

Sympathetic and insightful portrait of women wedged in the socio-political system of Domineering Civilization

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ABSTRACT

Literature is more the register for the life at every state, may it be at ecstatic or be a non-jubilant. The critics and activists combination just not always go together, where as the writers chosen by the researchers have sustained through an Identical postulations to propagate the sufferings of the subalterns through their works in various forms. Mahasweta Devi and Ambai stimulated themselves with their radical social and political views. The critics and activists have intensely intimate knowledge have expressed through their Narrative techniques of history, politics, lifestyle and the mindset of tribal folk and women, they address a countrywide readership in order to raise the national conscience about the plight of the lowest segments of our society. In exception to any writer Devi has reinterpreted the myth to support the marginalized tacit in the myth.

Keywords: Translation, critic, marginalized, Identical postulations, Narrative techniques, tribal folk and women

I. INTRODUCTION

Feminism and Humanism are dualistic domineering divisions of literary study that fathom the association between literature and humans and make the readers see men and women as makers of textual meaning, both in writing and reading.

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Humanistic psychologists and feminists see people's lives with an optimistic perspective and focus on the ability of human beings to think consciously and rationally to achieve their full potential. Among the contemporary women writers Ambai and Mahasweta Devi dwell in a prominent position as feminist writers with an immense insight into the workings of women psyche. As humanists they understand with a great insightful empathy the unfortunate predicament of many men. The literary works of these two writers are related to the continuous exploitation of men and women. Their novels describe women as every day warriors who gather

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stupendous strength from their loss, to fight back. The contribution of the writers to literature in general and to humanism in particular is commendable.

II. REVIEW OF THE RELATED LITERATURE

A. Ambai and Devi as Critic and activists

Ambai and Devi are staunch critics of the literary establishment with radical social and political views. With an intensely intimate knowledge of history, politics, lifestyle and the mindset of tribal folk and women, they address a countrywide readership in order to raise the national conscience about the plight of the lowest segments of our society. Their characters are drawn from the poor and oppressed classes. History, myth, folklore and contemporary reality combine to create the ethos of their novels. As noted writer-activists they use their pen to raise awareness against social injustice, discrimination and poverty, especially against tribal and indigenous people in India. Their writing reflects the ugliness, squalor and misery in the lives of the tribal, marginalized people and indicts Indian society for the indignity it heaps on its most oppressed constituents.

B. Translators sustenance

The English translations of the works of Ambai and Mahaswetha Devi are the English renderings are by eminent women writer- critics like Lakshmi Holmstrom and Gayathri Spivok.

C. Voice of suppressions

The characters postulate the writers' deep social activism and the voice of the suppression, oppression, apathetic human relationship and emotional problems of the socially downtrodden. These problems are focused in a new light. The work analyses the thematic strains and the fictional strategies employed by the writers to prove that the language and style are in conformity with the content. The selection and arrangement of stories under study is a considered attempt to categorize the thematic ideological evolution of the activist aesthetics that the writers were apparently attempting through their literary writings.

D. Myth as a medium

Myth as a Medium is grounded on the unique psyche of the people of Indian sub-continent. Myth is an inseparable component of the collective unconscious of the Indian mass. The national epics Ramayana and Mahabharata and the regional folklores are never the stories of a distant past, but are inherent everyday happenings. They dominate Indian culture strongly and powerfully and discuss all the major problems faced by the majority. In India, for most of the people, myth is a lived reality, every day existence, and people live by myths.

E. De-mystification of the marginalized

Throughout the history of civilization, the role and place of women has been distinct. Ambai rewrites the role of women, denoting that women can be and should be the decision makers of their own lives. Mahasweta Devi de-mystifies the role of marginalized people, by articulating for

the silenced voices of the tribal, subalterns and the outcaste. Devi brings the epic women characters like Kunti, Sita, Draupadi and the Nishadins into disturbing confrontations with the reader, compelling to see these women not in scriptural contexts, not as patriotic rallying points, not even as women to be saved, but as representatives of the silenced and the invisible. By presenting the strength innate in each, Ambai and Devi construct a new world for modern young women.

III. FINDINGS AND DISCUSSION

A. Identical postulations

The works highlight the plight of women in the system of exploitation and hunger. Amidst the never ending class struggle, that the writers have so effectively portrayed, the struggle of gender becomes an issue of immediate urgency. Ambai and Devi maintain identical view point towards poverty and prosperity. In the search for the 'Self', they try to discover a language through which the subaltern may speak. 'Tears' become a language of communication for the characters of Devi and Ambai. The writers draw a tender and sensitive picture of women caught in the socio-political system of oppression within which they are forced to survive. Injustice and poverty can be overcome only through socio-political balancing of will-power for the betterment of human life combined with a touch of understanding and humanism. Stanadayani, *The Fairy Tale of Mohanpur*, *Rudali* and *A Kitchen in the Corner of a House* (Veettin moolayil oru samaiyalarai), *A Deer in the Forest* (Kattil oru man) and *Unpublished Manuscript* (Prasurikkappatatha Kaippirathi) are the works that express diverse experiences of the middle class Indian women and the multiple dimensions of their lives. And the stories prove that female experiences are valuable, precious and form an integral part of human experiences in entirety.

B. Exploitations of Subalterns

In *Rudali* the plot traces the evolution of the protagonist, Sanichari, from a suppressed 'voiceless' subaltern woman to an empowerment and empowering agent of resistance carrying the potential of deconstructing the exploitative forces. Recounting the saga of suffering of Sanichari, Mahasweta Devi puts her in a specific socio-historical context. The narrative of marginalized is pervaded by eternal hunger, poverty, deprivation, while charting the course of the lived lives of the individual characters, traces the historicity of the socially and economically constructed situation that causes their plight. The writer not only locates the history of exploitation but also points out how it's systematized and strengthened through history.

C. Nationalist allegorical reading

Mahasweta Devi foregrounds the story, *Breast Giver* in terms of 'a parable of India after decolonization'. Like the protagonist Jashoda, India is a mother-on-hire. All classes of people, the post-war rich, the ideologues, the indigenous bureaucracy, the diasporics, and the people who are sworn to protect the new state, abuse and exploit her. If nothing is done to sustain her, nothing given back to her, and if scientific help comes too late, she will die of a consuming cancer. Spivak expands on Mahasweta Devi's nationalist allegorical reading thus:

The ideological construct of India is too deeply informed by the goddess infested reverse sexism of the Hindu majority. As long as there is this hegemonic cultural self-representation of India as

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a goddess- mother (dissimulating the possibility that this mother is a slave), she will collapse under the burden of the immense expectations that such a self- representation permits. (BG: ARTSH...78-79)

D. Reinterpretation of Myth

The story titled Draupadi reinterprets the myth differently. Her heroine Dopdi is a Santhal woman, an activist in the Naxalite movement. When she is arrested, stripped and gang raped, she refuses to cover her nakedness. Her stand is that “her torturers are not males for a true male never insults a woman” (Mahasweta Devi points out in an article “Untapped Resources” seminar, July 1989, pp15-19). The tale concludes with a mutilated but magnificent Draupadi appearing before the Senanayak for the last, most audacious ‘encounter’--- without the proffered sari! His theory, his empathy, his manliness, his elegant, clean aestheticism----- all crumble around him before this naked, bloody counter revelation. The motherless Draupadi is to die, but her corpse will generate many Draupadis.

E. Oppression and resistance

Ambai’s stories in *The Purple Sea* are boldly experimental, pointing to the real source of the best Indian fiction in the vernacular ages she makes use of polyphony, fragmentation and multiple perspectives, and her translator succeeds in capturing technical virtuosity .parables-a pig who speaks of death, a woman reminded of her dying child by a stranded fish, a compute re-programmed by a woman scholar to reflect the history of oppression and resistance of women – alternate with depictions of urban women in all their modern incarnations: suppressed, resentful, resistant, and finally triumphant.

F. Distress as distortion

Ambai is keen on expressing in her stories all the inherently feminine experiences hitherto neglected in the canons of male literature. The feminine subjects once considered too indecent to be talked in public even by the females among themselves- menstruation, attaining puberty, pregnancy, abortion and child birth- are very much focused in her writings. Apart from the feminine subjects of survival, conflict, freedom, identity, motherhood, pregnancy and delivery, her work yield themselves to analysis of many more themes like love, loneliness, mother-daughter relationship, male- female(husband/wife) relationship and the role of nature. On the whole, the works of Ambai prove that female experiences are valuable and precious and form an integral part of human experiences in entirety.

IV. CONCLUSION AND RECOMMENDATION

Based on the findings and discussion, researcher could present numerous conclusions on the difficulties of subalterns.

A. Narrative techniques

The role of description in a women’s narrative gains significance as women writers, unlike men, use description as a technique. Descriptive passages in Ambai and Mahasweta Devi are short and

purposeful and form a part of their narrative. They cannot be detached and enjoyed for their own sake or whisked away from the text without damaging its fabric. Besides, they are closer to the meaning of the text.

B. Content with form through language and style

The Language and Style affirms the writers' style of language in focus and tries to correlate the content with the form. The literary career of the writers' spans over a period of five decades, and their literary style and creative expression would have undergone a metamorphosis towards greater maturity. Their narrative techniques are not simple. They use elements of satire, myth and history and appeal spontaneously to the readers' social conscience. The frustrations, conflicts and contradictions faced by the women protagonists are laid bare. They use language as the primary driving source that guides their appreciation of the intrinsic worth of human beings. They make use of every available opportunity to pronounce their vision and voice for the marginalized.

C. Cultural diverse in translations

Translation of these authors from source text to target language is not always smooth, because the languages are genetically dissimilar and culturally diverse. But these translations take to a global reading audience the writings of two contemporary women writer- activists. Their stories are daringly different and distinctive.

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