



The Unproductive becomes the Shade: *Re reading K Saraswatamma's Cholamarangal* as a tale of Fruitful Transformations

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Cholamarangal by K Saraswatamma is a genuine portrayal of mankind that transcends religious barriers. Chola trees are ones that provide shade to others without producing fruit and finally fall to earth, leaving no trace. Characters like Madhu and Lilykkutty are still moving chola trees because they gave their life in the service of love to others and for those who have no shade. This narrative highlights the current aspects of monastic and devotional life, in which one can achieve little on one's own while becoming everything to others. The shady chola trees are the personalities who are willing to consider man's sorrows and annoyances as their own and commit their life to them.

Key Words: cholamarangal, monastic life, devotion, nunnery

K Saraswatamma is a famous feminist author. The female characters in her novel represent the writer's absolute strength to resist and defy male dominance. Women who develop a feeling of feminine identity are the major focus of all of her works. She is continually perplexed as to why women are unable to live freely and compete on an equal footing with men. The narrator's wish for men and women to contribute equally in the fields of social service and thought is reflected in the narrative *Cholamarangal*.

Lilykkutty, the female heroine of the narrative, may appear greedy to others, but she is content with her situation and sees it as a blessing. Sister Philomena Benedict Beatrice was a radical departure from Lilykkutty. The lady who desired to be Madhu's wife is now proud to be the Lord's bride. She seeks to help people while also

earning virtue through the rosary. The narrative starts with an explanation of how advantage leads to narrow selfishness. Chola trees along the roadside are only used as shade trees because they do not produce fruit. This story is made much more relevant by the image of the monastery with the fruit trees in the shade for greater care. However, the picture of the monastery, where the fruit trees are shaded and protected, adds to the poignancy of the narrative. Madhu and Lilykutty have abandoned the notion of a productive family and have become proponents of a monastic life that society finds barren. Saraswatiamma indicates that they have turned into a shadow for many people.

Lilykutty and Madhu have the same innocent childhood, youth, and passion. Lilykutty puts a significant question in the minds of the readers, who wonder if love is kept concealed because it is a mistake. Rather of bemoaning her misfortunes, she sees them as a blessing. That is why Madhu's queries have no effect on her. His remark that religious traditions have ruined her has no meaning. The author's societal viewpoint is revealed by his statement that service to other human beings is more vital than devotion. Even in the middle of agony and sorrow, Madhu is motivated by her social viewpoint to live and work for others. Madhu's remark, "Since I have lost the most beautiful thing in my life, there is no need for me to keep anything lovely for myself," exemplifies the wisdom of a sage who has given up everything. Madhu was motivated by this determination to take the Indian masters' prayer mantras, *Loka Samastha Sukhino Bhavanthu*, into his life. Saraswatiamma's vision stands here, proclaiming selfless commitment to life.

Madhu and Lillykutty are two people who are in opposing circumstances in their lives. Their childhood fantasies have been destroyed. One eventually enters the nunnery, while the other enters the monastic life. They can help and shelter the locals through their difficult times. They could provide a helping hand during a pandemic and serve the locals, as well as make the same resources available to the villagers during floods. They become more active after the unanticipated meeting. They understand that helping others is their ultimate purpose in life. Lilykutty and Madu are driven to be more active and sincere in their devotion to society by the notion of the Chola trees on the nunnery's boundaries, which, while not productive, offer shade to many. *Cholamarangal* is connected with Madhu and Lilykutty, who are believed to be the shade of love's care for others.