



# JOURNAL OF EMERGING TECHNOLOGIES AND INNOVATIVE RESEARCH (JETIR)

An International Scholarly Open Access, Peer-reviewed, Refereed Journal

## The story is written and the epic is formed.

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Vastuhara is one of the most notable Malayalam works in the stories of C.V. Sriraman. The story has different openings that can be read in different ways. Architecture is a complex structure of meaning that can be interpreted in many ways, including political, social, historical, familial, personal, emotional, and philosophical. It is important to note that Srirama was able to elevate the tragedy of Aarathi Panikkar and his family to the whole universal aspect of man. Attempts to articulate on the side of the victims the refugee experience that human beings have been experiencing since time immemorial. What sets architecture apart from all other interpretations of meaning is its distinctive narrative structure.

In Vastuhara, Srirama uses an elaborate narrative technique that incorporates the essence of a grand narrative into the structure of a short story. The exterior of the architecture is rich in historical background, from the Partition of India in 1947 to the influx of refugees during the 1971 Bangladesh War and the efforts made to rehabilitate the refugees. Within this, Srirama skillfully arranges many flakes of meaning. Narrative style that evolves from one story to another. Each flake of the story makes it seem simple but conveys complex life experiences. Architecture

Analyzed, there are many flakes of narrative that can be summed up in a single sentence.

The narrative of the survival of a people who have been robbed of everything and become victims before the empire and power

Biography of refugee Aarathi Panikkar and family

Narration of the experiences of a refugee officer rehabilitating refugees

Narrative of the power system that responds indifferently to human tragedy

Narration of the reaction of the mother and relatives to the marriage of the son who left home to a foreigner.

Narrative of the emotional life of Arathi Panikkar and Damayanthi who had to share the love of the same man

Thus, the structure of multiple fragments of the plot can be seen in the narrative of Vastuhara. Vastuhara's narrative is reminiscent of the Indian narrative style of Interiorisation.

Vastuhara is a narrative style that mixes sub-stories, various plots and storylines. The main thread that connects these layers is the life of the artisans portrayed in Venu's vision. Many other subplots are tied together in this string. For this, Venu's travels, memories, knowledge and views are utilized in the narrative. Even the historical background of Vastuhara is expressed through these elements. Vastuhara is the epitome of an epic story Confirmed by Shriaama The dimensions of history, politics and family ties give such an expansive story. Narratives, anecdotes, many characters, many places, and various aspects of the human condition express emotional and philosophical interpretation possibilities. Shrirama is able to incorporate these different elements into the internal structure of the Vastuhara. That is why Vastuhara described it as “a story of classic dimensions, combining the internal structure of the epics with the structure of the short story”<sup>1</sup>.

The plot revolves around the historical background of the Partition of India in 1947. In the partition of India, Bengal was divided into West Bengal and East Bengal. East Bengal quickly became part of a foreign country. Thousands were killed in the ensuing clashes. Hindu Bengalis fled their homes and homes in East Bengal and fled to West Bengal. It was filled with millions of refugees. These refugees were relocated to various tents. Thousands died of various causes. We call them refugees, but in reality, they are bastuharas (looters). Those who left their homes, houses and lands where they had lived for generations and fled to other lands in agony. Property buyers. Among them is a Bengali woman named Aarti Panicker, who came to Kolkata as a refugee from Dhaka. The central character in the story of Shrirama. She has been living as a refugee in Calcutta for many years. They have long wanted to somehow escape from this miserable life. Their request is to be included in the list of refugees being taken for rehabilitation in the Andamans. For this, they approach Venu, a refugee officer and a Malayalee.

The story begins in this context of history. From the conversation with Aarti Panikkar, Venu learns that she is the wife of his uncle Kunjunni Panikkar. The baby died of cholera in a refugee camp. As a result, orphaned Aarti and her children are now living as refugees in Kolkata.

“I do not know what happiness is in this life,he said. It is enough to sit quietly and die for at least one day”<sup>2</sup>.

This is their current desire. The way they see it is to reach the Andamans. Aarti is also failing there as only refugee farmers are taken to the island. This is not Aarti's only destiny. It is the tragedy of thousands of architects who have been cast out of history and destined to take on disasters.

Venu wrote to his mother to find out if Aarathi Panicker and his children would get anything from Kunjunniammavan's property. The response came sooner than expected. Everyone in the family objected in unison. The mother's letter ends with:

“Kunjunni is your uncle against you. If you feel the need to give something like that, have you not earned it?”

The next person went home. Aunt Bhavani, who was Kunjunniammavan's sweetheart, offers to give the property to Aarathi. On his return to Kolkata, Venu revealed his identity to Aarti. Though it was informed that

Bhavaniyam was ready to hand over Kunjunniammavan's property, Aarti Panicker refused the offer. She remembers the bitter experiences she had to go through in the past from her husband's house.

Damayanti is Aarathi's daughter. In some cases, the defendant has been sentenced to life in prison under the Internal Maintenance Security Act. Her position is that she would not work except in a liberated India. Apparently, she is brave and brave, but when she finds out that Venu is her stubborn one, she shows all her weaknesses.

Venu is traveling to the Andamans with the refugees. The night before the trip, Venu reached Aarti's house. Aarti is saddened to learn that this is his last night in Calcutta. For the first time in her life, she is forced to serve food to someone of her husband's lineage.

The ship carrying the refugees prepares to depart from Calcutta Harbor. Aarti Panikkar and Damayanthi have come to see Venu off. By the time Venu returned to the ship to calm the tension between the refugees, Aarti had removed the corner between Panikkar and himself, which connected the ship and the shore. The ship is leaving the dock. Venu just stares helplessly at Aarti and Damayanthi who are staring at the horse.

The main feature of the epics is that the passion for life evolved in it develops into the expression of a universal, universal human condition. According to Iravati Karve, "The Mahabharata is the name of a Sanskrit work that simply describes the family conflict that ended in a great war" 3. But the epic becomes a grand and weighty epic in that it expands the family story through thousands of characters, anecdotes, and story contexts to tell the story of man's diverse lifestyles of all time.

"It simply came to our notice then

“Yadihaasti thadanyathra

Ennehaasti na kuthrachith”<sup>4</sup>

The admirer will always bow his head before the glorious result of the Mahabharata. The Mahabharata addresses, in one way or another, most of the experiences and moments of crisis that mankind can go through. As Michael Bakhtin says of the great works, "It transcends the boundaries of time and lives in eternity." 5

The story is a chronological narrative. That is why the expression of time was a big problem in front of all the writers. In Vastuhara, Srirama tries to express the flow of time with memories. At the beginning of the story, the narrator mentions that the period of the story is from 1971-73. The story goes back to the Partition of India in 1947 and the lives of the characters behind it. The narrator narrates this long period of time through memories to a small extent in the present. The expression of time in Vastuhara is reminiscent of the chronology of Sachidananda Harinand Vatsyayan, who spoke of a time like Damaru, a narrow-minded man who looks at the past and the future with two faces.<sup>6</sup>

"Vastuharer begins another era" Ship speeds up ”

That is the end of the story. The light of hope fills the eyes of the refugees on the ship, which is swaying with the tides of the Ganges and the waves of the sea. The narrator says that the refugee women are accepting

the new life that awaits them on the East Island by word of mouth (olidhvani). Journey into the future in search of islands of hope. This flow of refugees is also linked to man's eternal journey in search of the Promised Land. Thus the time in the story moves into the open of the future. This is the quality of the story by incorporating the Damaru concept of time into the narrative structure of the story.

The short story is the most widely followed narrative form of the literary trilogy. Spatial action often stresses the concentration of the short story and the intensity of the plot. It is the brevity of the place, the time and the action that makes the short story an emotional literary form. Most of the storytellers try to create a unique setting for the life pictures that they portray. Such a landscape should be such that it does not detract from the atmosphere of the story, the sentimentality and the monotony of the story.

The narrator says that the distance between Kolkata and Kerala is the size of the ocean and tries to bridge the gap between them with the special use of language.

“He took a light inland and wrote a letter to his mother

Response came sooner than expected”

Here is what Venu had to say after reading his mother's reply:

"When he could not sit still, he walked away."

The narrator presents the fact that Venu came to Kerala with this single sentence. The narrator narrates his return to Calcutta from his homeland in a simple sentence. Venu had to face opposition from his relatives when he returned home to find out if his aunt would get any property from his house. The mother also strongly disagreed.

“You have never bought property in your life - and will not buy it. You do not know the value of the property. Buy an inch of land today. Try to make it two inches tomorrow.

And then the verse in the story goes like this.

"It was raining heavily when we reached Calcutta"

With this short sentence, Venu is able to cross an ocean distance. This narrative also satisfies the concept of concentration for the short story in topography.

Character creation is an important part of storytelling. The narrator narrates the events through the characters. The personality of the characters is expressed through the events that are formed in this way. In more concentrated and subtle literary forms, such as short stories, the characters have more relevance than the elements that develop the plot. They become representatives of human nature and philosophy of life. That is how they become representatives of human nature and way of life. This will become clearer if we examine the short stories of CV Shriram. There are many characters in Vastuhara. There are those in the group who come directly into the story and through the clues in the plot.

Throughout human history, governments have been seen creating refugees. Many writers have spoken of the irrationality of the justice system. Refugees' miserable lives and helplessness are often just cheap jokes about governments. The politics of creating refugees is not something that C.V. Sriraman directly presents in *Vastuhara*. But the wings of human life that history leads to the altar of refuge are the very essence of the story. At the same time, the narrator presents the sufferings of the refugee life in front of the lives of the artisans and raises silent but sharp criticism of those responsible for the situation. Shri Ram portrays the indifference of the state and the ruling class towards the refugees through a character who briefly enters the story. The ship carrying the refugees is preparing to leave the port of Kolkata. Aarti Panikkar and Damayanthi are on shore to send Venu away. Suddenly Venu enters the ship to calm the quarrel between the refugees. When we got there we were in total disarray. Conflict with refugees and staff during medical examinations. Those on board quarrelled with other passengers. He somehow calmed down everyone outside. The narrator describes what he saw while climbing the ladder:

The officer puts an easy chair in front of the state cab and reads *Anandavikadan*. Without looking at it he said:

"I'm Some Refugee Bleachers Learning Around My Cabin .... Don't Hold Anyone Here .... You Manage"

All in all, they are going to be dumped in the refugee camps in Calcutta, Dandakaranya, Madhya Pradesh and many other refugee camps and are going to blacken the remnants of life in the eastern islands where there has been no human habitation since the beginning of the universe .....

"On records at least you are their officer .... they must come to you ...."

His voice went a little overboard.

Did Damayanti's voice run down his throat? Have you seen that emotion? The officer was shocked. He rubbed his outside and said:

"You are such a person. This makes me angry .... Don Gat Angry. Please... please .... you know my wife is scared of refugees .... "

The officer's wife, who heard all this, said:

"Bengali .... Dangerous Fellows ... Gum Endr Pesame came to hang the bomb kebab..." she said with a startled amazement.

He walked. He looked back before going down to the bunk. Then the officer started reading *Anandavikadan* again. In such a situation, so much indifference can be maintained.

"No wonder, his name is recommended for all India service ..." he recalled.

This scathing mockery becomes a lashing out against the criminal indifference of the state. CV Sriraman plays this character to truly convince the victims of the great tragedies of history, especially the authorities, of their indifference.

C.V. Sriraman develops the narrative of 'Vastuhara' in the context of a unique topography. Spatial perception is related to different elements such as narrative style, narrative language, dialects, historical and political aspects of the story, and philosophy. It may be recalled here that the 'method' in the Indian conception is the conception of the author in relation to the land. Bharatamuni, who described the method with the word 'work', describes it in conjunction with the cultural elements of different countries.

“Prithviraj is a multilingual costume news

Dedication work ”7

That is the observation in rhetoric. In addition to language, other cultural factors are the regulatory nature of the work, so its meaning is wide.

Thinasiddhanta, the basis of Dravidian poetry, puts forward a similar view. "The theory of starvation is, in a word, the philosophy that the poeticization of human experience is possible only in conjunction with landscape, time, and living conditions." 8 The same

The extent of the connection between the narrative and the narrative space convinces us. It is from this perspective that the concept of localism in architecture needs to be assessed.

Spatiality in Vastuhara should be understood not only as the plot of the story. The events of the story take place in Kolkata and Kerala. These two places are two important places in the Renaissance history of India. Kumaranasan, who gave romance to Malayalam poetry, wrote his major works after returning from Kolkata. All his biographers have documented the Renaissance outlook he developed in Asan during his studies in Kolkata. “Kolkata is a passionate historical landmark that gives seriousness to the artistic thoughts of the Malayalees. When we say Bengal and Kolkata, many memories are formed in the mind of any Malayalee. Many memories are historical. After Kolkata, the pragmatic democracy of left politics joins hands with the city of Kerala. The political history of the two regions bears a striking resemblance ”9 and explains the relationship between Kerala and Kolkata historically and socially. What Lord Rama is actually doing through ‘Vastuhara’ is strengthening this historical closeness. That is why when we read about the events in Kolkata, we experience what is happening in our country. When describing the village of Kolkata, one is reminded of the countryside of Kerala.

“I finally decided to go home and see them. Very anxious to reach. They got off the bus at the said stop. But instead of turning left, he walked to the right. The mistake was realized after walking a long distance. Somehow reached their home. Small house. It is very, very old. Small yard and broken wall. And the gate of the rusty tin can. The door is locked from the outside. Godrej's lock. He guessed because the door was split in two by a traditional plate. It feels like a normal picture in the rural areas of Kerala that another family lives on the other side. This is a testament to the particular meticulousness with which Sriraman's story is expressed in terms of the locality of the narrative. Thus, Vastuhara is a story that ironically incorporates epic features in the narrative structure of the story.

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