



## IMPACT OF INDUSTRIALISATION ON ENVIRONMENT: SA. KANDHASAMY'S NOVEL SAYAVANAM

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### ABSTRACT

*This proposed paper bids a detailed analysis of Sa. Kandhasamy's Novel Sayavanam. This novel provide the elemental instances of nature, Social constructivism and natural values of nature, ethical contextualism and ethical pluralism and the issue of environment has been associated with that a forest called sayavanam. This novel shows how the forest has been destroyed by a man for his own profit. And what are all the problems faced by the villagers because of this deforestation? This research paper focuses how the central character destroys the forest and builds the sugarcane factory.*

**Key Words:** Eco-Criticism, Industrialization, Environment.

### INTRODUCTION

The research paper proposes to "Sa Kandhasamy's Saaya Vanam: An Eco-Critical Study". The term 'Eco analysis' was first utilized by William Rueckart in quite a while milestone exposition "Writing and Ecology: An Experiment in Ecocriticism". What is Eco Criticism? Eco analysis is the investigation of Literature and the earth from an interdisciplinary perspective, the researchers break down the writings that outline condition concerns and analyze the different ways writing treats the subject of nature.

Ecocriticism, as a recently developing field of artistic examination, appears to be interestingly situated to profit by interdisciplinary hybrids with technical disciplines, and to stay away from the two-culture clashes of the past. Against science has uncovered itself as neither a mentally faultless nor a politically viable position. To safeguard science isn't to endorse its

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overabundances or its logical sins? For example, a runaway innovation? however, to insist its strategies for examination as the best methods we have for understanding our reality, and for speculation our way toward answers for the issues of contamination, populace, and raid, issues which have offered ascend to ecocriticism as a part of developing, worldwide natural mindfulness.

Ecocriticism asks its professionals into interdisciplinary, into science. Writing includes interrelationships, and biological mindfulness improves and grows our feeling of interrelationships to envelop nonhuman just as human settings. Biological contemplating writing expects us to pay attention to the nonhuman world as past methods of analysis have taken the human domain of society and culture. That, it appears to me, is ecocriticism's most noteworthy test and its most noteworthy chance.

The 1960s might be said to be the most significant decade in world history. It was then that Rachel Carson's book *The quiet spring* turned out. The main work on environment on a worldwide scale. The International Fund for Wildlife Protection (WWF) and the Greenpeace Code for ecological insurance activities have been propelled. Around the same time, there was an incredible starvation in India. It was then that the Green Revolution was presented, which is the main driver of the issues confronting our farming today.

The specialist has picked the *Sayaa Vanam* composed by Sa Kandhsamy. In English it is interpreted by Surya Vasantha for the sake of *The Defiant Jungle*. Sa Kandasamy's ecological novel *The Defiant Jungle* is about a spot named Saaya vanam, situated in a remote town at Nagapattinam region of Tamilnadu. The name Saaya vanam signifies "the woodland that can never be felled or cowed down" (19). This profound and thick wilderness Saaya vanam has an oral ecological history, a mythic custom, and writing. Its author Sa Kandasamy, prevalently known as Sa Ka among the Tamil artistic circle, has comprehended the environmental significance well in front of the initiation of ecocriticism.

The readings extended from Sangam writing to a novel on shepherds situated in the 21st century. 'Sayavanam' by Sa. Kandasamy was a significant encounter as a basic account that catches the hopeless state of mind of both nature and man as a backwoods is cleared for a sugarcane manufacturing plant.

During the 1960s, maybe, during the underlying phases of industrialisation in the Tamil open country, the readings caught, through an individual spoke to as an example of the populace, the devastation brought by human impedance to plant and creature life.

It was distinctly in that decade (1968) that *Saya Forest* got known as the main novel on ecological writing in Tamil writing. Peruser Circle of Time distributed it. For Sa.

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Kandasamy, who composed this at 25 years old, this is the principal novel. It has been converted into English and numerous Indian dialects. For that novel, this is the brilliant year.

Singapore returned Chidambaram, the eager hero of the novel, is firmly decided in setting up a sugarcane manufacturing plant inside the wilderness setting against the desire of nature and individuals. This is the focal topic of the entire novel. Yet, the spot he engineered to set up his fantasy manufacturing plant comprises of a few trees, particularly tamarind, which is viewed as something extraordinary in that district. The story is whether his fantasy is satisfied. Truth be told it is a timberland. How Chidambaram devastates the woodland is the focal point of the novel. With his two young men, he starts to chop down trees, plants and vines with grass shearers and tomahawks. He cuts however much as could be expected and consumes the rest of the regions. His concept of manufacturing plant was seriously reprimanded and ridiculed by the neighborhood occupants as it is inadmissible for that district; additionally it is the home for some living beings. The epic, in one measurement, plainly features how the thoughtless annihilation of the spot prompts the loss of its unique appeal as well as the feeling of spot connectedness with which human and non-people have been living, sharing, savoring and celebrating for a long time. How as a geologically and verifiably stamped spot, Saaya vanam, is being reshaped by different outside components includes another critical element of the novel. The author, in numerous events in the work, has handily utilized omniscient account structures to voice out the predicament of the hushed nature and to show the monstrous and negligent mentality of a human.

The whole scene of The Defiant Jungle envisions how a spot was before the approach of modern interruption and how a similar spot is after the interruption. The reason for this change is all inclusive as the spots seem to be "ceaselessly formed and reshaped by powers from both inside and outside" (67) for formative purposes. Eco-oblivious Chidambaram deliberately acquires the land Saaya vanam from Sambamurthy Iyer for "400 gold powns and remaining money" (29). He at that point clears the wilderness gradually and relentlessly to set up his fantasy sugarcane industrial facility without thinking about its qualities and effects. Rich green Saaya can be characterized by the local blossoms like Vagai, Punnai, Thumbai, Karai, Kovai creepers and numerous others.

Throughout the years industrialists like Chidambaram, land engineers and arrangement creators neglect to take note of that each spot has a people story, it goes to the lime light just when it is recognized, celebrated, and recorded. Tamil Sangam writing called Tēvāram a few hundred years before representation the excellence of the Saaya Vanam. Such a verifiable spot, which individuals considered as their image of pride, is currently eradicated from their memory and reshaped as a processing plant. Saaya vanam may be considered as pointless by assessing its utility with regards to early globalization.



Chidambaram had neglected to comprehend the natural and recorded estimation of the spot Saaya vanam and that is the reason he wound up with a plan to fire the whole wilderness. On that time one fire injured crow tumbled down before he get it leg and through it in to the fire. It is the best case of his remorseless nature. Utilizing the labor and cash power, he raised a structure and fixed machines and marked it as a sugarcane processing plant in a fast range of time. Be that as it may, what he picked up in the battle to fabricate the stick plant is nothing when contrasted with the inborn estimations of the spot. The Chirping hints of feathered creatures, local therapeutic plants, tranquility of the spot, and the associations which individuals delighted in with the spot throughout the decades-these can't wake up now. It is a simple structure with stones conveniently organized and painted. This is the way a spot turns into a non-place.

For quite a while, it was the woods that was encouraging the entire town. Subsequent to pulverizing the forest, they are compelled to purchase plum from different urban communities. However, the tamrind, the locals, didn't fill their brains. As one of the townspeople state, can't place in the mouth of tamrind. In the long run, he constructs the sugar stick plant as he suspected. In any case, on the off chance that he is so eased and glad, that is an unavoidable issue.

*'I will locate some great puli to send to you, Aachi,' he guaranteed.*

*'Be that as it may, you have torched all the tress! Where will you get puli now? Countered Aachi. Getting some distance from him, Aachi crushed out her silk sari, threw it behind her, and gradually strolled to the Pillaiyar temple.(P.202)*

When Achie informs him concerning the tamrind, he recollects the tamarind trees he had when he went to the town. Kandaswamy then proceeds to state that there is something upsetting inside him. The minute we feel it, this creation succeeds.

This story is without sudden turns and twists. It's a less complex, merry language, sensible story mantras. The epic's structure has an inventive narrating framework, as the bargain culture of requesting paddy, purchasing rice and purchasing great oil without paying for work. It's a curiosity for the 1960's! Clearing the woods for a money crop industry is new. Composing it gave another opening to Tamil writing. Nonetheless, Kandaswamy doesn't anticipate it to be an ecological novel. Indeed, there will be no promulgation tone in the novel's safeguard of the earth and the timberland. Unexpectedly, through the portrayals of what the backwoods resembles, it carries us to the possibility that the woodland must be ensured.



Toward the finish of the novel, Chidambaram says that he was going ahead, chopping down each plant, and in the following section, a tree, a plant and a battle with man. Each progression is a solid disappointment. Be that as it may, the adversary was brutally debilitated. Kandasamy composes that he is worn out on the briefly. In this way, in numerous pieces of the novel, the perspective on the backwoods as its adversary is spread. There is no compelling reason to accept this as an essayist's perspective. It isn't right to do as such. That is the vision, the vision of the saint of the story. That is it. Much the same as that.

Then, Kandasamy writes: 'Whenever he is bored, a tree or a cedi will slowly move, and the flowers will make no effort. Yes, nature will. Whatever it is, man has in many ways influenced nature, from which nature has renewed itself and recovered. That is why it is a great force beyond man.'

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