deeply rooted in Sikh culture, with symbols like the *kesari* turban and the principles of Sikhism playing pivotal roles in shaping the characters and their motivations. Translating these cultural markers for an international audience requires a delicate balance ensuring that the unique elements of Sikh identity are retained without alienating viewers unfamiliar with these symbols. The translation process may involve not just language conversion but also the adaptation of cultural references. For example, the spiritual significance of the turban in Sikhism or the concept of martyrdom may need additional explanation in certain cultural contexts

where such ideas are not common. This careful negotiation allows the film to maintain its authenticity while making it accessible to global viewers. Another challenge in translating the film lies in conveying the historical and colonial context of the Battle of Saragarhi to a global audience. The film is set during British colonial rule in India, a period fraught with complex dynamics of power, resistance, and identity. For audiences unfamiliar with India's colonial past or the specific historical circumstances of the British Indian Army, certain nuances of the story may be lost in translation. Translators must find ways to preserve the significance of this historical backdrop, ensuring that viewers understand not only the military conflict but also the broader implications of colonialism. For instance, the loyalty of the Sikh soldiers to the British Army, despite the colonial occupation, presents a unique historical tension that may require additional contextualization for audiences unfamiliar with this duality. Addressing these complexities through careful translation enables a deeper and more informed engagement with the film's narrative across diverse cultural and historical backgrounds. Likewise, in addition to cultural and historical elements, translating the film also involves preserving the film's emotional and religious undertones, which are deeply embedded in Sikhism. The characters' motivations, rooted in their faith and spiritual beliefs, are central to the story. Concepts like 'seva' (selfless service), 'shaheedi' (martyrdom) and 'Waheguru' (a Sikh term for God) are critical to understanding the soldiers' bravery and sacrifice. Translating these religious ideas requires more than linguistic accuracy; it demands an emotional sensitivity to ensure that the essence of Sikh

spirituality is conveyed. The depiction of prayer, communal unity, and the soldiers' unwavering faith adds a layer of emotional depth that resonates with Indian audiences familiar with these practices. Translators must carefully convey these elements without reducing their complexity, allowing international viewers to grasp the profound sense of duty and honor that drives the characters. Proper translation of these emotional and spiritual dimensions ensures that the core message of valor and sacrifice remains intact, enhancing the global audience's connection to the film.

Global Remembrance Through Translation

By translating *Kesari*, the film contributes to global remembrance of the Battle of Saragarhi (Venuti, 2008). Through these translated versions, the film not only entertains but also educates international audiences about an important episode in Indian military history. This act of remembering is crucial because it shapes how people from various cultures understand and relate to historical events that may not directly involve their own countries. Translation also opens up new interpretations and understandings of military history (Niranjana). Audiences from different linguistic and cultural backgrounds may interpret the events depicted in *Kesari* differently, based on their own historical experiences (Venuti, 2008). These diverse perspectives add layers to the collective memory of the battle, enriching its magnitude across cultures (Sardana). To fully understand the significance of translation in preserving the memory of the Battle of Saragarhi, it is essential to consider that films, as powerful cultural artifacts, play a crucial role in transmitting stories to audiences that may have little or no connection to the events

being depicted. When *Kesari* is translated, it carries with it the emotions, symbols, and historical gravitas of the battle, allowing foreign audiences to access a history that they might otherwise overlook. As one soldier states, "A soldier's duty is to protect his motherland, no matter the cost," (*Kesari*) which underscores the universal theme of sacrifice that resonates with audiences worldwide. This helps to ensure that the sacrifices made at Saragarhi are recognized and remembered on a global scale, beyond Indian borders. Moreover, translation is a dynamic process that reshapes narratives based on the cultural lenses through which they are viewed (Lefevere, 2002). While the core story of bravery and sacrifice remains intact in *Kesari*, the way it is interpreted may vary across different audiences. A European audience might focus on the colonial dynamics between the British Empire and Indian soldiers, while an African audience might draw parallels to their own colonial struggles and resistance movements. These cultural interpretations not only diversify the global understanding of the battle but also broaden the film's resonance, making it a universal story of courage and resilience. Through translation, the memory of Saragarhi transforms into a shared heritage, interpreted in ways that honor local histories while remaining faithful to the original tale. In the process of translation, the role of the translator as a cultural mediator becomes paramount. The translator must navigate cultural nuances, ensuring that key symbols, gestures, and historical references are faithfully rendered without alienating or confusing foreign viewers. Translation enhances the global appeal of *Kesari* by making it accessible and meaningful to viewers from various cultural backgrounds. As one character

proclaims, “We fight not just for our lives, but for the pride of our nation,” (*Kesari*) reinforcing the film’s message about the significance of national pride in the collective memory. This is not simply about converting words from one language to another but about preserving the emotional depth and historical context that give the film its power. By successfully navigating these challenges, translation allows *Kesari* to transcend its regional origins, becoming a film that resonates across the world while contributing to the collective remembrance of a significant historical event. Through translation, *Kesari* allows viewers to interpret the Battle of Saragarhi from their own cultural and historical perspectives. Audiences in Europe, Africa, America, and beyond may perceive the colonial backdrop, the valor of soldiers, and the nature of sacrifice differently depending on their national or historical experiences. For instance, a country with its own colonial history might find new connections to the struggle depicted, while others might draw parallels to their own military traditions or collective memories of war. These varied interpretations enrich the collective memory of the battle, adding new layers to its historical significance as it becomes a global symbol of resistance and bravery. Thus, the translation serves as an act of cultural preservation and reinterpretation. By opening the story to global audiences, the film not only commemorates the Battle of Saragarhi but also invites new reflections on the shared values of courage, resilience, and honor that transcend national borders. Translation becomes a vehicle through which the memory of this battle continues to evolve, shaped by the diverse voices and perspectives of those who encounter it worldwide. Through this process, *Kesari* transforms from a regional military tale into

a global narrative, ensuring the battle’s remembrance in an interconnected world.

Conclusion

The translation of *Kesari* highlights the role that cultural and linguistic adaptation plays in preserving and sharing military history on a global scale. By crossing language barriers, the film transforms the Battle of Saragarhi from a distinctly Indian event into a universal story of bravery, sacrifice and shared identity. Here, translation becomes a conduit for cultural exchange, allowing diverse audiences to engage with and remember a pivotal moment in history. As the film reaches international viewers, it not only honors the memory of the twenty one Sikh soldiers who fought heroically but also reinterprets their sacrifice through the lens of a global audience. The film also invites new perspectives and understandings of military valor, manuring a collective memory that transcends borders. By sharing the story of Saragarhi, translation deepens our appreciation of history and connects us to the broader human experience of courage and sacrifice, regardless of time or place. Through this process, the memory of Saragarhi endures, ensuring that the legacy of resilience and heroism remains alive across generations and cultures.

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Theme of Nature and Human Relationships in Henry David Thoreau's *Walden*

Henry David Thoreau's Walden is a heartfelt exploration of the deep bond between humans and nature. Thoreau embarked on a journey of simple living by the serene waters of Walden Pond, where he discovered that immersing ourselves in nature can lead to incredible personal and spiritual growth. He emphasizes the importance of simplicity, self-reliance, and mindfulness qualities that seem rare in our busy, modern lives. Throughout his reflections, Thoreau critiques the materialism and industrialization that dominate society. He observes how these forces can create a disconnect from the natural world, leading us to lose our moral and spiritual compass. For Thoreau, nature isn't just a backdrop; it is a sacred space that nurtures our souls and offers pathways to enlightenment. His keen observations highlight how interconnected all life is and remind us of the importance of living in harmony with our environment. Thoreau's message is clear: we need to rediscover a natural way of living. By fostering a deep and respectful relationship with nature, we can enhance our individual well-being and contribute to the greater good of society. In essence, Walden is an invitation to return to simplicity and connection, where the beauty of the natural world can inspire us to live more meaningful lives.

Keywords: *Walden, Materialism, Industrialization, Nature and Human.*

Introduction

Henry David Thoreau's *Walden* is a profound meditation on the relationship between humans and nature, advocating for simplicity, self-reliance, and a deeper connection with the natural world. Written as an account of his two-year experiment living in solitude at Walden Pond, the book serves as both a personal reflection and a critique of materialism and industrialization. Thoreau believed that modern society's obsession with wealth and progress had distanced people from nature, leading to spiritual and moral emptiness. Through his observations of the changing seasons, wildlife, and the rhythms of nature, Thoreau presents nature as a source of wisdom, inspiration, and self-discovery. He argues that by immersing ourselves in the natural world, we can find clarity, purpose, and inner peace. His work aligns

with the ideals of Transcendentalism, emphasizing individualism and the belief that nature holds the key to truth and enlightenment. This study explores the theme of nature and human relationships in *Walden*, analyzing how Thoreau's philosophy remains relevant in the modern world. As environmental concerns and sustainability movements gain prominence, Thoreau's message about living harmoniously with nature offers valuable insights. By examining his ideas on simplicity, mindfulness, and ecological awareness, this research seeks to highlight the enduring significance of *Walden* in shaping contemporary perspectives on the environment and human well-being.

Research Objectives

1. To analyze the theme of nature and human relationships in *Walden*, emphasizing Thoreau's philosophy

- of simple living.
2. To examine Thoreau's critique of materialism and industrialization and its impact on human-nature relationships.
3. To explore the role of nature as a spiritual and moral guide in Thoreau's reflections.
4. To assess the relevance of *Walden* in the context of modern environmental concerns and sustainability.
5. To identify how Thoreau's ideas influence contemporary discussions on self-reliance, mindfulness, and ecological awareness.

Methodology

1. A qualitative research approach, focusing on textual analysis of *Walden*.
2. Comparative analysis of Thoreau's philosophy with contemporary environmental literature.
3. Examination of secondary sources, including scholarly articles, books, and critical essays on *Walden*.
4. Thematic analysis to categorize key ideas related to nature, simplicity, and self-reliance.
5. Interpretation of Thoreau's reflections in the context of historical and modern perspectives on human-nature relationships.

Literature Review

1. Review of existing scholarship on *Walden's* ecological and philosophical themes.
2. Analysis of critical interpretations of Thoreau's views on simplicity and self-sufficiency.
3. Exploration of works that compare Thoreau's environmental thought to modern sustainability movements.
4. Discussion of *Walden* in the context

of Transcendentalism and its influence on later environmentalists.

5. Examination of Thoreau's critiques of industrialization and their implications in today's world.

Research Gap

1. Limited studies focus on the direct application of *Walden's* principles to contemporary sustainability practices.
2. Need for a deeper exploration of Thoreau's influence on modern ecological and minimalist movements.
3. Lack of research on how Thoreau's ideas on self-reliance and simplicity can be practically implemented today.
4. Insufficient discussion on the intersection of Thoreau's spiritual reflections and modern environmental ethics.
5. The necessity for a more comparative study linking *Walden* to present-day challenges in environmental conservation and personal well-being.

Theme of Nature and Human Relationships in Henry David Thoreau's *Walden*

The analysis of the theme of nature and human relationships in Henry David Thoreau's *Walden* reveals the deep and intrinsic connection between human existence and the natural world. Thoreau's reflections emphasize that nature is not merely a setting but a fundamental source of wisdom, inspiration, and self-discovery. His time at Walden Pond, which he documents with meticulous detail, serves as an experiment in simple living, demonstrating that a return to nature can lead to profound personal and philosophical

enlightenment. Thoreau's assertion that "*Heaven is under our feet as well as over our heads*" (Thoreau 217) underscores his belief that true fulfillment is found in the natural world rather than in material possessions or societal achievements. The study further affirms that *Walden* critiques the growing materialism and industrialization of Thoreau's time, arguing that these forces create a disconnection between humans and nature. Thoreau warns that excessive dependence on wealth and artificial comforts leads to spiritual and moral decline. His statement, "*Superfluous wealth can buy superfluities only*" (Thoreau 148), reinforces his belief that material excess does not contribute to genuine happiness or wisdom. This critique remains highly relevant today, as modern societies grapple with environmental degradation, overconsumption, and a disconnection from nature. The findings indicate that Thoreau's advocacy for simplicity and self-sufficiency aligns with contemporary concerns about sustainability and ecological conservation.

Additionally, the study highlights the enduring influence of *Walden* on environmental literature and ecological thought. Scholars such as Lawrence Buell recognize Thoreau's work as foundational to modern environmentalism, arguing that his reflections on nature laid the groundwork for contemporary discussions on conservation and sustainability (Buell 82). Thoreau's belief in the intrinsic value of nature is evident when he states, "*We can never have enough of nature*" (Thoreau 153), emphasizing the limitless benefits of engaging with and preserving the natural world. His work continues to inspire environmentalists, writers, and activists who advocate for ecological responsibility and a more harmonious relationship with

nature. Furthermore, the study confirms that *Walden* is not just a literary memoir but a broader philosophical treatise on the importance of reconnecting with the environment. Thoreau's emphasis on mindfulness, self-reliance, and a simplified lifestyle remains relevant in contemporary discussions about minimalism, mental well-being, and sustainable living. His experiment at Walden Pond serves as a model for reducing dependence on unnecessary luxuries and focusing on meaningful existence. His ideas resonate with those seeking alternative ways of living that prioritize personal fulfillment and environmental consciousness.

Ultimately, the research validates that the title "*Theme of Nature and Human Relationships in Henry David Thoreau's Walden*" accurately represents the core message of the study. Thoreau's belief that nature is central to human existence serves as both a personal philosophy and a universal call to action. His reflections encourage individuals to cultivate a deeper appreciation for the natural world and recognize their role in its preservation. As Buell argues, Thoreau's work remains "a touchstone for environmental thought and action" (Buell 97), emphasizing its lasting significance. The study concludes that *Walden* is not only a historical reflection on nature but a timeless guide for those seeking a more conscious, balanced, and sustainable way of life.

Conclusion

Thoreau's *Walden* highlights the deep bond between nature and human well-being, advocating for simplicity, self-reliance, and mindfulness. His critique of materialism and industrialization remains relevant today, urging a return to a more harmonious relationship with nature. As environmental concerns grow, Thoreau's insights on

sustainability and personal fulfillment offer timeless wisdom. His belief that nature is essential for spiritual and moral clarity continues to inspire ecological consciousness. Ultimately, *Walden* serves as a call to reconnect with nature, fostering both individual growth and collective responsibility for environmental conservation.

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Quest for Identity in the select novels of Shobhan Bantwal

The term "identity" is most commonly used to describe personal identity, or the distinctive qualities or traits that make an individual unique. It is strongly associated with self-concept, self-image, self-esteem, and individuality. Individuals' identities are situated, but also contextual, situationally adaptive, and changing. Despite their fluid character, identities often feel as if they are stable, ubiquitous categories defining individual because of their grounding in the sense of personal identity, the sense of being a continuous and persistent self. An important part of identity in psychology is gender identity, as this dictates to a significant degree how an individual views him or herself both as a person and in relation to other people, ideas, and nature. Other aspects of identity are racial, religious, ethnic, occupational, and social. It may be distinguished from identification; the former is a label, whereas the latter refers to the classifying act itself. Identity is thus best construed as being both relational and contextual, while the act of identification is best viewed as inherently processional. However, the formation of one's identity occurs through one's identifications with significant others, which may also be more or less significant or significant in some situations but not in others. In the Indian writing in English, women are portrayed from the frame of identity crisis and the marginalized sector, which is awakened in the present generation, which shows well the pathetic condition of women in the present-day society, which also resulted in the awakening of the dark sectors. Shobhan Bantwal, a popular woman writer, basically focused her writing on the view of the suffering women due to the social evils and the tragic societal hazards. She frames a clear picture with which women can empower themselves. Hence, I hereby would like to propose the identity frame in the select novels of Shobhan Bantwal.

Key Words: *self-concept, self-esteem, and self-control, self and identity*

Shobhan Bantwal focuses her writing on the pathetic condition of women in Indian society and the strategies of women in the present-day society with a revolutionary change in their mindsets in the society where women are given equal rights to the men. There are a few special types of identities as stated in the writings, like a psychological identity, identity negotiation, Identity dispensation related to self-image, self-esteem, and individuality.

The formal definition of identity is:

A person's identity is defined as the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be

in the future.

An essential part of identity in psychology is gender identity, as this dictates to a momentous degree how an individual views him or herself both as a person and in relation to other people, ideas, and nature. Psychologists most generally use the term “self” to illustrate personal identity/identity of the self, or the distinctive things that make a person unique. The sociologists often use the term to describe social identity, or the assortment of group memberships that delineate the individual. On the other hand, these uses are not proprietary, and each restraint may use either notion, and each discipline may merge both concepts when allowing for a person’s identity. In sociology, emphasis is placed by sociologists on collective identity, in which an individual’s identity is strongly associated with role behavior or the collection of group memberships that define them. According to Peter Burke,

Identities tell us who we are and they announce to others who we are. Identities subsequently guide behaviour, leading “fathers” to behave like “fathers” and “nurses” to act like “nurses”. (P.No.63)

It places some instructive weight on the perception of role behavior. The concept of identity negotiation may arise from the learning of social roles through personal understanding. Identity dispensation is a method in which a person negotiates with society at large concerning the meaning of his or her identity. The depiction or illustration of individual and group identity is a central chore for psychologists, sociologists, and

anthropologists and those of other disciplines where ‘identity’ needs to be mapped and defined. Many people gain a sagacity of positive self-esteem from their identity groups, which further wisdom of community and belonging. Self and Identity is a subfield of psychology. As the name implies, it deals with topics pertaining to both self and identity. Self and Identity incorporates elements from diverse areas of psychology. On the other hand, it owes principally large debt to personality psychology and communal psychology. In the Indian writing in English, women are portrayed from the outline of identity crisis and the marginalized sector, which is awakened in the current cohort, which shows well the pitiable situation of women in the present-day society, which also resulted in the stirring of the dark sectors, i.e., the women sector. Shoban Bantwal, a trendy woman writer, chiefly focused her writing on the view of the affliction of women due to the social evils and also the tragic communal hazards. She structures a clear picture with which women can empower themselves. Hence in modern-day middle-class India, in *The Dowry Bride*, Megha Ramnath, a twenty-one-year-old bride of one year, awakens from an exhausted sleep to determine her husband and mother-in-law scheming a horrific death for her, the mother-in-law furious that Megha’s dowry has not been obliging. An overweight, unpleasant woman, Chandramma chose the educated young woman for her beauty and dowry but has since come to despise the acquiescent girl, her natural beauty making the older woman even uglier by evaluation. At first disbelieving of what she is witnessing outside the woodshed, Megha is terrified, lastly taking flight before her deceitful relatives can act.

In a sprouting society that values educated women, Megha is caught in a world where reverse conviction systems are practiced by families who sometimes prefer traditional ways, restricting the influences of modern society and clinging to the practices of generations. As a dowry bride, Megha falls into a family that views her as a servant; her appeal is tied to the amount of money her family can afford. At the mercy of her mother-in-law, Megha is a forfeit and can be disposed of without much inquiry into her desertion. Dodging to the one place the family will not imagine to look, her transitory protector is of plenty wealth to avoid the interfering eyes of strangers. Yet after weeks of hiding, Megha again falls prey to those who would harm her. In a mix of drama, from Megha's precipitate flight to her invariable fear of discovery, to humor and romance, the girl's spirit remains steady. Bantwal hopes to attract a mainstream audience, one that expects "romance, mystery, sadness, and humor". With that in mind, the author accomplishes her goal, a dreadful tale grounded in reality but spiced with legend and drama. The fact is that dowry brides are repeatedly the unacknowledged victims of a social caucus that turns a blind eye to their predicament. *The Dowry Bride* throws light on an ancient practice that still exists. Although Megha's troubles are tempered with the pledge of romance and an occasion for a changed future, the reason for this protagonist's quandary is based in uncomfortable reality. Then her novel *The Sari Shop Widow*, the author depicts well the timid stipulation of women in the at-hand day society where women have to take their own decisions. Anjali Kapadia, a 37-year-old widow, is devoted to transforming her parents' sari shop into an elegant boutique. The store has been her complete

world, her only world truly. But life has eccentric twists up its sleeve. In spite of all her efforts, now, ten years later, the company stands on the brink of bankruptcy. Anjali could lose everything she has worked so hard for. To the rescue come Jeevan Kapadia, Anjali's rich, despotic uncle, and Rishi Shah, his inexplicable business partner. Forty-two years old, Rishi is half-Indian and half-British. His cool, steel-grey eyes and the cavernous air of secrets that hangs around him trigger instantaneous disbelief in Anjali and her mother. But for Anjali, he also stirs something else incredible, something more rudimentary and dangerous, a powerful magnetism she hasn't felt in a long, and the feeling which is a common feeling as experienced by most women is not expressed. As Anjali and Rishi both get caught in the maelstrom of unexpected love, their once recognizable worlds begin to change. Vinita is a young woman in modern India, and the captain of the college cricket team pays attention to her. For a focused student, it is devastating, and she, in essence, has to make any adjustments in her life to enjoy his concentration. They initiate off with guiltless cups of coffee in a local coffee shop, but things turn more somber and cherished. Vinita is from a firm Indian family, and she knows that her performance isn't "approved," but she's young and "in love." Soon Vinita must face the fact that she's pregnant. That is hard; she must tell her family, but first she has to tell the father. His retort is that he will pay for an abortion- that leaves her with no options. She has to tell her parents. It goes as bad as she feared, and her older brother is called home to help them deal with the 'terrible situation'. Vinita goes to live with her brother in anticipation of the baby being born, and her mother comes to be with her

for the baby's birth. Vinita is persistent that she will keep her baby and raise it on her own-thoroughly against her family's wishes. She is very sick when she goes into labor, and her body is too weak to get through a complicated delivery. So, the doctor, a friend of her brother's, suggests she is too weak to argue. Hours later when she wakes, Vinita is told that her son didn't endure. Imagine the guilt of a young mother who was too sick to deliver her baby, who made the decision to try to have the baby, obviously, and then she learns that he died. Time passes, and Vinita's family ultimately finds a marriage match for her, and she moves to the United States to start a new life and a family with her husband. Her life is happy, and she loves her husband and her daughter. Things are good in her new life until an unforeseen letter arrives it says that her son is very sick and may not endure. Apparently, she is confused, then she speaks to her brother, who admits her son didn't die all those years ago. As she tries to seize the truth, she must face the fact that her husband and daughter don't even recognize she was pregnant. How can she tell them that she lied to the that letter sets off a chain of unexpected and poignant events for Vinita, her husband, her daughter, her parents, her brother, and her sister-in-law. In addition, she is caught in the middle of an unexpected 'home turf war' in her hometown. Shobhan Bantwal brings her rich individual history and stunning inventiveness and imagination to her stories, which will give insights into Indian culture and open the convoluted lives of her characters. Each of her books provides an exclusive glance into Indian culture and tradition. Shobhan Bantwal shares numerous elements of Indian culture her first two books were set in modern-day India, but former set in New Jersey.

Something appealing that she does in this book is to show us the divergence and struggle for a young widow in the US with very conventional parents. They love one another, and the family is close, lives together, and runs a business together, but definite things are expected of their daughter. This struggle is illustrated very well and in a nice variety of ways throughout the book. Anjali Kapadia is a widow who is still dealing with her husband's death. She lives with her traditional Indian parents and her younger brothers. After her husband died, she came to live with her family, and she went to work with them in a sari shop. She brings a discrete talent and flamboyance to the business, and the shop is turned into an upscale boutique in Little India. But there's a problem the store is going broke, and the business is on the threshold of liquidation. Things look very miserable until Anjali's father contacts his rich brother, Jeevan, who offers to come to their aid. Jeevan certainly has the money to help-but he is known for being domineering and intricate. Anjali and her mother dread bringing him into the condition, but it doesn't emerge they have a choice. They are concerned about his trip, and that gets worse when he shows up with an associate they didn't expect. His name is Rishi Shah, and he is from Jeevan's business unit and from London-he is also single, very handsome, and mysterious. The strain between Anjali and Rishi starts almost instantly, and it does add plenty of problems. Anjali and her parents are told that Jeevan and Rishi plan to renovate the store and entirely remodel it. In addition to the disagreements over the prospect of the business, there is an unambiguous magnetism between Anjali and Rishi. They both decide to ignore this attraction, but Rishi begins to admit it to himself first.

Anjali is much more challenged by the idea because she feels love let her down in the past. How will Anjali face the business crisis, the business extension, the debt that is being incurred, and her growing appeal to Rishi?

The Forbidden Daughter is about female infanticide. That is the practice of killing female babies and unborn female babies. The assorted reasons for female infanticide in India are one of the elements of this story. This brings up the long-standing question of whether women are viewed as less valuable than men. The characters of female have a multiplicity of feelings about this question. Another element is the financial angle to performing abortions next to the social repercussions. Isha Talik is drawn into this web of lies, fraud, and money when her obstetrician informs her and her husband that their unborn child is a girl. In an offhanded statement, he says that he's willing to achieve an abortion if they want to be rid of this child. Isha and Nikhil intensely persevere; they will have their child, but they comprehend Nikhil's parents will want them to abort the child. The couple has one daughter, and Isha knows her in-laws treat her daughter Priya as less admirable than her male cousins. When the news is shared with the elder Taliks, they insist the child must be aborted. This dispute rages and is only interrupted late one evening when the family receives news that Nikhil was stabbed to death at his job. Isha, Priya, and the in-laws are all shaken by the news of Nikhil's death. The news is in particular devastating to his parents because Nikhil was their only son, and he had no sons to carry on the family name. Life for Isha and Priya is tougher each day, and after her father-in-law beats Priya, the young, pregnant widow walks out of the house with

almost no money and only some of her possessions. Isha and Priya are taken in at the confined convent and make their home in a small, austere room, and they wait for the birth of her daughter. The day after Diya is born, Isha is seen by the doctor who helps the convent. He was a student at the college Isha attended, and he had a crush on her in school. Doctor Harish Salvi becomes a very good friend, and his warmth for Isha and her children continues to nurture over time. Isha is reunited with her sister-in-law Sheila; with Sheila and Dr. Salvi, Isha finds the prop-up she needs. Over time, things begin to look better for Isha and her family, and her support network grows again. But the story isn't over, and Isha must deal with a couple more concerns before the end. Isha and her contiguous confidantes realize who killed her husband and why. She has substantiation of his wrong doing, and the time stamp on the computer disc makes it very obvious who is accountable for his murder.

Consequently, the writer of the Indian plunge focuses her writing on the pitiable stipulation of women in Indian society and highlights the protagonist's newfound understanding of themselves, achieved through exploration and self-reflection of the strategies of women in the present-day society, with multifaceted identities while striving for personal fulfilment, where women are given equal status along with men.

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Cultural Memory and Trauma in Deborah Ellis's *The Breadwinner*

Deborah Ellis's The Breadwinner (2000) explores the intersection of cultural memory and trauma within the context of war-torn Afghanistan. The novel follows Parvana, an eleven-year-old girl forced to disguise herself as a boy to support her family after her father is imprisoned by the Taliban. Through Parvana's experiences, Ellis captures the psychological and emotional toll of war, displacement, and gender oppression. The novel also highlights the resilience of Afghan cultural identity. It serves as a narrative of survival and illustrate show trauma is rooted in both personal and collective memory. Cultural memory in 'The Breadwinner' is reflected in the preservation of traditions, storytelling, and the characters attempts to maintain their heritage. Trauma reveals through the loss of family, the struggle for agency, and the ongoing fear imposed by war. Ellis employs a child's perspective to humanize the impact of violence. It makes the narrative accessible while emphasizing the long-term consequences of political instability on younger generations. The novel not only portrays individual suffering but also serves as evidence to the endurance of cultural identity in the face of adversity. By examining 'The Breadwinner' through the lens of trauma studies and cultural memory, this research paper explores how Ellis represents the collective suffering of Afghan society while offering a message of resilience and hope. The study draws from trauma theory, memory studies, and postcolonial literary criticism to analyze how literature can serve as a medium for preserving historical experiences and raising empathy among readers.

Keywords: Cultural Memory, Trauma, War-torn Afghanistan, Displacement, Preservation of Traditions, Resilience

Introduction

Literature has long served as a means of preserving cultural memory and documenting trauma, particularly in societies affected by war and displacement. Deborah Ellis's '*The Breadwinner*' (2000) provides a compelling portrayal of the impact of war on individual and collective identities, exploring how trauma and cultural memory shape the experiences of its characters. The novel follows Parvana, an eleven-year-old girl living in Taliban-controlled Afghanistan, who disguises herself as a boy to support her family after her father is arrested. Ellis's narrative not only sheds light on the psychological and

emotional consequences of war but also underscores the resilience of Afghan cultural heritage. This research paper examines '*The Breadwinner*' through the lenses of trauma studies, cultural memory, and postcolonial literary criticism. This study analyses how Ellis represents the collective suffering of Afghan society while offering a message of perseverance and hope. Through storytelling, traditions, and education, Ellis demonstrates that cultural identity persists even in the face of systemic oppression and war. The study also evaluates how trauma manifests in the lives of the characters, particularly in their loss of agency, displacement, and intergenerational suffering.

Cultural Memory in *The Breadwinner*

Cultural memory refers to the ways in which societies remember and transmit their historical experiences, traditions, and identities across generations. In *The Breadwinner*, Ellis illustrates how cultural memory plays a crucial role in sustaining Afghan identity despite external attempts to erase it. One of the most prominent ways cultural memories is preserved in '*The Breadwinner*' is through storytelling. Parvana's father, a former teacher, passes down stories of Afghanistan's history to his children, reinforcing a sense of national pride. He often recounts tales of Afghanistan's past rulers, including King Amanullah, who attempted to modernize the country:

"Afghanistan has a long history of heroes. King Amanullah wanted women to be educated, just like men. That's why the British didn't like him" (Ellis 17).

These stories provide Parvana with a historical perspective, connecting her struggles to those of previous generations. The oral tradition also serves as a form of resistance against the erasure of Afghan identity by the Taliban, who prohibit education for girls and restrict intellectual discourse. Besides, storytelling is a source of comfort. When Parvana and her friend Shauzia sit in the marketplace, they share dreams of escaping to France, reinforcing their hope for a better future. This aligns with trauma theory, which suggests that narratives can help individuals process traumatic experiences (Caruth 23). By preserving cultural narratives, the characters maintain a link to their heritage and identity. The Taliban's rule in '*The Breadwinner*' actively seeks to erase cultural memory through oppressive

policies. Books are destroyed, historical artifacts are ignored, and education is systematically dismantled. Parvana's mother, once a professional writer, can no longer work:

"She had been a writer, working for a radio station before the Taliban shut it down. Now, she barely left the house" (Ellis 32).

This erasure reflects the broader historical pattern of cultural suppression in war-torn societies. Edward Said's '*Culture and Imperialism*' argues that colonial and authoritarian regimes often manipulate cultural narratives to maintain control (Said 80). The Taliban's restrictions are an example of such control, as they attempt to redefine Afghan identity according to their rigid ideology.

Trauma and Displacement

Trauma, both personal and collective, permeates '*The Breadwinner*', shaping the lives of its characters. Ellis explores how war-induced trauma manifests in psychological distress, gender oppression, and intergenerational suffering. Parvana experiences severe psychological strain throughout the novel. The sudden arrest of her father leaves her family vulnerable, forcing her into a premature adulthood. Her transformation into a boy is both a necessity and a burden:

"She felt as if she had disappeared. She was no longer Parvana. She was no longer a girl" (Ellis 75).

Parvana's crisis of identity mirrors the disorientation experienced by trauma survivors. LaCapra's '*Writing History, Writing Trauma*' explains that trauma disrupts an individual's sense of self, often leading to fragmentation and loss of agency

(LaCapra 45). Parvana's struggle to reconcile her forced identity change with her true self reflects this phenomenon.

Her mother also suffers from war-related trauma, experiencing severe depression after her husband's arrest. She remains bedridden for days, unable to function: "She lay still on the toshak, not speaking, not eating" (Ellis 42). Her condition exemplifies the debilitating impact of prolonged exposure to violence and loss, demonstrating how war disrupts not only individuals but entire family structures. One of the most significant aspects of trauma in *The Breadwinner* is the oppression of women under Taliban rule. Parvana's mother and older sister, Nooria, are confined to their home, unable to leave without a male escort. This erasure of female agency is a direct form of cultural and psychological oppression:

"Nooria had once dreamed of becoming a teacher. Now, she could only dream of leaving" (Ellis 53).

Parvana's disguise as a boy temporarily grants her freedom, highlighting the stark contrast between male and female experiences under Taliban rule. However, the fact that she must assume a false identity to access basic rights underscores the deep-rooted gender inequalities contributing to collective trauma. The trauma experienced by Parvana and her family is not isolated but part of a broader historical cycle. Afghanistan has endured multiple foreign invasions, civil wars, and oppressive regimes. This continuous violence results in intergenerational trauma, where the suffering of one generation is passed down to the next. Ellis captures this

intergenerational trauma by portraying Parvana's father as a symbol of historical resilience. Despite his suffering, he continues to educate his daughter, believing that knowledge is a form of resistance: "They can take away our books, but they can't take away what we know" (Ellis 86). This sentiment aligns with cultural memory studies, which emphasize the role of education in preserving identity. As argued by Jan Assmann in *Cultural Memory and Early Civilization*, societies use education to sustain their historical consciousness, preventing cultural amnesia (Assmann 101).

Resilience and Hope

While *The Breadwinner* portrays immense suffering, it also emphasizes resilience as a fundamental aspect of survival and cultural continuity. Resilience, as defined by psychologists such as Ann Masten, refers to the capacity of individuals and communities to adapt positively in the face of adversity (Masten 228). In war-affected societies, resilience manifests through survival strategies, community solidarity, and education as a pathway to empowerment. Ellis illustrates how Afghan civilians, particularly children like Parvana, traverse their circumstances with ingenuity and hope. Parvana's ability to adapt to her circumstances showcases the human instinct for survival. After her father's imprisonment, she takes on a new identity as a boy, allowing her to earn money and access public spaces without the restrictions placed on women. Her disguise as "Kaseem" is not just a practical necessity but a symbolic assertion of agency in an oppressive system. This reflects the broader reality of war-affected regions where civilians, especially women and children,

develop creative survival tactics. Historical books of Afghan resilience show parallel approaches of adaptation. During the Soviet-Afghan War (1979–1989), many Afghan families sent their daughters to underground schools, defying Soviet and later Taliban-imposed restrictions on education. Women continued to teach in secret despite threats of violence, highlighting their commitment to knowledge as a form of resistance. Ellis mirrors this historical resilience in Parvana's mother and Mrs. Weera, who establish a clandestine school for girls despite the dangers. Additionally, food insecurity and economic instability force individuals in war zones to adopt unconventional means of survival. In *'The Breadwinner'*, Parvana takes on various jobs, including reading and writing letters for illiterate citizens and selling goods in the market. These small but significant acts demonstrate that survival is not just about endurance but also about resourcefulness. Her friend Shauzia, another girl disguised as a boy, dreams of escaping to a better life, revealing how hope fuels resilience: "We'll leave this place someday. You'll see" (Ellis 129).

This theme resonates with historical narratives from conflict zones worldwide. During the Rwandan Genocide (1994), survivors developed intricate networks of support to escape danger, similar to how Parvana's community members aid one another despite the Taliban's restrictions (Gourevitch 201). The concept of resilience in war extends beyond Afghanistan. Throughout history, societies under extreme oppression have developed survival mechanisms to maintain their cultural identity. For example, Jewish communities during the Holocaust relied on

underground education, storytelling, and clandestine cultural activities to preserve their heritage (Langer 58). Diaries such as Anne Frank's *'The Diary of a Young Girl'* illustrate how literature itself becomes an act of resilience, much like Parvana's continued engagement with writing and reading in *'The Breadwinner'*. Similarly, enslaved African Americans in the 19th century maintained their cultural heritage through oral traditions, spirituals, and secret literacy efforts despite systemic oppression (Douglass 78). Afghan resilience has also been historically evident. Despite decades of foreign invasions—from British colonial attempts in the 19th century to the Soviet occupation in the 20th century and the U.S.-led war in the 21st century—Afghan people have repeatedly reclaimed their cultural identity through education, poetry, and storytelling. The Pashto and Dari languages, along with Afghanistan's rich poetic traditions, have endured despite efforts to suppress them (Barfield 210). Ellis captures this historical resilience in Parvana's determination to survive and preserve her heritage. Her father's words reinforce this sentiment:

"They can take away our books, but they can't take away what we know" (Ellis 86).

This statement reflects a universal truth about cultural memory: knowledge and identity persist even when physical artifacts and freedoms are stripped away. Hope plays a critical role in trauma literature, offering a counterpoint to suffering. Psychological studies on trauma survivors indicate that hope is a significant factor in resilience. Viktor Frankl's *'Man's Search for Meaning'*, a memoir of surviving Nazi concentration camps, emphasizes that

individuals who find meaning in suffering are more likely to endure hardships (Frankl 87). Parvana's ability to imagine a future beyond her present suffering aligns with this psychological framework. Ellis uses symbols of hope throughout *The Breadwinner*. One of the most poignant is Parvana's decision to plant flowers outside her home despite the devastation around her. This small act represents resistance against despair and a belief in renewal: "Even in the middle of the rubble, something beautiful could grow" (Ellis 178). This representation lines up with studies on post-war rebuilding efforts. In Bosnia and Herzegovina, post-genocide communities have used art, gardens, and rebuilt schools as forms of remedial and re-establishment. Ellis's depiction of Parvana's small but meaningful acts of hope highlights a universal truth: resilience is not just about enduring trauma but about actively shaping the future.

Education as a Pathway to Freedom

Education emerges as a central theme in *'The Breadwinner'*. It symbolises empowerment and long-term resilience. Parvana's father, a scholar, instills in her a deep appreciation for knowledge. Even in a society that seeks to suppress female education, he insists: "A society without education is like a body without a soul" (Ellis 18). Ellis's depiction of education as a tool for liberation aligns with the broader global discourse on the transformative power of literacy. Malala Yousafzai's advocacy for girls' education in Pakistan echoes the struggles depicted in *The Breadwinner*. In *'I Am Malala'*, Yousafzai argues: "One child, one teacher, one book, and one pen can change the world" (Yousafzai 162). Both *'The Breadwinner'*

and real-life cases like Yousafzai's illustrate how education disrupts cycles of oppression. Girls in war zones who receive education are more likely to advocate for social change, participate in economic development, and challenge patriarchal norms (Kristof and WuDunn 134).

Conclusion

'The Breadwinner' serves as a powerful exploration of cultural memory, trauma, resilience and hope. Through Parvana's journey, Ellis illustrates how war impacts individual identities while simultaneously highlighting the unbreakable nature of cultural heritage. The novel brings into line with historical and contemporary examples of resilience. It shows that storytelling, education, and small acts of defiance contribute to survival. By situating *'The Breadwinner'* within trauma studies and historical narratives of resilience, this analysis demonstrates that *'The Breadwinner'* is not just a fictional story but a representation of real struggles faced by millions worldwide. Parvana's story in the end offers a message of hope.

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Children of the Sea by Ayumu Watanabe as a Transnational Eco Cinema

Ecocinema, as an interdisciplinary form of film studies, attempts to bring a sense of political participation to a field that has in some way lost its explicit engagement with political issues. Moreover, when audiences watch a film, they are able to associate with the ecological aspects of the film but dismiss it as a form of mere entertainment. Such notions question the ability of ecocinema to do something beyond raising awareness. As a result, it becomes necessary to turn to transnational concerns and the approaches they entail. For Pietari Kääpä and Tommy Gustafsson, the aim of transnational ecocinema is not to present transnational film culture as a cultural economic other but as an increased realisation of the importance of cultural flow and circulation that is prevalent in film histories. Transnational ecocinema analyses not only the representations in films but also the telling of films itself. To foster such an analysis, Kääpä and Gustafsson suggest ecocosmopolitanism as an alternative angle to transnational exploitation that is a result of globalisation. In addition, Urusul Heise proposes the importance of addressing environmental problems by addressing local concerns while simultaneously looking at these problems in a wider context of the planetary ecosystem. To comprehend this, the paper will analyse the anime film titled Children of the Sea through the lens of terraforming stories and the concept of deterritorialisation as they foreground a range of heterogeneous spaces. In the words of Heise, these heterogeneous spaces are perceived as a collage in which all the parts are connected but also lead lives of their own.

Keywords: *Ecocosmopolitanism, deterritorialisation, terraforming stories, Children of the Sea*

Introduction

Ecocinema, as an interdisciplinary form of film studies, attempts to revive the political engagement of films. According to Pietari Kääpä and Tommy Gustafsson, audiences are able to associate with the ecological aspects of the film but they dismiss it as mere form of entertainment. Apparently, such notions disregard the actual ecological and environmental contributions that a film could make because it questions the purpose of ecocinema and limits its possibilities to just raising awareness. But, Kääpä and Gustafsson believe that ecocinema as a form has more to offer if the focus is on transnational concerns and the approaches they entail. Thus, giving rise to

another form of cinema, which is, transnational ecocinema.

Transnational ecocinema is not understood as world cinema or as a form of art cinema that is distinct from the commercial mainstream cinema, neither is it understood as a transnational film culture that represents the cultural economic other. Rather, it is an increased realisation of the cultural flow and circulation in film history. Hence, the paper aims to analyse the anime film *Children of the Sea* by Ayumu Watanabe as a transnational ecocinema to represent how the cultural flow and circulation of ideologies lead to a universal understanding of nature in which all parts are connected but also lead lives of their own.

Analysis

Scott MacDonald in his work *Toward an Eco-cinema* states that the fundamental job of ecocinema is to retrain the perception of the audiences and offer an alternative perspective to conventional media-spectatorship. As a result, the audience is confronted with complex cinematic material that forces them to think differently. For instance, in *Children of the Sea*, the eyes of the whale slowly spin into concentric circles that keep expanding and leads the audience to the image of Ruka in a fetal position, followed by the image of the meteorite in Ruka's stomach, emitting spiral patterns that convert into sonic sound waves which are also spiralic in nature. In addition, the navigation system in the boat, that is on scientific exploration, is also spiralic in nature. (Watanabe 1:17:52-1:19:06) These montages are presented in the film to exhibit spirals as the pattern of nature. Moreover, the montages with its quick frame changes do not give the audience the time to interpret. It just allows the audience to view and follow the associations made. Thus, retraining the mind to look at the things in our environment differently while simultaneously making it understand that though life forms are different and have different characteristics, the essence (represented through spirals) is natural, hence universal. Ecofilms not only have the ability to provoke different perspectives but also have the ability to orient the audience to overcome societal ignorance towards nature. For instance, *Children of the Sea*, as an ecocinema, orients its audiences to understand that the sea has a culture of its own, with its own religiosity and communication systems. But, such an understanding of nature (in terms of the ocean) is achieved, not only because the

film is an ecocinema, but because it is a transnational ecocinema. Transnational ecocinema is a holistic, eco-cinecriticism because it not only analyses the representations found in the film but also its discursive, narrative and inter-textual relations with the larger world. For instance, within the film, the montages are not the only representational aspects that add to the ecocritical understanding of the film, but also the narrative. The narrative incorporates Japan's sea-based religiosity in the form of the ghost whale and the naming of the male protagonists- Sora (sky) and Umi (ocean). In addition, the film also incorporates indigenous beliefs about the ocean that appear to be in stark contrast to that of the scientists who are researching the origins and existence of Sora and Umi. Through the narrative and representation, the audience is made to understand that the "universe is a life form unto itself". (Watanabe 1:25:12) Dede, an aboriginal woman in the film, who also considers herself to be the shepherd of the sea, says that, for the planets with oceans, the oceans become the womb and the meteorites provide the sperm that leads to the festival of conception. Thus, suggesting that it is natural for the old life forms to pass away and the new life forms to be conceived. The aboriginal community within the film are able to understand the changes that are taking place in nature and accept it. But, the scientists in the film attempt to find ways to prolong the lifespan of the children of the sea- Sora and Umi. In the film, Dede requests Angalade to "protect the children from those who think they know better" than the natural course of their journey. (Watanabe 1:01:53). The representation, both of the aboriginals as well as the scientists, depicts the discursive element within the film, and gives the audience a

glimpse into the landlocked ideologies and the ideologies of nature. To comprehend the ideologies of nature within the film, it is imperative to understand the cultural circulation of the film. It implies that it is necessary to understand the process of how and where the cultural product is made and what sort of content the product contains. Moreover, it is also necessary to know the ways in which it is consumed and the social relations it engenders. Within this context, the film becomes the cultural product because of the medium in which the ideologies of nature are represented. The medium chosen for *Children of the sea* was not documentary but anime. Since, anime is the cultural product of Japan and has the ability to appeal to a greater audience than a documentary film, the medium becomes the perfect vehicle to address issues of nature (especially related to that of Japan) and propagate the ways of nature. For instance, Anime is known for using fast paced cut frames that do not allow the audience to interpret the scene. As a result, the audience is forced to view the associations made by the film. Moreover, the fast montage-like representations seem deliberate as it makes the audience realise that the cinematic structure is similar to nature and the audience is expected to go with the flow. However, many critics feel that the current ecocritical works on cinema are too reliant on the ideological readings of the text. Thus, making it necessary to look at transnational ecocinema through the lens of eco-cosmopolitanism.

Eco-cosmopolitanism provides an alternative angle to transnational exploitation. Ursula Heise believes “that individuals’ existential encounters with nature and engagements with intimately known local places can be recuperated intact from distortions of modernisations”.

(edt. Kappa and Gustafsson 33) She also advocates to address environmental problems by addressing local concerns but, at the same time, she believes that these local concerns should be viewed in the “wider context of planetary ecosystem”.(edt. Kappa and Gustafsson 33) For instance, in the film, Ruka loses her sense of belonging as well as her sense of purpose. Such kind of loss orients her to her existential encounter with nature (ocean). Her reconnaissance with the ocean reminds her of her childhood memories at the aquarium her father works at. In fact, the aquarium is the local place where she meets Umi for the first time and through him experiences her existential encounters with the ocean. Her constant encounters with the ocean and the environment help her to understand the wider workings of the universe. She realises her place in the wider planetary ecosystem and makes her peace with not needing to know the mysteries of nature, unlike the scientists who constantly strive to solve the mysteries of nature. As stated by Angalade in the film, the universe is made up of dark matter that cannot be grasped or understood that easily. The film encourages its audiences to think beyond the boundaries of their own cultures and nations. It inspires them to envision themselves as part of the “planetary ‘imagined communities’ of human and non human kinds”.(edt. Kappa and Gustafsson 33) The film, through such notions, establishes the connection that is formed due to the presence of essentials that are natural thus universal. For instance, Angalade says that if humans ever went to outer space they will discover that outer space is similar to the ocean. The film often depicts how the sky and the ocean mirror each other. For instance, in the film the sea reflects the red colour of the sky as well as

its vastness. (Watanabe 52:53-52:56) In addition, towards the end of the film, Angalade says that the milky way is above us as well as below us. Heise suggests that there is an urgent need for eco-cosmopolitanism as it is necessary to understand how both local culture and ecological systems overlap with global ones. She emphasises that local and national identities form some kind of resistance to some dimensions of globalisation which enables them to act as counter-critiques to globalisation. For instance, *Children of the Sea* representing nature in the form of ocean points to Japan's distancing from its ocean as a result of rapid modernisation as well as globalisation. Moreover, Japan has been under the radar for its excessive whaling thus portraying the consequences of transnational exploitation and the need for eco-cosmopolitanism.

The aim of eco-cosmopolitanism to understand local culture and ecological systems gives rise to terraforming stories. Terraforming is a process of adaptation and habitation that very often lead to processes of deterritorialisation. According to Heise, the interconnectedness of the world, due to the globalist capitalist society, results in the emergence of new forms of culture that are no longer anchored in place but in processes and one such process is deterritorialisation. According to Eko, deterritorialisation leads to the shifting of meanings, shapes and spaces". (Eko 2) For instance, *Children of the Sea* can be understood as a terraforming story because the anime film portrays the ocean as a civilisation that has its own beliefs, culture and communication systems. The local culture of Japan, before globalisation, considered the sea as a mother, as a source. But, the modernisation of Japan led to the nation distancing itself

from its sea-based religiosity. This resulted in the need to bring back the sea-based religiosity of Japan to address its local concerns. Hence, in the film, the terraforming storytelling helps the audience move away from landlocked ideologies and accept the culture of the sea. According to the film, the ocean is preparing itself for the festival of conception. Similar to the festivals in a landlocked community, the ocean also prepares for this festival through a series of signs that act as the language systems of the ocean. For instance, the appearance of the Will'O-the Wisp (something similar to a shooting star) and the song of the whales become signs for other creatures in the sea to prepare themselves for this festival of conception. In these terraforming stories preparation means adapting to the changes that are going to take place in the ocean. These changes occur because there is deterritorialisation of the sea that is going to transpire. When it occurs, the culture of the ocean is no longer associated with the ocean but it transcends to wider contexts of planetary ecosystems that become universal in nature. For instance, at the end of the film Dede tells Ruka that the universe exists everywhere even in the palms of our hands because humans are also made up of the same matter that the universe is made up of. In the words of Angalade, "All life forms are made out of the same matter that came from outer space." (Watanabe 1:34:34-1:34:35)

Heise believes that deterritorialisation is dynamic because of its reactionary refusal of the other or because it celebrates the alien. In the film, we can view both these beliefs where representing the culture of the ocean is a direct portrayal of the reactionary refusal of the sea to abide by landlocked ideologies.

According to the landlocked ideology, which is influenced by western modernisation, the ocean is always perceived as the alien, something to be feared and conquered because of its mysteriousness. But the film celebrates the alien culture of the sea and deems humans to be incapable of understanding the infinite because they always perceive it through their finite lens, often forgetting that they themselves are part of it. This dynamic nature of deterritorialisation results in a re-evaluation of social, political, cultural and cognitive landscapes, that in turn gives rise to re-territorialisation.

Re-territorialisation, according to Eko, is a “counteraction aimed at restoring the status quo”.(Eko 3) It parallels the heterogeneous spaces which, according to Heise, is represented through collages and montages in literature. For her, these montages and collages become representatives of the sense of space that justify the connection of space to the planet as a whole. Within this context, the land, the ocean, the sky and the universe, in the film, become different dimensions of the whole, in which the spaces are different yet similar. For instance, the film represents different images where the spaces (with regard to the ocean, the sky and universe) are presented as different dimensions but consist of the same properties. Like, objects or organisms tend to float in water as well as in outer space. Such perceptions depict that the “wholeness encompasses vast heterogeneities by imagining the global environment as a collage in which all parts are connected but also lead individual lives of their own.”(Pak 138) The inter-dimensionality of nature in the film is depicted through the lines of Dede who says that the whales sing the song of the stars and the wind carries the memories of the ocean.

There are many more instances in the film that draw parallels between different dimensions and through this parallelism forms a sense of interconnectedness. For instance, in the film, when Ruka wants to know how Umi found out about the timely appearance of the Will’O-the Wisps, Umi responds to it by saying that the Wisp wanted to be found. He explains to Ruka that bugs and animals shine because they want to be found. Through his explanation Umi is establishing a connection between the Wisp (that belongs in the sky), and the bugs and animals (that belong to the land). Moreover, the film emphasises on the planetary interconnectedness through the pattern of spiral. For example, in *Children of the Sea*, the design orientation of the spinning of washing machines and fans, the ripples formed on the water, the aimless flight of birds in the sky and the galaxies in the universe are all spiralic in nature.

Conclusion

To conclude, transnational ecocinema is not a counterculture to augment the marginalisation of transnational films. On the contrary, it is an alternative to the globalised, commercialised film culture. It portrays the interconnectedness of our planetary ecosystems and does more than just raise awareness. Transnational ecocinema actively involves itself in conscious raising which enables us to understand our status in the wider contexts of the planetary ecosystem.

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Adapting Culture in Reality: An Approach on the Study of Cultural Transmission through Real-Life Examples

Cultural transmission is the process by which cultural knowledge, values, and set of cultural practices are passed on from one generation to the next; in other words, it is passed on from one context to another. This article explores some of the basic understanding of Cultural transmission by drawing some dynamics through real - life examples by highlighting the complexities of bridging out the culture perceived by an individual and its application to reality. This study examines the ways in which individuals transform cultural practices in response to changing social, economic, and environmental contexts.

Key words: Cultural Transmission, Ethnicity, Unity, Social Cohesion, Multilingualism, Cultural Heritage

Introduction

Cultural transmission is a fundamental aspect of human culture where it passes the set of values, knowledge and culture knit ideas from generation to generation and also it enables the preservation and evolution of cultural heritage. However, the process of cultural transmission is not always straightforward, and individuals and communities often face challenges in adapting cultural practices to new contexts. In some cases there is no support for an individual to exercise these sets of practice. This article aims to investigate the complexities of cultural transmission through real-life examples, shedding light on the ways in which culture is adapted, transformed, and negotiated in reality.

Review of Literature

The literature on cultural transmission highlights the importance of understanding the complex dynamics involved in the process. Studies have shown that cultural transmission is influenced by factors such as power relations, social identity, and cultural capital (Bourdieu, 1986; Hall,

1992). Bourdieu and Hall offer their distinct perspectives on Cultural Transmission by reproducing, interpreting and negotiating the meaning within an existing cultural context. Furthermore, research has demonstrated that cultural transmission is not a one-way process, but rather a dynamic and reciprocal exchange between individuals and groups (Hannerz, 1992).

Cultural Transmission in Indian Context from the Fringes of Society to the Common Set of practice: This section provides an overview of the real - life examples on Cultural transmission with reference to Indian context where people unite with each other to observe oneness and the spirit of promoting the Brotherhood. India holds various sets of cultural values by exhibiting a rich tapestry of cultural transmission through diverse channels of which there are some prime areas which include Education, Family and Religion, and Community and the Role of Media.

Education

In India, educational institutions such

as Nalanda University which had a major importance for cultural transmission. They help in shaping the young minds by teaching the importance of art and culture, habit, values and some like heritage etc. The thrust area has its prime focus with the spread of Philosophy of Buddhism as well as other domains of knowledge across Asia. The influence was carried by the scholars who travelled extensively with philosophical thought by disseminating the teachings of Buddhism. It is mentioned in an article by Arielle Dylan on how the teachings of the Buddhist masters can be incorporated into contemporary social work practice (Dylan, 2005).

Family and Religion

In Family, Parents and Elders play a powerful role in transforming the lives of children. They pass on the set of beliefs and values such as social customs, religious practices and tradition etc. The role of Mother Tongue also acts as a primary vehicle to transmit the cultural values, set of norms (including rituals) and knowledge from one generation to the next. The festivals celebrated in India such as Pongal, Holi, Eid and Christmas are known to promote Social Cohesion in order to reinforce the unity in diversity. In Tamilnadu Pongal is also observed as “Samathuva Pongal” which is celebrated by everyone, regardless of Caste or Religion and irrespective of their ancestry. People celebrate Pongal to show their gratitude for availing the goodness of Harvest from Mother Nature.

Community and role of Media

People living in other countries get united to celebrate some festivals of India. There are some communities which engage the

group of people to direct them and guide them towards celebrating these festivals in other countries. This act of celebration would highlight the cultural practices and values to be transmitted to other ethnicity. Social Media and Media such as Newspapers, Television, Radio and other sources play a pivotal role in helping the people to gather to celebrate festivals and other community events.

Conclusion

This article contributes to our understanding by highlighting the complexities of adapting culture in reality. The central part of the article focuses on the Cultural Transmission in India's Cultural diversity is reflected in its multilingual landscape with more languages being spoken. Moreover the real – life examples discussed above details the role of Cultural Transmission in shaping an individual and collective identities, influencing various aspects of society to preserve cultural heritage and promote social cohesion.

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In defense of Truth and Objectivity: Rorty Vs. Davidson

This paper defends the concepts of truth and objectivity in opposition to relativism, focusing on the philosophical debate between Richard Rorty and Donald Davidson. It begins by exploring Davidson's anti-representationalism, especially portrayed in his rejection of scheme-content dualism. After that Rorty's position on anti-representationalism is being explored. After that, it is discussed here the tension between objectivity, understood as independence from individual biases, and subjectivity, tied to personal experiences. Objectivity is further discussed in relation to absolute truth, which stands in contrast to relativism's claim that truth varies across different frameworks. The role of language in mediating between reality and human understanding is central to this analysis. Rorty's relativism, which rejects the idea that language mirrors an objective reality, is critiqued for undermining the possibility of cross-cultural communication and objective evaluation. In contrast, Davidson's theory, which rejects the scheme-content dualism without abandoning objectivity, provides a framework that preserves truth as a semantic and universal notion. By invoking the principle of charity, Davidson argues that rationality and coherent communication enable a more stable conception of truth and objectivity. The paper concludes by synthesizing these ideas, advocating for a flexible understanding of truth and objectivity that acknowledges human limitations while maintaining universal standards

Introduction

In contemporary philosophy, debates surrounding truth, objectivity, and the nature of language remain central to epistemology and metaphysics. Among the key figures in this discourse, Donald Davidson offers a compelling critique of representationalism, challenging long-held assumptions about the relationship between language, thought, and reality. In his rejection of the scheme-content distinction, Davidson confronts the idea that empirical content must correspond to a conceptual framework, arguing instead for a holistic and causal understanding of belief formation.

Richard Rorty's philosophy, particularly his anti-representationalism, challenges many of the core assumptions that have shaped epistemology and metaphysics

throughout modern philosophy. At the heart of Rorty's view is his rejection of essentialism and his embrace of anti-essential nominalism, a position that denies the existence of universals and abstract entities. Instead, Rorty focuses on the contingency of language and the self, arguing that our understanding of the world is shaped by linguistic practices rather than an inherent relationship between subject and reality.

Both these thinkers accept an Anti-representational position as central to their metaphysical and epistemological theories. However, Davidson thinks that objectivity is possible within this position whereas Rorty considers objectivity to be impossible. This paper discusses the dynamics of these two views and argues in favor of objectivity.

Anti-representationalism in Davidson's Philosophy

In Donald Davidson's critique of the scheme-content distinction, he expresses an aversion to the notion that empirical content must correspond to a scheme. This view challenges the idea that language or a conceptual framework can represent reality. Davidson argues that the scheme-content distinction is unintelligible because scheme and content cannot be understood independently. Consequently, discussing their relations or lack thereof becomes meaningless (Davidson, 1974).

Davidson equates representational theories with correspondence theories. His rejection of the scheme-content distinction stems from the notion that we cannot determine whether a scheme and content are connected or not. Additionally, he dismisses correspondence theories due to their reliance on an atomistic fact ontology. As Davidson puts it, "The correct objection to correspondence theories is not... that they make truth something to which humans can never legitimately aspire; the real objection is... that such theories fail to provide entities to which truth vehicles... can be said to correspond" (Davidson, 1984, p. 194). He further asserts that if we abandon facts as entities that make sentences true, we should also discard representations, as the legitimacy of one depends on the other.

Davidson's Realism

Davidson's realism stands apart from Hilary Putnam's metaphysical and internal realism. He distances himself from internal realism because it makes truth relative to a conceptual scheme, which Davidson finds unintelligible. His realism, while rejecting

metaphysical realism, acknowledges objectivity and the veridical nature of beliefs, as these beliefs are caused by sensations, which are in turn products of the world (Davidson, 1990). He contends that although beliefs are coherent and holistic, they are veridical because they originate from interactions with the world, thus affirming that our knowledge of the world is objective.

Belief, Coherence, and Rationality

Davidson maintains that belief always accompanies language. He rejects the notion of a "language of thought" but asserts that language and thought are interconnected. For Davidson, being a rational animal means operating within a holistic system of beliefs (Davidson, 1986). He argues that any justification of beliefs must come from within the system itself, making objectivity a crucial part of knowledge. Beliefs, in Davidson's view, are shaped by evidence from the external world, and their truth-value can be derived from their coherence with other beliefs. He adopts the notion of "satisfaction," which allows for a consistent understanding of the coherence theory (Davidson, 1984).

Correspondence without Confrontation

Davidson views the relation between sensations and beliefs as causal, not logical. Sensations, as he argues, cause beliefs, but they do not justify them in a traditional sense. Instead, sensations act as a transparent medium through which data from the world are received, thus ensuring that beliefs caused by sensations are accurate (Davidson, 1984). He emphasizes

that belief is veridical because it arises directly from the sensation, not from a confrontation with it. This approach allows for a form of "correspondence without confrontation," in which the truth of a belief is not dependent on direct comparison with an external fact but is instead rooted in the causal relationship between sensations and beliefs.

Rejection of Massive Error

Davidson's rejection of representationalism leads him to confront the problem of error. He contends that error cannot be addressed on a sentence-by-sentence basis but must be understood holistically (Davidson, 1986). Language and belief are intertwined within a community, and the possibility of error is mitigated by the shared nature of linguistic and belief systems. The concept of an "omniscient interpreter" exemplifies how interpretation operates within a framework of shared beliefs, where the interpreter attributes beliefs to others based on common understanding (Davidson, 1986). Error is thus handled within the holistic structure of language and belief.

Language, Meaning, and Truth-Value

In his influential paper "Truth and Meaning," Davidson uses Tarski's Convention T to propose a theory of meaning that links language and truth. He emphasizes that language is learnable and that it allows rational beings to construct infinite sentences from a finite set of abilities (Davidson, 1967). Davidson's holistic approach to language posits that the meaning of a sentence is determined by its relationship to other sentences within a linguistic system. As he states, "Only in the

context of language does a sentence (and therefore a word) have meaning" (Davidson, 1967). He further underscores the importance of formalism in his theory, using the concept of satisfaction to assess the truth-value of sentences.

Rorty's Anti-Representationalism

Anti-essential nominalism is a metaphysical view aligned with nominalism, which denies the existence of universals and abstract entities, asserting that only particular, concrete objects exist. Richard Rorty subscribes to a specific form of nominalism, grounded in the belief that only non-essential linguistic entities exist. Rorty's nominalism underpins two of his central philosophical positions: his denial of an epistemological relationship between the world and the subject, and his view of language and the self as contingent, thereby rejecting essentialism.

1. Anti-Epistemological Position

Epistemology has long been central to modern philosophy, originally serving as a tool for resolving the Cartesian dualism between mind and body. With Kant, epistemology became an approach to addressing broader philosophical problems, such as the very possibility of experience. However, the epistemic gap between subject and world remained unresolved. Rorty rejects this gap, seeing it as the product of misguided epistemological practices that stem from an erroneous notion of the subject-world relationship. His primary method of rejecting epistemology is through his commitment to anti-representationalism.

A. Anti-Representationalism

The effort to resolve the Cartesian problem of how to connect mind and world has led to representationalist theories, which claim that language or thought mirrors reality. Under this view, a proposition is true if it accurately represents the world. Thus, the world must be ordered similarly to language, containing atomic facts that correspond to sentences. This is the essence of representationalism.

Rorty challenges this view, particularly the idea that language or the mind is a "mirror of nature" (Rorty, 1979). For him, this notion is a mistake, and the cure is to remove the idea of truth as the primary goal of philosophy. Representationalism holds that there is a direct relationship between "us" and "Reality," but anti-representationalism denies this. Rorty objects to two forms of the representational model: the view that reality is accessible and understandable, and the view that reality is what we understand. Both views introduce epistemology to justify beliefs about reality, a process that Rorty finds problematic.

Several philosophers have influenced Rorty's anti-representationalism, including Nietzsche, Heidegger, Wittgenstein, Dewey, and contemporaries like Hilary Putnam and Robert Brandom. Nietzsche's critique of truth and Wittgenstein's "use theory" of language, which posits that meaning arises from language use, were key influences (Nietzsche, 1887; Wittgenstein, 1953).

Rorty's critique of representationalism also builds on the work of Wilfrid Sellars and W.V.O. Quine. Sellars, in his attack on the "Myth of the Given," critiques the foundationalist idea that some beliefs, such

as observational statements, are non-inferentially known and form the basis of knowledge. Sellars argues that to make an observational statement like "this is green," the observer must already possess the concept of "green" and the linguistic competence to express it. Thus, all observational claims presuppose other knowledge, refuting the idea of purely foundational beliefs (Sellars, 1956).

Quine, in his famous essay "Two Dogmas of Empiricism," critiques the notion of analyticity, rejecting the essentialist view that some statements are true by virtue of their meaning alone. Quine argues that no clear distinction exists between analytic and synthetic statements, leading him to propose a holistic view of knowledge, where all beliefs cohere in a "web of belief" (Quine, 1951).

Rorty combines Sellars' critique of the Given and Quine's critique of the analytic-synthetic distinction to dismantle representationalism. If both foundational beliefs and the necessary-contingent distinction fall apart, so too does the representational model.

Rorty also draws on Donald Davidson's critique of the "scheme-content distinction." Davidson argues that the distinction between conceptual schemes (our frameworks for understanding) and empirical content (the world) is untenable. According to Davidson, schemes and content are interdependent and cannot be separated, as one cannot exist without the other (Davidson, 1974). This is a clear anti-representationalist stance, and while Davidson and Rorty agree on much regarding anti-representationalism, they diverge on the notion of truth. For

Davidson, truth remains a key concept in language, whereas for Rorty, it is not essential to philosophical discourse (Davidson, 1984; Rorty, 1989).

In Defense of Truth and Objectivity

Objectivity vs. Subjectivity

Objectivity and subjectivity are often seen as mutually exclusive concepts. Objectivity is typically defined as the state of being independent of individual biases, emotions, or interpretations, often linked to scientific and epistemic inquiry (Davidson, 1984). In contrast, subjectivity is associated with personal perspectives, emotions, and experiences. Epistemic objectivity, a key concept in scientific discourse, seeks to eliminate personal and cultural biases, thereby establishing universal acceptability of scientific truths. This objective stance is the normative foundation of modern science.

Absolute vs. Relative Truth

Objective truth is often considered the ideal that scientific inquiry seeks to achieve. While objectivity is associated with truth, they are not synonymous. Truth is a condition for objectivity, but it is more fundamental, pertaining to statements made about the world. According to Davidson, truth is absolute in its logical structure. He demonstrates that "if a proposition *p* is true, it is true if and only if *p*," emphasizing the semantic and non-relative nature of truth (Davidson, 2001).

Relativism, on the other hand, holds that truth can vary based on different frameworks or systems. This perspective suggests that a claim in one system cannot be evaluated within another, as each system

has its own unique epistemic and ethical principles. However, this leads to exclusivity, where systems become incommensurable, undermining the possibility of cross-system engagement.

Reinstating Objectivity

To counter relativism, objectivity must be understood as independent of any particular system. Objectivity has both ontological and epistemic aspects—one concerning the reality of the world and the other its linguistic representation. Two major theories attempt to define the relationship between language and reality: representationalism and coherentism. Representationalism posits that language mirrors the world, while coherentism suggests that truth and objectivity arise from the coherence of beliefs or sentences within a language.

Language and its Role

Language is central to philosophical inquiry as it mediates between subject and object. One possible perspective views language as a collection of symbols disconnected from reality until they are justified. Another perspective, which aligns with representationalism, sees language as mirroring the world. However, if language merely mirrors reality, there would be no room for errors in human cognition or communication—a problematic stance.

An alternative approach is to consider a monistic ontology, where language and world are indistinguishable. This approach, however, creates epistemic challenges as it conflates the two realms. Instead, recognizing the dualistic nature of language as both a method and medium allows for a more nuanced understanding. It

acknowledges that language must represent the world while maintaining its function within human communication and meaning-making.

The Nature of Truth

Truth is a more complex concept than objectivity. While objectivity pertains to the evaluation of statements based on external standards, truth permeates the logical structure of language. Davidson argues that truth is not merely a subjective property but is intrinsic to the semantic structure of sentences (Davidson, 2005). The possibility of correctness in a statement arises not from the subjective intentions of the speaker but from the logical relationship between language and the world.

While relativistic approaches to truth may apply in certain contexts, they fail to capture its full essence. Truth is inherently anti-subjective; it demands a standard beyond individual or cultural frameworks. Thus, truth and objectivity are essential features of the logical architecture of language.

Rorty's Relativism

Rorty's relativism is rooted in the rejection of the traditional dichotomy between reality and representation. He criticizes the idea of an objective reality that language must mirror, arguing instead that truth is contingent upon human practices and social norms. In *Philosophy and Social Hope*, Rorty associates relativism with the denial of a distinction between how things are in themselves and how they relate to human needs and interests (Rorty, 1999).

Rorty's anti-representationalism is further supported by his interpretation of Sellars'

rejection of the "Given" and Quine's rejection of meaning as an entity. For Rorty, language is a contingent human creation without an inherent relationship to an external reality. He rejects the notion of a universal truth and proposes that meaning is derived from solidarity within linguistic communities.

Davidson's Objectivity

Davidson, while also rejecting the scheme-content dualism, does not abandon the idea of objectivity. He contends that the distinction between language and world cannot be theoretically established but should not lead to the abandonment of objectivity. For Davidson, truth is a semantic notion, independent of any linguistic or cultural variation (Davidson, 1984).

Davidson argues that while human beings have limited capacities and may err in their understanding of the world, they possess rationality, which allows them to recognize and correct errors. This rationality, coupled with the principle of charity, provides a framework for understanding truth and objectivity as inherent to language. The principle of charity, which assumes that speakers generally intend to convey truthful and coherent beliefs, serves as a basis for interpreting language and understanding the world.

Problems with Rorty's Theory

Rorty's emphasis on contingency and ethnocentric solidarity presents several challenges. His rejection of a world-language relationship and his reliance on social beliefs for justification lead to difficulties in explaining how meaning is possible across different contexts or

linguistic communities. If there is no standard for better or worse interpretations, all interpretations become equally valid, undermining the possibility of objective evaluation.

Moreover, Rorty's position against cross-cultural translatability leads to an insular view where languages and systems are incommensurable. This view limits the potential for understanding or communication across different belief systems, which is impractical in a global context.

Toward a Synthesis: The Principle of Charity

While Davidson's rejection of scheme-content dualism raises questions about the describability of language and the possibility of error, the principle of charity offers a promising path forward. Unlike rigid concepts of rationality, the principle of charity acknowledges human limitations while providing a basis for connecting language and the world. It suggests that our understanding of the world is mediated by our engagement with it and that we presume a world of order and coherence.

By stepping back from the rigidity of scheme-content indistinguishability, we can theorize the 'aboutness' of language while maintaining its embeddedness in human practices. This approach allows for a more flexible understanding of truth and objectivity, one that recognizes the role of human interpretation without relinquishing the possibility of universal standards.

Conclusion

The debate between Rorty and Davidson highlights the complexities involved in

understanding truth, objectivity, and language. While Rorty's relativism and anti-representationalism offer a critique of traditional epistemology, they fall short in providing a coherent framework for truth and meaning. Davidson's approach, grounded in rationality and the principle of charity, provides a more robust defense of truth and objectivity within the logical structure of language.

Ultimately, human beings engage with the world through language, using both reason and imagination to comprehend its complexities. However, it is the inquisitive nature of humanity, rather than any specific epistemic tool, that drives the search for truth. Revisiting our philosophical assumptions in light of these debates can lead to a more nuanced and practical understanding of truth and objectivity in human discourse.

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Recent Explorations of Kollam Coastal Region

Many ancient literature sources and records mention about the trade activities of Kollam and it indicates different names for Kollam like; Mali, Ku- lin- Polumbu, Coilum, Ku- Lin, Hsia-Ka-lun Coilum, Kawlam, Kulam etc. The availability of spices and geographical position of Kollam also attracted traders from various foreign countries to this land. This place has played a significant position in the advancement of the trade history as it has developed into an important commercial centre in the southern Kerala. Large range of towns, trade centers and markets located in this area. The material evidence is very essential to substantiate the literary evidences. In order to identify and documents of the tangible evidences of trade, archaeological explorations were conducted in all the coastal villages of Kollam. The exploration yielded a number of monuments. This paper discusses the documented monuments and sites supporting the trade activities of Kollam like Chumaduthangi, Vazhiyambalam ancient Kadavu, remains of ancient Market places, Forts, Church, Temple etc. authenticating the literature. The explored monuments and sites observed along the coastal area of Kollam and try to assess its significance.

Introduction

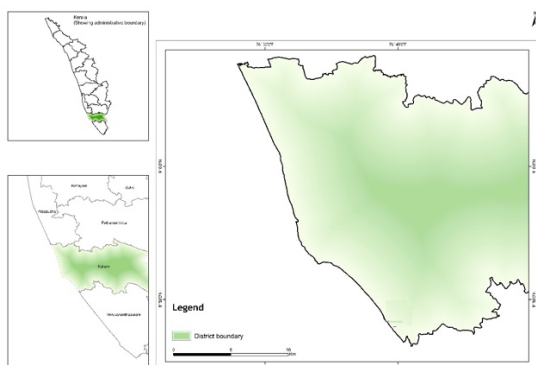
Kerala had a very sumptuous history of trade from the first century of Christian era and it plays a very significant role in the moulding and advancement of socio-cultural and economic expansion across the southern part of India. In the trade history of Kerala, Kollam a coastal district in the southern part of the state had played a very substantial part. Many ancient literature sources and records mention about the trade activities of Kollam and it indicates different names for Kollam like; Mali, Ku- lin- Polumbu, Coilum, Ku- Lin, Hsia-Ka-

lun Coilum, Kawlam, Kulam etc (Menon 1924). During the early medieval period, Kollam was a most important port town controlling the maritime trade between West Asia and China along the Arabian Sea and the Indian Ocean. The Periplus of Erythraean Sea mentions the present-day political boundary of the Kollam district, stretching along the coastal areas of Kollam towards the south of Becare (Purakkad) in the region called 'Peralia'(Schoff 1995). This place has played a significant position in the advancement of the trade history as it has developed into an important

commercial centre in the southern Kerala. This paper discusses the important features which supports and further corroborate the trade activities of Kollam which are surfaced during the recent exploration conducted in the coastal regions of Kollam during the period between 2017-2018.

Study Area

The explorations were conducted in a systematic way across the coastal villages of Kollam district. Kollam shares its district borders with the neighbouring Trivandrum district on the south, Alappuzha district and Pathanamthitta district on the northern border, Tirunelveli district of Tamil Nadu state shares the Eastern border and the Western side is covered by the vast Arabian Sea. The major water bodies that occupy the study area are Achankovil River, Kallada River, Pallickal River, Ithikkara River, Ashtamudi Lake, Sasthamkotta Lake, Paravoor Lake and TS Canal (Menon 1964). Geographically, the study area is generally associated with the gravelly clay and sandy soil formations. The Ancient port of Thangasserry is located in the study area. This port is mentioned in the various travelogues of Greek, Arab and Chinese travellers (Menon 2008a). The historical and commercial activities of this port town could be corroborated and inferred from the various artefacts collected through the explorations in that particular site.



Location Map of Study Area

History of Kollam

The prehistory of Kollam starts from the Palaeolithic period onwards. Abhayagiri in the district is a well acknowledged Palaeolithic site in the study area. Apart from this lone Palaeolithic site from the Kollam district, Mesolithic remains are reported from Thenmala and Odanavattom (Rajendran 1989). A Neolithic site was also reported from the Manro-Thuruthu area (Rajendran 1989) in Kollam. The Megalithic monuments like menhirs, dolmens, cists and urns have been reported from the different parts of Kollam district.

In the Early Historic period, Sangam literary works such as *Chilappathikaram* and *Manimegala* have referenced to the Chera kingdom as a prominent ruling dynasty in Kollam district. In the subsequent period, the dynasty which ruled the majority of the southern Kerala was Ays. They ruled over an extensive area stretching from Nagercoil in the present Tamil nadu state in the south to Thiruvalla in the north. The decline of Ay dynasty witnessed a dynamic political transformation in the region and culminated in the rise of the powerful second Chera kingdom. After the Chera- Chola war in 11th century AD, Venad was established as an independent kingdom under Ramavarma Kulasekhara. Under his successor Ravivarma Kulasekhara, the prominence of Venad was extended beyond the state. Later, Venad kingdom was divided into Kunnummel branch or Elayadathu Swaroopam, Trippappur, Desinganadu and Perakathu. The southern Kerala was included in Trippappur, which later evolved into Travancore kingdom.

Gradually, the European trading countries established their sway over South Kerala. Portuguese were the first European traders to establish their political influence in

Kerala in 1501 AD, at that time Kollam had become one of the important trade centres. After that in 1685 AD the first Dutch contacts in southern Kerala started at Kollam. Eventually the British also entered into the southern Kerala and established their power in 17th century. They established factories at Vizhinjam and Anjengo (Menon 2008b). During the British rule, the local principalities moved against the British, which eventually lead to the Independence of the country and the formation of Kerala State in 1956.

Trade

There were surpluses of ancient literary sources which have mentioned about the distant trade contacts of Kerala. Viliñjam, Becare, Nalkynda, Muciripattanam, Thondy/Tyndis, Pantar and Naravu were prominent among them (Selvakumar 2011) and Tyndis is of the Kingdoms of Cerobothra (Schoff 1995). Kollam, Thangasserry, Anjuthengu, Punthura, Poothura and Purakkad are a few other trade centres along the southern coastal region of Kerala (Nagamaiya 1999). Christian Topography by Cosmas Indicopleustus mentioned Kollam as Male in his work, and one of the best market towns for pepper. The Arab traveller Sulaiman mentions that the Chinese ships touch Quilon on their home voyage from Siraf on the Persian Gulf. At Quilon, Chinese ships paid heavy post duty of 1000 Dinars and also he acclaims Kollam is the most considerable port in India at that time (Nainar 2011). Marco Polo mentioned the quality of Brazil got from Kollam, which called Brazil Coilumin and the other trade goods mentioning are indigo and Pepper. Marco polo estimates that Kuisay, the largest city in China at that time, alone consumed daily 43 loads of pepper each load weighing about 200 lbs (Menon

1924). Different Arab Geographers like Ibn Khurdadbeh, Idrisi and Dimishqi are equally speaks about the pepper trade from Kollam (Nainar 2011). The other important items of trade are ginger, Cardamom, Cinnamon, clove etc. (Menon 1924). The nature and behaviours of the people of Kollam is discussed in the Rabbi Benjamin of Tudela, as he states that natives of Kollam are very honest in the matter of trade. Whenever the foreign merchants arrive, three secretaries of the king repair their boats instantly and report their names on the record (Menon 1924).

In the study area, inland trade activities might have also been flourished along with these maritime trade centres. For example, the road way which connects Varkala and Kollam is mentioned as Kollam Peruvazhi in *Unnuneeli Sandhesham* which was written in 14th Century AD (Devadas 2006). Thiruvananthapuram and Kollam regions were the centres for spices and Chinnakkada at Kollam was the centre for tobacco and black pepper. Near the present Kollam city there are some place names which add the word like 'Kada' as suffix. It denotes market and the first name of the place denoted specific item in that market. Examples are *Arikkada* (Rice shops) and *Vettakkada* (Betal leaf shops). Moreover, Neendakara at Kollam was flourished with fish products. Apart from these products, a wide range of other mercantile goods were probably reaching in the southern coastal belt of Kollam (Pillai 1953).

In Ibn Battuta's journey he mentions about the description of roads from Goa to Kollam where the paths are covered by trees and at every half miles there are wooden sheds with benches on which travellers from different regions can be used to sit and relax. Along with the shed there will be a well for drinking water and

there will be a person who acts like a care taker (Gibb 1929). It may be as he was indicating about the *Chumaduthangi* and *Vazhiyambalam*. These types of monuments are identified in different coastal routes of the Kollam district.

River and canal routes were present near the major trade centres and market places. The transportation of commodities from coastal sites to the inlands and the products from remote areas to the markets were carried through these canals and rivers. These water ways go through the different parts of the high land and the small tributaries are connecting through the major rivers and canals. These water ways always links different monuments like *Chumaduthangi*, *Vazhiyambalam*, *Thottikkalalu*, Lamp Post, Church, Temple, Masjid, Palace, Bridge and Markets. Major water bodies which are connecting through these monuments are Achankovil River, Kallada River, Pallickal River, Ithikkara River, Ashtamudi Lake, Sasthamkotta Lake, Paravoor Lake and TS Canal, and their tributaries merge at different places. Parvathy Puthanar was one among the famous canal systems in this explored area. This canal was built during the reign of Rani Gouri Parvathy in 1824 AD (Nair 1983; Kar 2014). The documentation of the monuments and artefacts again authenticate the strong trade activities of Kollam port. The major findings are:

Vazhiyambalam

Vazhiyambalams are small rest houses made for the travellers in the highways to take rest during their long journeys. They are mainly used as rest houses in the ancient time for people who take goods as head loads to places where the bullock-carts can't reach. *Vazhiyambalam* are distributed mainly along the main roads towards the river and the ancient market places. They

are credible evidences for the existence of goods transportation to rural areas. *Vazhiyambalams* have been popularly mentioned in the various ancient literatures. In Kollam coastal region seven *Vazhiyambalams* are documented.

Meenambalam

It is located ($N 08^{\circ}48' 42.11''$ $E 76^{\circ}44' 16.13''$) in the Kalluvathukkal panchayath in Trivandrum district. It's made of granite. Pillar and roof is made of granite and the floor of the *Vazhiyambalam* is reconstructed. Lot of carvings are observed in this *Vazhiyambalam*. Floral decorations and a lot of fish motives are identified in the roof of the *Vazhiyambalam*. For this reason this place is called "*meenambalam*", "*meen*" in Malayalam language means Fish. The granite pillar and some portions of roof part are existing now, others have been reconstructed and painted.



Meenambalam , Kollam

Venkulam

It is located ($N 08^{\circ}45' 42.69''$ $E 76^{\circ}42' 05.70''$) in the Edava panchayath in Kollam district. It was made of granite. Now it's demolished. The broken parts of *Vazhiyambalam* are used for the foundation of a Banyan tree.

Paravoor

It is located ($N 08^{\circ}47' 46.62''$ $E 76^{\circ}39' 57.65''$) in the Paravoor municipality in

Kollam district. It is made of wood and thatched with roof tiles. The pillar and platforms are made of decorated wooden boards. Lot of small wooden carvings is observed on the bottom parts of the *Vazhiyambalam*. Now it is in a fragile condition.

Kurandikulam

It is located ($N 08^{\circ}48' 08.92'' E 76^{\circ} 39' 46.00''$) in the Paravoor municipality in Kollam district. It is made of wood and thatched with roof tiles. It is reconstructed with wooden planks. *Vazhiyambalam* is associated with *Thottikkallu* and Well. Now it is been converted as a Sastha temple.

Moothethukadavu

It is located ($N 09^{\circ}02' 06.09'' E 76^{\circ}31' 34.91''$) in the Karunagappally panchayath in Kollam district. It is situated in front of the Sree Dharmasastha Temple Moothethukadavu. It's made of granite. But now, only the granite pillars are existing. Others are being reconstructed.

Sasthamkotta

It is located ($N 09^{\circ}02' 30.34'' E 76^{\circ}37' 45.54''$) in the Sasthamkotta panchayath in Kollam district. It is situated near the Sasthamkotta Temple and a few meters away from the Sasthamkotta Kayal. It's made of wood and granite. There are four pillars and pillar is made of wood. The roof is thatched with tiles and floor is cemented. The roof and floor of the *vazhiyambalam* are reconstructed.

Punnamoodu

It is located ($N 09^{\circ}02' 47.78'' E 76^{\circ}38' 55.86''$) in the Karunagappally panchayath in Kollam district. It is situated near the Punnamoodu bus stop. Here a *vazhiyambalam*, a *chumaduthangi*, a *kalvilakku* and a Well existed before. But now the ancient Well and basement of the *Vazhiyambalam* is the only relics

remaining, others had been demolished. The basement of the *Vazhiyambalam* and Well are made of Laterite blocks. Now the Well is used for dumping wastes and it is on the verge of obliteration. This place is under the ownership of the famous Sasthamkotta Temple. This is considered as the moolasthanam of the temple and the temple ceremony like *Kettukazhcha* begins from here.

Chumaduthangi

Chumaduthangi is a heavy stone structure used by people for supporting the weight of their head loads while transporting from one place to another when there was no active vehicle for transportation available (Nagamaiya 1999). *Chumaduthangis* are an inevitable part of an ancient trade system that can be seen in different parts of Kerala. They are commonly known in various names such as *Chumaduthangi* (It is the common usage in southern Kerala), *Athani*, *Elappu* (Jose 2015) *Thangikkallu*, *Unnukallu* and *Moonnukallu*. They are mainly located near the banks of rivers, market places and trade routes. The explorations in the coastal area of Kollam district of Kerala have revealed 39 *Chumaduthangis*. *Chumaduthangi* in the study area are generally classified into two in accordance with their architecture i.e. three pillared and two pillared. In the present study area they are mainly made of Charnockite. The stone structures generally resemble the shape of a stone bench. Generally, this stone structure has two vertical pillars and on top of these pillars supports one heavy horizontal stone slab. In the Case of *Chumaduthangi* having three vertical pillars in equal distance, one or two heavy horizontal stone slabs are placed on top of it. The horizontal stone slab was usually well chiselled compared to the vertical stone slab. Most of them are broken

in nature.



Two pillar *Chumaduthangi*,
Kochalummoodu, Kollam

Five inscribed *Chumaduthangis* were found. They are short inscriptions and some of them are illegible. The inscriptions were engraved in the horizontal slabs of the *Chumaduthangi*. The inscriptions were written in old Malayalam and Tamil scripts. One *Chumaduthangi* found at Sakthikulangara in Kollam District has a place name 'Chavara' inscribed in Malayalam and few other letters were also noticed. Tamil letters were noticed in the inscriptions on the *Chumaduthangi* from Paravoor in Kollam District. Though some letters are readable it is difficult to read the whole text as it is deteriorated. The letters are "ka", "ma" and "su". In Malayalam inscriptions, the complete words are not identified. The first letter of the words is mentioned. Probably these letters indicate such as the place name and name of the donor of that particular *Chumaduthangi*.



Inscription on *Chumaduthangi*, Paravoor
Kollam

***Thottikkallu* and Well**

Thottikkallu or *Karinkalthotti* is a large basin like structure used to store water for passengers and the animals used for pulling the carts. It is carved out from a single piece of laterite or granite stone most probably about 50-80 cm in thickness and 40-80 cm in diameter. They are mostly in circular forms with a few in rectangular or in oval shapes. Most of these *thottikkallu* are associated with wells for the easy access of drinking water. Most of the ancient wells are still found near to these *Chumaduthangi* stone. A few *Vazhiyambalams* (resting place) were also found associated with the *Chumaduthangi*. At Punnamoodu in Kollam district, *Chumaduthangi*, *Thottikkallu*, ancient well and *Vazhiyambalam* are congregated at one place. Currently these all are in a dilapidated condition.



Thottikkallu, Paravoor Kollam



Well, Paravoor Kollam

Bridges

Kallupalam.

It is located ($N 08^{\circ}53' 01.62'' E 076^{\circ} 35' 00.60''$) in the Kollam corporation area in Kollam district. It is made of granite. It is built over the TS Canal. Locally it is believed to be made by the British for connecting Chamakkada Market to Thankasserry Coastal area. There is only 2 km from Chamakkada to Thankasserry and this bridge connects these two places.

Kadavu

Kadavu is a place to connect river or canal into the land. It is a slanting area, where small boats can come very close to the land area. *Kadavu* is constructed mainly adjacent to the market places and because of it, the local merchants of the inland area can easily access to the remote places and sell their products in the local market. Due to the difficulties in road transportation, local merchants have chosen river transportation. It is feasible for the merchants to transport their large amount of goods with ease. Near to the *Kadavu*, lamp posts are also present. It will help the passengers to identify the spot to anchor their boats.

In the current study area some *Kadavu* are documented. Rivers which were connected through the *Kadavu* are TS Canal (ParvathiPuthanar), Ashtamudi Lake, Kureppuzha, Kayamkulam Kayal Vattakkayal and Sasthamkotta Kayal.

These rivers and canals connect the streams from the inland area. Every *Kadavu* is near to the market places where the merchants can hand over their goods and collect the goods they want in return.

Market

Production, consumption and distribution are the important components of any culture to sustain. These factors will also help the economy to flourish because the relations between these are the main pillars of any culture (Varier 1999). Market is a small trade centre which collects different trade goods from one reachable space or a centre. Before every inter-regional trade transaction, small level traders sell their product from this type of small markets. They collect largely and export from different parts of the world. Absence of good roads for transportation increases the importance of the river transportation. It will help the traders to move their goods from one market to another. River banks and canal routes were present near to the major trade centre and market places. The transportation of commodities from coastal sites to the inland and products from remote areas to the markets were done through canals or rivers. It will connect every major point of the trade centres and finally it will join with the Arabian Sea.

Water bodies which pass through the study area are TS Canal (ParvathiPuthanar), Ashtamudi Lake, Vamanapuram River, Chavara Kayal, Vattakkayal and Sasthamkotta Kayal. TS Canal (ParvathiPuthanar) was one among the famous canal systems in the study area. This canal was built during the reign of Rani Gouri Parvathy in 1824 AD (Nair 1983; Kar 2014). Several river channels and small canals in the area of ParvathyPuthanar keep the region connected to major lakes. The major trade

centres of the study area are Chinnakkada, Andamukkam, Vettillakkada, Arikkada, Chamakkada, Kadappakkada, Paravoor Market and Sasthamkotta. In this market name '*Kada*' denotes shop. Some of the markets have some specializations in trade activity. They sell some special items only. Vettillakkada market traded mostly Vettila (The Betel leaf) and Arikkada market mostly trade with Ari (Rice). Major markets are situated near to the Kollam-Thankasserry area. These market areas substantiate the vigorous trade activities present in the Kollam district.

Lamp Post

Paravoor

It is located (*N 08°48' 44.60'' E 076° 39' 08.65'*) in the Paravoor Municipality in Kollam district. It's made of granite. And on top of this granite pillar, an iron rod is placed. The height of the lamp post is 250 cm. Initially it is situated near the Paravoor kayal, but now it's replaced from the original area. It is currently in a deteriorating state.

Kaikulangara

It is located (*N 08°53' 20.77'' E 076° 34' 30.32''*) in the Kollam corporation in Kollam district. Local name of the place is Kacheri, it means court. It is situated near to the modern NH 66. It is made of Iron. And the top portion is broken. The height of the lamp post is 120 cm. The bottom is the only existing part of this lamp post. It is highly decorated with wavy lines, circular decorations and floral like decorations.



Lamp Post, Kaikulangara, Kollam

Church

The presence of Christianity in Kerala can be dated back to 6th century, the evidences for the same can be obtained from the narratives of Cosmos Indicopleustes during that period. The references shows that the East Syrian Church of Persia had a major influence over the Church of Kerala. Christianity in Kollam was established by either St.Thomas or the refugees coming from Persia or Mylapore. Among the Kollam Christian community, persecution started taking place under the ministerial guidance of Mr Sapar and Mar Prot in the 10th CE. The persecution was latter aggravated by the coming of Monte Coruno in 13th. When Jordanus Catalani came to Kollam, the Nestorian belief was routed into the minds of Christians, and he found very difficult in leading them to the Catholic belief. So Pope John 22nd created the diocese of Quilon in 1330 and appointed Catalanias its Bishop. This was the first Latin diocese of India. (Menon 2000). 14

churches documented in this exploration. Various churches present in the ongoing exploration are:

St George Catholic Church, Mukkam

It is located (*N 08°49' 35.50'' E 076° 38' 44.41''*) in the Mayyanad panchayath in Kollam district. It is situated near to the Kavanad L.P School in Kavanad Road. Nearest water sources are Arabian Sea and the National Waterway. The present church is a reconstructed one. Wooden rathal is existed only in the Altar and it is painted. The history of the church is written by the church authority. It explains that this church is the 4th one in the Kollam dioceses. Reconstruction work of the church was done in the years of 1935-37, 1983-85 and 2010-2011. Granite inscription mention the reconstruction dates but now it's destroyed.

Our Lady of Immaculate Church Pullichira ,Mayyanad

It is located (*N 08°50' 50.49'' E 076° 39' 45.11''*) in the Mayyanad panchayath in Kollam district. It is situated near to the Kakkottumoola Road. Nearest water sources are Paravoor Lake. The present church is a reconstructed one. Owner of the land is Church authority. The history of the church is written by the church authority. General history of the church starts from 52 A.D, and it is said that it was founded by St Thomas the Apostle and it was renovated in the year 1453 A.D. The Portuguese statue of our Lady reached the shore of Pullichira in 1520. The sailors of a Portuguese ship lost this statue because of thunder storm. The Portuguese rebuilt this church in 1572A.D. They built a wooden decorated altar and installed the miraculous statue. After that the statue is replaced by a new one in the new church (Church information

booklet 2016).

St Mary's Church Kollamkode, Kollam

It is located (*N 08°51' 19.36'' E 076° 36' 58.03''*) in the Kollam corporation in Kollam district. It is situated near to the beach road named kollamkode. Nearest water sources is the Arabian Sea. Owner of the land is the Church authority. In the present church, the inside portion is reconstructed and the old external part is still maintained. It is built by laterite stone with lime plastering. Some part of the church is cemented for strengthening. Locally this church is called Pazhayapally. There are no dates inscribed. Local story explains that it is built by Portuguese people, but there are no evidences for supporting this fact.

Holy Cross Church Thankasserry, Kollam

It is located (*N 08°53' 08.52'' E 076° 34' 10.44''*) in the Kollam corporation in Kollam district. It is situated near to the beach road Thankasserry. Owner of the land is Church authority. Nearest water sources is Arabian Sea. The present church is reconstructed. There are no dates inscribed. Local story explains that it was built by Portuguese people. But there is no evidence for supporting this fact.

Kadisa Syrian Church, Vadi, Kollam

It is located (*N 08°53' 00.57'' E 076° 34' 46.00''*) in the Kollam corporation in Kollam district. It is situated near to the beach road Jonakapuram, Vadi. Nearest water sources is Arabian Sea. Owner of the land is Church authority. The church is dedicated to two Bishops, Mar Aphroth and Mar Sabore. The present church is

reconstructed and fresco mural paintings are observed in the altar of the church. The present church is controlled by the family of Muthalies. There is two stone inscription exhibited on the left side of the main door. The construction of this church dates to 1519 CE. The architecture elements are similar to European style. Two scripts in the old Malayalam language are used to make the inscription. We get two dates in this inscription, 812 Kollam Era (1637 CE) and 873 Kollam Era (1698 CE). There is an old cross placed at the top of the Church. Mural paintings are depicted in the wall of Madbaha. Now it's covered with varnish. Painting may belong to the seventeenth - eighteenth century CE. (Kumar 2017)



Kadisa Syrian Church, Vadi, Kollam

Pazhayapallipurayidam, Vadi, Kollam

It is located ($N 08^{\circ}53' 00.76'' E 076^{\circ} 34' 23.10''$) in the Kollam corporation in Kollam district. It is situated near to the beach road Jonakapuram, Vadi. Nearest water source is Arabian Sea. Owner of the land is the Church authority. The local story available here is that the British people built a church in ancient time and it was vanished due to the turbulence of sea. But at present there is no evidence existed.

St John Britas Church, Maruthadi, Sakthikulangara, Kollam

It is located ($N 08^{\circ}55' 36.52'' E 076^{\circ} 32' 29.21''$) in the Kollam corporation in Kollam district. It is situated near to the east church road, Maruthadi. Nearest water source is Arabian Sea. Owner of the land is Church authority. The ancient church is reconstructed in the year 1878.

St John's the Baptist Church, Thirumullavaram, Kollam

It is located ($N 08^{\circ}53' 50.62'' E 076^{\circ} 33' 07.19''$) in the Kollam corporation in Kollam district. It is situated near to the St John Church road, Thirumullavaram. Nearest water source is Arabian Sea. The architecture of the church is very simple. There is only one door and four windows. In front of the church there are two big pillars close to the church wall. At the top of the façade there is a small niche and a small statue placed inside. Roof of the church is thatched with tiles. On the right side of the church a small Manimandiram is situated. The age of the church is locally dated to 250 years old.



St John's the Baptist Church, Thirumullavaram, Kollam

Our Lady of Purification Roman Catholic Church, Port Kollam, Thankasserry, Kollam

It is located ($N 08^{\circ}52' 51.51'' E 076^{\circ} 34'$

57.31'') in the Kollam corporation in Kollam district. It is situated near to the Vadi-Pallithottam road, Port Kollam, Thankasserry. Nearest water source is Arabian Sea. The Marble Slab was installed in the beach as a memorial monument of the town's visit by the Chief Priest Fr. John Marinjoli (Chinese representative), who spent 16 months in Kollam in the year 1347CE. The hand prints of the priest and the Pope was engrossed in the Slab, with the details of his visit mentioned in Latin and other Indian Languages and with a Cross on the top. This slab was later taken into the sea and was called as Maruppa. (Situated at a depth of 7-8 Feet below Sea Level)(Church information booklet 2009).

St Sebastian Church Neendakara, Kollam

It is located (*N 08°56' 20.50'' E 076° 32' 32.73''*) in the Kollam corporation in Kollam district. It is situated near to the Neendakara Harbour road, Neendakara. Nearest water sources is Arabian Sea. The church is reconstructed but the front portion of the church is preserved. At the top of it, it is inscribed as 1580 CE. as it could be its time period. The local people believe that the Portuguese built this Church for the commemoration of their getting away from the natural calamity. (Church information booklet 2012).

St Andrews Roman Catholic Church, Kavilthottam, Chavara, Kollam

It is located (*N 08°59' 43.00'' E 076° 31' 22.95''*) in the Chavara panchayth in Kollam district. It is situated near to the Kavilthottam road, Sankaramangalam, Chavara. Nearest water source is Arabian Sea and T S Canal. The Kavilthottam parish evolved in the year 1398 CE under the

leadership of Portuguese missionaries. The present church is built in the year 1779 CE by Franciscan missionary Fr. Yovaki Santhiyogo and was reconstructed at different times. It is constructed in Portuguese colonial style and is dedicated to St Andrews. (Church information booklet 2015).

St Sebastian Church, Pandarathuruth, Alappad, Kollam

It is located (*N 09°02' 09.38'' E 076° 30' 33.81''*) in the Alappad panchayth in Kollam district. It is situated near to the Vellanathuruth road, Alappad. Nearest water source is Arabian Sea. There is no inscription available here. It is locally known as Pazhayapally. The architecture of the church is very simple. There is only one door and has two windows. Half portion of the church is protected and another half is destroyed. Interior parts of the church are reconstructed. Church is built with laterite and plastered with lime. The façade of the church is carved with a star symbol inside a circle. There is no regular worship in the present church.

St Thomas Church, Aanjilimood, sasthankotta, Kollam

It is located (*N 09°02' 25.35'' E 076° 36' 50.95''*) in the Alappad panchayath in Kollam district. It is situated near to the Chavara- Sasthankotta road, Karunagappally Municipality. Nearest water source is Sasthankotta Kayal. The present church is a reconstructed one. Locally it is believed that the Portuguese built this Church. In front of the Church is a Chumaduthangi.

CSI Cemetery, Kollam

It is located (*N 08°53' 27.23'' E 076° 35' 04.03''*) in the Kollam corporation in Kollam district. It is situated near to the bus stand road and KSRTC Bus Stand. Nearest Water source is National Water way. The present cemetery is used by CSI Church community. In this cemetery some Portuguese burials are observed. Those are dated back to 1928 CE.

Temples

Anandavalleeshwaram Sree Mahadevar Temple, Anandavalleeshwaram, Kollam

Anandavalleeshwaram Sree Mahadeva temple is an ancient temple. It is located at the Kollam Corporation in Kollam district. It is situated near to the NH66 and near to the district Jail, Kollam. The temple is under the control of dewaswom board. The temple is dedicated to Lord Siva. Andavalleeshwaram is considered as one of the five important Siva temples of Venad dynasty. The story associated with this temple is that this is one of the five temples constructed by the tobacco merchants from Sri Lanka and another story is that, a merchant from Tanjavoor built this temple. He was a silk merchant and his name was Navakodi Narayana Chettiyar. The reconstruction of the temple is mentioned in the Mathilakam records and *Mayoorasandesham* written by Kerala Varma Valiya Koi Thampuran also mentioned about this temple in his work (Nair 2006).

Chinthathura Vinayaka Temple ,Chamakkada, Kollam

Chinthathura Vinayaka Temple is located (*N 08°53' 01.81'' E 076° 35' 00.98''*) Chamakkada in the Kollam Corporation in Kollam district. It is situated near to the Kallupalam road and NH47. Nearest Water

source is TS Canal. This temple is situated inside the old market place of Kollam. Nearby the temple a lot of ancient buildings are widely distributed. A story connected with this temple tells that this is constructed and worshipped by Sri Lankan merchants, who were tobacco traders. This was confirmed by the art and architecture of the Chinthathura Vinayaka Temple. The inscription inscribed on the southern wall of the *garbhagriha* shows the historical importance of the temple. Inscription is dated to fifteenth Century CE on June 22 1496(Kollam era 671), the inscription mainly describes about the formation of the temple and the deity(Nair 2006).

Mahadeva Temple Rameshwaram, Kollam.

Rameshwaram Mahadeva Temple is located (*N 08°53' 01.81'' E 076° 35' 00.98''*) Rameshwaram in the Kollam Corporation in Kollam district. It is situated near to the Neendakara Chinnakkada road. Nearest Water source is Ashtamudi Lake and Arabian Sea. This temple is considered as one of the Pancha mahadeva temples in the Venadu dynasty. This temple is famous for its art, architecture and inscription. In this temple, three inscriptions were documented. Two inscriptions are found in the Southern and Northern part of the temple and third one is inscribed on the upper part of the front door of the Garbhagriha. The first inscription is dated in the month of the Simha of Kollam year 278AD (1103). This inscription mentions about Panankavil Palace and Kurukkeni Kollam. Second inscription is dated Kollam 513(AD1357-58). It mentions about temple land and money offered by a person named Maruthappally Chathan Nair. And the third inscription dated to 1341 CE and is inscribed in the lintel of the stone doorway. It mentions about the

reconstruction of the temple(Nair 2006).

Devi Temple Pozhikkara ,Paravoor, Kollam

Devi Temple Pozhikkara Temple is located (N 08°48' 41.69'' E 076° 39' 01.39'') Pozhikkara in the Paravoor Municipality in Kollam district. The temple is dedicated to Bhagavathi. The term pozhikkara is derived because the temple is near to a Pozhi (River Mouth). It's dated between 12th or 13th CE. (Ayyar.1927) . It mentions about gifting the land to the temple by a person named Pirayantakan of Paravur and mentions about the amount of goods that needed to be donated to the temple by the land owners(Nair 2006)

Masjid

Islam in India has originated from Kerala and the descendants of the Indian Muslims are Mappilas. A tomb inscription was reported by Logan at Pantalayani Kollam in the year 782 CE and from the central part of Kerala, several gold coins in the Ummayad period was also discovered. These discoveries stand as the evidences for the presence of Arab trade even before 750 CE. One of the earliest written evidences for the presence of Muslims in Kerala are Tarisappally Copper Plates dated AD 750. Those copper plates have been recorded the names of Maimun, Son of Ibrahim, and Muhammed, Son of Mami, and Mansur, Son of Isa, and Ismail son of Yakub(Menon 2000). In the literary works of Akhbar al-sin Wa'I-Hind, Kollam is mentioned as 'Kulam of Malaya' which is supposed to be the earliest literary work to mention about Kollam. (Kumar 2017). Malik Ben Habub have landed at Crangannur and moved to Quilon to make Quilon as a centre of his preaching. He has built a mosque there and have settled there. Menon(1927). In this exploration documented three ancient mosques.

Arikkadapally, Rameshwaram, Kollam

It is located (N 08°53' 04.18'' E 076° 35' 02.37'') in the Arikkada market in Kollam corporation in Kollam District. It is near to the Valiyakada Payikkada road. Nearest water source is Arabian Sea and TS Canal. It is an old Charnochite structure. Most of the parts are reconstructed. Floor and some portion of the ablution tank (Wudu) are still protected. Pillar and parts of the old Masjid are still found abandoned near to the Masjid boundary.

The local people believed that till 1955 CE, the Muslim community had control the trade activity of this area. One Persian Merchant took initiative to build this Masjid for the support of the Muslim merchants. This market is mainly concentrated for rice trade so this market is called Arikkada market and this Masjid is locally known as Arikkada pally.

Juma Masjid/Valiyapally Jonakapuram, Kollam

It is located (N 08°53' 04.18'' E 076° 35' 02.37'') in the Arikkada market in Kollam corporation in Kollam District. It is situated near to the beach road Jonakapuram, Vadi. Nearest water source is Arabian Sea. It is reconstructed. Locally believe that, it is constructed by KhawajaMuhadhhab. The parts of old mosque are exhibited there. Tomb stone, stone water container and marble panel are remained.

Juma Masjid, MaruthoorKulangara, Kollam

It is located (N 08°03' 08.31'' E 076° 30' 30.19'') in the Maruthoor Kulangara in Karunagappally in Kollam District. It is near to the Maruthoorkulangara Government School. Nearest water source is Vattakkayal. It is a double storied Masjid but now only some portion of the old construction is existing, other parts are reconstructed.

Palaces

Sayippinte Kottaram ,Eravipuram, Kollam

It is located (*N 08°51' 20.18'' E 076° 37' 01.56''*) in the Eravipurampanchayth in Kollam district. It is situated near to the Madannada to Eravipuram road. Nearest water source is Arabian Sea. Locally it is called Sayippinte Kottaram because of a local story associated with this building. Years before, a British family lived in this palace and from that time onwards, local people called this palace as the Sayippinte Kottaram (Sayipp in the Malayalam language means British people and the Kottaram means Palace). This building is two storied. Wood and Cement are used for its making and the roof is thatched with roof tiles. Now the building is working as KSEB office Eravipuram.

Cheenakottaram, Chinnakkada, Kollam

It is located (*N 08°53' 18.11'' E 076° 35' 30.05''*) in the Chinnakkada, Kollam Corporation, Kollam district. It is situated near to the Kollam Railway Station. Cheena Kottaram is more than 100 years old. This single storied building was built in 1904 as a rest house for the then Travancore king Sree Moolam Thirunal Rama Varma. The palace which resembles traditional Chinese bungalow has lost its royal elegance and is now in a rundown state. The building was constructed in 1904, the year in which the Kollam- Madras meter gauge railway line was also commissioned. As there was no rail connectivity to Thiruvananthapuram, the king used to board the train to Madras from Kollam station. The building is a single storey structure with 7 rooms. Now it is in a deteriorated condition (Menon 1964).



Cheenakottaram, Chinnakkada, Kollam

Thevally Palace, Kollam

It is located (*N 08°54' 09.66'' E 076° 34' 45.29''*) in the Thevally, Kollam Corporation, Kollam district. It is situated near to the Kollam – Ottakkal road. Nearest water source is Ashtamudi lake. It is built between 1811 and 1819 A.D during the region of Gauri Parvathy Bai, and this palace enjoys a great significance in the history. Maharaja used this palace to stay, during his visit to Kollam in order to meet the British Resident. The architecture features of the palace are mixed with British, Portuguese and Dutch. Now this Palace is working as a Head Quarters of NCC group Kollam (Mathew 2018).

British Residency Bungalow, Aasramam, Kollam

It is located (*N 08°54' 09.66'' E 076° 34' 45.29''*) in the Asramaom, Kollam Corporation, Kollam district. It is situated near to the Guest House road. It is built during the time of Travancore by Gauri Parvathi Bai when Colonel John Munro was the British Resident. Architecture is mixed with European, Indian and Tuscan. Now it is working as a Government Guest House.

St Thomas Fort, Thankasserry, Kollam

Thankaserry is located (N 08°48' 41.69'' E 076° 39' 01.39'') Kollam municipality in Kollam district. It is near to the Thankasserry coastal road, and it is located near to Kollam port. It is situated very close to the Arabian Sea. Kollam is mentioned in different literatures in different names and this place has trade relation with foreign countries.

History

In-order to procure commodities for Portuguese trade ships, Alfonso de Albuquerque commenced a Factory at Kollam. A treaty was signed by the queen with the Portuguese Viceroy Soarez on 25th September 1516 CE to build a factory, but the agreement was failed as there were conflicts to be faced by the queen with Travancore.

Governor Lopez de Sequeira appointed Heytor Rodriguez as the captain and he landed in Kollam on 1st February 1517AD(Nagamaiya 1999).He pleaded that a fort was necessary as the existing factory can't be a safe house. He was of the opinion that the factory there was not sufficient as a safe house and that a fort was essential. Later the Governor Diogo Lopez de Sequeria received the permission from the queen of Kollam, to erect a fort. After getting the sanction from the queen the Portuguese send presents to queen and to her officers. The queen of Kollam permitted Governor Diogo Lopez de Sequeria in 1519 AD to erect a fort. With the assistance of the queen, Captain Hector Rodriguez laid the foundation stone for the fort. A wall was raised and two guns were also erected on the wall. By September 1519 AD the fortress work was completed and then it was named as Fort St.Thomas (Nagamaiya 1999)



St Thomas Fort, Thankasserry, Kollam
Present Condition

The remains of the St Thomas Fort is scattered in different parts of the Thankaserry beach. The broken structure is situated near to the present beach side. This structure had an extension to the west with a gable roof mark. The side wall and the roof do not exist. These types of towers were called castle keeps or 'maritime tower' and they were built to keep a close observation watch on the bay and the sea close to it. This is the dominated space for the fortification. (Kumar 2017). To the northern side of the fortification an area is situated a part of the ancient moat and it is continuing in the south west part of the fortification.

Inside the fortification area different types of graves are distributed which are inscribed. Some of them are readable and it is written in English letters and others Portuguese letters. Granite slabs, laterite stones and plastered surfaces are chosen to write the details of the dead. Several tombs are broken by the aid of nature. At present, this place is located inside the habitation area so the granite stone slabs and other stones are re used for the civilian construction activities and other purposes.

Material

Exploration of the coastal and fortification area of the Thankasserry yielded a lots of Chinese porcelains , Turquoise Glazed

Ware, Brown Glazed Ware, Chinese Celadons Ware, White Ware, Stone Ware, other foreign ceramics and local potteries with or without paddling marks. In the categories of foreign ceramics Chinese celadon are in great range. Local ceramics, Red wares are also prominent. Major shapes of the ceramics are bowl, pot, and basins.

Thousands of Chinese coins were identified in the coastal parts of the Thankaseery as part of the dredging in the year 2014 . The reason behind the discovery of the Chinese annals is not far to seek. (Sarasan 2014). Coins collected from the present area are of the Tang dynasty (AD 618-907), Zhou dynasty(AD951-60), Southern Tang dynasty(AD 937-78), Northern Song dynasty(AD 960-1127), Southern Song dynasty(AD 1127-1279), Jin dynasty(AD 1115-1234) and Yuan dynasty(AD 1280-1368). (Sarasan 2014)

Pozhikkara, Kollam

Location

Pozhikkara`is located (N 08°48' 41.69'' E 076° 39' 01.39'') Pozhikkarain the Paravoor Municipality in Kollam district . It is near to the Pozhikkara Major Devi temple and Thanni- Pozhikkara coastal road. The site is 50 meter far from the back gate of the Pozhikkara Devi Temple. Near to the temple area there is no other habitation. The site is very close to the Arabian Sea. Because of the land slanting, soils are vanished. In this section lots of potteries are visible. The pot shreds in the section are extending up to 50 meter.

Material

It is a very rich site. Collected more than 250 shred most of them are undiagnostic shreds. Major shapes are pot, bowl and Base. Common decorations in the pot shreds are paddling mark . Different type of paddling marks are noted in these

materials. Most of them are Red Ware.



Pozhikkara, Kollam

Mukkam, Kollam

Location

Mukkam is located (N 08°48' 41.69'' E 076° 39' 01.39'') in Kollam district (Fig.29). It is near to the Thanni-Pozhikkara coastal road. This place is only 9 Km from Pozhikkara Major Devi temple along the same coastal road. The site is very close to the Arabian Sea. In this section lots of potteries are visible. The pot shreds in the section extend up to 50 to 100 meters.

Material

It is a very rich site. Collected more than 150 shred. Most of them are undiagnostic. Major shapes are pot, bowl and dish. Common decorations in the pot shreds are paddling mark. Different type of paddling marks noted in this materials.



Mukkam, Kollam

Discussion

There is no doubt regarding the historical importance of Kollam. Because of the indigenous and foreign literatures, which strongly support the trade activities to and from Kollam. Historical works and different inscriptions also provide different dates related to Kollam. The beginning of political transformation of Kollam traced from the Tarisappalli Copper plates issued by Ayyan AtikalTiruvadi in 825 CE and it shows the launching of Kollam era. Kollam as a gate way for the merchants ships of Arabs, Romans, Chinese, Portuguese, French, Dutch, British .etc. from first century BCE onwards. In the colonial time Kollam established an inevitable connection with Portuguese Dutch and British. Earliest literary evidences of Pliny, Ptolomy and Periplus had mentioned the port of Kollam and also recorded various trade goods of Kollam. In the recent exploration of Kollam lots of trade related monuments and sites are surfaced. Monuments like *Vazhiyambalam*, *Chumaduthangi*, *Thottikkalalu*, Church, Temples, Lamp Post, *Kadavu*, Market, Bridge, Palaces, Masjid and Potteries are identified from the habitation sites. Especially discoveries from the Thankasserry area revealed various Chinese porcelains, Turquoise Glazed Ware, Brown Glazed Ware, Chinese Celadon Ware, White Ware, Stone Ware, other foreign ceramics and Chinese Coins. It proves the active trade practises of exporting and importing of Kollam Coastal region.

Vazhiyambalam, *Chumaduthangi*, *Thottikkallu* and Well are widely distributed in the coastal area of the Study area. Art and architectural features of *Vazhiyambalam* indicate the importance of this structure. The *Chumaduthangi* is

distributed at specific intervals and some of them have inscribed stones but unfortunately it is difficult to read. Some of *Thottikkallu* and Well are associated with *Vazhiyambalam* and *Chumaduthangi*. Many places owe their place name from these stones and today it acts as a landmark. The actual number of these structures must be higher than the documented data because many of them might have completely collapsed or destroyed. Lamp posts are another monument beside the rivers, which indicates the trade activities through the rivers, but most of them are destroyed and existed ones were damaged. Lamp posts are fixed in the nearest area of the *Kadavu*.

Kadavu and Markets are directly linked. Near to the market places noticed a river system and ancient *Kadavu*. Trade and transportations are easily carried with the help of these Markets and *Kadavau*. The connection between inland coastal areas occurred through the support of the river system and especially specific point of the river system, its *Kadavu*. Absence of the river system of the high land the footpath is the only way to connect specific place to market or coastal area.

The developments of various religions have their correlations with the history of Kollam. The Kollam region, supposed to be a Hindu dominated area practicing Hindu cultures, saw the coming of other religions through various trade relations. Many travellers mention about the growth and developments of Christianity and Islam religions in Kollam region in their observations. We can find various Christian Churches and Masjids along with other Temples in the coastal area of Kollam. As part of the new developments most of the old Churches, Temples and Masjids have also been demolished and rebuilt.

The palaces are the indicator of the richness

of the Kollam. The documented palaces are large and exciting buildings forming the official residences of different rulers of the periods. The constructions of these are confirming the alliance between Kollam and Countries. The different element of the monuments prove these facts.

These monuments and sites confirm that Kollam was a strong trade centre and large numbers of these monuments are scattered in the coastal parts of Kollam district. It indicates that there was a movement of goods from various regions, and local trade centres. Most of these monuments are documented near to the water bodies. Because it was the easiest way to connect the inland centres of the trade goods. The detailed exploration of the coastal villages of Kollam district reveals and substantiate the inimitable features of the trade relationships of Kollam. Kollam held a significant port town and spice trade centre in the world context.

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ISSN 2454-3314

The Investigator is an International Peer-Reviewed Multidisciplinary Journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research* (ACSR). Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking.

June 2025
(Vol. 11, No. 2)



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