



MAR THOMA COLLEGE FOR WOMEN PERUMBAVOOR

3.3.2

Number of books and chapters in edited volumes/books published and papers published in national/international conference proceedings per teacher during the period 2017-2022



CRITERION 3

RESEARCH, INNOVATIONS AND EXTENSION

2017-2022

**DETAILS OF PUBLICATIONS IN BOOKS AND
PROCEEDINGS BY FACULTY 2017-2022**



MAR THOMA COLLEGE FOR WOMEN, PERUMBAVOOR

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DECLARATION

This is to certify that the following books and chapters in edited volumes or books published and papers published in national or international conference proceedings have been published by the faculty of our college during the last five years. This document contains the details of books, chapters, and paper proceedings during 2017-2022.


Dr. Vinod V.



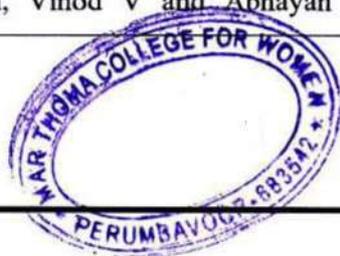


Principal

DR. SUJO MARY VARGHESE
Principal-in-charge
Mar Thoma College For Women
Perumbavoor - 683 542

Year	2022	2021	2020	2019	2018	2017
No: of books/chapters /paper proceedings	1	5	2	2	3	2

Sl. No:	Title of the book / chapters published	Title of the paper	Year
1	Carbon nanotubes for nanoelectronics and microelectronic devices		2022
2	Quid est (post) veritas”: decoding post-truth and (un) believability in the 21st century (in the post-truth era: literature and media)		2021
3	The application of reefs in shoreline protection – A book chapter in Handbook of Ecological and Ecosystem Engineering		2021
4	Tracing the Original Dwellers: Adivasis of Kannan Devan Hills		2021
5	The Scholastic ‘Glass Bead Game’: Comparative Literature as an Interdisciplinary Field of Knowledge		2021
6	Plantation Monuments: Remnants of the Bygone Era		2020
7	Mapping the Postcolonial Domestic in the Works of Vargas Llosa and M.Mukundan: Tales of the Threshold (Book)		2020
8	Harappan Graffiti from Dholavira, Vinod V, Human and Heritage: An archaeological Spectrum of Asiatic Countries Vol. II, Fesisitation volume of Prof. Ajith Kumar, Department of Archaeology, University of Kerala		2019
9	Dependence of morphology on optical and electrical properties of metal oxide nanostructure (Chapter 17 in Applied Chemistry and Chemical Engineering, Volume 4)		2018
10	Gossamer Reveries		2018
11	Munnar Paristhithi: CharithraVeekshanam (Malayalam)		2018
12	West Asian Ceramics at Vizhinjam. Rithvik G , Ajith Kumar, S.V. Rajesh, Vinod V and Abhayan G.S in		2017



	Kailashnath Hethu (Essays in pre-history, proto history and historical Archaeology) Festschrift to K N Dikshit, ed. Ajith Kumar et al.		
13		Tracing the Lifeworld of a Tribe: The Muthuvan	2021
14		The Planter Raj and the Tamil labour : History of Land Scape Change in Kannan Devan Hills	2019
15		Conflict with the Game, Shikar and the "White Hunter"	2017

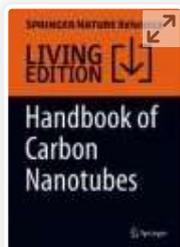


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Handbook of Carbon Nanotubes pp 1–23

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Carbon Nanotubes for Nanoelectronics and Microelectronic Devices

[Anju K. Nair](#), [Paulose Thomas](#), [Kala M. S](#) & [Nandakumar Kalarikkal](#)

Living reference work entry | [First Online: 27 July 2022](#)

10 Accesses

Abstract

Nanomaterials have a variety of chemical, physical, mechanical, and electrical properties that are interesting and useful. Carbon nanotubes, out of all the nanomaterials utilized in nanoelectronics, are particularly essential due to their exceptional electrical properties. CNTs could be employed as a basic component in the development of new electronic devices. Depending on certain and discrete ("chiral") angles and tube radii, they can act as metals or semiconductors. Carbon nanotubes make it possible to create gadgets on nanometric scales. They can be employed in projects that

include diodes, transistors, connecting elements, field emission sources, and other electrical and optoelectronic components. This chapter summarizes the current state of the art in this field, stressing the multiple carbon nanotube features and applications that take advantage of CNTs' unique aspect ratio, mechanical strength, as well as electrical and thermal conductivity.

Keywords

Carbon nanotubes **Nanoelectronics**

Nanometric scales

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LITERATURE AND MEDIA

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The Post-Truth Era: Literature and Media

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“Quid Est (Post) Veritas”: Decoding Post-Truth and (Un) Believability in the 21st Century

Dr. Minu Susan Koshy

“Quid est veritas?” (King James Bible, 1769/2017, John 18:38) – Pilate asks this question to Jesus right before his crucifixion when Jesus says “I am witness to the truth” (King James Bible, 1769/2017, John 18:37) and without waiting for an answer, Pilate tells the people assembled that he sees no fault in Jesus. Jestling Pilate – “Quid est veritas?” – still remains one of the most debated parts in the Bible as Pilate’s intention or even what exactly he meant by it, is not evident. What, after all, is Truth? Pilate’s question points fundamentally to the concept of truth as relative or even to the postmodern possibility that ‘truth’ in itself does not exist. Truth as a philosophical concept has been at the centre of philosophical discourses for centuries, beginning with Plato and Aristotle. Today, in an era of increased democratisation of knowledge, easy access to data generation through online media and the possibility of easy transfer of information and news, often fake, across the globe, the question is not about ‘Truth’ but about ‘Post-Truth’: “Quid est *post-veritas*?” First used by Steve Tesich in 1992, ‘post-truth’ refers to situations wherein invoking emotions and appealing to personal sentiments shape public opinion, with objective facts being partially or totally disregarded. Post-truth has a definitive impact on public opinion, predominantly in the political context where populist governments have come to power in several countries including the US and India, by the power of *post-veritas*, pointing to the emergence and reinforcement of “post-truth politics – a political culture in which politics (public opinion and media narratives)

have become almost entirely disconnected from policy (the substance of legislation)" (Roberts, 2010, para.8).

As Steve Fuller (2018) comments on Thomas Kuhn's account of science, "truth" is no longer the arbiter of legitimate power but rather the mask of legitimacy that is worn by everyone in pursuit of power" (p. 4). In order to obtain power, the machinations of post-truth are utilised to their fullest possible extent by endowing events, objects and people with 'believability', irrespective of factual evidence to the contrary. Facts that discredit one's ideological/political positions are completely disregarded and often veiled from public view, while opinions and emotionally charged propaganda which support fallacious claims are given wide publicity. Media, especially social media, function as potent means of accomplishing this task by propagating fake news and misinformation, which are the most conspicuous sources of strength for the post-truth situation. Post-truth is unique in that there is "clear intent to influence others" and the enunciator believes that "the crowd's reaction actually *does* change the facts about a lie" (McIntyre, 2018, p. 6). My chapter attempts to explore post-truth as a mechanism through which those in power retain their ideological influence and how the media enables the propagation of fake news, misinformation and believability, thereby sustaining the post-truth economy and polity.

Media, Fake News and Misinformation in the Post-Truth Era

One of the keywords in any discussion of the post-truth situation is 'media'. How does the media promote post-truth and create a world of alt-facts? While it is easy to place the blame squarely on social media, it is irrefutable that even traditional media plays a prominent role in creating a post-truth reality by disseminating fake news and more significantly, biased information. That TV channels and newspapers are often funded by corporates and political parties is a well-known fact; as such the news and information broadcasted by these media outlets would naturally tilt in favour of the groups funding them. This would be clear even from a preliminary observation of news channels, newspapers and magazines. The case of *Republic TV* is an instance. A background check of the investors in the channel reveals that most of them have affiliations to the ruling party, directly or indirectly. This explains the adamant stance taken by its owner and journalist Arnab Goswami on issues such as the JNU Sedition Row of 2016 (*Times Now*, 2016). Panellists with alternate viewpoints were silenced and a biased view of events, which most often ("coincidentally") coincide with the state's

Handbook of Ecological and Ecosystem Engineering

Edited by

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The Application of Reefs in Shoreline Protection

Anu Joy¹ and Anu Gopinath²

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16.1 General Introduction

Oceans cover approximately 71% of the Earth's surface, yet less than 0.1% of the world's ocean surface is covered by coral reefs [1]. Although corals first appeared over 400 million years ago, the corals that form reefs in tropical waters today appeared about 240 million years ago. Coral reefs generally exist in tropical and subtropical seas around the Equator where the water temperature is stable, around 21–29 °C, and are restricted to regions with water temperatures between 18 and 36 °C [2]. Azooxanthellate cold-water corals are found in cooler waters [3]. All corals need plenty of light to grow and grow best in waters less than 60 m in depth.

Coral reefs are living, colorful, multifaceted, vibrant underwater ecosystems that provide a home to 25% of marine species including fish, cnidarians, crustaceans, mollusks, sponges, tunicates, and echinoderms [4]. They have the highest biodiversity of any ecosystem globally in terms of the numbers of phyla and classes per hectare [5] and are often called the rainforests of the sea. It has been estimated that at least 100 000 species from almost every phylum live on tropical coral reefs; 4000 species from 100 families of fish have been documented at this time, and more species are yet to be discovered.

Coral reefs are colonies of groups of individual living animals called *polyps*. They are soft-bodied and radially symmetrical marine invertebrates of the phylum coelenterate. Reef-building corals host endosymbiotic dinoflagellates (zooxanthellae) of the genus *Symbiodinium*. Coral hosts profit from this mutualistic relationship by obtaining high-energy photosynthetic products in the form of sugars, amino acids, carbohydrates, and small peptides from the algae, while the symbiotic algae receive inorganic plant nutrients, carbon dioxide for photosynthesis by respiration, refuge, and protection within the polyp tissues [6, 7]. The symbiosis serves the primary purpose of restricting nutrient outflow into the surrounding oligotrophic water column. As a result, the host is endowed with substantially more energy than would otherwise be available to heterotrophs, enabling corals to extract calcium carbonate from surrounding waters and secrete it as a calcareous skeleton that forms the reef structure upon which they live. Millions of coral skeletons cemented together over a period ranging from a few thousand to millions of years give rise to reefs.

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Dr. Jobi John

Mr. Santhosh George

Dr. K. K. Sunesh



even before the plantation era in the district has begun and even before the migration of the people from the low land. They created a culture of their own and built a new world here to live in.

This work contains different articles on different sects of Adivasis and a wide variety of cultures pertaining to different tribal settlements. The works in this book have been prepared by faculty members of P.G.Department History Pavanatma College, Murikkassery and the historians who have been associated with the historical studies in Idukki. Each and every article in this book serves to the objective of bringing the culture, social life, educational aspects and the peculiar legacy followed by the Adivasis to the forefront.

I am deeply indebted to the management and Dr. Johnson V., the Principal, Pavanatma College Murikkassery and my colleague Dr. Suneesh K.K. and all other colleagues of the Department of History for being a great support throughout the process of making this work available to the enthusiastic readers. I extend my heartfelt gratitude to all the historians who contributed their knowledge through their valuable articles. I also thankfully remember all those who have extended hand of help and kindness from the beginning of this initiative.

Dr. Jobi John

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Personal interview with Kumari chatupara on 1.03.2020.

TRACING THE ORIGINAL DWELLERS: ADIVASIS OF KANNAN DEVAN HILLS

Dr. Jijo Jayaraj

The adivasis or the hill population of the region is dwelling in the forests of Kannan Devan Hills from prehistoric period onwards. They had followed a peculiar life style and culture and kept aloof from outside world. They had opened to the outside world only with the arrival of the European planters to this area. The planters opened the estates in the midst of the dense forest and had to accommodate the adivasis. They were experts in the forests and planters called them as shikkar and were recruited as guides and watchers.

The land of Munnar was first investigated by the British and this was a colonial agenda in charting courses on exploitation of natural resources and landscapes. It is in the Memoirs of Ward and Lt. B.S Ward made his first record of the high ranges in November 1817 and was later published in his Memoirs in 1891.¹ They came for the purpose of the 'Great Trigonometrical Survey' on the peaks of the high range. The next man who made a detailed report on the high range was John Daniel Munro, who was the Superintendent of the Cardamom hills. He was the British resident in the Travancore province from 1811 onwards. He came to high range in 1872. His purpose was to settle the boundary dispute between the Travancore

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Chapter-1

The Scholastic "Class Bead Game":
Comparative Literature as an
Interdisciplinary Field of Knowledge

Dr. Minu Susan Koshy

These rules, the sign language and grammar of the Game, constitute a kind of highly developed secret language drawing upon several sciences and arts... and capable of expressing and establishing interrelationships between the content and conclusions of nearly all scholarly disciplines. The Glass Bead Game is thus a mode of playing with the total contents and values of our culture; it plays with them as, say, in the great age of the arts a painter might have played with the colors on his palette. (Hesse 1)

Hermann Hesse's formulation of the mysterious game called the "Glass Bead Game" (1) can be considered the best metaphor for the discipline called Comparative Literature. A product of the 19th century, Comparative Literature has come to occupy a prominent position in the branch of knowledge designated as the Humanities. It is "both an academic discipline and a critical system" (Jost 10), focusing on the extrinsic study of literature(s) across national, linguistic and disciplinary boundaries. The latter aspect assumes significance in the current era when the term 'interdisciplinarity' often becomes a fashion-statement, much used and misused. Here, it is important to understand how Comparative Literature, as a discipline has made use of this concept and to what extent. The paper attempts to engage with the question of how Comparative Literature is interdisciplinary and the recent developments in the field which entwine it inextricably with other disciplines.

The word *comparative* is derived from the Latin word *comparativus*, which means 'comparison'. The terms "comparative" and "literature" were used together for the first time by Matthew Arnold in 1848 and in English, the combination was used first by Hutcheson Macaulay Posnett in *Comparative Literature*, published in 1886. He focused on comparisons of scientific discourses and later extended it to philosophical discourses. The series of anthologies of French, classical and English literatures, titled

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Cours de littérature comparée, brought out in 1816 by Noël and Laplace helped bring Comparative Literature to the fore. However, it was Abel François Villemain, who popularized the term in France. In the Preface to his second lecture series titled *Tableau de la littérature au moyen âge en France, en Italie, en Espagne et en Angleterre*, he argues that this work is the first attempt in a French university, at an "analyse comparée" (qtd. in Wellek 11) of modern literatures from different parts of the world. It was with these works that Comparative Literature took shape as a concrete discipline. Here, it is important to note that "Comparative literature arose as a reaction against the narrow nationalism of much nineteenth-century scholarship, as a protest against the isolationism of many historians of French, German, Italian, English, etc., literature" (Wellek 287). The rise of Comparative Literature as a discipline was aimed at blurring national boundaries and promoting universal concord. Bassnett, in "How Comparative Literature Came into Being" says that "Comparative literature seems to have emerged as an antidote to nationalism, even though its roots went deep into national cultures" (Bassnett 21).

Attempts at defining Comparative Literature have been undertaken by numerous prominent comparatists and theorists, including H.H. Remak, Rene Wellek, Susan Bassnett, Claudio Guillen and Guyard. Some of the definitions and formulations are enumerated below:

- Remak, in his essay titled "Comparative Literature, Its Definition and Function" defines it as the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and the other areas of knowledge and belief. . . . In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression. (Stallknecht and Frenz 3)

- Susan Bassnett, in *Comparative Literature* says: "Comparative literature involves the study of texts across cultures, that is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space" (Bassnett 1).

- Claudio Guillen, in *The Challenge of Comparative Literature* argues that "Comparative Literature is usually understood to consist of a certain tendency or branch of literary investigation that involves the systematic study of supranational assemblages" (Murrin 285).

In *Introduction to Comparative Literature*, Francois Jost says:

Comparative literature represents a philosophy of letters, a new humanism Comparative literature represents more than an academic discipline. It is an overall view of literature, of the world of letters, a humanistic ecology, a literary *Weltanschauung*, a vision of the cultural universe, inclusive and comprehensive. (29)

- For Guyard, Comparative Literature is "the history of international relations" (qtd. in Wellek 16).
 - J.M. Carre defines it as "a branch of literary history; it is the study of spiritual international relations, of factual contacts which took place between Byron and Pushkin, Goethe and Carlyle, Walter Scott and Vigny, between the works, the inspirations and even the lives of writers belonging to several literatures" (qtd. in Wellek 16).
- These definitions point towards several unique features of Comparative Literature:

1. It is a study of literatures across national and geographical boundaries.
2. It studies literatures across cultures, languages, genres etc.
3. It is an interdisciplinary field of knowledge.
4. It studies literatures and phenomena across time and historical eras.
5. It attempts to locate the common origin of all literatures and establish the original unified condition.

Three schools of thought played a major role in the evolution of Comparative Literature as a discipline—the French school, the American school, and the Russian school. The major contribution of the French school to Comparative Literature was the theory of influences. The major theorists of this school include Fernand Baldensperger, Paul Hazard, Paul van Tieghem, C.L. Pinchois, and P. Brunel. The second-generation French comparatists also gave a Marxist turn to the discipline and the historical method of analyzing literatures became prominent. The American school had its proponents in Rene Wellek, Harry Levin, Renato Poggioli and Erich Auerbach. They denounced the French school as being mechanical and artificial and criticized its strict adherence to the concept of national literatures. They argued for a broader framework for studying literatures across the world and stressed on humanistic essences. The proponents of the Russian school include Alexander Vesolovsky, V.M. Zhirmunsky and Dioniz Dyrishin. The Russian school stressed on psychological parallels between literatures across the world, polygenesis, migration of plots, theory of borrowing of motifs the concept of the stadial progress of civilization, and most of all, on interdisciplinarity.

Various associations like the International Comparative Literature Association, the American Comparative Literature Association, and Comparative Literature associations of individual countries have been established with the aim of promoting the discipline. Departments of Comparative Literature have been established in universities and efforts are on to promote inter-cultural and inter-disciplinary studies of literature. An interesting phenomenon in the current century is the declining status

of the discipline in the West paralleled by an increased interest in it in India, Brazil, Africa etc. Susan Bassnett attributes it to "the growth of national consciousness and awareness of the need to move beyond the colonial legacy" (8), as in the colonized countries, Comparative Literature was used as a means of asserting national identity, as opposed to the Western notion of blurring national identities.

While comparative literature in the Third World and the Far East changes the agenda for the subject the crisis in the West continues. The new comparative literature is calling into question the canon of great European masters, and this process coincides with other challenges, that of feminist criticism . . . and that of post-modernist theory . . . and, through the work of writers such as Jacques Derrida and Pierre Bourdieu, has exposed the part played by the subterranean forces of institutionalized power structures, masquerading as centers of universal liberalism. (Bassnett 9)

The onslaught of Translation Studies and Cultural Studies has also exerted considerable influence upon the discipline called Comparative Literature. In the last decade, Translation Studies developed as an inter-discipline, drawing upon "comparatistics and cultural history" (Bassnett and Lefevere 12). Bassnett calls for a reconsideration of the relationship between Comparative Literature and Translation Studies arguing that the latter is no more a poor relation of the former, but rather an independent discipline capable of turning Comparative Literature into a mere subsidiary discipline. There have also been attempts to subsume Comparative Literature within Cultural Studies since both are inter-cultural, interdisciplinary approaches, with the latter being wider than the former since it involves not just literature, but the customs, ritual, practices etc of a community/social order. The Bernheimer Report (1993) has been criticized for putting forth the argument that in the current era, the focus of the discipline should not be literature, but culture and that literature is nothing but a discursive practice which is a part of culture. Comparatists like Michael Riffaterre, Peter Brooks, Jonathan Culler, Marjorie Perloff, Milan V. Dimic and Douwe Fokkema "do not deny the necessity of the dialogue of comparative literature with other disciplines but maintain only that the centre of gravity should remain with the investigation of literature and of specific literary qualities. (Virk 3-4)

Susan Bassnett, while discussing the relationship between Comparative Literature and Cultural Studies also says that "Today, that Comparative Literature in one sense is dead" (47), by which she means it is no more just a study of literary texts, but has broadened its scope to include other aspects of culture as well as other disciplines. And that is

why she states that Gender Studies, Cultural Studies, Postcolonial Studies, and Translation Studies are the new guises under which Comparative literature lives on.

Thus, over the years, Comparative Literature, as a discipline has undergone radical shifts and transformation, both in terms of form and content. While much work has been done on the inter-cultural, inter-national aspects of the discipline, the interdisciplinary approach it utilizes has not come under much scrutiny. In order to understand Comparative Literature as an interdisciplinary field of knowledge, we need to understand what interdisciplinarity is and how it evolved over the years and what role it plays in the current literary scenario.

'Interdisciplinary' has something to please everyone. Its base, *discipline*, is hoary and antiseptic; its prefix, *inter*, is hairy and friendly. . . . the Latinate *discipline* comes encased in stainless steel; it suggests something rigorous, aggressive, hazardous to master; *inter* hints that knowledge is a warm, mutually developing, consultative thing. (qtd. in Moran 3)

Interdisciplinarity has come to be of utmost importance in the current academic scenario, with interdisciplinary studies like Comparative Literature, Gender Studies etc assuming prominence in the academia. In this context, it is necessary to understand the evolution of the concept and define it in concrete terms.

Interdisciplinarity is possible because of the existence of disciplines in the first place. Knowledge was grouped into distinct disciplines from the classical period onwards. Aristotle's classification of knowledge into theoretical, practical and productive subjects is perhaps the first attempt at 'disciplining' knowledge. The scientific advancements led the Enlightenment thinkers to argue for distinct disciplines with their own methodology aimed at explaining specific phenomena, and not the entire system. Here, we see the full-fledged establishment of specialization and disciplinarity. Giambattista Vico advocated interdisciplinarity as a way of subverting the superiority of science over other disciplines. Michael McKeon associates the rise of interdisciplinarity with the eighteenth century when subjects began to assume extremely specific identities.

The term 'interdisciplinarity' was used for the first time at the Social Science Research Council in the mid-20s. It refers to the formation of links between disciplines and it is also an attempt to go beyond disciplinary boundaries. Roland Barthes asserts that interdisciplinarity arises only when "the solidarity of the old disciplines breaks down . . . in the interests of a new object and a new language. . . ." (Barthes 155). For him, interdisciplinarity always leads to some kind of transformation and he argues that it can serve as a critique of the narrow specialization that is often encouraged in universities. Alberta Arthur, in her 1993

report on the general state of the Humanities, talked about the blurring of disciplinary boundaries in the field. She argued for a new definition of the Humanities, which had scope for including Urban Studies, Social History, Film Studies, Gender Studies and also cross-cultural studies. Social aimed at a definition of the Humanities as an interdisciplinary field of knowledge.

Interdisciplinarity is a major concern when it comes to literature as (literature) is about life in all its diversity, and this is hard to accommodate within the narrow parameters of a discipline" (Moran 21). The very notion of language as a referential system stands as proof that literature is inextricably connected with the outside world. F.R. Leavis, while arguing for the co-existence of specialized studies and a "strong, humane center" (Leavis 3) suggested that English, or rather, literary studies can serve as this center where all disciplines can get integrated, since "it is a humane school, and the non-specialist intelligence in which the various studies are to find their centre is to be one that gets its own special training in literature (Leavis 43).

The 1967 *Relations of Literary Study*, edited by James Thorpe, introduced seven "extraliterary" (qtd. in Klein 87) qualities into the study of literature. The 1982 *Interrelations of Literature* by Barriocelli and Gibaldi argued for the inclusion of philosophy, politics, science, the visual arts and films along with myth, psychology, sociology, religion, and music in the study of literature. The emergence of theory was a landmark in the history of literature as an interdisciplinary discipline. Theory brought to the fore issues such as race, gender and sexuality, culture, history etc. in the analysis of literary works. Moran argues that theory within the Humanities "encompasses ways of thinking that cannot be easily pigeonholed within any of the established academic disciplines, and . . . attempts to question the basic assumption of those disciplines, and . . .

Debates about interdisciplinarity in literature are raging on. Thinkers like Arthur Scouten and Richard Schwartz point towards the shallowness of interdisciplinary studies. The latter argued that true interdisciplinary work "involves specialized learning and skills instead of universal knowledge. If the imported approach takes on greater importance, he warned, errors will result from shallow depth, and other disciplines will become tools for "literary ideologues" (Klein 96). David Sheehan, on the other hand, was an advocate of interdisciplinarity. The "new interdisciplinarity" (Klein 97) which Anna Kaplan and George Levine talk of, depends upon the basic idea that the established disciplinary boundaries are decided upon arbitrarily. Stanley Fish challenged this concept of the "new interdisciplinarity", arguing that transgressing these boundaries is an act of revolution, imbued with ideology and

such a transgression undoes the very foundations of disciplines, thereby undermining interdisciplinarity itself.

The most important question that arises in discussions about the interdisciplinary study of literature is whether literature itself has been lost in the process. As John Rowe says, "Literature as it was can't be saved" (qtd. in Klein 101). The term has expanded to include many other disciplines within it. 'Literature' implies not just the study of rhythm, rhyme, meter, narrative persona or theme of a text, but it also points towards the sociological, philosophical, political aspects of texts. But this does not mean literature has ceased to exist. It is just that it has assumed a broader framework and is now capable of accommodating much more than it could previously. And the discipline called Comparative Literature is excellent proof of this.

Comparative Literature, as can be seen from the definitions given by Renak, Bassnett, Aldridge etc, is essentially interdisciplinary in nature. It is its interdisciplinarity that makes the field called Comparative Literature stand out in relation to other streams of literary analysis. Comparison entails not just comparisons across nations and cultures, but also across disciplinary boundaries. Other disciplines such as Sociology, Psychology, Politics, Economics, Film Studies, Translation Studies, Cultural Studies etc play a prominent part in comparative discourses.

The Greene Report of 1975 and The Bernheimer Report of 1993, of the American Comparative Literature Association are important documents in understanding the status of Comparative Literature as an interdisciplinary field of knowledge. Greene, in his report, says that when the discipline gained prominence in the USA after the Second World War, it aimed at exploring the relationships between literature and other arts and disciplines like history, music, folklore etc. He welcomes interdisciplinarity in Comparative Literature and says that other disciplines have "a salutary role to play in re-organizing our patterns of knowledge. . . But we must also be alert lest the crossing of disciplines involve a relaxing of discipline" (Bernheimer 36). It is interesting to note that for Greene, literature is the thrust area, with other disciplines functioning as mere satellites of literature. In a way, he also considers interdisciplinary studies as a threat to Comparative Literature and attempts to reinforce disciplinary boundaries by warning us against a "relaxing of discipline" (Bernheimer 36). Thus, Greene advocates interdisciplinarity and at the same time stresses upon the notion of fixed boundaries between disciplines.

The Bernheimer's Report argues that "The notion that the promulgation of standards could serve to define a discipline has collapsed in the face of an increasingly apparent porosity of one discipline's practices

to another's" (Bernheimer 41). Also, today, comparisons take place not only across literatures, but also across motifs and objects that are particular to various disciplines. As such, the use of the term *literature* in *Comparative Literature* has become problematic since comparative studies are not limited to studies of literature. Many argue for a change in the nomenclature of departments of Comparative Literature, by adding 'and Cultural Studies' or 'and Cultural Theory' to it. Bernheimer argues that such a change of nomenclature has not taken place as yet, since the comparatists believe that "these new ways of reading and contextualizing should be incorporated into the very fabric of the discipline" (Bernheimer 42). Comparative Literature is thus concerned not just with literary texts, but also with the contexts in which they are produced. Bernheimer exhorts comparatists to focus on the discursive contexts which produce literature, such that "textually precise readings should take account as well of the ideological, cultural, and institutional contexts in which their meanings are produced. (Bernheimer 43). Bernheimer stresses on the importance of teachers as well as students of Comparative Literature acquainting themselves with concepts from other disciplines such as Psychology, Film Studies, music, art etc.

In "Literature and Psychology", Leon Edel talks about the interconnectedness of literature and psychology, arguing that "both are concerned with human motivations and behavior and with man's capacity to create and use symbols. In this process, both have become involved in the study of the subjective side of man" (Stallknecht and Frenz 96). The evolution of psychoanalysis was a major turning point in the history of both literature and psychology, thereby making comparative studies across these disciplines possible. Similarly, Mary Gaither, in her essay titled "Literature and the Arts" explores the relationship between literature and arts like painting, music, sculpture etc. Factors that link literature and the arts include spatial form (in the case of painting and literature) and a sense of rhythm and structure (in the case of music and poetry). It is thus that interdisciplinary comparisons between literature and the arts become possible.

The interconnectedness of Comparative Literature and Cultural Studies, outlined by Michael Riffaterre, based on the Bernheimer Report has also to be highlighted at this point. Michael Riffaterre, in the essay "On the Complementarity of Comparative Literature and Cultural Studies", argues that Bernheimer's endorsement of translation as important to Comparative Literature, his emphasis on contextualization and the importance accorded to popular literature are elements closely connected with Cultural Studies. He believes that the two disciplines are complementary to each other and a "redistribution of their respective tasks" (Bernheimer 67) would help reduce the gap between the two.

An understanding of the relationship between Comparative Literature and Translation Studies is also significant here. Traditional Comparative Literature was opposed to translation of texts for study. Reading the original was mandatory if one were to specialize in the discipline. Later, translations also came to be accepted, although it was not encouraged. Translated works continued to be considered inferior to the original and were accorded a low status. Translation Studies was initially seen as a sub-category of Comparative Literature and it was asserted that the discipline could survive only because of the advances of departments of Comparative Literature. But later, with the advances in the field of Translation Studies brought about by the works of Evan Zohar and Gideon Toury among others, translation came to be accorded a respectable status in the literary arena and became a discipline in its own right. The importance of Translation Studies to Comparative Literature was highlighted by Bassnett and Lefevere: "translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation" (qtd. in Bassnett 148).

Nowadays, in the wake of extreme specialization, not many scholars of literature are multilingual. Hence, the importance of translations for comparative study cannot be ignored. Nor can the importance of Translation Studies to Comparative Literature. The deep-rooted rivalry of Comparative Literature with Cultural Studies and Translation Studies, thus, has not led to the cutting off of links between the disciplines. On the other hand, the interdisciplinary approach of Comparative Literature enables it to borrow from and contribute to these two disciplines as well.

The interdisciplinarity of Comparative Literature has often led to concerns about the dilution of standards. Theorists argue that the stress on interdisciplinarity has often led to shallow studies, with students of literature with half-knowledge of other disciplines attempting comparisons across disciplinary boundaries. Concerns over the diminishing space given to literature as such in Comparative Literature have also been raised. The major voice in this direction has been Remak's. In his essay "Origins and Evolution of Comparative Literature and Its Interdisciplinary Studies", he accuses the interdisciplinarity of Comparative Literature of pushing literature to the margins as well as of diluting the standards of the discipline by shifting focus from the stress on the need for knowledge of more than one language and literature for comparatists. He traces the gradual interdisciplinary turn of Comparative Literature and argues that in recent times, literature has been forced to the margins not only by external factors, but also by "intra-professional constituencies" (246). The major criticism leveled by Remak against interdisciplinarity

in Comparative Literature is that it has led to "a major shift... from the vertical literary-cultural to the horizontal literary-non literary" (248). He asserts that interdisciplinary studies have led to the repression of "the inter-national/inter-linguistic core of comparative literature" (249), which demands knowledge of the language and literature of at least one non-English culture, and that, it has not been able to prevent the chaotic blurring of boundaries between disciplines. "The contamination effect of inter-disciplinary studies in Comparative Literature has problematized the very concept of even approximate disciplines so we now have - to put it dramatically - *interdisciplinary studies without disciplines*" (Remak 250).

While the interdisciplinarity of Comparative Literature is definitely a positive feature of the discipline, it is also important to remember that the focus should be on comparing *literatures*, rather than on incorporating shallow details from other disciplines, especially if the scholar/teacher is not familiar with those disciplines. To quote Peter Brooks, "... literature must very much remain our focus, while by no means restricting its dialogic interaction with other discourses and its various contexts" (Bernheimer 104). It would help if students and teachers of Comparative Literature have at least under-graduate degrees in at least one discipline other than literature and one language other than their language of specialization. Inter-departmental collaborations should also be encouraged in universities and the curricula should be broadened to include at least introductory courses to disciplines other than literature and also, foreign languages. Also, as Gayatri Spivak says in *Death of a Discipline*, a "(politics of) friendship" should prevail between "the Social Sciences and the Humanities" (Spivak 27) and "disciplinary fears" (Spivak 19) should be overcome. This should be the case with the Humanities and the physical/natural sciences as well, if new areas are to be explored in comparative literary studies.

Interdisciplinary in Comparative Literature is thus a problematic area, which has to be dealt with, with utmost care, especially in this "age of multiculturalism" (Bernheimer 1) when boundaries between cultures, nations, literatures and disciplines are constantly shifting and merging/diverging. The "Glass Bead Game" (Hesse 1) is indeed one that requires not only knowledge, but also tact and flexibility.

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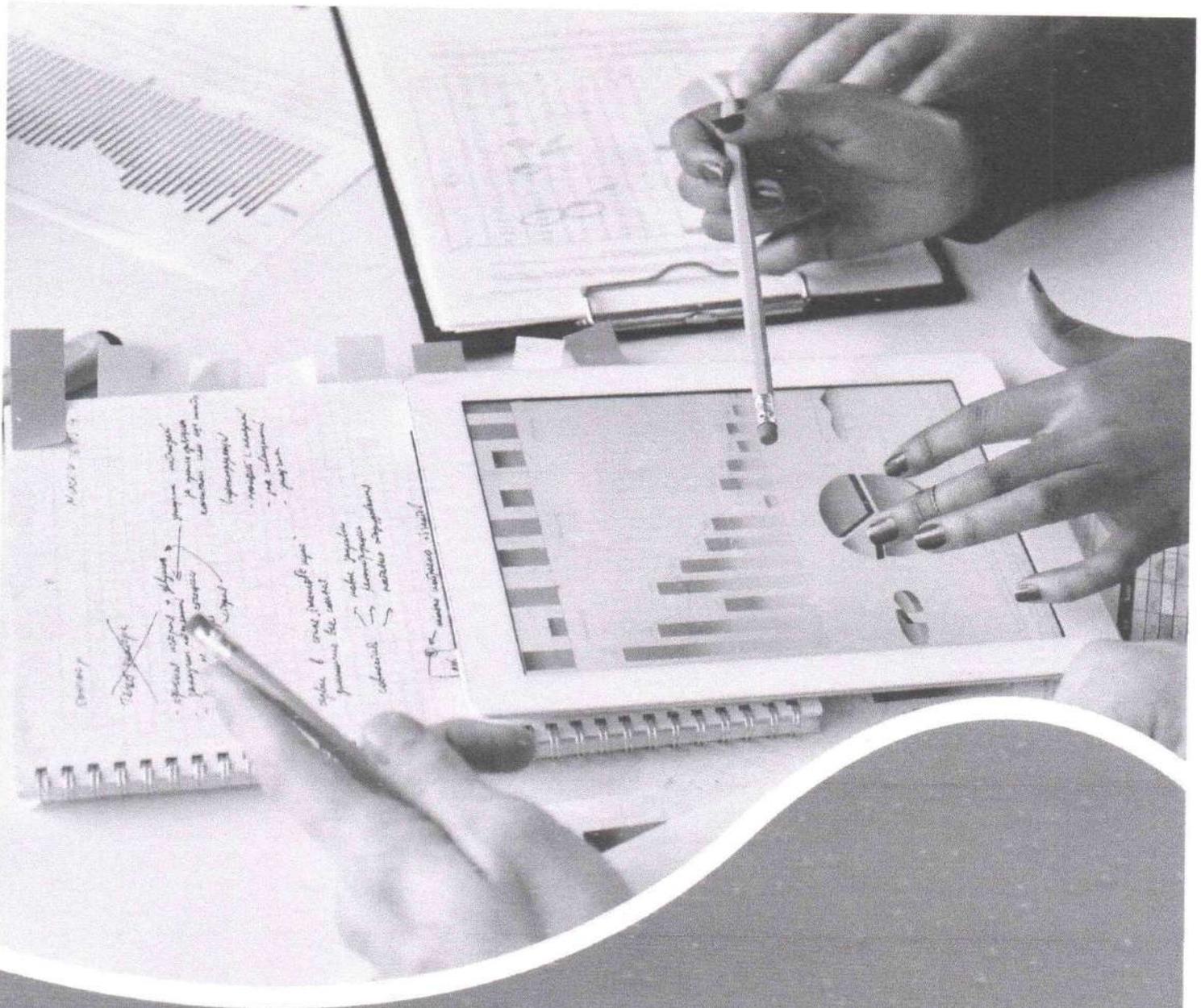
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PLANTATION MONUMENTS: REMNANTS OF THE BYGONE ERA**JIJO JAYARAJ**

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It was through modernity that the high range walked to modernity. The Europeans thus evicted the native aborigines and established his own country there. High range was evolved in to an another Europe. Rising from the routes of incursion and exploitation were the buildings and palaces of Gothic architecture that were born during the European renaissance. The whites who climbed the mountain were able to uproot the area from all its indigenous features and completely alienated it. They did everything possible to bring about such a change. More than half a century after the last British conquest, remnants of that period still remain in the hilly soil. The Europeans recognised the fertility of soil in Idukki even before the migrant farmers. The white man, who had climbed the mountain, was exposed to a new path of exploitation. Her soil was so fertile, and her forests so rich. All the major changes were centered on Munnar. Munnar became a self-sufficient region in a very short period of time under British rule. All the physical changes that are still evident in high range date back only to the time of European occupation. Apart from this, social, cultural and religious changes were also manifested here under foreign domination

❖ ANJAL OFFICE AT DEVIKULAM

The over a century old building that housed the 'Anjal'Office (Post Office) at Devikulam is in a bad condition. This Anjal Office located at Devikulam near Munnar remains as the memory of a century old history of plantation in Munnar or in the Kannan Devan Hills. The Anjal system remained as the main means of communication with the plantation estate with the outside world. The European planters lived in the hill station depended on this system for connecting with their beloveds stayed miles away in Scotland or in different parts of the world. This also remained to be the major source of communication with the Kannan Devan Hills Produce Company and the Travancore State. The Anjal office was located along with the Sathram for the travellers. The Anjal office started functioning in the 18th century under the Moovattupuzha postal system as a third-grade post office, there are no documents to prove the claim. Some of the documents connected to the later periods of history had been taken to the higher postal department office.

The buildings are historically important as Devikulam was the headquarters of administration during the British rule and the erstwhile Travancore Kingdom. Under the Devikulam Anjal office, sub-offices also functioned at Munnar, Marayur, Santhanpara,

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Tales of the Threshold

Minu Susan Koshy

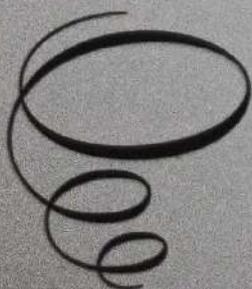
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This book is among the first works to engage with postcolonialism through the lens of the domestic in its totality, encompassing multifarious aspects such as domestic space, objects, family and servitude among others. The study foregrounds the inadequacy of Western theories on the domestic in explaining the postcolonial situation, and proposes alternate methods of analysing the 'inner' realm of colonial experience. Structured within the framework of comparative literary studies, the work serves to contribute to the tri-continental model of comparative literature, establishing mutually illuminating connections between the continents.

The study provides scope for a widening of the epistemological base of critical inquiry, especially in the domains of postcolonialism, area studies and comparative literature. It explores new avenues in cross-cultural studies, contributing to the transnational diffusion of cultures and literatures, by focusing on what has been termed 'minor'—the domestic and its rhythms in postcolonial cultures.

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**Human and Heritage: An Archaeological
Spectrum of Asiatic Countries**

(Felicitation to Professor Ajit Kumar)

Volume – II

Human and Heritage: An Archaeological Spectrum of Asiatic Countries

(Felicitation to Professor Ajit Kumar)

Volume – II

Editors

Rajesh S. V.

Abhayan G. S.

Preeta Nayar

Ehsan Rahmath Ilahi

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Editorial

We are happy to bring out *Human and Heritage: An Archaeological Spectrum of Asiatic Countries (Felicitation to Professor Ajit Kumar)* as a symbol of appreciation for the commendable work Prof. Ajit Kumar carried out in the field of archaeological research for the last 36 years. His contributions have covered areas like Buddhist Art, Kerala Archaeology, Ethnography, Rock art, Indian art and Iconography. The role he played in imparting archaeological knowledge to the younger generation and inspiring them to take archaeological research as a profession has been remarkable. There were occasions, especially at its inception stage when the Department of Archaeology started admitting students for Post Graduate courses, he shouldered the responsibility of running a University Department single handedly to the satisfaction of students as well as the authorities of the University.

When we started working on this volume, the response we received from scholars in India and abroad was impressive, and indicative of the respect Prof. Ajit Kumar widely enjoyed in the field of Archaeology. We received 71 articles from established archaeologists and budding scholars, especially the youngsters who pursue Archaeology as a profession, for this volume. These articles dealt with a wide variety of aspects in Archaeology like Prehistory, Protohistory, Iron Age, Historic Period, Art History, Museology, Tourism Studies, Architecture, Ethno archaeology, Numismatics and Iconography.

We, as editors, take this opportunity to thank all the contributors of this volume, who spared their valuable findings with us for the enrichment of this felicitation. We are grateful, in particular, to authors from abroad, who made this publication a remarkable one with their scholarly articles.

We hope that this volume will be useful as an important reference work for all those who are interested and conducting research in Archaeology.

Rajesh S. V., Abhayam G. S., Preeta Nayar and Ehsan Rahmath Ilahi

Editors



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Harappan Graffiti from Dholavira

Vinod V.

Introduction

The term graffiti is derived from an Italian word “*graffito*” postures scratched, has a Greek root meaning “write”. These scratched marks occur in pottery, and also found occasionally on other materials like terracotta, stone, metal and bones. Graffiti are often written by a common hand rather than a trained scribe. It may be a sign/symbol borrowed from a former script or an ideogram, abbreviation, numeral, or random mark expressing self or mood. The earliest graffiti marks are alleged to be potter’s or owner’s logo expressing ownership and presumed to be pre-runners to scripts, co-relates with the origin of writing. Pottery graffiti retains important and unknown information about its users, on a comparably neglected medium, offer great scope for an improved investigation into issues like the script and chrono-cultural trajectories of the Harappan culture.

Background of the Study

The most enigmatic hunt for about 100 years of Harappan researches is its undeciphered writing system. The absence of long inscriptions (the average sign is 4.6), or any “Rosetta stones”, left scholars guessing, making propositions over meaning and language the symbols represent. Hence, Cunningham’s first discovery of an Indus seal in 1853, till date, more than hundred pseudo decipherments had floated the arena, yet none has convincingly dissolved the complexity of the mighty writing system (Possehl 2006). Succession of divergent opinion and queries heated up the Indus deciphering desk and scholars were reluctant to settle on various core aspects. Is it really a script or some other religious-political symbols? (Farmer et al. 2004). How many symbols/signs do they possess? (Mahadevan propose 417, Hunter 102, Wells 700, Parpola 452 and S. R. Rao 62 symbols), What language the system might have expressed? (Dravidian by Mahadevan, Parpola, Winter and Vedic or Indo-Aryan by Rao, Kak, Jha and Rajaram while B.B Lal expresses possibility of some dead language).

The efforts of Hunter (1934) Heras (1953), Knorozov (1965) Finn (1968) Lal (1968), Mahadevan (1977), Joshi and Parpola (1987), Fairservis (1987), and Parpola (1997) are worth mentioning for the present understanding and set sound platform for years of research to come. However, it is generally accepted that the script consists of 400-600 single and compound signs. These signs are not random, display some sequence often represents numerals or numeral like signs. Some frequently used signs are either abstract or pictographic representing a logo-syllabic script; one

which has both word-signs and phonetic syllables. It is mostly written alternatively from right to left (Boustrophedon) and is used for writing a language; probably proto-Dravidian.

Harappan signs are found on variety of writing medium and objects which include, terracotta, ceramics, shell, bone, stone, stone ware, glazed faience, metal, and ivory on diverse objects such as seals, bas relief tablets, clay impressions, tags, tools, vessels, beads and bangles. The most surviving category of inscribed objects is square or rectangular steatite seals often represent bull or mythical unicorn with short inscriptions. No direct link has been found between the image and the inscription on the seals. Kenoyer (1998) has suggested that they may have acted as badges and been worn by individuals. Other seal types like large rectangular, cylindrical and box type with inscriptions are quite rare. The clay sealing of which relatively few have survived, bear the impression of one or more seals or the same one several time. Same is with inscribed tablets, ivory and bone rods, shell bangles, inlays, stone wares and jewellery with inscription mostly confined to large centres of Mohenjo-Daro, Harappa and Dholavira, represent a minute percentage of the total writing of the Harappans.

Thus, the available written media provide a partial function of the script while Marshall explains the lack of evidence as the Harappans might have been using traditional sub-continent writing media of wood, cotton cloth, bark, palm leaves, etc. would long since have decayed away. The small surviving writing media, confined to large cultural centres mostly belong to the urban phase of occupation; reduce the scope of a successful decipherment. In such context pottery graffiti offer tremendous potential to be identified as a medium for further research. Its easy availability, easy to write and store, no elaborate preparation methods required before writing like other perishable materials make it a popular medium for writing as in the case of many old civilizations. The inscriptions inscribed on pots before or after firing gave information on the designated content, capacity or ownership of the vessels. Though pottery graffiti bears short and fragmentary information, due to its variety and workmanship, holds the key in unlocking the mysteries of Harappan writing system.

Graffiti has been reported from almost all Harappan sites irrespective of its dimension and deposit. They are known from the earlier pottery records of the greater Indus region and continued to be used through Mature Harappan into later time throughout the Indian sub-continent. Mehrgarh records the earliest evidence of pottery graffiti at period III (4800-3500 BC) while Harappa gives the first progressive evidence of it stretching from Ravi Phase (3300 -2800 BC) through Kot Diji Phase (2800-2600 BC) in to Harappan (2600-1900) BC) and late Harappan Phases (1900-1300) (Kenoyer 2006). Graffiti has been ignored in most excavation reports, leaving a random description of some furious marking as pre/post firing scratches.

Exceptions are the works of B. B. Lal (1960, 1968), S. R Rao (1962) and Daniel Potts (1980) which deserve special mention. Rao (1962) provided a list 222 pottery graffiti marks from Rangpur and categorized them in to three groups as per the form they displayed. He identified 26 sherds in category I which consist of motifs of human forms, animals and birds. Category II consisted of linear symbols evolved from the Indus signs represented the maximum number of 188 symbols, while category III consists of a combination of several linear signs, display of 8 signs altogether. Further, a comparative chart was prepared after considering sites like Harappa, Mohenjo-Daro, Lothal, Rojdi and proposed a strong bond between the graffiti and the Indus signs/script. A continuity and change of these marks at variant cultural context (Megalithic) was proposed after considering the sites of Navdatoli, Maski, Brahmagiri and Sanur. Lal (1960), in his

exclusive documentation, identified 66 basic Chalcolithic-Iron Age graffiti marks (Harappan to Megalithic period). Out of 61 basic symbols identified, 47 are common to Harappan and Megalithic; while 8 symbols exclusively of Chalcolithic and 6 of Megalithic period. Statistical analysis suggests 85% of Harappan symbols continue down to Megalithic period and a strong connection and continuity was proposed between the symbols. Potts (1980), tried to work out a relationship between the potter's marks of the Indo-Iranian border lands from the third through first millennium BC. He prepared a master sign list of site Tepe Yahya and compared with other sites of Indo-Iranian boarder lands, Central Asia and the Indian subcontinent. Continuity and probable ancestry of Harappan script with that of the recorded graffiti marks was attempted.

Dholavira: An Overview

Dholavira (Figure 1) is one among the five largest Harappan sites found so far. The site was excavated by ASI under R. S. Bisht for 13 seasons (1989-2005). The excavation unearthed several new fascinating facts of Harappan culture, then known, a long history of 1500 years (3000-1500 BC). The site is spread over an area of 50 hectares measuring 771m E-W and 617m N-S. The fortified town has three divisions viz, Citadel, Middle town and Lower town. The Citadel and Middle town have separate fortification. The well planned water harvesting system at Dholavira is considered as unique and first of its nature among the ancient civilizations of the world. The excavation has produced more than 55,000 antiquities of which hundreds of unique Harappan artefacts and 246 seals were recorded. Chrono-culturally, the long ceramic sequence in Dholavira (Stage I-VII), is broadly be grouped into four phases. Phase I represents stage I to II (Early Harappan) and Phase II represents Stage III, IV, and V (Mature Harappan), while Phase III is represented by stage VI (Transitional phase from Mature to Late). The terminal phase, i.e. Phase IV is represented by stage VII (Late/Post), altogether displays the origin, growth, zenith, and gradual decline of Harappans at the site.

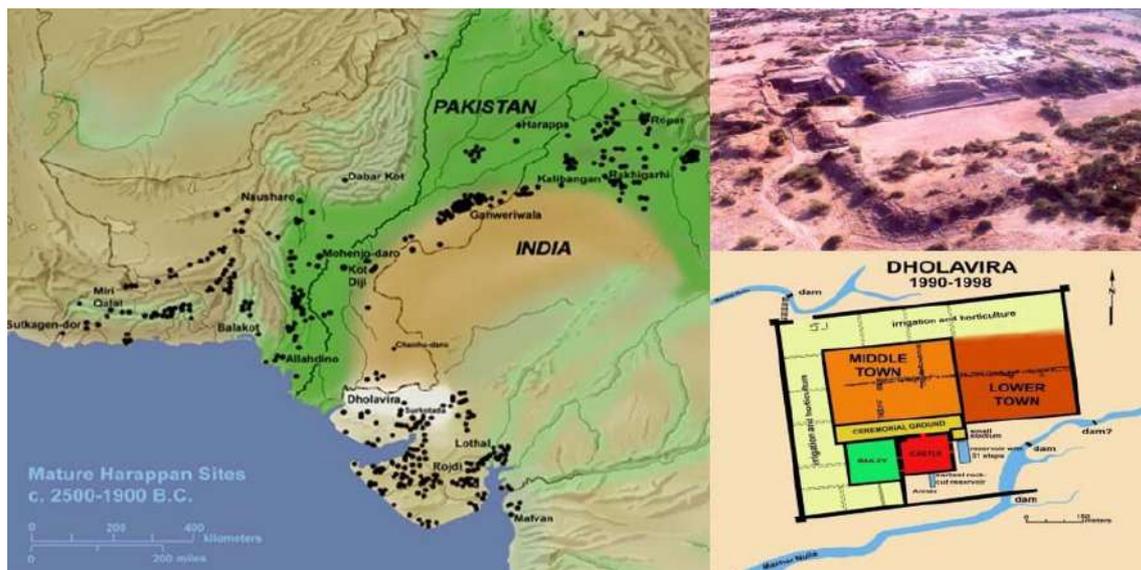


Figure 1: Map Showing the Location and Architectural Details of Dholavira (Bisht 2015)

Harappan Writing Media at Dholavira

Dholavira has produced a variety of writing material to include, sign board, stone inscription, seals, sealing, shell, faience, stone wares, tablets with markings, pottery and terracotta cake and discs display Harappan symbols (Figure 2). The unique 3 metre long Harappan signboard

(inscription) excavated from Dholavira consists of ten unusually large Harappan signs of white crystalline material (gypsum) lying in western chamber of the northern gate to the citadel. The signs were about 37 cm high and 25-27 cm in width, probably originally would have been set on a wooden board above the northern gate as a sign board of the city. Fragment of a sand stone bearing four Indus characters of 52 cm length, part of a lintel of a door are unique to its nature. The inscription seems to be broken from the left presumably four to five characters as evident from the fragmentary nature of the stone.

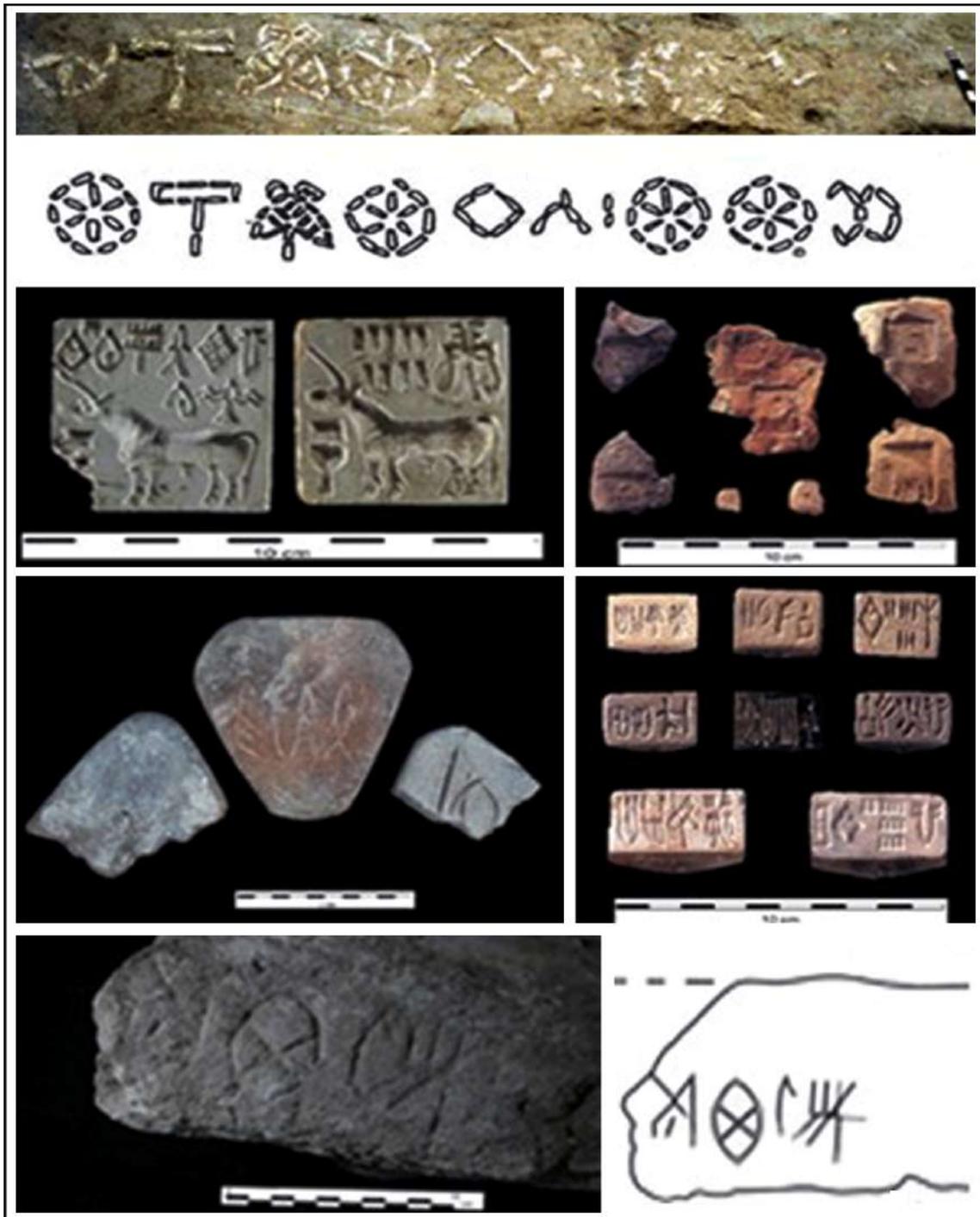


Figure 2: Variety of Writing Materials from Dholavira (Bisht 2015)

The third largest collection of Harappan seals (240) after Mohenjo-Daro and Harappa with a variety of inscription with and without animal motifs of unicorn, bull and elephant has been recovered from Dholavira. The clay sealings (70) recovered display the impression of more than one seal or the same one numerous times with variety of animals and human figure motifs. The extensive usage of scripts on the seals without animal motifs suggests an exclusive writing system for the Harappans. The high number of seals and sealings suggest the acceptance and usage by the people for regular transactions and communication. A variety of shell and faience bangles (Chevron and linear marks), inlays, beads and tablets with markings in addition to hundreds of terracotta and pottery graffiti with Harappan script and symbols suggest a literate Harappan society with script being exclusively used for communication at Dholavira.

Harappan Pottery Graffiti from Dholavira

The present study has documented 185 potsherds consist of both pre firing (69%) and post firing (31%) graffiti marks. Most of the pre firing marks are deep and sharp in execution while the post fired are shallow in nature. The marks are found mostly on vessels such as huge storage jars, medium to small sized pots, vase (rim, shoulder, just above base), dish (outside of brim, rim, and base), dish on stand, goblet (just above base, pedestal), shares slipped and unslipped surface cutting through the traditional wares categorization at Dholavira.

The nature (size, depth and sharpness) of the incisions suggests sharp instrument for the application of post fired graffiti while a relatively softer materials like shell, bone with a sharp or blunted edge may be preferred for a pre fired softer surface. Due to the hardened nature of the pottery after firing, only sharp instruments preferably of metal/stone can be used for leaving a scar or mark on the pottery. Most of the post-firing graffiti marks at Dholavira are thin and shallow in execution, supports the assumption. These post firing marks are either abstract signs or numerals or some other scripts material suggest either identification mark of its owner or the content of the vessel; normally written on the shoulder, handle or on the upper body parts.

The pre firing marks (preferably potters mark) mostly found either on the upper mouth portion (rim or brim) or on the base or just above the base of a vessel, suggest the work of a potter during or after potting before it dries out, preferably on a wet/leather hard stage. When a vessel is formed, all parts except rim and base or just above base go through transformation process of beating, paddling, scrapping and body building. The rim and base are modelled together or separate, either luted or paddled go through less alteration compared to body, is the only safe place left for a potter to execute during its making. Most of the pre firing marks at Dholavira are short and deep, either numeral, straight and slanting strokes evoke a probable function or identity of a vessel, may be used for storing or transporting. However, no strict pattern or modes of execution of the symbols are followed at the site.

Based on the nature and theme of the depiction graffiti marks at Dholavira are categorized into Abstract signs (8.77 %), Geometric signs (22.87%), Numerals (29.24 %) and other Indus symbols (39.04%). The abstract signs consist of patterns like checker, chevron, up and down arrow, cross hatch, fan, tridents and other complex signs used to convey ideas or message, while the geometric signs to include circles, circled plus, diamonds, squares and triangles with and without dot at the centre, cruciform, zig zag and crisscross patterns. The numerals include vertical and or slanting strokes of equal length and breadth vary from one to six arranged either in a single row or double rows. In case of double rows the length of the strokes are found $\frac{1}{2}$ to

the single rows, mostly found either on the brim or just above the shoulder. The remaining symbols are categorized as other Indus symbols that include strokes and other linear signs, curves, cups, humans and other living beings.

These symbol/scripts are found either as single, compound (two signs) or inscriptions (above two signs). The single signs are found on bottom of the vessels while the upper rim and shoulder portions carry more than one symbol, mostly numerals. The inscriptions are rarely found, either on the body just above shoulder, base, or on the brim of huge storage jars or vessels. The pre fired inscriptions are small and normally stamped, contain three to four symbols. The post fired are comparatively larger (4-6 symbols) inscribed may be by the owner during the course of its usage. Though, the fragile nature of the pottery stops us from getting long inscriptions, ordering and position of repeated signs suggest the practice of writing long on pottery. Examples of broken inscriptions with similar pattern have been recovered from Dholavira, which need further study in comparison with other excavated sites to establish the phenomena.

Distribution of Harappan Graffiti at Dholavira

The phase wise distribution (Figure 3) suggests an unusual representation for stage I and II as no samples were reported. Here, one need to understand the lesser excavated nature of stage I and II and the very thin deposit of <30cm (confined to citadel, inside semi-circular houses only) available for Stage VII. Among the samples available for study, stage V (44.02) and VII (1.12%) records two extreme ends of high and low. A gradual rise and fall of the total percentage of graffiti through various phases (Stage III to VIII) is observed with stage IV and V (79.04%) together dominates the total assemblage.

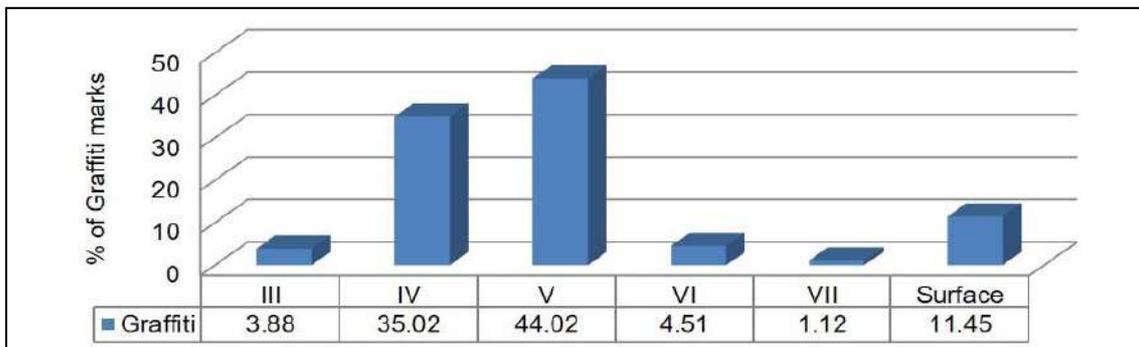


Figure 3: Phase wise Distribution of Harappan Graffiti at Dholavira

The distribution chart (Figure 4) suggests the difference in concentration of various symbols. Stage IV and V suggest similar pattern of distribution whereas stage III, VI and VII hardly display any consistency (Figure 5). The most consistent symbols categories throughout the occupation are the numerals and other Indus symbols. The abstract symbols started emerge in stage IV and is confined to the urban phase of occupation. Among the symbols volume metric signs are the most common like 'V' and numerals, suggest the importance of count and measure, an indirect indication towards the urban trading nature of the settlement.

Major Graffiti Marks and their Features

Dholavira has produced a total of 66 Indus signs /symbols in the form of pottery graffiti. All random unclear marks, broken symbols or parts of letters has been discarded as it misleads in

identifying and attributing them into any specific category. Out of which 40 are pre-recorded signs (Mahadevan 1977) consist of primary signs (21) and variants (19). A total of 26 new Indus signs different from Mahadevan have been recorded. These symbols are either abstract or geometrical signs intent to convey some specific meaning and are recitative. These symbols have been arranged in table format after considering its features and variant forms. A comparative display with symbol frequency has been displayed for ready reference.

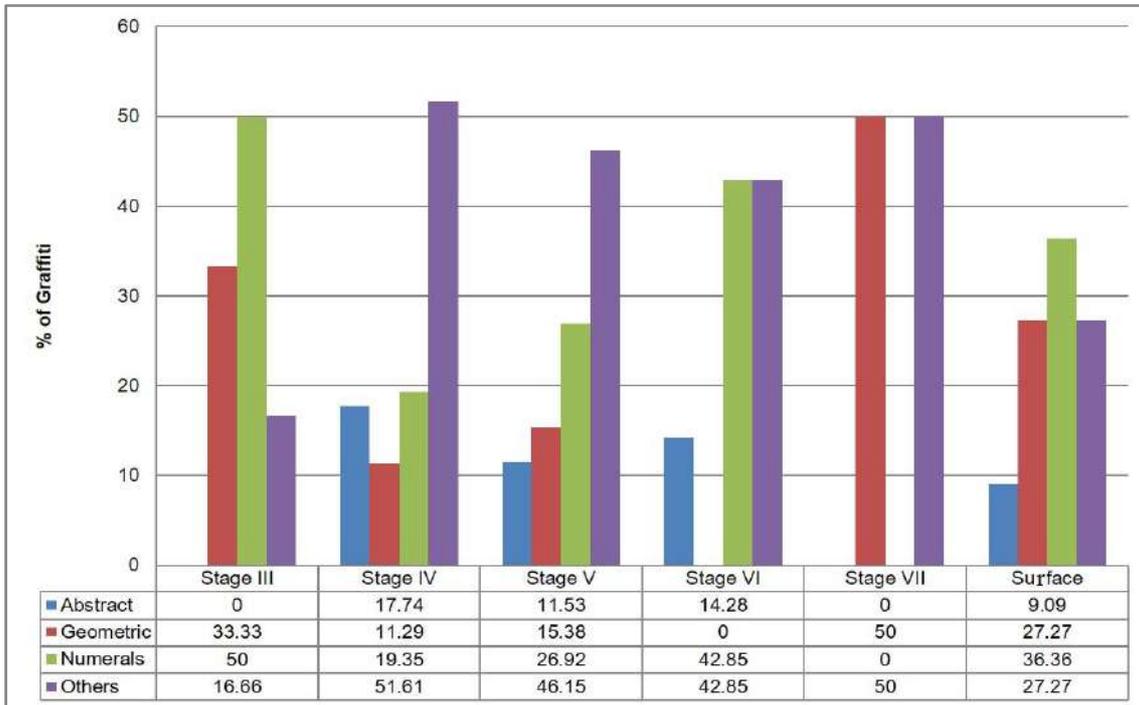


Figure 4: Chart Showing Phase and Symbol wise Distribution of Harappan Graffiti at Dholavira

Inscriptions stamped either at the bottom of the vessels or on the shoulder/body deserve special mention. The signs vary from three to five symbols in vertical alignment give an effect of a short inscription probably who used (owner) or name of the trader/organization associated with the content of the vessel. Similar inscriptions have been reported from Mohenjo-Daro (Mackay 1938: 183), Harappa (Kenoyer 2006: 25), Rangpur (Rao 1938), Lothal (Rao 1985: 459) and many more sites need to be studied with its actual context to understand the content of the inscriptions. A few examples of similar nature have been recovered from Dholavira which is included for ready reference. Out of the nine inscriptions recovered, red ware fine goblet with three Indus symbols stamped at the bottom (just above base) is unique. This is the second time that a goblet with stamped inscriptions at the bottom has been reported after Mohenjo-Daro. The triangular terracotta cake with three symbols (comb, jar and a fish) and other broken potsherds with three to five 5 symbols suggest the clarity of writing and the mediums preferred by the Harappans at Dholavira.

Discussion and Conclusion

Harappans had a definite writing system, equipped with both perishable and non-perishable materials. Among the media preferred, pottery proves to be more than worth with tremendous potential. Its enormous availability, easy to write and store, lack of preparation methods required before writing against other perishable materials, make them a popular medium for

writing. The study had documented 185 Harappan graffiti marks which include 9 inscriptions and 66 Harappan symbols/scripts. Out of which, 40 are pre-recorded signs (Mahadevan 1977) consist of 21 primary signs with 19 variants. The remaining 26 are newly recorded from Dholavira. These are either abstract or geometrical signs intent to convey some specific meaning or message, often found in single character. The compound signs suggest the repetitive nature of an alphabetic script.

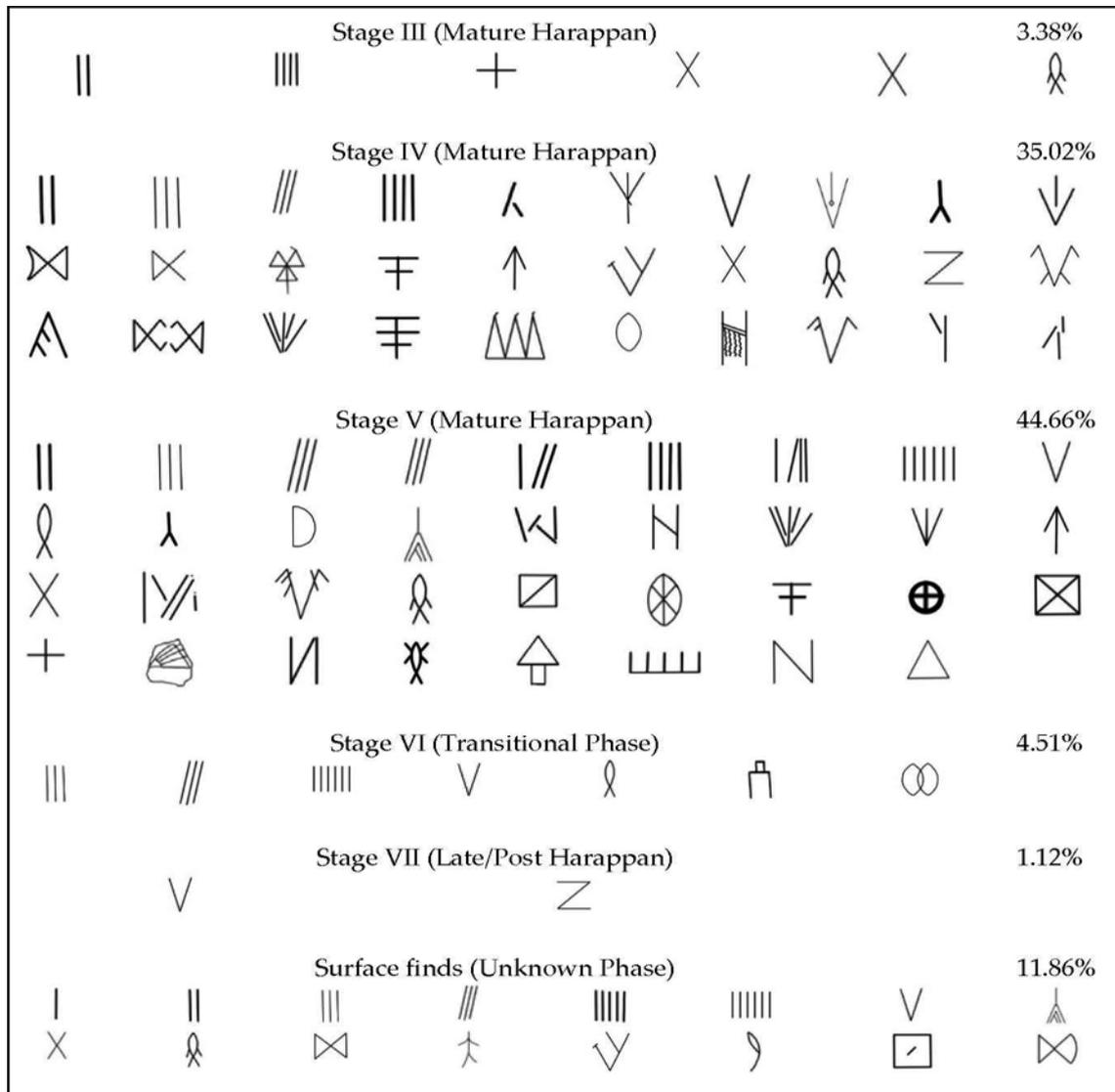


Figure 5: Phase and Symbol wise Distribution of Harappan Graffiti at Dholavira (Courtesy: ASI)

The inscriptions scratched on pots before or after firing may contain the details of the designated content, capacity or ownership of the vessels. No specific graffiti associated with any particular vessel or fabric has been noticed at Dholavira. Numerals profoundly found along with chevron and 'V' marks are the characteristic feature of the Harappan Graffiti at Dholavira. Vessels with more than one graffiti mark suggest the multi users/owners or reuse of the vessels. The occurrence of graffiti marks at Dholavira are not random, can be clustered into different phases/period suggest elementary change in application and style. A gradual rise and fall of the total percentage of graffiti through various phases (Stage III to VIII) is observed with

Pre-recorded Indus signs/symbols from Dholavira							
Sa No	Graffiti/ Sign from Dholavira	Variants Recorded	Symbol and variants Mahadevan (1977)	Sa No	Graffiti/Sign from Dholavira	Variants Recorded	Symbol and variants Mahadevan (1977)
DHR G 01			328/4497	DHR G 43			104/new
DHR G 04			59/8211, 1032	DHR G 36		No variant	106
DHR G 05		No variant	126	DHR G 60	No parent symbol		342/new
DHR G 06		No variant	304	DHR G 61		No variant	403/compound 86
DHR G 07	No parent sign		162/1361	DHR G 62			391/1010
DHR G 15		No variant	336/1094	DHR G 63			214/new
DHR G 16		No variant	365	DHR G 64	No parent symbol		229/new
DHR G 18		No variant	137	DHR G 68	No parent symbol		1/new
DHR G 41		No variant	86	DHR G 70		No variant	197
DHR G 35			87/4583	DHR G 101	No parent symbol		123/1041
DHR G 37			89/2573	DHR G 142		No variant	217
DHR G 103	No parent symbol		131/new	DHR G 162	No parent symbol		336/new
DHR G 124		No variant	124	DHR G 163	No parent symbol		230/new
DHR G 113			67/9071	DHR G 165		No variant	373
DHR G 128		No variant	301	DHR G 182	No parent symbol		342/new
DHR G 140	No parent symbol		261/new				
New signs/symbols recovered from Dholavira							
Sa No	Graffiti/ Sign from Dholavira	Frequency	Reference Typology	Sa No	Graffiti/ Sign from Dholavira	Frequency	Reference Typology
DHR G 10		2	DHR G T/1	DHR G 79		2	DHR G T/14
DHR G 13		2	DHR G T/2	DHR G 82		3	DHR G T/15
DHR G 14		2	DHR G T/3	DHR G 90		1	DHR G T/16
DHR G 17		4	DHR G T/4	DHR G 97		1	DHR G T/17
DHR G 33		2	DHR G T/5	DHR G 99		1	DHR G T/18
DHR G 56		1	DHR G T/6	DHR G 100		1	DHR G T/19
DHR G 59		1	DHR G T/7	DHR G 116		1	DHR G T/20
DHR G 59		2	DHR G T/8	DHR G 121		1	DHR G T/21
DHR G 55		4	DHR G T/9	DHR G 124		1	DHR G T/22
DHR G 72		2	DHR G T/10	DHR G 126		1	DHR G T/23
DHR G 181		1	DHR G T/11	DHR G 127		1	DHR G T/24
DHR G 73		1	DHR G T/12	DHR G 137		1	DHR G T/25
DHR G 76		2	DHR G T/13	DHR G 147		1	DHR G T/26

Figure 6: Variety of Graffiti Marks from Dholavira (Courtesy: ASI)

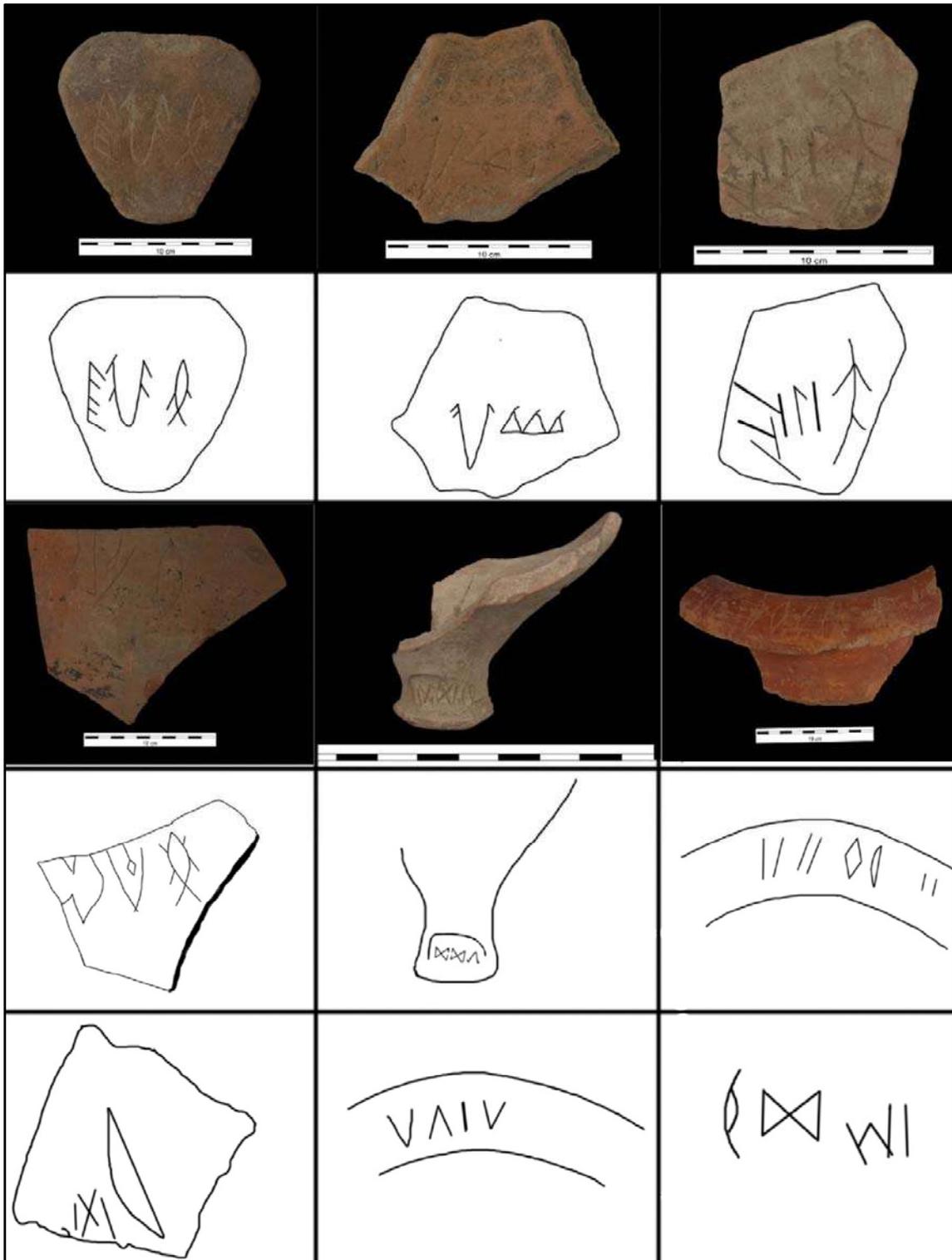


Figure 7: Pottery Inscriptions from Dholavira (Courtesy: ASI)

stage IV and V (79.04%) together dominates the total assemblage, represents the Mature phase of habitation at the site. A combined attempt on graffiti marks from different sites belong to different phases of Harappan and other chalcolithic cultures offer tremendous scope in understanding the evolution of Harappan script and its decipherment. Though pottery graffiti

bears short and fragmentary information, due to its abundance, variety, and workmanship, holds the key in unlocking the mysteries of Harappan writing system.

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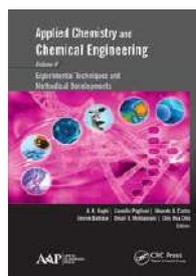
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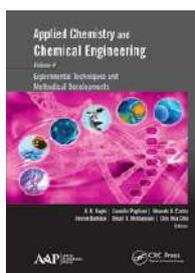
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Gossamer Reveries

Poems by
Elizabeth Kuriakose

Edited by
Dr. Minu Susan Koshy

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Editor's Note

Editing *Gossamer Reveries*, the poetry collection of Mrs. Elizabeth Kuriakose, better known as Cynthia, was a wonderful experience which came my way most unexpectedly. Ajaiyabhas sir, her husband, whom I have never met in person, but with whom I am quite familiar, thanks to the stories my father told me about his 'college buddy', came up with the plan of publishing a collection of his much-adored wife's poetry on the occasion of her birthday on 19 September. And it was over a casual conversation between him and my father that Ajaiyabhas sir suggested I edit the volume. And "the most important thing", he told me, "is... It's a secret... because it is meant to be a surprise for Cynthia". And that was the thrilling part of the project – being a part of Ajaiyabhas sir's surprise birthday gift for his beloved wife.

Gossamer Reveries is the first poetry collection of Mrs. Kuriakose. The work reveals an unparalleled clarity of thought and lucidity, which not only makes the poems readable but also turns them into a pleasure for the heart and the soul. The themes span a huge spectrum, ranging from love and loss to issues that plague the world today. In a way, the poems belong to the confessional mode, talking about deeply felt emotions and experiences from the vantage point of the 'I'.

One of the most striking features of Kuraikose's poetry is the way the suspense is held till the end. Her poems derive meaning not only from the individual verses but from their totality. While the themes bedazzle, the structure as a whole is no less engaging. Most of the poems appeared on the poet's social media pages and they have been culled out painstakingly by her husband. So, some social-media-specific elements had to be modified during the editing process. However, a set of poems under the title

#And, has been incorporated as they are, under the title "Hashtag "And" Verses". The way social media has shaped the course of her development as a poet can be observed in the pages of the book. Kuriakose's work is perhaps symbolic of the new generation poetry that is making its presence felt all over the world.

The decision to not divide the poems into categories is a conscious one, given that the themes overlap and I strongly believe that the beauty of a poetry collection lies in its flexibility, or its 'waviness', so to say. The poems have been arranged in a roughly chronological order that would reveal Kuriakose's development as a poet while at the same time ensuring that they engage the readers' senses in more ways than one. Since the collection is meant to be a birthday surprise for the poet from her husband, the editing had to be carried out without the poet's engagement. As such, there might be lacunae, which I hope, shall be pardoned by the reader as well as the poet.

On the whole, *Gossamer Reveries*, is a poignant collection of poems which not only reveals the poet as an individual but also portrays the world as it is. I hope you enjoy reading the poems.

Love,

Dr. Minu Susan Koshy
Editor

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Elizabeth Kuriakose, aka, *Cynthia*, is an emerging Indian poet, whose poems carry with them an old-world charm colluding with the new technological world. Born in Kerala, she spent a substantial period of her life in various places across India, including Patna, Bhubaneswar and Kolkata. She was employed at the State Bank of Travancore for over two decades serving in various capacities in almost ten branches over the course of her career. A woman of enterprise, she is an entrepreneur running a business in the bustling city of Trivandrum in collaboration with her husband. Her personal experiences have shaped her as a poet and her poems revolve around various themes ranging from domesticity to concerns pertaining to the world as a whole. Kuriakose is, what one could call, a cosmopolitan poet. She is also an animal-lover and her house is home to rescued and adopted animals, including 7 dogs. She is married to Mr. Ajaiyabhas B.G, who was also employed at the State Bank of Travancore where the two of them met, and who continues to be a pillar of hope, love and strength for the poet. They have two children, a son and a daughter, who, the poet says, are great sources of support and inspiration for her. *Gossamer Reveries* is her first collection of poems.



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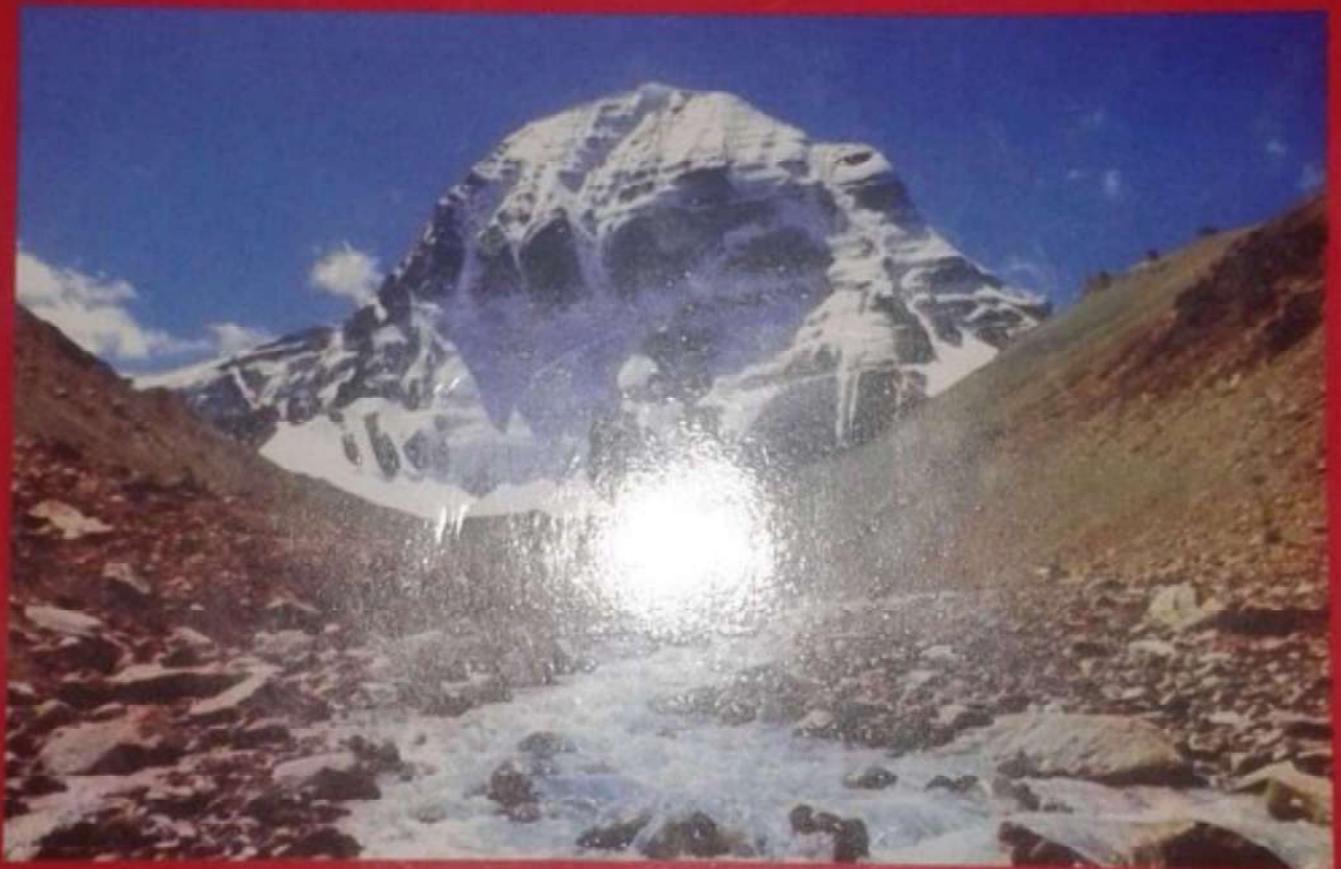


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(Festschrift to Shri. K. N. Dikshit)



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West Asian Ceramics at Vizhinjam

Ritvik G. Balvally, Ajit Kumar, S. V. Rajesh, V. Vinod and Abhayan G. S.

1. Introduction

Vizhinjam/Vilinjam ($08^{\circ} 22.798''$ N; $76^{\circ} 59.370''$ E), located seventeen kilometers south of Thiruvananthapuram, in the modern state of Kerala, was an international port of trade functioning from the Early Historic period to the modern times (Kumar *et al.* 2013). Extensive explorations followed by excavations of select areas have helped in unearthing the material past of this deep sea harbour and is possibly identifiable with the 'Balita' of the *Periplus Maris Erythraei* (Schoff 1911: 235; Pillai 1932: 177 c.f. Kumar *et al.* 2013). This paper would deal with the study of the West Asian ceramics found from the site whilst appraising the role of the region in the global trade/exchange scenario.

2. Archaeology of Vizhinjam

Vizhinjam was under the political supremacy of the Ays chieftains, Cheras, Pandyas and Cholas (Kumar *et al.* 2013: 199). The excavations yielded three periods assigned to the site; Period I Early Historic and Medieval (1st AD - 800 AD), Period II Medieval (800 AD - 1500 AD) and Period III Medieval, Late Medieval and Modern (1500 AD - 2012 AD) (Abhayan *et al.* 2014). Recently, among the seven radio carbon dates from the site; one dates from as early as 260-280 A.D. (calibrated-sample VZM-3) and the discovery of a Rouletted ware sherd further stake its claim as an Early historic site (Kumar *et al.* 2013: 197). The site had a

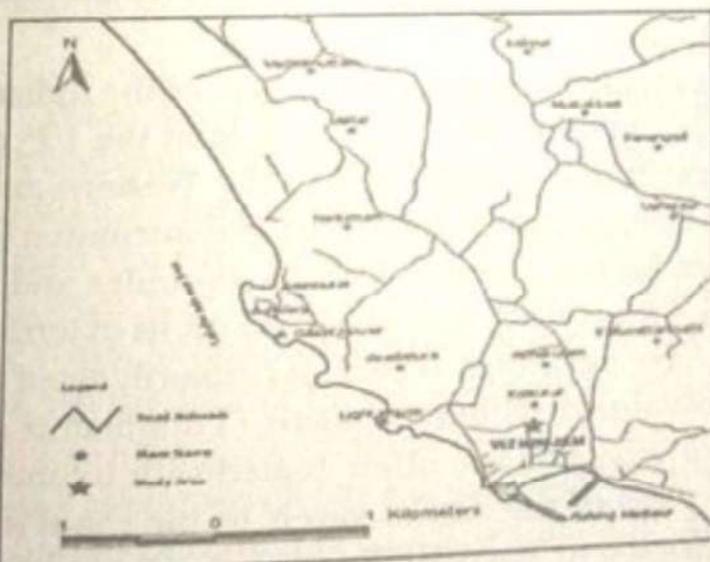


Fig. 29.1: Location of Vizhinjam (courtesy Kumar *et al.* 2013)

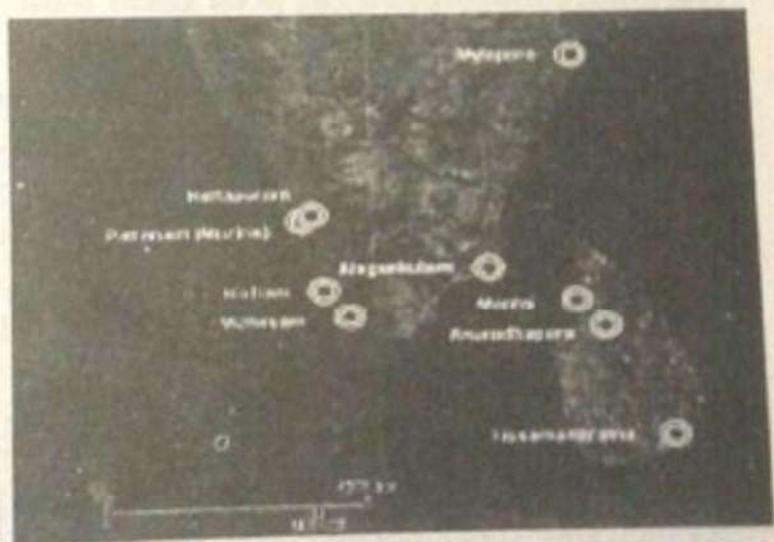


Fig. 29.2: Sites with West Asian ceramics in Peninsular India and Sri Lanka

fortification built with rubble, cut laterite blocks and mud as evidenced from the Mathilppuram locality at Vizhinjam (Kumar *et al.* 2013: 196). Vizhinjam apart from trade assemblages also showcases rock-cut caves (Sarkar 1978; Bernier 1982; Kramrisch *et al.* 1999), temples (Kramrisch *et al.* 1999; Sarkar 1978) and a hero stone (Rajesh and Kumar :171) all dated to as early as 8th c. A.D. and later. A Shiva linga was also found from the explorations again dated to around 8th-9th c. A.D. (Kumar *et al.* 2013: 99-100). The dwellings were apparently of perishable material (wood, thatch and tiles). An evidence of a small structure made of dressed laterite and undressed charnokite came up in the excavation. Apart from these evidences, coins (historicity yet to be identified), beads of glass and stone such as carnelian are again indicators of trade (Kumar *et al.* 2013: 99). Zoo-archaeological studies identified taxa; mammals like cattle/buffalo (*Bos indicus/Bubalus bubalis*), goat/sheep (*Capra hircus/Ovis aries*), pig (*Sus* spp.), hare (*Lepus nigricollis*), dog (*Canis familiaris*), cat (*Felis catus*), Bandicota Rat (*Bandicota indica*), birds, turtle, fish and mollusks (Abhayan *et al.* 2014: 253). The studies also suggested major exploitation of the marine resources in Period I, more of Mammalian exploitation in Period II and dominance of shell and oyster but a drop in the number of fish bones (Abhayan *et al.* 2014: 259-261).

3. Ceramics

The ceramic varieties include, West Asian (Torpedo Jars 3rd c. A.D. onwards), Turquoise Glazed Pottery and Egg-shell ware (8th-9th c. A.D.), Chinese (Plain White wares-9th c. A.D.), Blue on White (12th to 18th c. A.D.), Celadon (11th to 12th c. A.D.) and a Pale Yellow crackled Ware with Blue Paintings, Burmese and East Asian (Thai and Vietnamese porcelain dated 14th-16th c. A.D.) and the European Pottery (Dutch and British porcelain dated 18th-19th c. A.D.) (Kumar *et al.* 2013: 197-199). In the first phase of the site, some pottery based on the varieties of embossing or paddle marks was characterized early. These are primarily Red wares which are similar in its typology and surface features to the ones found from Kottapattnam and Arikamedu and is dated to early Historic times at Kottapattnam and Arikamedu (Rao 2000: 94).

The ceramic evidence from Vizhinjam represents a wide variety of wares coming in from West Asia, China and parts of South East Asia. They also offer a wide chronological range attesting different spans in trade from Vizhinjam. The West Asian ceramic types from the site were identified, studied and special emphasis was given on the Torpedo Jars as they constituted majority of the West Asian pottery and also its distribution in India was less understood.

Torpedo Jars are West Asian transport vessels which constitute a major part of the Indian Ocean overseas trade assemblage from the early Christian centuries to at least the 10th c. A.D. Its spatial distribution in the Indian sub-continent is restricted to the Western and Peninsular coastline of India and Sri Lanka. Its nomenclature is derived and attributed to its shape. The vessels are thick-walled large jars having a gently sloping shoulder and a thickened rounded rim (sometimes triangular). Often ribbing is observed on its exterior. These jars have no neck or handle to hold, and have a cylindrical base. It primarily acted as a container but is also reported from burials containing skeletal remains (Tofighian *et al.* 2011; Debevoise 1934). The interiors of the Torpedo Jars are often coated with bitumen internally, which occasionally comes up to the parts of the rim or rarely to the shoulder. The lining of natural resins on pottery is not restricted to Torpedo Jars but also observed in Roman Amphora from the eastern and western Mediterranean regions. Studies by several

researchers suggest that these were used for carrying wine, fish sauce and other commodities with pine pitch from both pre-Roman (4th century B.C.; Beck and Borromeo 1990) and post-Roman (7th century A.D.; Bass and van Doorninck 1982) contexts. Bitumen is the only resin that has been applied on Torpedo Jars and no different resin has been so far identified on them. The bitumen served to leak-proof the commodities and the jars probably carried wine? (Simpson 2003) but residue analysis has been inconclusive.

4. Context and Quantification

The spatial distribution of the Jars in the Indian sub-continent is focused mainly on the western and peninsular coastline of India. Vizhinjam has shown evidence of Torpedo Jars from explorations and excavations along with an array of different ceramics. The Torpedo Jars have been found from the earliest levels of the site (in association with a Rouletted Ware sherd) going all the way to the early medieval period. More than 80+ sherds belonging to the Torpedo Jars have been identified from the excavation seasons (2011, 2012 and 2013). Torpedo Jars have been found from the earliest levels of the site (for trench wise cultural periodisation see Abhayan *et al.* 2014: Figure 4: 257). Two diagnostic sherds have been found; one rim (possibly Sasanian or Islamic as the distinction between has not been attested yet) (Fig. 29.3) and one base (Fig. 29.4). The bitumen from the Jars was sent for further analysis and results are awaited.

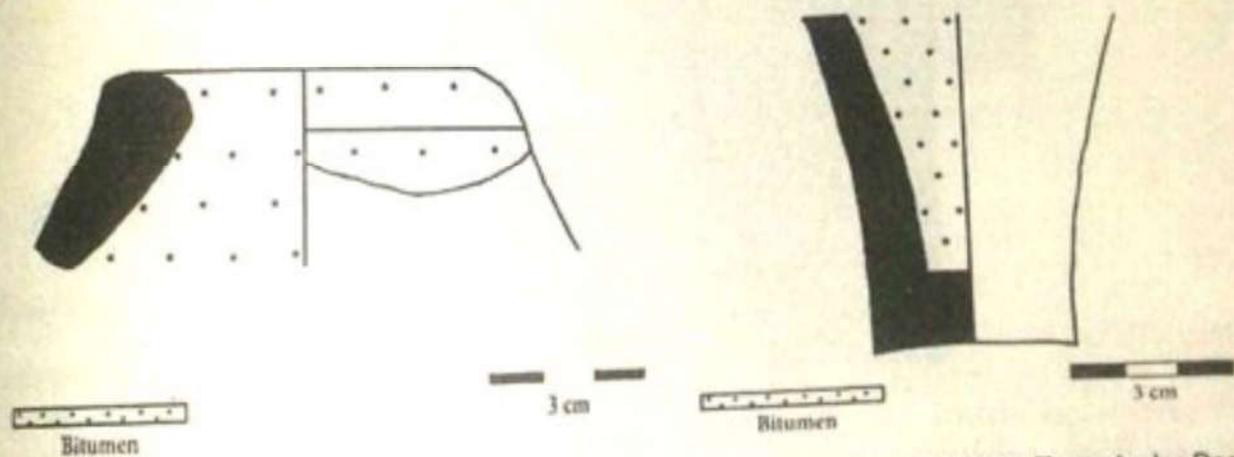


Fig. 29.3: VZM B17 Torpedo Jar Rim

Fig. 29.4: VZM A002 Torpedo Jar Base

Three different fabrics of Torpedo Jars have been identified from within the assemblage at Vizhinjam. The dominant fabric is the beige fabric (2.5 Y8/3 – 2.5 Y8/4 core) which is medium to medium-fine¹ in texture. The milky white fabric is similar to the Turquoise Glazed Ware (white page 2.5 Y2/9.5) and the third fabric (Fig. 29.5-29.6) is a pinkish ware with thick buff slip (7.5 R 6/8 core and 7.5 R 8/5 slip). The third fabric has been termed as the White Slipped Pink Ware in the Sanjan ceramic report (Nanji 2011) which is Torpedo Jars. All the fabrics have a medium to medium-fine texture. All the sherds have a powdery feel and have gone through decomposition due to the high salinity of the soil at Vizhinjam. Only a single sherd has a cross-hatched incision, which is pre-firing (Fig. 29.7).

Other identifiable wares of West Asia origin found at Vizhinjam are Turquoise Glazed ware and Egg-shell ware. Turquoise Glazed ware is characterized by their typical blue glazes

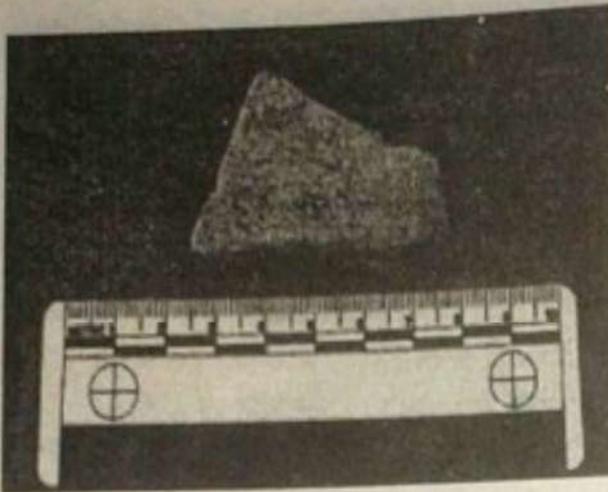


Fig. 29.5: Torpedo Jar sherd, pinkish ware with thick buff slip

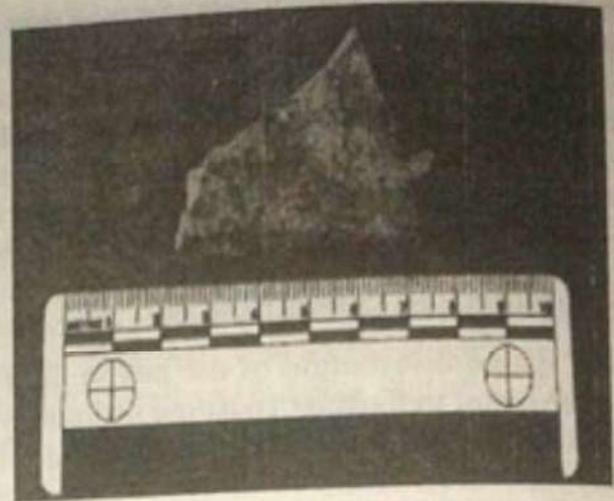


Fig. 29.6: Bitumen on interior wall

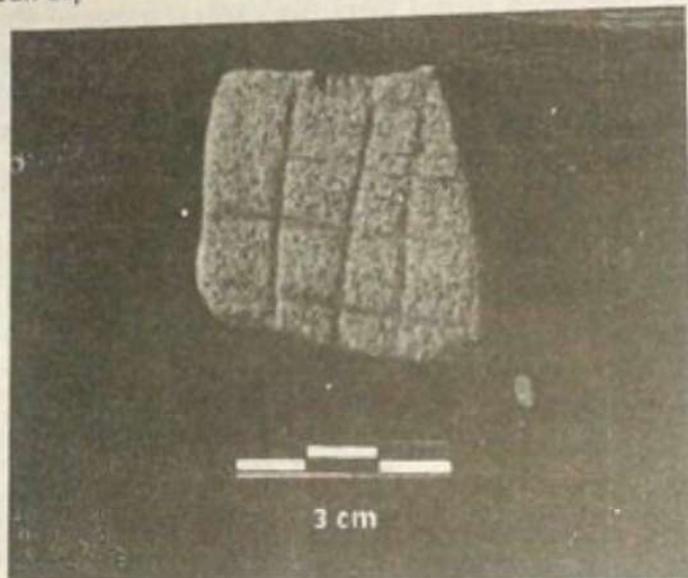


Fig. 29.7: Torpedo Jar sherd with incised design

but other colours such as shades of green and yellow are also observed (Kennet 2004 : 35-36). The glaze technology can be traced back to as much as 3rd c. B.C. in the Gulf (Mouton 1992: 148. Salles 1984: 248-50), and much earlier in Mesopotamia (Moorey 1994: 159-162). The production continues into the Sasanian and the Islamic period as well. Applique decoration appears around the 8-9th c. A.D. on this ceramic type (Whitehouse 1979: 881; Mason and Keall 1991: 52), examples of which are seen at Vizhinjam. The alkaline glaze is coloured by copper (Rye 1981: 46-47) the analysis of these ceramics from Vizhinjam through spectroscopic analysis yielded similar results (Nakai Personal Communication c.f. Kumar *et al.* 2013). These ceramics have a wide distribution from East Africa (Munro-Hay 1989: 315, Horton 1996: 274-277) to Japan (Glover 2002). The production centre suggested is Basra in Iraq (Mason and Keall 1991). The Turquoise Glazed ware recovered from the lower levels at Vizhinjam had darker shades while the upper ones had lighter shades (Kumar *et al.* 2013: 198).

Egg-shell wares are wafer-thin bodied fine wares. A single sherd (white page 2.5 Y 2/9.5) (Fig. 29.8) representing Egg-shell ware (buff) was found from Vizhinjam. This ceramic

type is datable to a period between 8th and 10th c. A.D. Egg-shell ware has been previously identified from Sanjan, Gujarat (Nanji 2011: 55-56). The sherd exhibits dot and circle decoration which along with deeply incised furrows is found at Iraqi sites such as Tulul al-Ukhaydir (Finster and Schmidt 1976: abb. 51d.) and al-Ukhaydir (al-Husseini 1966: pl. 15) and also at Suhar in Oman (Kevran 2004: Figure 25-4: 308; Plate 24-7:). These are chronologically earlier than the examples with flat rouletted panels as evidenced from the Ana sequence (Northedge *et al.* 1988: 82, 91-92, fig. 40 1-3). The vessel shapes are closed in nature; small jars, jugs and water filters. The production centres are most probably based in Iraq (Kennet 2004: 82).

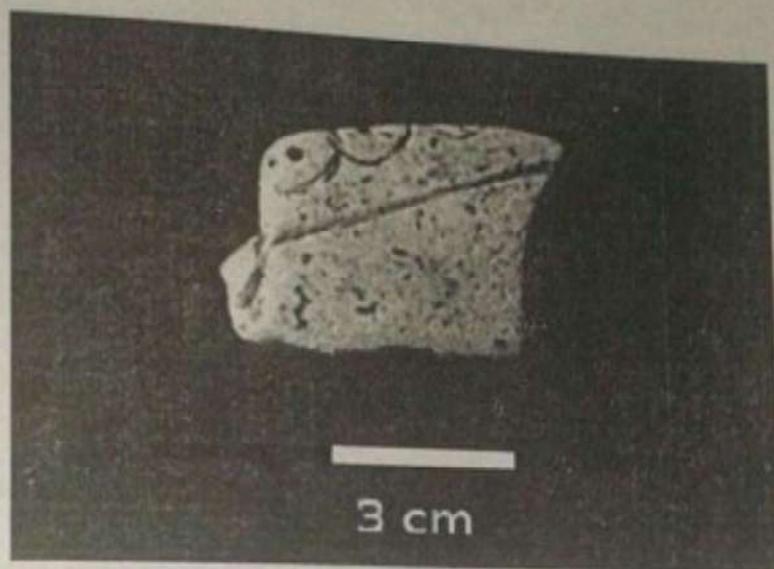


Fig. 29. 8 : Egg-shell ware from Vizhinjam with incised design

5. Thin-Section Studies

Sampling

Systematic representative sampling was done for the Torpedo Jar sherds from Vizhinjam as the identified ceramics were not available for thin-sectioning due to the smaller sample size. Out of a total of 80+ sherds, 23 sherds were selected. These represent almost all varieties available at the site from different levels. Some sherds were not utilized for thin-section studies due to their small size.

The Preparation of Thin-Section

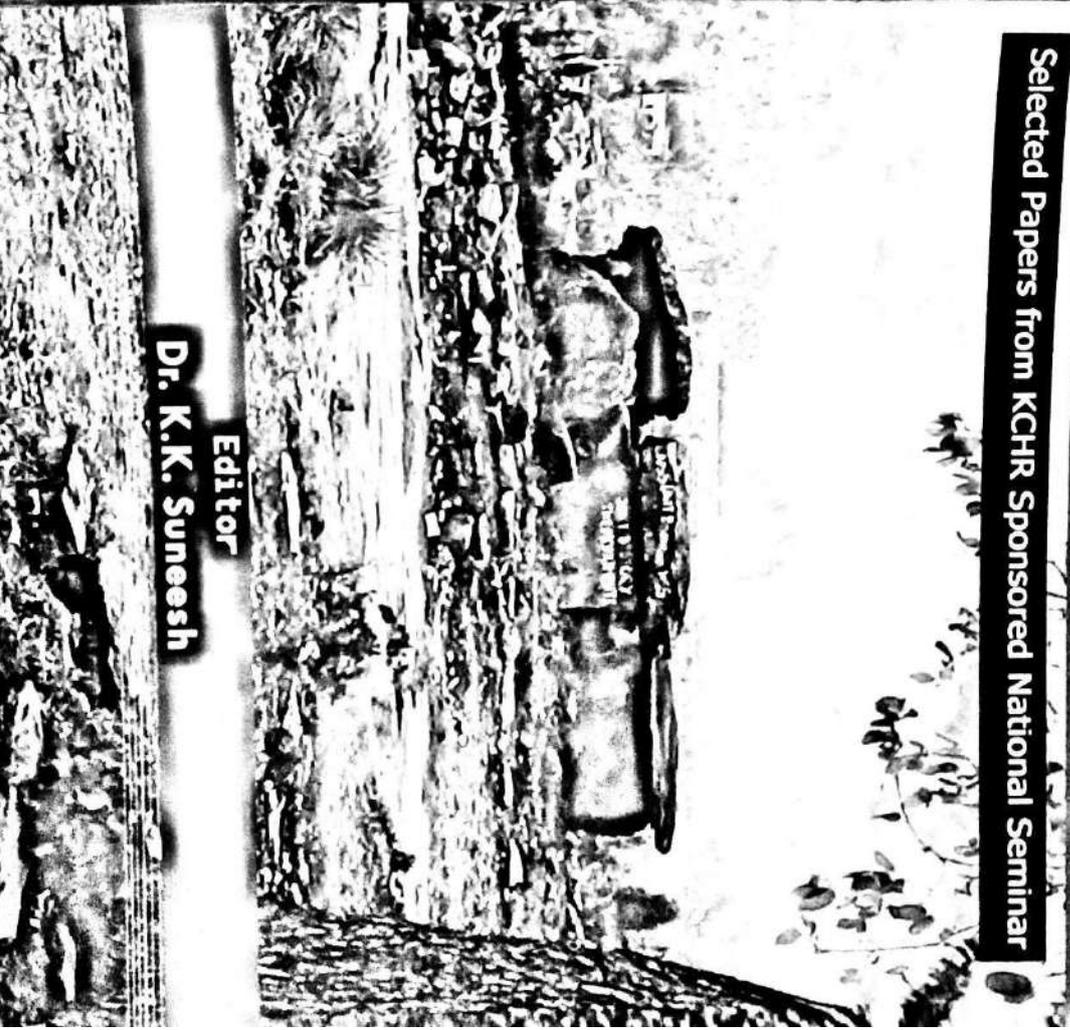
The ceramics to be studied microscopically were cut manually with a saw with a rough dimension of 2cm length and 1cm breadth. These were then impregnated with '70 C cement'. One face of the sample was ground and polished on a rotating cast iron wheel and then on a glass plate using successively finer grades of carborandum powder lubricated with water. The specimen was carefully cleaned and transferred to another plate with the next finer grade of abrasive. The ground and polished flat surface was cleaned well, dried and cemented to a glass microscope-slide carefully avoiding entrapment of air bubbles using Canada balsam as the mounting material. Canada balsam is preferred because its refractive index is the same as glass and thus does not hinder the viewing of optical properties of minerals. After

**COMPREHENDING THE ENIGMA OF THE
VALLEYS: HISTORICAL VESTIGES
OF IDUKKI DISTRICT**

Dr. K.K. Suneesh
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Preface

There is little authentic knowledge about the ancient history of Idukki region. The urn burials in the high ranges that date back to the megalithic period are the sole indication of human presence over the region. The rock art in the Archanad Valley has the depictions of the material life and culture of the prehistoric and megalithic periods. These petro graphs, petro glyph and dolmens and other remains of Mesolithic and Megalithic cultures of the Valley help us to reconstruct the history of the prehistoric and megalithic people. They give us an insight into the mental world of the prehistoric and megalithic people's imaginary relations, fantasies and social milieu of ideas and institutions.

Idukki is the home land of numerous tribal communities of South India. Idukki is the second largest place in Kerala where the most number of scheduled tribes and tribal ambiguities exist. There are 245 tribal settlements in the District of which 74 are in Thodupuzha; 11 in Peermadu; 126 in Devikulam and 34 in Udumbanchola Taluks. Almost all the scheduled tribes are living in the extreme remote hilly banks and in the deep interiors of thickly growing forests of this district. According to the latest Census around 11516 Scheduled tribal families are living in the district. Binu Raja Mannan, the one and only one King of Tribal Kingdom in the entire Kerala is living at Kovilimala of Kanchiyar Panchayat in Udumbanchola Taluk of Idukki District. The most characteristic demographic features of the district is its second highest proportion of tribal population in the state. The numerically dominant tribal communities in the district are Muthuvans, Hill Pulayas, Mannans, Uralivs, Malai Arayans, Ulladans, Pallyans, Malavedans and Mala Pandarams. Once the British era opened roads to this region and commercial plantations began to sprout, there occurred a migration of settlers to this region and during the 1940s this migration enhanced tremendously displacing the aborigines or advasis of the area. The tribes lost their land and dwindled in numbers and now they constitute only 20 percent of the total population of the district.

The capital-oriented production led to extensive forcible relocation of the poor tillers of the soil towards the plantation regions like Idukki and Wayanad from the erstwhile native state of Travancore. The marginalised peasantry of Travancore had no

Tracing the Life World of a Tribe: The Muthuvan

Mr. Jijo Jayaram

[Assistant Professor, Contract Dept. of History, Pavamattam College, Murrekassery.]

Abstract

Idukki district is the abode of many adavasis population. They lived in the interior forest of these regions from prehistoric period onwards. In the early days they kept aloof from the mainstream population and had followed peculiar life world practices. The historical records about the adavasis were constructed as a part of the official discourses by the imperial government. This process continued during the post colonial times. This article attempts to articulate the social and cultural structures underpinned in the Muthuvans life.

Keywords

Muthuvan tribe, adavasi, colonialism, modernity, kani, kudi, culture, tradition, matrilineal settlement.

Introduction

Idukki is the district with second largest tribal settlement in Kerala. According to the Census in 1991, 50269 is the tribal population lives in Idukki.¹ Most of the tribal settlement has own beliefs, traditions, language, culture etc. The intervention of modern trends and education exploited their traditions of the original dwellers of the land. Colonialism remained a watershed in the history of the community. Once the Muthuvan had a dialect of own (Eruvann peech).² Their language was closely allied with Tamil, with a few Malayalam words. But it has no script.³ Now most of them are following Malayalam script. The adavasis had specific way of life. Like every other tribal groups, the Muthuvans also followed their customs and rituals and differed in many ways from that of others. They were the original inhabitants of the hill ranges for many years. But this process got disturbed with the influx of the outside population towards the forest. The establishment of the Forest Department augmented the process. The modernity as supposed by the modern society is forcibly imposed on the adavasis. The result was the loss of inherent identities of the group. The process got accelerated in 20th century and every attempt of the government changed their custom and native every form of technology.

Comprehending the Enigma of the Valleys: Historical Vestiges of Idukki District

I tried to highlight the diminishing culture of Muthuvans. Even though their culture is got diminishing, they love and respect and tried to protect it.

Muthuvan Social System and Clan Administration

Kingship

The Muthuvan society is divided into number of *Kudis*.⁴ The head of each *kudi* decides the life style of them. The entire *kudi* selects a head. He will be the centre of all *Kudies*. He is called 'Kani'. The head would have special position and honour. His wife also has power among women.

In the beginning the head were called *muthari*⁵ and *muthu*.⁶ But the direct intervention of forest officers changed the name into *kani*. So it abolished the name *muthari* and *muthu*.⁷ The position of *muthari* and *muthu* is hereditary. It is specialised in one family. But the law of *kani* introduced by the forest officers changed the hereditary system. The selection of *kani* is very hard. The Muthuvan who has much courage to speak to the forest became the *kani* of Muthuvan. Commonly the Muthuvans did not like the outsiders. They were introverted in character. So the forest officers adopted courage as a measure of the selection of *kani*. Hence of this courage the *kani* should have knowledge in medicine, incantation, the faith in religious matters etc. *Kani* has a wide and vast power among the Muthuvans. *Kani* has to lead the people in cultivation, birth, death, religions, marriage etc. He has to do work for the public welfare without any favour. No one has authority to question the *kani*. Because the *kani* is acting according to the interest of all Muthuvans.

Panchayam

'*Panchayam*' is the meeting of Muthuvans with concerned representatives from the *kudi* is known as *panchayam*. It is called the decision taking body of Muthuvans. Muthuvans are different in their own rules and regulations. If anyone regulated the *kudi* rules, they would be called up and asked for explanations. The *panchayam* has the right for punish them.⁸ The person cannot give a good explanation. Generally, all the Muthuvans accept the decision of *panchayam* mainly the members of the same clan are the key positions in *panchayam*. Other prominent members of the other *kudi* also participate in the *panchayam* and support in the process of decision making. It is not allowed the women to make opinion in *panchayam*. Muthuvan consider *kani* as

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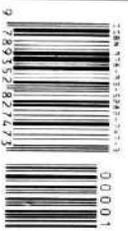
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The Planter Raj and the Tamil Labour: History Landscape and Changes in Kannan Devan Hills

Jijo Jayaraj*

Introduction

Historically the plantations were a product of colonialism. Their produce was mainly for export. In some cases they were established to provide raw material for western industry, especially for the colonising country. In others their markets lay in the developed colonising countries. The growth of tea plantations in India were the result of a rise of popularity of Indian tea in England. Indian tea scored over Chinese tea, which was popular in England in the early nineteenth century. The plantations necessitated large areas of cultivable land and large labour force. However, the areas suitable for the plantation were initially sparsely populated. Hence the plantations faced the problem of acute labour shortage. They had to depend on the migrant labour, whose migration had to be induced by the planters. The early plantations were run by the slave labour. After the abolition of the slavery, 'indenture' became a common system. Similarly the colonial explorations of the high ranges of Travancore by Ward, Connor and Munro discovered a new land with scenic beauty and commercial viabilities. A concession was already achieved from the local chief (Kerala varma Valiya Rajah of Poojar). What they need was only capital and labour. Capital was accumulated through the Scottish merchants and labour harnessed from the Tamil low country, which was the only access of the area. However the first ambitious migration towards the high ranges was by the labours in search of job in the colonial cinchona, coffee and tea plantations.

The organization and management of the plantations in India was in the model of the plantations in West Indies, South America and Africa. They called this peculiar situation as a 'plantation system'.¹ The planters ruled his estate as a 'small kingdom'.² The two important peculiarities of the plantation were, firstly the existence of a large number of resident immigrant labour force known as indentured labour³ and secondly the employment of large number of male and female workers, generally on a family basis. The plantation system adopted a 'feudal model'⁴ which

The Planter Raj and the Tamil Labour: History Landscape and Changes...

was prevalent in medieval Europe.⁴ The estates were considered as a semi autonomous space within the state. The planters discouraged the interference of the state, because any state legislations or interventions shall make the labour costly. The workers constituted the poor Tamil villagers who were migrated from different parts of southern India. These people were displaced from their old social, judicial, religious and medical systems.

In Assam, the labour conditions were more pathetic. The workers were bonded labours to their planter masters. The tea plantation in India was closely associated with the abolition of slavery and sanctioning of indentured labour.⁵ Labour was unavailable in north India, because the native population comprised peasant cultivators and they owned their own paddy fields. They were reluctant to come as wage earners in the gardens and believed that it may affect their social status.⁶ The British Government consciously made efforts to induce the workers to render labour in the plantations. They increased the land revenue to more than thirty percent on the poppy growers and banned the cultivation of certain local crops. And by these actions the white planters aimed to create a group of landless starving peasants.⁷

The workers preferred to work in the other sectors where wages were higher than those of the tea estates. Thus the planters brought several thousand workers from other parts of Bihar, Madhya Pradesh, Uttar Pradesh and from South India, to work in the tea gardens that were newly started at Assam and Bengal.⁸ In the tea plantations, the labour was akin to the worst form of serfdom than slavery. The coolies were given the status of neither slaves nor serfs and constituted a newly emerging working class of Assam.⁹ A tea garden worker was treated like criminal by his master. The planters themselves held the trials and carried on the punishments in the form of flogging and imprisonment. The workers entirely depended on their European masters. A 'mai-bhap' relationship developed between worker and the management.¹⁰ The master may either just or tyrant, the worker has no chance to seek justice from this oppression and they suffered in silence.

The planter's authority prevailed over the district administration. The civil and judiciary gave all possible support for them. These functionaries of the state never interfered with the internal administration of the estates. There were labour instructions in the law, but it remained only in paper. There were resistance from the side of labourers and the absence of evidences prevents us from providing a

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Conflict with the Game: 'Shikar' and the 'White' Coloniser

Jijo Jayaraj*

Hunting was an activity that More's fellow Englishmen held to be so delicious and so expressive of power, that it was reserved for the aristocracy, who spent thousands of man hours every year riding through the countryside on horseback in search of game.¹ The early planters were keen hunters and destroyers of game. This points to the essence of their enterprise as planters which was to destroy the jungles and create plantations in its place. They engaged in constant battle with nature to bridle and tame it. The hunter by killing the game was asserting his domination over the nature. The trophies that hang on the walls of the museums and clubs represent the force of destruction happened in the past.²

The forest mountains of Travancore was very rich with wide variety of forest flora and fauna. Those hill and forest tracts afforded some of the best sport as elsewhere in India. In the words of some of the eminent white shikaris, it was the abode of 'large game'. In the words of Samuel Mateer, the author of 'Native Life in Travancore', "the sportsmen and the naturalist will find an endless variety in the fauna; elephants and tigers, for instance so numerous in some parts that the hillmen are obliged to build their huts on tops of trees - wild oxen and deers, monkeys crocodiles, snakes, birds, fishes and insects".³ Thus from the early time hunting played a major role in the lives of the people of the high range. Animals were hunted by them for food and at the same time they were worshiped them on the other side. But when the plantation industry spread through the jungles the nature of hunting

changed and became a blood sport and shikkar became one of the main recreations of the planter. At the turn of the century shikar differed vastly and went on to some extent large scale slaughter. It was however considered as a 'capital sport'.³

The Physical Position of the Hill

The high ranges of North Travancore are situated on the southern boundary of the Coimbatore District, in the Madras Presidency, and are divided into the higher and the lower ranges; the latter, lying to the westward contain the famous teak forests; their average elevation is not more than 2,000 feet above the level of the sea, with peaks and ridges rising to 4 and 5,000 feet. The whole of the lower range, with the exception of a few bare and rocky peaks, is covered with dense forest containing much valuable timber; whereas the higher range lying to the eastward consists of extensive open grassy hills and valleys with shola forests similar to those on the Nilgiris and Pulnies, varying in elevation from 6,000 to 8,000 feet and upwards, above the sea level.

The range is only separated from the Pulnies, which lie to the eastward, by the valley of Ungenaad; this valley is not more than 12 or 15 miles across in a straight line; its western end is shut in by two blocks of well wooded mountains with plateaus on their summits forming a connecting link between the Annamullies and the Pulnies.⁴ The general trend of the Highlands is N.E. and S.S.W., the highest elevations being to the north-east and to the south, gradually decreasing in sloping undulating hills towards the west, excepting the Anaimudi mountain and its plateau; which is situated at the extreme south west end of the range.

Colonel Hamilton of Madras Army visited the hills in 1863 and he was so excited on seeing the area magnificent splendour this grand mountain, standing out alone as it does amongst smaller hills no doubt appears higher than it really is. Viewing it from several points, comparing it with Nilgherries, Hamilton was in the opinion that it is the most lofty on the Annamullay Range, and it may perhaps prove to be a rival even to Dodabetta, as considered

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