

Socio-Cultural Aspects in Chemmeen: A Critical Study

R.J. Surya M.A

Executive AR, Omega Health Care, Chennai.

Received Date: 30 August 2023

Revised Date: 15 September 2023

Accepted Date: 06 October 2023

Abstract: This paper focused on social and cultural aspects on the extended prose fiction or novel where the characters are one in their language and different social and religious notions are pictured. The novel exhibits a fishermen community and different sorts of mind-sets are travelling among them. The pattern of this community can be seen in all community and sects of people. Thakazhisivasankarapillai's chemmeen sparks the theme of culture, religion and spiritual passion on Goddess Katalamma that can be seen in the whole novel. This novel projects a particular type of community their wishes and day to day routine.

Keywords: Tradition, Culture, Katalamma, Chastity, Love.

I. INTRODUCTION

The novel Chemmeen by T.S Pillai has been regarded as his best novel. It shows his deep and penetrating insight into the working of human mind. Before T.S Pillai most of the Malayalam writers were satisfied with the portrayal of the upper and respectable classes of society, and the common man had no places in it. Like the great romantics in their sharp reaction against eighteenth century literary tradition, Pillai also found his characters and subjects among the common masses living on the coastal areas of Kerala. The romantic strain is evident and inevitable in his writings. In his prose fiction, Thakazhi presents a tragic vision of life. Chemmeen studies the age-old values and tradition of society and finds individuals in conflicts with them. It shows man's weak struggle against the ruthless power of destiny and nature. Chemmeen is a unique tale of devotion, great and sacrifice. "A taboo is violated and the retribution brings about a reversal of fortunes in the lives of characters".

II. CHEMMEEN - A CRITICAL STUDY

The novel Chemmeen opens with the young and beautiful girl Karuthamma engaged in a lively and romantic conversation with Pareekutti who has been her playmate since her childhood days. Pareekutti is a Muslim boy who is a trader by profession. They have developed a feeling of fascination and love for each other. But marriage still seems to be a distant dream. Being from the fishing community, Karuthamma cannot marry anyone outside her caste, and with a Muslim, never. The fishing community has a firm belief that the prayers of their chaste wives on the shore can ascertain their safe return from the violent sea. The sea here has been personified as a goddess, Katalamma who resides in the fathomless depths of the sea. She is like Wordsworth's "stern daughter of god" or "the creator and destroyer" in "the west wind". Later in the course of the novel one finds that basic passions emerge and dominate the lives of characters. Here characters have been presented in such a way that they fail to fight against odds and adverse circumstance. The old beliefs, traditions and customs prove to be too strong to break and the protagonist's struggle against all odds is in vain. Thus, the novel Chemmeen is a compelling study of human passions, taboos violated, relationships, ancient myths and allusions employing to heighten the tragic note in the present context in the native.

Socio cultural aspects are the habitats, tradition, culture and beliefs that engaged in their life, a primary role, where the life may become good and happy and also leads to tragic end that lies in the hands of the people and their characteristics. Karuthamma is the beautiful Araya girl and Pareekutti is the son of Muslim merchant. Her ambitious father Chemban Kunju exploits this simple innocent young man by borrowing money from him to buy a boat. People start whispering about this love relationship. Chakki asks Kunju to settle her daughter's marriage with a boy of their community. She is married to a poor sailor Palani of Thrikunnapuzha. This marriage is foreshadowed by the clouds of a tragedy in future. The rumour of the love affair travels from Pallikunnam to Thrikunnapuzha. Palani takes his wife to his home. Karuthamma assures her husband suspicion has crept in his mind. Her mother dies and Pareekutti comes to deliver the sad news. People make the scandal of their meeting. A daughter born to them, in her heart the flame of love burns for Pareekutti. Palani is devoured by the violent stormy sea; this proves the myth that the life of a fisherman is preserved by the chastity of his wife on the shore. Here, the struggle between the head and heart in the lives of characters is one of the leading themes in the novel.

Chemmeen has its setting in the coastal areas of Kerala with tall palm trees and the locale throbs with all types with all types of activities. The daily routine of his fisherman begins before dawn when they prepare to enter the sea in the hope of a good catch of fish. The only ambition of most of the fisherman is to own a boat and a good net. The story of the novel revolves around the love relationship between Karuthamma and a Muslim boy Pareekutti, trader by profession. Their



love relationship is more of a platonic kind than physical one. Love relationship and its consequences provide an important theme in the novel. In the execution of the theme of the love, Thakazhi makes an extensive use of powerful symbols and allusions like the sea, the moon, beaches, flowers, boats, fish, the seasonal cycle and the Arundhatistar. The use of these symbols gives strength and stability to the thematic unity of the novel. Moreover, the awful presents of the goddess Katalamma keeps them united in culture terms. Inevitably a merciless deity reigns over the destiny. They believe that she dwells in the fathomless depths of the mighty sea, and the only way to reach her dwelling place is through the terrible dark depths of the dangerous whirlpools and undercurrents. This ensures the safe return of the fisherman from the sea. Women cannot marry out of their caste and they have to conform to their traditions and customs. In the course of the narrative, one finds the fishing community is divided into number of sub-castes.

Another theme in the novel is the conflict between individualism and liberty and the rigid social set up. In the fishing community the age-old customs and traditions are observed in great reverence. This is also reflected in the powerful position held by the head man of the village. Any defiance of the orders and instructions of the headman is considered as something sinful. The important decision or taken by the headman and one trying to violate them is ostracized he settles all their disputes and also guides them in spiritual and religious matter. Some important matters regarding marriage, purchase of a new boat is any domestic problem; the approval of the headman is needed. The people in general, are obsessed with the life style dominated by rituals and age-old beliefs. A young woman from the fishing community cannot marry outside her cast and community. The prudish attitude and the double standards of the Victorians is clearly reflected in the social life of these fishermen.

The novelist presents his characters engaged in passionate relationships joys flirtations and sorrows. Young man and women are seen involved in a life raising their voices against social injustice and demand their rights. Here, the theme of the struggle for individual rights and independence against age old customs is engaging and dominant. The exploitation of the poor and helpless fisherman is another theme in the novel. The author has highlighted this issue of injustice by exposing the vanity and hollowness of orthodox beliefs. The money-lenders are always wandering on the sea-beach to lure some poor and innocent fisherman to buy a boat. They know that a fisherman always needs a good net and a boat of his own. But once he enters into the trap of the money-lenders there is no hope of release for him. Once a poor ordinary fisherman Chemban Kunju, the greedy father Karuthamma, is over ambitious and with the help of Pareekutti becomes a rich man.

But once he becomes rich and affluent, he forgets about Pareekutti and never returns his money. Rather, Chemban also joins hands with the selfish money lenders. He grabs a boat from a poor fisherman from a lending him a loan which he won't be able to repay. On the other hand, Pareekutti is passing through the worst period of his life and circumstances seem to be turning against him. By now, Karuthamma has been married to someone else. Pareekutti's business has failed miserably. Now he is a broken man. Only Karuthamma and her mother Chakki feel indebted to Pareekutti for his noble act. Out of frustration, knowing well that her father will not return the money to Pareekutti, Karuthamma is prepared to repay his debt in kind, if not in cash i.e., by offering herself to Pareekutti. He loves her from the core of his heart and Karuthamma's marriage; her memory continues to haunt poor Pareekutti. He remains a tragic figure. Their union is possible only in a tragic manner as the archetype of Thanatos (death wish) provides a safe passage to the union of the two lovers. There is based on sacrifice. Pareekutti sacrifices everything on the altar of love, everything he has-money, business, head, heart and even in his life. The elements of sobriety in his characters remains the redeeming feature in the novel. Chemban has stepped into a new way of life and Chakki observes his transformations that he turned as devil when he sees fish. The love relationship between Muslim boy Pareekutti and a Hindu girl Karuthamma is a power call for communal harmony and self-purification. The symbolic presence of Karuthamma in Pareekutti's life sustains his hopes and aspirations in his life. He has realized the power of society and its taboos, and now after his separation from Karuthamma, he rises above the narrow bonds of caste, greed and worldly temptations. Pareekutti's inability to marry Karuthamma brings about a transformation in his life, at this juncture; the novel comes up as the affirmation of Pillai's humanism. The character involved in a drama of passion and tears have to pay a heavy price for the taboos they dare to violate.

Here, the novelists assert to banish those factors that corrode humanitarian values. He shows the two in an embrace on the beach, now dead. This portrayal of their union is full of pathos and sadness. The novel has social relevance and documentary value as it portrays the south-Indian coastal village life in its true colours. The religious life of the people is based on the ritual and age-old superstitious beliefs. They always expect their goddess Katalamma to help them in distress and they also fear from her destructive power. The novelist has restricted the rambling tale of Chemmeen in a limited space. Pillai has been able to maintain the true unities of time, place and action. Throughout the novel, the focus of the novelist has been on the main action in the story, and he does not allow it to deviate. His character is life-like and forms a replica of that kind of society. The movement of the events is interlinked with the logical impact in the story. The dramatic development is logical and convincing. Technically, the novel has been hailed as a triumph by critics. It is all milk as saying goes. The large

gamut of the narrative has been moulded according to the suitability of the novelist. The romantic elements and romance from the core of the heart is never ostracized by Pillai, get the powerful model bound doesn't allow the characters to overtake the break. The social realism and the matter- of -fact and striking and impressive from the beginning of the novel, the characters lead a life dominated by tradition and taboos, and the escape seems inevitable.

As the story knows, a marked movement from tradition to modernity is clearly visible. The story revolves around the relationship between Pareekutti and karuthamma. Pareekutti is a young Muslim boy imbued with the idea of a simple and sincere relationship. Both of them seek a life of love and freedom. Pareekutti is ready to make every sacrifice for karuthamma who in turn is ready to offer her to repay the debt of Pareekutti. Here the novelist's main concern is to present the exalted view of human nature and life. Pillai also discusses the problem of the village life, out-dated traditions and beliefs, labour exploitation by greedy money-lenders, taboos and blind obedience to religious authorities. A traditional way of life has been exposed and it forms a basis for the central theme of the novel. In general life, one needs the greedy, the selfish and mean people, and on the other side the native and simple characters like Panchami, Pareekutti, and Kauthamma are in pain. However, this suffering brings out the best in them, and throughout the story, readers can see these redeeming qualities in their actions and personalities. Their suffering takes on epic proportions. Only in the book's conclusion, when Pareekutti and Karuthamma are discovered dead on the beach in an ardent embrace, do they finally find atonement. Both of them are remarkable characters. Their lives have been tales of self-purification and suffering. The main character Pareekutti rises as a result of his diligence and efforts, as well as the fact that he leans more toward my side of the heart in his interactions and behaviour. The only person he brings about his destruction for is Karuthamma. Just as the plot picks up, it seems certain that he would declare bankruptcy. Pareekutti is seen alone on the seashore playing his flute while singing a depressing tune after being separated from Karuthamma. His entire existence is filled with a profound sense of longing and separation, and Karuthamma is overcome with the impulse to comfort him but is unable to. The narrative frequently has poetic overtones, and Pillai has used very careful and deliberate word choice. The struggle between tradition and modernity, the individual and society, is referred to by the novelists in this instance.

The superstitious notion that the characters' lives are not intended to help humanity. After becoming a wealthy sailor, Chemban Kunju, the father of Karuthamma, rejects all social norms and refuses to recognise the headman's authority. This alteration in his character represents a shift in societal attitudes. The author's spokesperson is Chemban. The novelist Pillai has incorporated legendary figures like Arundhati, sages, and the goddess into his work. His symbolism is quite persuasive. A boat, a flower, sea water, the seasonal cycle, a fish moon, a flute, and a beach are examples of natural objects and other things that have been employed as strong symbols to further amplify the agony and sadness of tradition and love. Symbolism is a potent tool that can serve a crucial purpose, namely to strengthen and unify the novel's structural elements. The central narrative is the tragic story of Pareekutti and Karuthamma, which also involves other family members. Other characters in the subplot battle in vain against a rigid social structure, such as poor fishermen and women, and inferences about the main plot are made in this subplot. Chemmeen has a tight-knit structure, a condensed plot, and convincingly realistic and artistic characters. The fisherman's superstitious beliefs are common of Indian villages. They firmly believe in the goddess of the magnificent present, Katalamma. They claim that because she lives in the ocean's depths, it is impossible to predict her emotions. When someone transgresses a moral standard, she grows enraged and unleashes horrible animals into the water. Even fishing is a ceremony for them because it takes place in the goddess Katalamma's home, which is important to them.

They must take a bath in the early morning before getting ready to swim in the sea. According to the novelist, "the castle of the sea goddess was at the bottom of the deep sea." The deity is venerated there. Palani is familiar with the palace's description. He had to pass through a maelstrom that caused the ocean to swirl in circles as he knocked on the door of the home of the sea goddess. As a result, their terror of Katalamma's unseen presence prevents them from committing any crimes. The authors of the novels depict a culture steeped in old customs, superstitions, and ways of life. The book depicts the impoverished fisherman as being in a hopeless situation with no way to improve things. They continue to live in their secluded civilization with little exposure to the outside world. They simply drift through life as is, however some characters, such as Karuthamma, Pareekutti, and Chakki, have admirable qualities. They even dare to defy social authority since they are aware of the flaws and hollowness of their archaic social structure. Although there is a persistent need for rejuvenating the sick system, the book does not have a moral tone. The responses of Pareekutti, Karuthamma, and Chakki reveal certain transforming characteristics and the need for a new beginning in them. They demonstrate a spirit of rebellion against conventional beliefs and accepted standards. The novelist places a strong emphasis on a person's integrity and freedom despite the social structure of Chemmeen not displaying any overt signs of offerment. The book serves as a mirror to life in Kerala's postal districts. The work explores beliefs, romantic relationships, the necessity of the system for generations, outmoded conceptions of ritualistic religion, superstitions, and the exploitation of the underprivileged fisherman. The tragedy of Chemban Kunju, his daughter Karuthamma, Pareekutti, and Palani is essentially the plot of the book.

T.S. Pillai, a member of the socialist movement in Kerala, depicts in his novel *Chemban* the strong allures of money and the occasionally cruel, competitive mentality that the free enterprise system fosters. If not Conrad and the corruption attractions of money on nostrum, but African authors like Sembeneus Maneangngugi can be likened to Pillai in this instance. Cheban sells all of his fish to the traders notwithstanding the cries of his neighbours (whose plight had formerly been his). As a result, the women are forced to pay hefty sums to the traders for the fish before trying to sell them for a meagre return. Chemban ignores his past and his people in favour of working with those who take advantage of others. In times of economic hardship, like traders and moneylenders, chemban purchases ornaments and household goods from his helpless neighbours for absurdly low prices. Chemmeen explores the nature of collective ideas and the extent to which a person can—and perhaps even ought to—stand apart from society. Breaking out in the pursuit of what at first seems like a justifiable objective, Chemban turns self-centered and callous. His disobedience of convention is motivated by money; he has private objectives rather than public ones. He doesn't flee to raise the standard of living in the neighbourhood. He chases self-aggrandizement without regard for the condition of his people and ends up a lonely, resentful, and insane man. The lesson is simple: we must work together to find and implement solutions to superstition, stagnation, and poverty. Though Thakazhi's portrayal of the fishing village, it should be emphasised that the ladies walked to the shoreline with their baskets when fishing boats arrived in the afternoon. Chakki, a devoted wife who supports her husband's financial goals by helping him earn and save money, claims that she is selling fish in the east to pay for a boat and a net. This demonstrates that, in addition to doing their household responsibilities, fishermen's wives played a significant role in generating cash for their families.

Father of Karuthamma Chemban Kunju, a fisherman with overarching aspiration tension, disregards both local customs and the moral standards that should apply to all people. He has spent his whole life working on other men's boats, and his one and only goal is to acquire his own boats and nets. Chemban Kunju utilises Pareekutti's love for Karuthamma to persuade the bank to lend him a sizable quantity of money. Chemban Kunju is clever and cunning enough to avoid being gobbled up by moneylenders. Pareekutti gives in to Chemban Kunju's avarice despite being aware that Chemban Kunju would not violate his community's traditions by accepting Pareekutti as his son-in-law, ultimately losing his company and his livelihood.

Chemban Kunju belonged to the Mukkuvan caste, which is prohibited from owning a boat in accordance with seaside custom. But he manoeuvres his way through the traditions and rituals to acquire ownership of the yacht. Once the boat was underway, he revealed himself to be a voracious individual who avoided the humble Pareekutti when the latter approached him to exchange fish. Due to his arrogance, Chemban Kunju was unable to be compassionate, and according to Chakki, he would transform into the devil if he saw fish.

When Chemban Kunju refuses to share the uppa (a little cast-off fish that kids often gather for themselves), he also violates the sea rule that states that the impoverished people who come to grab the cast-off fish should receive a piece of the harvest from each boat. His treatment to his little daughter Panchami, who approached the boat with the right of a daughter in search of a few leftover fish, paints a picture of him as a cruel bully who is materialism personified. In addition, Chemban Kunju disagreed with the community's view that it was improper to go fishing during the sea goddess' menstrual cycle:

Then, one day, the sea's tint shifts. Water appeared to be crimson. The fisherman thought it to be the sea goddess' monthly cycle. There wouldn't be any fish in the waters for a few days after that. After two or three days of inactivity, Chemban Kunju lost his ability to remain silent. He summoned his troops to the boat where they had a discussion. None of them would immediately respond to him. The fishermen on that shore very rarely went out to sea at such periods. They didn't go fishing when the sea goddess had her periods. (47)

As man's need and greed grow, the indigenous beliefs about nature worship are frequently modified in ways that are kind to him. According to Janis Birkel and her opinion: Most religious groups start out as spiritual movements but gradually become institutionalised and part of a state- or family-sanctioned power system. Beliefs, worldviews, or spirituality do not always lead to better behaviour in people. This is due to the fact that behaviour is not simply a result of either belief or rationality. Because behavioural patterns are so deeply ingrained, we frequently fail to notice them. As a result of habit, modelling, social reinforcement, and institutions, ways of acting and connecting are imprinted from the earliest stages of life. Along the entire range from interpersonal to international interactions, this is one reason why there is frequently a discrepancy between what individuals believe in and what they will do to achieve their goals (47).

Chemban Kunju is depicted in this instance as a fisherman who is deeply steeped in the norms and traditions of the seaside, despite the fact that he is willing to forego them in order to realise his ambition of owning a boat. He even violates long-standing conventions and traditions that have been scrupulously observed on the beachfront for centuries. When fishermen aren't starving, they tend to break their traditional rule of not fishing during particular periods, which would have

helped the marine life regenerate. However, when fishermen aren't starving, they tend to follow this rule.

The dishonesty of Chemban Kunju pushes Pareekutti into bankruptcy. She is relegated to roam the beach alone in abject poverty while pining for the affection of a woman he can never hope to wed. By putting his attention on power, money, and his personal success in collecting more boats, Chemban Kunju neglects his obligation to marry off Karuthamma, who the fishing community believes is of marriageable age and would destroy the sea front if left unmarried. When the residents of the Nirgunnam seafront criticise Chemban Kunju and Chakki for not sending their 19-year-old daughter off in marriage, Chemban Kunju eventually finds a solution by finding an orphan fisherman named Palani from the nearby Thrikunnapuzha seafront, who the residents of Nirgunnam seafront believe is unfit for a gracious girl as Karuthamma. The dominating patriarchal cultures can be related to ChembanKunju's overall supremacy.

The male chauvinist Chemban Kunju advances monetarily and improves his way of life while paying little attention to his attitude of overusing the sea goddess and violating the community's firm belief systems. Chemban Kunju weds Pappikunju, the widow of Kandakoran of Pallikunnath, the man from whom he purchases his first boat, right away after the passing of his wife Chakki. It may be viewed as only an act to fulfil his desire to live the same life as Kandankoran, who had wealth and a physically alluring wife. However, Pappikunju turns out to be a burden for him. Pappi Kunji's activities ran against to Chemban Kunju's goals and way of life, unlike Chakki, who had been a steadfast supporter of all of his undertakings. She became a "helpless woman wandering homeless on the sea shore" when Chemban Kunju disowned her."

Chemban Kunju, the transgressor of ancient beliefs and conventions, is linked to confusion and discord, and this state of affairs is a result of his violating maritime regulations. The old Raman muppan asserts that in such circumstances, the boat and net do not endure long during a conversation among fishermen about the plight of a person of the wrong caste obtaining a boat and net. It turns out to be a true prophecy since Chemban Kunju fails in the extremely successful venture he started and ends up wandering about the seaside losing his mental equilibrium.

III. SOCIAL ASPECTS SHADOWS NOVEL

In order to completely fulfil human potential for sociability and collaboration both within society and with nature, it is necessary to study our capability to be in nature and humans as nature. Instead of releasing a human longing to connect artistically with the natural environment, Chemban Kunju bases his interactions with it on the repression of any impulse for anything negative. By valuing the sea for his own selfish interests, he is stopped from realising and claiming the uniquely human ability to love nature via creativity and social collaboration. In contrast to the contemporary, nature-devouring, solipsistic male, Chemban Kunju scorns women's emotions and innate feelings as evidence of their inferior intelligence. Despite being led by a female goddess, the fishing community maintains a male-dominated system of social relationships and values. Due to taboos, elder women are supported by younger women and the feminine concept is consistently undervalued. The ideas and ideals connected with masculinity have been internalised by them and assimilated into their institution. Chemban Kunju's contempt for the sentiments of the women around him and his efforts to control the over-the-sea deity may be paralleled to the revelation made by ecofeminism that the exploitation of nature is intimately linked to man's attitude towards women.

As the shrimps (Chemmeen) are tossed on the waves of the ocean, so is man on the waves of the ocean of transmigration, which brings us to another aspect of the book and its title (Samsara Savard). The tragic conclusion casts man in Shakespeare's perspective of flies to gluttonous gods, but this understanding is balanced by the knowledge that one of god's ten avatars (incarnations) took the form of a fish. As a result, man is paradoxically defined as being both insignificant and one of the gates leading to hell—the route Chemban takes. However, The Gita also cautions that man cannot achieve salvation alone through renunciation or by foregoing good deeds. With courage and expertise, Palani does the task that has been "prescribed" (ordained) for him, yet unlike his father-in-law, he is free of and untarnished by avarice. The Gita also proposes two time-paths, one associated with gods and leading to solar formless spheres from which there is no return to the lower worlds of name and form (Namarupa), and the other associated with ancestors and leading by waning moon to sublunary spheres of the unrest of forms, returning to fresh lives of ever-new-becoming. Thus, Pareekutti and Karuthamma's bodies are washed up on the coast whereas Palani's is not because they represent the idea and process of ongoing creation and birth even in death. Additionally, the yearning to fulfil Shiva and Shakthi's primal, cosmic union is represented by their love. Shiva Puram describes both Shiva and Devi (or Shakthi) as being the same and inseparable as moonlight from the moon, in addition to praising Shiva as "manifested light." So, by night, Pareekutti and Karuthamma finally give in to their long-rejected love (215).

IV. CONCLUSION

An unfortunate fisherman named Chemmeen suffers tragically as a result of the economic system. Fishermen no longer have hope for a prosperous future since wealthy moneylenders like Ouseph exploited them to the farthest extent.

When a fisherman like Chembankunju strives to improve his chances, the jealousy of the populace and the social circumstances drag him down. They believe in the power of the goddess Katalamma blindly, which makes them fatalists. The terrible conclusion to the protagonist's sorrowful story is the result of caste prejudices. All of the characters fight against the odds and have faith in fate. For them, taboos and traditions are too strong. When a fisherman like Chemban Kunju seeks to improve his chances, the jealousy of the populace and the social circumstances pull him down. The pain of Chemban, Chakki, Karuthamma, and Pareekutti appears to be a regular aspect of their lives as seaside peasants. Few characters are aware of the absurdity and hollowness of stale customs and beliefs. "That novel is an imaginative understanding of the breakdown of customs, social mores, and religious beliefs in a closed society," says the reviewer of the book. Chemban Kunju's connection with both nature and women has worsened, and this may be seen as a microcosm of how males are typically more dominant than both in society as a whole. Thus, the value of nature and femininity are greatly diminished, which has contributed significantly to the loss of the world's natural resources. Because it maintains hierarchical binaries and gender relations, the male-centered dominance is seen by many women as a logically harmful approach that worsens gender relations and marginalisation. The preservation of nature will be difficult to carry out and planet Earth's doomsday will not be far off unless the globe overcomes the polarisation of power.

V. REFERENCES

- [1] Birkeland, Janis. *"Eco Feminism: Linking Theory and Practice"* Ed. Greta Gaard. Feminism, London: Macmillan, 2002. [https://we.riseup.net>GAARD,+GRETA+\(Ed.\).+Ecofeminism.pdf](https://we.riseup.net>GAARD,+GRETA+(Ed.).+Ecofeminism.pdf)
- [2] Heller, Chaia. *"For the Love of Nature: Ecology and the Cult of the Romantic"*.
- [3] Mukherjee, Sujith. (1994), *The Making of Indo English Literature in Translation and Discovery*, Hyderabad: Orient Longman, 1994.
- [4] Nair, Anita. *Chemmeen: The Enduring Classics by T.S.Pillai*, Harper Collins: New Delhi, 2011, <https://books.google.com/books/about/chemmeen-The-Enduring-Classic.html>.
- [5] Paniker, K.Ayyappa.(1976), *The Chemmeen Myth* [Literary Criterion XII]
- [6] Pillai, T.S. *Chemmeen*, India: Nair, Harper Perennial, (2018).
- [7] Surendran, K.K, Kerala, Kamudi. "Gifted me Both Good Fortune and Sorrow", (Chemmeen, Pillai .T.S).
- [8] Wordsworth, William. "Stern Daughter of God" or "The Creator and Destroyer" in "the West wind", (Chemmeen, Pillai.T.S).
- [9] Kumar, R.S and P. Thatchanamoorthy. (2016), "Gender Discrimination Unfolded in the Plays of Chitra Banarjee Divakaruni," *International Journal of Multidisciplinary Research and Development*, 3(3) 194-195. https://scholar.google.com/scholar?hl=en&as_sdt=0,5&cluster=3892479158523797051