

# ***THE TRAGIC TALE OF PERUMAPALAYAM***

**From the voice of my Ancestors**

A Project Report submitted to Bharathiar University  
in Partial fulfilment of the requirements for the award of the Degree of

## **BACHELOR OF ARTS IN ENGLISH**

Submitted by

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### **DEPARTMENT OF ENGLISH**

**KONGU ARTS AND SCIENCE COLLEGE (AUTONOMOUS)**

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**MARCH- 2024**



**CERTIFICATE**

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## **CERTIFICATE**

This is to certify that the project report entitled ***THE TRAGIC TALE OF PERUMAPALAYAM*** submitted to Bharathair University, Coimbatore in partial fulfilment of the requirements for the award of the Degree of **BACHELOR OF ARTS IN ENGLISH** is a record of original work done by **SRI SABARISH N (21UENG017)** during the period of his study (2021-2024) in the **DEPARTMENT OF ENGLISH, KONGU ARTS AND SCIENCE COLLEGE (AUTONOMOUS), ERODE** and it has not formed the basis for the award of any Degree/ Diploma/ Associateship / Fellowship or other similar title to any candidate of any University.

Submitted for the End Semester Viva- Voce Examination held on \_\_\_\_\_

**Supervisor**

**Head of the Department**

**Countersigned**

**External Examiner**

**Principal**

**DECLARATION**

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## **DECLARATION**

I, **SRI SABARISH** hereby declare that the project report *entitled **THE TRAGIC TALE OF PERUMAPALAYAM*** submitted to Bharathiar University, Coimbatore in partial fulfilment of the requirement for the award of the Degree of **BACHELOR OF ARTS IN ENGLISH** is a record of original work done by me during the period of study under the supervision and guidance of **Mr. V. MAHENDRAN M.A., ASSISTANT PROFESSOR, DEPARTMENT OF ENGLISH, KONGU ARTS AND SCIENCE COLLEGE (AUTONOMOUS), ERODE** and it has not formed the basis for the award of any Degree / Diploma / Associateship / Fellowship or other similar title to any candidate of any University.

**Signature of the Candidate**

**SRI SABARISH N**

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## **ACKNOWLEDGEMENT**

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## ACKNOWLEDGEMENT

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## ABSTRACT

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## ABSTRACT

In the tranquil village of Perumapalayam, nestled in the rural landscapes of Erode, Tamil Nadu, a young girl named Saraswathi our narrator (1) reminisces about her serene childhood. Born in the 1950s, she spent her formative years surrounded by the love of her family, including her father, Chennimupan, who was the protagonist of this tale.

Perumapalayam is a place of simple beauty, with its dry landscapes and scarce water supply. Chennimupan, a farmer, owned 16 acres of land where he cultivated spices and other crops. However, the lack of water made farming a challenge, and the family often had to supplement their income by tapping palm trees for their sap, which they sold as a beverage called a fermented drink (kallu), with a strong and sweet flavour.

Despite the hardships, Saraswathi and her siblings found joy in their rural surroundings. They helped their parents in the fields and cherished the moments spent with their father, who was a respected figure in the village. Chennimupan was known for his bravery and integrity, always standing up for what is right.

However, their peaceful life was disrupted by a longstanding feud with a neighbouring farmer named Ramamupan. The conflict arose from disputes over land and water rights, leading to several confrontations between the two families. The tension at the last straw when Chennimupan and Ramamupan had a violent altercation in a well, resulting in Ramamupan's death.

The aftermath of the incident was tumultuous for Saraswathi's family. They were forced to flee Perumapalayam and seek refuge in another village, Vettuvapalayam, to escape from the wrath of Ramamupan's supporters. The police were also involved, leading to a legal battle that ultimately ended in Chennimupan's favor. Despite the hardships, Saraswathi found love and happiness in Vettuvapalayam. She married Thirumurthi, a man who had been secretly in love with her for years. Together, they built a life filled with love and companionship, a testament to the resilience of the human spirit. As Saraswathi looks back on her childhood in Perumapalayam, she realizes that it was a time of both joy and sorrow. It was a time when she learned the value of family, resilience, and the power of love to overcome even the darkest of times.

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## **Novelization**

Novelization is the process of creating a novel based on another medium, such as a film, TV series, stage play, comic book, or video game. Novelizations are often written by professional writers who adapt the original story to fit the format and length of a novel. Novelizations can provide more details, insights, and background information than the original source, as well as add new scenes or characters. Novelizations are usually part of the marketing strategy for popular films or franchises, as they can attract fans who want to relive or explore the story further.

When it comes to incorporating 'voices' into novelization, it can refer to the distinct narrative styles or perspectives that contribute to the storytelling. Novelization breathes new life into narratives, transforming them from their original medium into the immersive world of literature. But what makes a novel truly captivating are the 'voices' that echo through its pages. 'Voices' in a novel are the distinct perspectives or narrative styles that the author uses to tell the story. These voices can belong to the characters themselves, an omniscient narrator, or even the underlying tone of the narrative.

Each voice is a thread in the tapestry of the story, adding depth, color, and emotion. Character voices are perhaps the most direct way of incorporating voices into a novel. Each character has their own unique voice, shaped by their background, personality, and experiences. Through dialogue and internal monologues, readers get a glimpse into the characters' minds, fostering a deeper connection with them.

The narrative voice is the voice of the storyteller. It's the tone, style, and perspective from which the story is told. The narrative voice can be omniscient, limited, or even unreliable, each bringing a unique flavor to the story. Incorporating voices into novelization is like conducting a symphony. Each voice is an instrument, and the author, the conductor, brings them together in harmony to create a captivating piece of literature. It's through these voices that the story comes alive, resonating with readers long after they've turned the last page.

## Plot

Here is the voice of my ancestors that has been novelized:

The story began by the narrator (1) **Saraswathi**'s description about the personal life that she was lived along with her family in the place named **Perumapalayam**. Our narrator is Saraswathi who was 20 years old she spends her serene spell along with her three sister's and one brother. They were children of the protagonist of the novel. Saraswathi traces back to the earlier time during her childhood at the time of 1950's. She spends her calm phase of life along with her siblings in the rural village of Erode named Perumapalayam. She used to spend her most of the time with her father **Chennimupan** (protagonist). She was only child of the protagonist who studied up to 2<sup>nd</sup> standard. She revived her experience that she had in that time she stopped her studies and move the field of farming along with her mother and her father she was elder daughter of Chennimupan. She also shares about the beautifulness of the village; she narrates that her father Chennimupan has 16 acher of land and they involve in farming of spices and other crops. The village was looks very dry and doesn't had enough water for their cultivation they used to do farming for 4 months in a year and rest of the month they move towards work on climbing palm tree and they make use of the drink from the tree and involve in the work of selling the fresh sap and fermented sap from the palm tree. கல்லு is a fermented sap is a more alcoholic beverage that is often distilled to produce palm brandy. It has a strong and sweet flavour, and often consumed as a social drink

And Saraswathi move towards the difficulties the faced during the time, she says that there was no permanent job because the water supply to their land was uncertain. They swift their job according to their situation she says that she works hard in the fields and the helpful to her family in all sort of ways.

Saraswathi starts describing about the protagonist of the story her father Chennimupan as she said that her father Chennimupan was brave and courageous person and he got all of the

good respect from the all people in the village, she said that Chennimupan was known by the name of **Appukutty**. And he was helpful for the people in all of the ways she said that Chennimupan was good for good people and more bad kind for wrong people.

She says that there was no one in the village like Chennimupan because he was the person who bravely spend his lifespan along with the people who are always comes against the way of Chennimupan. She also says that the protagonist involves in the job of cultivating and selling the spices and maintain a stable middle-class life, he always takes care of his daughter's and son. And he was died in the year of 1998.

*The Narration was shift from a daughter of Chennimupan (Saraswathi) to a second Narrator **Thirumurthi** (who involve in the murder of **Ramamupan**)*

He started describing about the antagonist of the story **Ramamupan**, as he begins by describing about the structure and the braveness of the antagonist, he said that Ramamupan was a man with large body mass and he involve in the business of marketing the vegetables to the city. He describes that Ramamupan as a man who with two penis (Diphallia).

He further added that Ramamupan was a braver and stronger person who can handle four of the persons by alone. Ramamupan was involve in the conflict of Chennimupan then it turns into fight. Ramamupan was lived near by the house of Chennimupan they had a frequent conversation and some sort of fight for the problem of water supply to the land and way for the land. And Ramamupan had three children's and they were more helpful in all sort of way for Ramamupan.

Saraswathi bring back the memories that were the causes for the murder of the antagonist Ramamupan. The problem arose between Chennimupan and Ramamupan from the earlier time, Ramamupan involve in consistent interruption in the field sharing and water sharing with Chennimupan. At the time of 1958 Chennimupan bought a 3 achere of land on the north side of Ramamupan's land in Perumapalayam and started farming in the field Chennimupan had an only way of get into his field only by crossing the Ramamupan's land.

The days pass by and there was a small clash between Ramamupan and Chennimupan, The Chennimupan daughter and the narrator of the story was vividly shares the tragedy incidents took places at that time, She brings out the memories when Ramamupan started arguing for the sharing of path along with Chennimupan narrator describes that these was the beginning of their problem and years passes by but bot the protagonist and antagonist had a several clashes one day Chennimupan was blocked by Ramamupan when traveling to the field Ramamupan started arguing along with his three sons and started attacking Chennimupan.

Then Chennimupan made a complaint on Ramamupan in chittode police station and they order Ramamupan share the path equally. Later the narrator describes about her horror experience, when Ramamupan and Chennimupan had a fight in the well. Chennimupan and Ramamupan's brother

Songadamupan had an equal share in using the well. Saraswathi start describing vividly about the harsh conversation that they had on the field later this tense talk of Ramamupan made Chennimupan more anger on him. Saraswathi describes that these was the foremost cause for the murder of Ramamupan.

Saraswathi bring back her memories that happened in the time of 1960's when she was 22 years old. There was a regular conflict between Chennimupan and Ramamupan for some sort of issues on their land. Saraswathi remember the day when Ramamupan involves in a unnecessary argument for sharing water in the well with Chennimupan and Ramamupan challenged by saying that (ne nalla apanuku porendrurunda mela kai veida paapom) this made Chennimupan more frustrated and anger on Ramamupan.

Saraswathi vividly shares the incident that took place when Chennimupan decided made a lesson to Ramamupan by breaking down his legs and hands. Chennimupan planned along with his neighbour named Muthaan,Ponnusamy. They came to hear about that Ramamupan was move to the market and return by night time. This situation favour for the three and decided to block Chennimupan on the way and wallop him.

*Now there was a shift in Narration from Chennimupan daughter Saraswathi to Second Narrator Thirumurthi (2) (a person who involve in murder of Ramamupan):*

He begins by describing the love that he had with Chennimupan's daughter Saraswathi. He was fallen in love with Saraswathi and spend his day on seeing her in the far and he decided to share his feeling to her. But at the time he when he was working in the field, he was called by Chennimupan and Thirumurthi said that he was not even know the reason for his call.

Then the three (Chennimupan,Muthaan,Ponnusamy) asked Thirumurthi to follow them to Nasiyanur, He still doesn't know the reason till when there was a fight begins with Ramamupan. On Nasiyanur Thirumurthi was wait along with the three of them for the arriving of Ramamupan. Once when Ramamupan was spotted they started beat up Ramamupan. Ramamupan was also started fighting against the four Thirumurthi describes that Ramamupan hold all four of their sticks with his hand and the cow got a beat and rushes away from the spot Chennimupan,Muthaan,Ponnusamy, Thirumurthi were started beating up **Ramamupan** very harshly and they leave him in that place and move to the well and wash the blood traces in their rod and stick.

*Now the Narration was shift from Thirumurthi to Saraswathi*

She begins by describing about the day when the murder was taking place, it was the bright moon night, four of the people move for wallop Ramamupan. The narrator was in Perumapalayam along with her mother, sisters and brother. Once they hear the sound of fight that took place about half a kilometre away from their house they decided to move to the empty grass field once they move out from their house and started walking on the forest she says that they found the four person Chennimupan, Muthaan, Ponnusamy and Thirumurthi were washing their wooden sticks and rod which they used to beat Ramamupan. All of them joint together and decided to leave Perumapalayam. The narrator also shares the reason for their swift from Perumapalayam to Vettuvapalayam, she said that in Perumapalayam there was a many supporting neighbour for the antagonist Ramamupan, if they know the incident, they started beating up so they swift to **Vettuvapalayam** and stayed in one of their neighbour's house.

On the other side the police were arrived at the place where Ramamupan beaten and he made a complaint on those four persons who were beat him. And he was took by police to the hospital.

In Vettuvapalayam (Chennimupan, Muthaan, Ponnusamy and Thirumurthi) were decided to go and take the palm drink in the early morning the time gone by and they were worn by their neighbour about that police were in search of them after that the four of them were rushed into the coconut farm and spend the couple of hours within the forest.

In the home where narrator was stay along with her family, the narrator describes about the situation when police were come to their house. When police were coming to their house in search of the four but they couldn't find them and started beat up the person's in the house including the narrator (Chennimupan's daughter). The police man question's reason for shift from Perumapalayam to Vettuvapalayam and the narrator explain the police that they were beat-up by the people's in Perumapalayam so they decided to leave the village and move to Vettuvapalayam.

Later the time police again revisited the house by 5:00A.M but they couldn't find the four now they were move to the sugarcane forest and they decided to hide for the day. The narrator along with her family joined with four of them in sugarcane forest at 7:00 A.M.

*Now there was a shift in Narration from Saraswathi to Thirumurthi (a person who involve in murder of Ramamupan):*

Thirumurthi revived his memories that in the time of surrender. The time gone by and they hear the news that Ramamupan was died at 10:00 A.M. The four of them decided surrender in the court, so they were helped by their neighbour **Ponnagounder** on that day by 10:00



P.M and spend two night in his rice mill. The next day they were helped by Lawyer took the four of the person through his car and take them to the Perundurai police station. And in the Perundurai police station they spend 15 days in the jail. Because of their surrender to the court the police were not involve in attacking of four of them Later the case was move to Coimbatore and they were arrested and put them in the jail. They were brutally beaten by the police and those four were separated. At this time Thirumurthi was about 22 years old, Chennimupan was about 50 years old, Muthaan and Ponnusamy were about 30 years old and they were provided the food named kali (Tamil). Thirumurthi shares their time of setback on the judgement of Coimbatore court, made a judgement of 5 years for Chennimupan and 4 years for rest of the three. They appeal against the judgement and get the Town jaamin it takes about 5 months, they spend these rough patches of days in Coimbatore central jail. They spend 15 days after the jaamin and move to the police station for every day evening for their sign, on the 16<sup>th</sup> day they get the jaamin from their home and they also appeal for their case in Chennai High court and after the 6 month the judgement made in favour of the four peoples.

After the judgement that made in favour of Chennimupan, Muthaan, Ponnusamy and Thirumurthi They started to spend their peaceful life in their village Vettuvapalayam. Thirumurthi shares his love that he had with our Saraswathi (Chennimupan's daughter Saraswathi).Thirumurthy was our Narrator (2) who had an immense love on Saraswathi (our narrator (1)) and after the two year of the tragic incidents, Thirumurthi and Saraswathi were married this phase was the beginning of the two soul of beloved. Now **Thirumurthi** is 77 years old and **Saraswathi** is 70 years old. Spending their peaceful life happily with eachother.

# *THE TRAGIC TALE OF PERUMAPALAYAM*

## **From the Voice of My Ancestors**

**My Serene Childhood in Perumapalayam;** The narrative flowed like a meandering river, winding through the valleys of memories of our first narrator Saraswathi's childhood in Perumapalayam unfolded. The 16 acres of fertile land owned by *Chennimupan* were not merely a source of sustenance; they were a testament to the family's resilience, their connection to the earth, and the dreams they planted with every seed.

The family's daily routine became a symphony of labour and love. The siblings, despite their varying ages, formed an unbreakable bond in the fields. Each sunrise witnessed them working side by side, hands in the soil, sowing the promise of a harvest that would sustain them through the year. Saraswathi vividly described the shared laughter and occasional squabbles, the scent of the earth mingling with the fragrance of growing crops.

The arid climate of Perumapalayam was a harsh companion. The villagers lived at the mercy of the monsoons, praying for rain to quench the thirst of the parched land. Saraswathi painted a poignant picture of the community coming together during these times, their collective hopes rising with each raindrop. The monsoons became more than a weather pattern; they were a lifeline, a shared prayer for abundance and prosperity.

During the dry months, the focus shifted to the palm trees, which stood tall like sentinels guarding the village's secrets. Chennimupan, a master climber, passed on the skill of scaling these giants to his children. Saraswathi delved into the intricacies of this ancient art, describing the careful placement of feet, the rhythmic ascension, and the thrill of reaching the crown where the nectar-rich sap awaited. The family's bond grew stronger with each shared venture up the towering palms, an ancestral dance that connected them to the heart of Perumapalayam. The production of fermented sap, or (kallu), emerged as a cultural cornerstone in the village. Saraswathi's words painted a canvas of communal gatherings where families joined hands to extract and ferment the sap. These events were not just about the production of a beverage

they were celebrations of life, marked by laughter, storytelling, and a sense of shared purpose. The sap, once transformed into palm brandy, became not just a drink but a symbol of the community's resilience and unity.

The dusty lanes of Perumapalayam, where children played and villagers exchanged pleasantries, were more than mere pathways. They were the veins through which lifeblood flowed, connecting every household in a network of shared experiences. Saraswathi unfolded tales of late-night conversations under the starlit sky, where elders shared wisdom, and children listened wide-eyed, absorbing the richness of their cultural heritage.

The village, once seen as a constraint due to its arid climate, became a canvas of resourcefulness. The lack of permanent jobs did not dampen the villagers' spirits; instead, it ignited their creativity. The family, like others, seamlessly transitioned between farming and other livelihoods, embodying the rhythm of life in Perumapalayam. The ebb and flow of seasonal occupations became a dance, a choreography of survival and adaptability.

In this continued exploration of Saraswathi's childhood, readers were immersed in a tapestry of emotions. The complexities of rural existence were painted with nuanced strokes, and with each revelation, a new chapter in the lives of the characters unfolded. The family's journey became a mirror reflecting universal truths about resilience, community, and the enduring spirit of humanity. Perumapalayam, through Saraswathi's eyes, ceased to be a mere location; it became a living, breathing entity that shaped destinies and defined the essence of community life. The narrative transcended the boundaries of time and space, inviting readers to not just observe but to participate in the vibrant tapestry of rural existence.

As the story unfolded across the pages, a canvas painted with the hues of nostalgia and the warmth of shared memories, readers found themselves not only in the physical landscape of Perumapalayam but within the emotional landscape of Saraswathi's heart. The seeds of resilience and the blossoms of hope thrived side by side, weaving a story that transcended the ordinary and touched the extraordinary in the simplicity of rural life.

The reader, now fully immersed in the world of Perumapalayam, was beckoned to join the characters on their journey, to feel the earth beneath their feet, and to share in the laughter and tears that echoed through the dusty lanes. The unfolding tale was not just a narrative; it was an invitation to experience life in its raw, unfiltered beauty—a journey through time and memory, where every word added another layer to the rich tapestry of Saraswathi's serene childhood in Perumapalayam. Life in Perumapalayam was not merely a routine; it was a symphony of familial bonds that defined our existence. Our days unfolded in a rhythmic dance

of chores and laughter, forging connections that withstood the test of time. As the eldest sibling, I took it upon myself to weave these familial ties tighter.

My siblings and I, adorned with the innocence of youth, spent our days exploring the fields and embracing the wonders of nature. Together, we crafted our own world amidst the sprawling acres of our family's land. The memories of playing hide and seek among the crops and sharing secrets beneath the shade of ancient trees were etched into the fabric of our childhood. Despite the hardships that accompanied rural life, there was a certain magic in the simplicity of our days. Our mother, a pillar of strength, guided us with her unwavering resolve. Together, we sowed the seeds of resilience, learning to navigate the unpredictability of our agricultural pursuits. Her nurturing presence became the compass that guided us through the challenges that lay ahead. Perumapalayam, with its arid landscape, presented both challenges and opportunities. The limited water supply shaped our agricultural calendar, but our connection with the land ran deep. In the four months dedicated to farming, our fields transformed into a vibrant canvas painted with the hues of various crops. The fragrance of spices, the vibrant colours of flowering plants, and the rustle of leaves in the wind became the backdrop of our daily lives. As a family, we revelled in the fruits of our labour, finding solace in the knowledge that our hard work would yield sustenance for the months to come.

Beyond the fields, the surrounding landscape offered a treasure trove of resources. From medicinal herbs that cured ailments to the diverse flora and fauna that adorned our village, nature became both provider and healer. Life in Perumapalayam was a delicate dance with uncertainty. The fickle nature of water supply cast a shadow over our endeavours, forcing us to adapt and evolve. With each passing year, the ebb and flow of water availability dictated the rhythm of our lives. We faced droughts that parched the land and monsoons that brought both relief and chaos. Our resilience was tested as we devised innovative irrigation techniques, embracing a spirit of constant adaptation.

In the face of adversity, our family forged a bond that transcended the challenges of the environment. Together, we weathered the storms and celebrated the victories, learning to dance in harmony with the uncertainties that defined our rural existence.

The task of climbing palm trees, a significant aspect of our livelihood. Scaling the lofty trunks to extract sap became a metaphor for our ascent against the odds, reaching heights that mirrored our dreams and aspirations.

The intricate process of collecting sap, from the nimble climb to the careful extraction, became a ritual that connected us to the essence of our village life. As I reflect on the times spent suspended between earth and sky, I realize that our journey was not just about the

physical act of climbing but also about the metaphorical ascent—rising above challenges, embracing resilience, and reaching for the sweet nectar of success in the face of adversity.

The fermented sap, known as Kallu is a distinctive beverage, distilled into palm brandy, became more than a product of our labour; it became a cultural emblem, a social glue that bonded our community. The process of making kallu, from the collection of sap to the distillation, is explored in detail. Here unveil the communal gatherings where the rich and sweet flavour of the beverage became a source of joy and camaraderie. The intoxicating aroma of kallu wafted through our village, creating a tapestry of shared experiences that transcended the daily grind.

As the protagonist's daughter, I share the nuances of kallu production, its economic implications for our family, and the cultural significance embedded in every sip. Saraswathi paints a vivid picture of the village coming together to celebrate life's moments with the elixir that mirrored the complexities of our existence.

The essence of rural life lies in the ability to confront hardships with unwavering determination. The absence of permanent employment meant that our lives were a constant juggling act. I recount the varied occupations we undertook, from farming to palm climbing, each demanding a unique set of skills. As the eldest daughter, my role expanded beyond the fields, and I became a crucial pillar in supporting our family through the trials of life here unravels the layers of resilience woven into the fabric of our existence, showcasing the strength that emerged from facing challenges head-on. It is a testament to the indomitable spirit that defined our rural life in Perumapalayam.

Amidst the trials of rural life, festivals and celebrations provided moments of respite and joy. From harvest festivals that marked the culmination of months of hard work to traditional celebrations that echoed through our village, each event brought our community together in a harmonious symphony of laughter, music, and dance.

As the protagonist's daughter, I share the joyous moments that punctuated our otherwise labour-intensive lives. Festivals became a time for reflection, gratitude, and the reaffirmation of our shared identity as a community bound by tradition and resilience.

Change, like a subtle breeze, began to rustle through the tranquil village of Perumapalayam. Technological advancements, shifts in agricultural practices, and evolving societal norms began to cast their shadows on our traditional way of life. This area delves into the tensions that emerged as we grappled with the winds of change, balancing the preservation of our cultural heritage with the demands of progress.

As the eldest daughter and narrator, I recount the internal conflicts and external pressures that marked this period of transition. The winds of change carried with them the promise of new possibilities, forcing us to navigate uncharted territories while holding onto the roots that anchored us to Perumapalayam. Saraswathi starts describing about the protagonist of the story her father **Chennimupan**. As she said that her father Chennimupan was brave and courageous person and he got all of the good respect from the whole people in the village, she said that Chennimupan was known by the name of *Appukutty*. And he was helpful for the people in all of the ways she said that Chennimupan was good for good people and more bad kind for wrong people.

She says that there was no one in the village like Chennimupan because he was the person who bravely spend his lifespan along with the people who are always comes against the way of Chennimupan. She also says that the protagonist involved in the job of cultivating and selling the spices and maintain a stable middle-class life, he always takes care of his daughter's and son. And he was died in the year of 1998.

The legacy of Perumapalayam is intricately woven into the lives of its people, with the protagonist, Chennimupan, standing as a towering figure in the village's history. As Saraswathi, I delve into the remarkable persona of my father, sharing anecdotes that paint a vivid portrait of a man whose courage and resilience left an indelible mark on the community Chennimupan, affectionately known as Appukutty, emerges as the protagonist of our tale. In the eyes of the villagers, he was not just a farmer; he was a symbol of bravery and integrity. I recount the deep respect that permeated through the village for Chennimupan, a man whose actions spoke louder than words.

Saraswathi paints a picture of Chennimupan as a benevolent force, always ready to lend a helping hand to those in need. His generosity extended beyond the boundaries of our family, reaching out to the entire village. The villagers revered him for being just and fair, qualities that earned him goodwill even from those who might have been at odds with him.

Chennimupan's moral compass was unswerving, distinguishing between right and wrong with clarity. As Saraswathi, I share the sentiment that there was no one quite like him in the village. His courage was unmatched, and his commitment to justice resonated with the community. Even in the face of adversity, Chennimupan stood tall, facing challenges with a resilience that inspired those around him.

The narrative takes a poignant turn as I recall the details of Chennimupan's professional life. His involvement in cultivating and selling spices became the bedrock of our family's stability. Despite the uncertainties of rural life, he navigated the challenges with a steadfast

determination, providing not just for his immediate family but also contributing to the economic well-being of the entire village.

As the eldest daughter, I share glimpses of the paternal care and guidance that defined Chennimupan's relationship with his children. His love was both protective and empowering, nurturing the dreams and aspirations of his daughters and son. The legacy he left behind goes beyond the fields and spices; it lives on in the values instilled in his children, shaping their destinies in profound ways.

Saraswathi, with a touch of melancholy, reveals the turning point in our family's journey—the year 1998, when Chennimupan bid farewell to the mortal world. The village mourned the loss of a stalwart, and Perumapalayam felt a void that could never be filled. The legacy of Chennimupan, however, continued to echo through the fields he cultivated, the palms he climbed, and the hearts of those he touched.

In the aftermath of his passing, the family faced the challenge of carrying forward the torch that Chennimupan had lit. The story unfolds into a reflection on how the family coped with the loss, the resilience they displayed, and the ways in which the village came together to honour the memory of a man who had been a pillar of strength.

As Saraswathi, I delve into the impact of Chennimupan's absence on the dynamics of our family and the village. The void left by his departure forces us to confront the inevitability of change and adapt to a new chapter in our lives.

The legacy of Perumapalayam, as shaped by Chennimupan, transcends the physical boundaries of the village. It becomes a testament to the enduring spirit of rural life, the bonds of family, and the profound impact one individual can have on an entire community. The subsequent pages unfold the continuing narrative, exploring the challenges and triumphs faced by the family in the aftermath of Chennimupan's passing and the evolution of Perumapalayam into a village shaped by both tradition and change. Saraswathi takes a reflective journey back to the roots of *Appukutty's* life, exploring the early years that shaped the man he became. The story unravels the circumstances of his birth, the challenges he faced, and the values instilled by his parents. Born into a modest family, Chennimupan's early life was marked by financial constraints. The pages unfold stories of his determination to overcome adversity, working alongside his parents in the fields, and the lessons learned from the struggles of his youth. These formative experiences become the crucible that forged Chennimupan's resilience and empathy for those facing hardships. The narrative delves into the pivotal moments that propelled Chennimupan towards a life dedicated to the land. His connection with agriculture, cultivated through familial ties, laid the foundation for the farming legacy he would later

establish in Perumapalayam. Saraswathi reflects on Chennimupan's roots shaped not only his character but also the trajectory of the village itself. As the protagonist's life intertwines with Perumapalayam, Saraswathi paints a vivid picture of Chennimupan's initial struggles, the challenges of adapting to a new environment, and the relationships forged in the tight-knit community. The village, initially sceptical of the outsider, witnessed the emergence of a man who earned their trust through hard work and integrity. The pages unfold stories of Chennimupan's efforts to integrate into the fabric of Perumapalayam, learning the nuances of the land, and building bridges with the villagers. The narrative touches upon the pivotal moments that endeared Chennimupan to the community, the acts of kindness that resonated with the villagers, and the quiet leadership that began to define him. The early days become a testament to the resilience of a man determined to make a home in Perumapalayam.

Saraswathi shares stories of his involvement in community initiatives, his role in resolving disputes, and the respect he garnered for being a voice of reason in times of turmoil.

Chennimupan's leadership went beyond the boundaries of his own farm. He became a spokesperson for the village, addressing issues related to water scarcity, advocating for sustainable agricultural practices, and championing the welfare of the entire community. The pages unfold a narrative of a man who, despite lacking formal education, possessed an innate wisdom that resonated with the villagers. Saraswathi reflects on Chennimupan's ability to unite the diverse voices within the village, fostering a sense of collective responsibility. The legacy of his leadership becomes a beacon for future generations, inspiring them to emulate the qualities of integrity, empathy, and resilience that defined Chennimupan's tenure. Saraswathi shares intimate details of the familial bonds that enriched Chennimupan's life and how they, in turn, influenced the dynamics of the village. Chennimupan's relationship with his wife, Saraswathi's mother, becomes a centrepiece of this story. The pages unfold stories of partnership, mutual support, and the shared vision that defined their journey together. Saraswathi reflects on how Chennimupan's commitment to family echoed in the stability he provided for his children and the warmth that emanated from their household.

The narrative explores the challenges faced by Chennimupan's family, the sacrifices made to ensure the education of his children, and the delicate balance between familial responsibilities and community leadership. The legacy of Chennimupan, as a family man, becomes a touchstone for the values that Perumapalayam holds dear. Saraswathi delves into the myriad ways in which Chennimupan extended a helping hand to those in need, transforming Perumapalayam into a village where collective welfare was a shared responsibility. The pages unfold stories of Chennimupan's initiatives to support education, provide healthcare, and



address the basic needs of the less privileged within the village. His philanthropy was not a grand gesture but a series of compassionate acts that touched the lives of many. Saraswathi reflects on how Chennimupan's generosity became a driving force for positive change within the community. The legacy of Chennimupan's philanthropy lives on in the continued efforts of Perumapalayam to uplift its most vulnerable members. The chapter highlights the enduring impact of small, meaningful actions in creating a village where the well-being of each individual is considered a collective responsibility. Saraswathi reflects on the obstacles that faced because of -natural calamities, economic uncertainties, and the evolving landscape of rural life. The resilience displayed by Chennimupan in the face of adversity becomes a source of inspiration for the entire village. The pages unfold stories of overcoming droughts, adapting to changing agricultural practices, and the ingenious solutions devised by Chennimupan to address the perennial water scarcity. The triumphs, both big and small, become testaments to the indomitable spirit that defined Perumapalayam under Chennimupan's leadership.

The Narration was shift from a daughter of Chennimupan to our second narrator Thirumurthi (who involve in the murder of *Ramamupan*):

He started describing about the antagonist of the story Ramamupan, as he begins by describing about the structure and the braveness of the antagonist, he said that Ramamupan was a man with large body mass and he involve in the business of marketing the vegetables to the city. He describes that Ramamupan as a man who with two penises (Diphallia).

He further added that Ramamupan was a braver and stronger person who can handle four by alone. Ramamupan was involve in the conflict of Chennimupan then it turned into fight. Ramamupan was lived near by the house of Chennimupan they had a frequent conversation and some sort of fight for the problem of water supply to the land and way for the land. And Ramamupan had three children's and they were more helpful in all sort of way for Ramamupan. As the winds of change swept through Perumapalayam, a new narrative thread unfolds, introducing a character whose presence would cast a shadow over the tranquil village. The focus shifts to the antagonist of our tale, Ramamupan, as a Thirumurthi takes centre stage to share the darker contours of our story. Thirumurthi begins by painting a vivid picture of Ramamupan, the imposing figure who would become a formidable adversary for Chennimupan and his family. Ramamupan, with his robust physique and a strikingly unique trait, entered the stage as a man of consequence in the village. Describing Ramamupan's physicality, Saraswathi emphasizes his large body mass—a testament to his strength and presence. However, it's the revelation of a rare condition, *Diphallia* that adds an intriguing layer to his character. This physical anomaly, though unrelated to the conflict at hand, serves as a distinctive mark, a

peculiar detail that remains etched in the minds of those who encounter Ramamupan. The narrative delves into Ramamupan's occupation, portraying him as a shrewd businessman involved in the marketing of vegetables to the city. His ventures in trade added a layer of complexity to the dynamics of the village, as economic interests collided with the traditional agrarian way of life. But Ramamupan was not merely a man of commerce; he was a force to be reckoned with in the village's social fabric. Thirumurthi highlights his unparalleled bravery and strength, recounting instances where Ramamupan single-handedly faced challenges that would daunt others. The ability to handle four individuals in a confrontation became a defining trait, solidifying his place as a formidable adversary.

The roots of conflict between Ramamupan and Chennimupan are traced back to the perennial issue of water supply. Living in close proximity to each other, the two families engaged in frequent conversations that often escalated into heated disputes. The battle for access to water sources and the right of way over the land fuelled the animosity between these two powerful figures in Perumapalayam. The narrative unfolds the layers of tension, the clash of egos, and the simmering resentment that marked the relationship between Chennimupan and Ramamupan's. The disagreements, once mere verbal skirmishes, evolved into physical confrontations, transforming the serene village into a battleground of competing interests.

Despite the adversarial relationship, Ramamupan's family becomes an integral part of the narrative. Thirumurthi sheds light on Ramamupan's three children, depicting them as supportive allies in their father's endeavours. The family dynamics, the bonds forged in the crucible of shared challenges, serve as a backdrop to the overarching conflict. As the story unravels the complexities of the antagonist's character, the legacy of Perumapalayam takes on a darker hue. The clash between Chennimupan and Ramamupan becomes a pivotal point in the village's history, leaving an indelible mark on the lives of those caught in the crossfire.

As Thirumurthi continues to peel back the layers of Ramamupan's character, the stage is set for the escalating conflict that would cast a long shadow over Perumapalayam. The tale delves into the specifics of the ongoing feud between Chennimupan and Ramamupan, each skirmish intensifying the animosity that simmered beneath the surface. Ramamupan's business ventures, particularly his involvement in marketing vegetables to the city, become a point of contention. The economic interests clash with the traditional agrarian way of life, amplifying the struggle for resources within the village. The weight of Ramamupan's large body mass and his unparalleled strength make him an imposing figure in both business and conflicts.

Thirumurthi takes a sombre turn as they describe the physical anomaly of diphallia, a rare condition that sets Ramamupan apart. This revelation is not presented sensationistically

but rather as a matter-of-fact detail, highlighting the realism of the narrative. The uniqueness of this characteristic serves as a metaphor for the complexity of Ramamupan's character, hinting at the intricacies that lie beneath the surface.

The conflict between the two families extends beyond mere disagreements; it transforms into physical altercations. The frequent conversations and heated disputes over water supply and land rights become a common occurrence, turning the once serene village into a battleground of competing interests. The tension escalates, leaving a palpable unease in the air.

Thirumurthi begins to explore the psychological dimensions of the conflict, delving into the motivations and emotions that fuel the animosity between Chennimupan and Ramamupan. The simmering resentment, rooted in years of disputes and clashes, adds a layer of complexity to the unfolding narrative.

Ramamupan's bravery and strength, qualities admired by some, become the source of fear and frustration for Chennimupan's family. Thirumurthi provides insights into the emotional toll of the conflict, depicting the anxiety and sleepless nights that haunted the protagonist's household. The veil of animosity shrouds Perumapalayam, affecting not only the main players but also the entire community. The children of both families, innocent bystanders caught in the crossfire, are presented as reluctant participants in the ongoing feud. Thirumurthi introduces nuances to the characters, emphasizing the human side of the conflict. The complexities of familial bonds and societal expectations add depth to the unfolding drama.

The tension between Chennimupan and Ramamupan reaches a boiling point. Thirumurthi paints a vivid picture of a village on the brink of tragedy, where every interaction is laden with the weight of past grievances and looming conflict.

The narrative skilfully portrays the events that lead to a fatal turning point. A seemingly ordinary dispute over water supply transforms into a violent confrontation, leaving scars that will forever mark the landscape of Perumapalayam. Thirumurthi grapples with their role in these unfolding events, torn between loyalty to their family and the knowledge that the path they are on is one of inevitable tragedy. The clash between the two powerful figures, fuelled by years of rivalry, spills over into the broader community. Thirumurthi reflects on the collective helplessness of the villagers, trapped in a cycle of conflict with no apparent resolution. As the tragic events unfold, the story remains grounded in its realistic portrayal of human emotions and the harsh realities of rural life. In the aftermath of the tragedy, Thirumurthi confronts the shadows of guilt that loom over them. The story takes an introspective turn as Saraswathi grapples with the consequences of their actions and the weight of a life taken. The

realism of the narrative is heightened as the emotional toll on the characters is explored with sensitivity and depth. Thirumurthi reflects on the complexities of human nature, delving into the conflicting emotions that arise from the choices made in the heat of the moment. The village, once a close-knit community, is now fractured by grief, resentment, and a collective sense of guilt that hangs heavy in the air. As the protagonist's daughter, Thirumurthi navigates the intricate web of emotions within their own family. The relationships strained by the tragedy are portrayed with authenticity, capturing the nuances of sorrow, regret, and the irreparable damage inflicted upon the fabric of Perumapalayam.

The repercussions of the tragic event send shockwaves through the village, creating a ripple effect that touches the lives of every resident. Here delves into the aftermath, exploring the ways in which the once serene Perumapalayam grapples with the consequences of violence.

Thirumurthi paints a poignant picture of a community shattered by grief and guilt. The village, once a haven of tranquillity, becomes a sombre landscape where every corner echoes with the memories of what transpired. The realistic portrayal of mourning, the communal introspection, and the palpable sense of loss permeate the narrative.

The ripple effect extends beyond the immediate families involved, affecting the daily lives and routines of the villagers. The once-familiar faces now bear the weight of collective sorrow, and the communal bonds that once held the village together are tested to their limits.

The village, now grappling with the aftermath of the tragedy, faces a new challenge as the legal system intervenes. Thirumurthi navigates the complexities of the legal process, shedding light on the challenges faced by a rural community in seeking justice. The courtroom becomes a stage where the truths of that fateful day are unravelled, and the characters, once bound by shared history, find themselves on opposing sides.

The trial explores not only the culpability of Thirumurthi but also the systemic issues that contribute to the cycle of violence in rural communities. The realistic depiction of the legal proceedings adds depth to the narrative, highlighting the intricacies of justice in a setting where societal norms and personal vendettas intertwine.

As the trial unfolds, Thirumurthi embarks on a journey of redemption and reflection. The realistic portrayal of the emotional and psychological aftermath adds a layer of depth to the evolving narrative. Thirumurthi grapples with the consequences of their actions, seeking redemption not only in the eyes of the law but also within the complex web of familial and communal relationships. The story delves into the human capacity for change, exploring themes of remorse, forgiveness, and the quest for a semblance of peace in the aftermath of

violence. The realistic portrayal of the emotional and psychological aftermath adds a layer of depth to the evolving narrative.

**Background of the Issue;** Saraswathi bring back the memories that were the causes for the murder of the antagonist Ramamupan. The problem arose between Chennimupan and Ramamupan from the earlier time, Ramamupan involve in consistent interruption in the field sharing and water sharing with Chennimupan. At the time of 1958 Chennimupan bought a 3 acre of land on the north side of Ramamupan's land in Perumapalayam and started farming in the field Chennimupan had an only way of get into his field only by crossing the Ramamupan's land.

The days pass by and there was a small clash between Ramamupan and Chennimupan, The Chennimupan daughter and Saraswathi of the story was vividly shares the tragedy incidents took places at that time, She brings out the memories when Ramamupan started arguing for the sharing of path along with Chennimupan narrator describes that these was the beginning of their problem and years passes by but bot the protagonist and antagonist had a several clashes one day Chennimupan was blocked by Ramamupan when traveling to the field Ramamupan started arguing along with his three sons and started attacking Chennimupan.

Then Chennimupan made a complaint on Ramamupan in Chittode police station and they order Ramamupan share the path equally. Later Saraswathi describes about her horror experience, when Ramamupan and Chennimupan had a fight in the well. Chennimupan and Ramamupan's brother Songadamupan had an equal share in using the well. Saraswathi start describing vividly about the harsh conversation that they had on the field later this tense talk of Ramamupan made Chennimupan more anger on him. Saraswathi describes that these was the foremost cause for the murder of Ramamupan. As I delve into the pages of our family history, I unearth the roots of the conflict that ultimately led to the tragic demise of Ramamupan, the antagonist in our tale. The discord between Chennimupan, my father, and Ramamupan had its origins in the intricate web of land and water sharing, a narrative woven with tension and rivalry.

In the late 1950s, Chennimupan acquired a three-acre plot on the north side of Ramamupan's land in Perumapalayam. This seemingly innocuous event marked the beginning of a series of clashes between the two, as the only access route to Chennimupan's newly acquired land required crossing Ramamupan's property. The days passed, and tensions simmered beneath the surface until they erupted into a small clash. I vividly recall the tragic incidents that unfolded during those early encounters. Ramamupan, driven by a possessive desire for control over the shared path and water resources, disrupted the harmony that once

existed between the two families. Years passed, yet the animosity between the protagonist and antagonist persisted. A significant turning point occurred when Ramamupan, along with his three sons, confronted Chennimupan on his way to the field. The confrontation escalated into a physical altercation, and Chennimupan, undeterred, filed a complaint at Chittode police station.

The legal intervention resulted in an order mandating that Ramamupan share the path equitably. However, this resolution proved to be a mere pause in the ongoing feud. The roots of discord ran deep, and the bitterness between the two families continued to fester. A particularly distressing episode transpired when Chennimupan and Ramamupan's brother, Songadamupan, shared a well. Saraswathi vividly recounts the tension that hung in the air during their interactions. The sharing of the well, a source of vital water for both families, became a battleground for verbal sparring.

Saraswathi goes on to describe the harsh conversations and tense exchanges that took place in the fields. Ramamupan's relentless insistence on maintaining control over the shared resources fuelled Chennimupan's growing anger. The escalating tensions reached a boiling point, setting the stage for the tragic events that would unfold. As Saraswathi reflects on these memories, it becomes evident that the disputes over land, paths, and water were the fertile ground from which the seeds of animosity and resentment sprouted. The culmination of these clashes and the relentless pursuit of control by Ramamupan served as the catalyst for the ultimate tragedy—the murder that would cast a dark shadow over the village of Perumapalayam.

**Murder of Ramamupan;** Saraswathi brought back her memories that happened in the time of 1960's when she was 22 years old. There was a regular conflict between Chennimupan and Ramamupan for some sort of issues on their land. Narrator remember the day when Ramamupan involves in an unnecessary argument for sharing water in the well with Chennimupan and Ramamupan challenged and use unparliamentarily words, this made Chennimupan more frustrated and anger on Ramamupan.

Saraswathi vividly recalls the day when a trivial argument over sharing water from a well escalated into a full-blown conflict. Ramamupan's challenge to Chennimupan ignited a spark of frustration and anger that culminated in a brutal retaliation. Chennimupan, along with his neighbours Muthaan and Ponnusamy, decided to teach Ramamupan a lesson he wouldn't forget. Saraswathi vividly shares the incident that took place when Chennimupan decided made a lesson to Ramamupan by breaking down his legs and hands. Chennimupan planned along with his neighbour named Muthaan, Ponnusamy. They came to hear about that Ramamupan

was move to the market and return by night time. This situation favours for the three and decided to block Chennimupan on the way and wallop him.

Now there was a shift in Narration from Chennimupan daughter to *Thirumurthi* as our Second Thirumurthi (a person who involve in murder of Ramamupan):

He begins by describing the love that he had with Chennimupan's daughter Saraswathi. He was fallen in love with Saraswathi and spend his day on seeing her in the far and he decided to share his feeling to her. But at the time he when he was working in the field, he was called by Chennimupan and Thirumurthi said that he was not even know the reason for his call.

The shift in narration introduces Thirumurthi, a person deeply entwined in the events that unfolded. He begins by unravelling the threads of his love for Chennimupan's daughter, Saraswathi, setting the stage for his unexpected involvement in a crime that would change their lives forever. Thirumurthi describes the day he was summoned by Chennimupan, unaware of the impending violence that awaited him. The trio, accompanied by Thirumurthi, travelled to Nasiyanur, where they orchestrated an ambush for Ramamupan. Thirumurthi, another accomplice, awaited Ramamupan's arrival, setting the stage for a brutal confrontation. Then the three (*Chennimupan*, Muthaan, Ponnusamy) asked Thirumurthi to follow them to Nasiyanur, He still doesn't know the reason till when there was a fight begins with Ramamupan. On Nasiyanur Thirumurthi was wait along with the three of them for the arriving of Ramamupan. Once when Ramamupan was spotted they started beat up Ramamupan. Ramamupan was also started fighting against the four Narrator describes that Ramamupan hold all four of their sticks with his hand and the cow got a beat and rushes away from the spot ***Chennimupan, Muthaan, Ponnusamy, Thirumurthi*** were started beating up Ramamupan very harshly. As the narrative unfolds, Thirumurthirecounts the viciousness of the attack. Ramamupan, despite putting up a fierce fight, succumbed to the collective assault. The brutal scene leaves an indelible mark on the story, exposing the dark underbelly of the simmering conflict in Perumapalayam. And they leave him in that place and move to the well and wash the blood traces in their rod and stick.

*Now the Narration was shift from Thirumurthi to Saraswathi:*

She began by describing about the day when the murder was taking place, it was the bright moon night, four of the people move for wallop Ramamupan. Saraswathi was in ***Perumapalayam*** along with her mother, sisters and brother. Once they hear the sound of fight that took place about half a kilometre away from their house, they decided to move to the empty grass field once they move out from their house and started walking on the forest, she says that they found the four person *Chennimupan*, Muthaan, Ponnusamy and Thirumurthi were

washing their wooden sticks and rod which they used to beat Ramamupan. All of them joint together and decided to leave Perumapalayam. Saraswathi also shares the reason for their swift from Perumapalayam to Vettuvapalayam, she said that in Perumapalayam there was a many supporting neighbour for the antagonist Ramamupan, if they know the incident, they started beating up so they swift to Vettuvapalayam and stayed in one of their neighbour's houses.

On the other side the police were arrived at the place where Ramamupan beaten and he made a complaint on those four persons who were beat him. And he was taken by police to the hospital.

In *Vettuvapalayam* (Chennimupan, Muthaan, Ponnusamy and Thirumurthi) were decided to go and take the palm drink in the early morning the time gone by and they were warned by their neighbour about that police were in search of them after that the four of them were rushed into the coconut farm and spend the couple of hours within the forest. Meanwhile, the police investigation into the murder unfolds. Ramamupan, grievously injured, files a complaint, and the police embark on a search for the perpetrators. In Vettuvapalayam, Chennimupan, Muthaan, Ponnusamy, and Thirumurthireceive a warning from neighbours about the impending police search. Fearing arrest, they seek refuge in the nearby coconut farm, concealing themselves within the dense foliage. The narration delves into the tense moments when the police visit Saraswathi's house, searching for the fugitives. The family faces unwarranted brutality, a stark reminder of the consequences that follow a life tainted by violence. The police inquire about the abrupt shift to Vettuvapalayam, and the family, including Chennimupan's daughter, provides a fabricated explanation to evade further scrutiny. When police came to their house in search of the four but they couldn't find them and started beat up the persons in the house including Saraswathi (Chennimupan's daughter). The police man question's reason for shift from Perumapalayam to Vettuvapalayam and Saraswathi explain the police that they were beat-up by the people's in Perumapalayam so they decided to leave the village and move to Vettuvapalayam.

Later the time police again revisited the house by 5:00A.M but they couldn't find the four now they were move to the sugarcane forest and they decided to hide for the day. Saraswathi along with her family joined with four of them in sugarcane forest at 7:00 A.M.

Now there was a shift in Narration from Saraswathi to Thirumurthi(a person who involve in murder of Ramamupan):

Thirumurthi revived his memories that in the time of surrender. The time gone by and they hear the news that Ramamupan was died at 10:00 A.M. The four of them decided surrender in the court, so they were helped by their neighbour **Ponnapagounder** on that day by 10:00



P.M and spend two night in his rice mill. The next day they were helped by Lawyer took the four persons through his car and take them to the Perundurai police station. And in the Perundurai police station they spend 15 days in the jail. Because of their surrender to the court the police were not involve in attacking of four of them Later the case was move to Coimbatore and they were arrested and put them in the jail. They were brutally beaten by the police and those four were separated. At this time Thirumurthi was about 22 years old, Chennimupan was about 50 years old, **Muthaan** and Ponnusamy were about 30 years old and they were provided the food named kali (Tamil). The grim reality of prison life sets in as Thirumurthi describes their brutal treatment at the hands of the police. Separated and subjected to harsh conditions, the four individuals confront the harsh reality of the consequences of their actions. Thirumurthi shares their time of setback on the judgement of Coimbatore court, made a judgement of 5 years for Chennimupan and 4 years for rest of the three. They appeal against the judgement and get the Town bail it takes about 5 months; they spend this rough patch of days in Coimbatore central jail. They spend 15 days after the bail and move to the police station for every day evening for their sign, on the 16<sup>th</sup> day they get the bail from their home and they also appeal for their case in Chennai High court. The saga of Chennimupan, Muthaan, Ponnusamy, and Thirumurthi unfolds against the backdrop of an agonizing wait for justice. The appeal process in the Chennai High Court becomes a protracted struggle, with the four individuals spending months in suspense. The narrative explores the challenges they face during this period of uncertainty. The prison routines, legal proceedings, and the emotional toll on their families are vividly portrayed. Thirumurthi reflects on the impact of their actions not only on their own lives but also on the lives of those who care about them.

The jail becomes a crucible where the characters grapple with remorse, fear, and the weight of their decisions. Thirumurthi provides insights into the relationships that develop within the prison walls, the camaraderie that emerges among the inmates, and the shared hopes for a favourable outcome in the courtroom.

As the court proceedings drag on, the four individuals navigate the complexities of the legal system. The narration sheds light on the dedication of their lawyer, the nuances of the courtroom drama, and the emotional toll of facing the consequences of their actions.

The wait for justice is intertwined with the family's struggle outside the prison. Saraswathi reflects on the hardships faced by Chennimupan's family during this period, the ostracization from Perumapalayam, and the constant fear of retaliation. The narrative emphasizes the collateral damage inflicted on the innocent, further underscoring the tragic

consequences of the fateful night, and after the 6 month the judgement made in favour of the four peoples.

**End with Love;** Thirumurthi was our second narrator who had an immense love on Saraswathi (our first narrator) and after the two years of the tragic incidents, **Thirumurthi** and **Saraswathi** were married this phase was the beginning of the two souls of beloved. Now Thirumurthi is 80 years old and Saraswathi is 77 years old. Spending their peaceful life happily with each other with the judgment in favour of Chennimupan, Muthaan, Ponnusamy, and Thirumurthi a newfound sense of peace settled over the village of Vettuvapalayam. The legal battles that once cast a shadow on their lives were finally behind them. The protagonists, having weathered the storm of adversity, returned to their roots, embracing the familiar landscapes of their village with a renewed appreciation for the serenity it offered.

The transition from Perumapalayam to Vettuvapalayam marked the beginning of a new life for the characters. The villagers, having witnessed the resilience of Chennimupan and his companions, welcomed them back with open arms. The fields once again echoed with the sounds of laughter, the fragrance of spices, and the rustle of leaves in the wind.

As the narrative unfolds, the focus shifts to the blossoming love between Thirumurthi and Saraswathi, our narrators. Thirumurthi, who had silently harboured immense love for Saraswathi, found the courage to express his feelings. The two souls, having endured the trials of life, discovered solace and companionship in each other's presence. The love that grew between them became a beacon of hope, a testament to the healing power of time and shared experiences.

The love story between Thirumurthi and Saraswathi unfolded with the grace of a timeless dance. After two years of the tragic events that had shaken their lives, the couple decided to embark on a journey of marital bliss. The sacred vows exchanged in the quaint village temple marked the beginning of a new phase in their lives. Now, in the twilight of their years, Thirumurthi, at 80, and Saraswathi, at 77, found solace and joy in each other's company. The narrative pauses to explore the depth of their companionship, the shared memories, and the quiet moments that define the beauty of a love that has stood the test of time. The village of Vettuvapalayam, once a backdrop for legal battles and struggles, now witnessed the tender moments between Thirumurthi and Saraswathi. The couple, having weathered the storms of life, became a living testament to the resilience of the human spirit and the transformative power of love.

As the protagonists entered the later years of their lives, the narrative shifts to the wisdom gained through a lifetime of experiences. Thirumurthi and Saraswathi, with the

richness of their shared history, became sources of inspiration for the younger generations in Vettuvapalayam. Thirumurthi and Saraswathi, now grandparents, play pivotal roles in shaping the perspectives of their grandchildren. The narrative explores the ways in which the couple imparts the lessons they learned from Chennimupan's era to their grandchildren. The importance of hard work, resilience, and the bonds of family take centre stage. Through their stories, the younger generation learns about the roots of Vettuvapalayam and the struggles that forged the village's identity. As keepers of tradition, Thirumurthi and Saraswathi become living embodiments of the village's history. The passing on of oral narratives becomes a bridge that connects the past with the present, ensuring that the legacy of Perumapalayam lives on in the hearts and minds of the villagers. Thirumurthi and Saraswathi, having witnessed the myriad seasons of life, reflect on the journey that brought them to this moment. The story unfolds as the couple becomes witnesses to the joys of births and celebrations in Vettuvapalayam. The village, once defined by legal battles and struggles, now experiences the cycles of life—the laughter of children, the hustle and bustle of weddings, and the quiet moments of reflection.

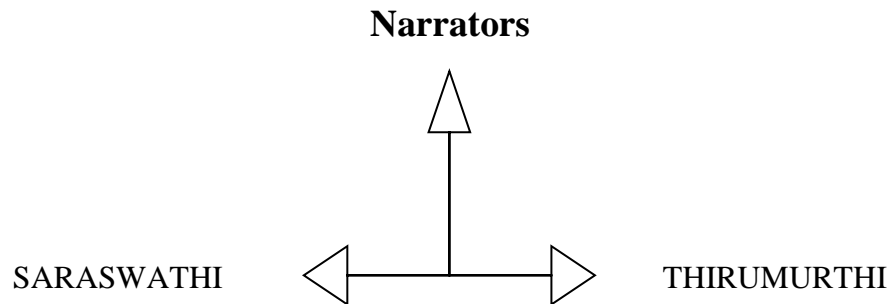
However, as the circle of life completes its turns, the narrative addresses the inevitable reality of farewells. The passing of elders and the acknowledgment of the transient nature of existence become poignant threads in the tapestry of Vettuvapalayam's story.

The couple reflects on the changes that have shaped Vettuvapalayam over the years. The advent of modernity, technological advancements, and shifting cultural dynamics become lenses through which they view the evolving landscape of their village.

As the narrative approaches its conclusion, the focus turns to the final chapters of Thirumurthi and Saraswathi's lives. The reader is guided through the bittersweet moments of old age—their wrinkled hands holding on to each other, the shared laughter that echoes through the years, and the wisdom that comes with a lifetime of experiences.

The couple, having journeyed through the tapestry of Perumapalayam's history, finds solace in the love that has sustained them. The final portion becomes a contemplation on the beauty of enduring love, the cyclical nature of life, and the lasting impact one family can have on the legacy of a village. In the closing pages, I gently bid farewell to Thirumurthi and Saraswathi, leaving the reader with a sense of nostalgia, reflection, and a profound appreciation for the complexities and simplicities that define rural existence. The story of Perumapalayam and Vettuvapalayam becomes an enduring tale that transcends time—a narrative etched in the hearts of those who shared in its joys, sorrows, and the enduring power of love.

## Bibliography



### SARASWATHI:

Saraswathi is our first narrator and she was a daughter of our protagonist of the story. She vividly shares the tragic life and also the tragic murder of Ramamupan.

### THIRUMURTHI:

Thirumurthi is our second narrator and he was a person who involve in the tragic scene of murder of Ramamupan. He also shares the tragic life that the four faced in the jail.

### CHENNIMUPAN:

Chennimupan is our protagonist of the story who was continuously triggered by out antagonist that made him more anger and lead to a tragic murder

### RAMAMUPAN:

Ramamupan was our Antagonist of the story who was continuously involve in clash with Chennimupan and his family that lead his to a tragic end.

### MUTHAAN, PONNUSAMY:

These two were the persons who involve in the tragic end of Ramamupan

## Reference

### VOICE NOTE



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