

NATIONAL LITERATURE IN TRANSLATION

UNIT-III

SUBJECT CODE:18K5E10

INTRODUCTION:

CHANDRASEKHAR KAMBAR

Chandrasekhar Kambar is a leading poet, playwright, folklorist, film director in Kannada language and the founder Vice-Chancellor of Kannada University in Hampi. He was born on January 2, 1937 at Ghodageri village in Belagavi district, Karnataka. Right from his young age, he evinced keen interest in folk arts, local culture and ritual. He felt comfortable with North Karnataka dialect of Kannada and relied on it for his poems and plays. During the period, the use of North Karnataka dialect was not common and he happened to be the progenitor. Infact, his skillful use of the dialect in his plays and poems placed him on par with the stalwarts of the day.

Kambar has presented papers on Indian folklore and theatre in many reputed international and national universities, theatre institutes, organizations, and research centres. Some of the notable venues of presentation include: American Oriental Centre New York, the University of Chicago, USA, International Theatre Institute, Berlin (GDR), Moscow (USSR), Jade Akita, Japan, Sahitya Akademi, New Delhi, and Sangeet Natak Akademi, New Delhi. He had the honour of being invited by the French Government to participate in the Avenue Theatre Festival in 1998 and he visited China as a member of the Indian Delegation of writers. He compiled the Kannada folklore Dictionary for Kannada Sathitya Praisha in 1984 and enriched the use of Kannada folklore.

Kambar taught at the University of Chicago (USA) between 1968 and 1970 and worked in Bangalore University, Bangalore, from 1970 to 1991. He was also awarded the Ford Fellowship for interaction between traditional folk forms and the Modern Theatre between 1984 and 1986.

Kambar has been conferred with many prestigious awards including Sangeet Natak Akademi Award (New Delhi) in 1983, Karnataka Nataka Academy in 1987, Karnataka Government Rajyotsava Prasasti in 1988, Karnataka Sahitya Academy in 1989, Sahitya Akademi award in 1991, Janapada and Yakshagana Academy Award in 1993, Maasti Prasati in 1997, Padma Sri in 2001, Kabir Samman in 2002, Kalidas Samman and Pampa award in 2003.

Kambar has published 22 plays , 8 collections of poems, 3 novels, and 12 research books on folklore, theatre literature and education. In addition to them, he has also published an epic poem called "Chakori." His plays have been widely translated into English and other major languages.

KAMBAR'S CONTRIBUTION TO FOLKLORE TRADITION

Kambar is well-known for his erudite insight into the traditional lives of Indian people. He is also famous for his depiction of indigenous art or native culture and his treatment of regional art forms. Kambar cherishes the experiences of ordinary people among their gods and goddesses and their unique rituals. Chandrasekhar Kambar, steeped in the folk traditions of the region, has been most innovative in form, using songs, recitation, movement and rituals. He has written more than twenty plays in Kannada, some socio-political, such as 'Jokumaraswamy' and 'Rishyashringa,' and more recently comedy, such as 'Siri Sampige.'

Kambar was a major figure in the movement of 1960s that tried to correlate the folk and modern. "His 'Jokumaraswamy' had electrified the theater with its folk structure. The feudal master, the servant who is the strong male, the women who turn between the two, symbolic of earth, all these had made a vivid impact on Kannada culture and possibly it is the most popular amateur play in Kannada. It attracts the imagination of the common audience also. His people, illiterate and oppressed, sang vividness in order to preserve experience. Sensuous memory was, in fact, all knowledge to them. And so when literacy and writing came to him, their son, it came as unique excitement, not as routine.

Kambar's contribution and service to folk theatre is really commendable. It is Chandrasekhar Kambar who brought the vital folk element into the Kannada theatre. His depth of imagination made him one of the important playwrights in modern Kannada drama. He achieved a synthesis of modernity in thought and folk style in expression. He explored the folk elements thoroughly and brought out their power to transform mundane into extraordinary. The events that seem insignificant gained magnificence through such a treatment. In addition to them, his most significant contribution to Indian theatre is the use of Bayalata, the folk form of North Karnataka, and the Sangya-Bayalata, a folk play of Karnataka.

Kambar celebrates myth in his plays. Moreover, Kambar's plays choose their plots from folk tales and myths which address the collective consciousness of a

community. His uniqueness rests on his ability to rework mythology so as to suit the present condition. As he is brought up in the country that treasures mythology and its magnificence, the use of mythology becomes natural to Kambar. Compared to other cultures, Indian culture stands supreme in cherishing mythological events and details.

Though he writes in the period of Western impact on world literature, he maintains the chastity of regional literature and depends only on its art forms and dramatic techniques.

SUMMARY OF 'JOKUMARASWAMY'

Kambar wove 'Jokumaraswamy' with every ingredient of his environment and fulfilled the principles of eco-dharma through the representation of physical, spiritual, and mental environments and thus he attached himself to his environment. 'Jokumaraswamy' was first produced in the original Kannada by Pratima Nataka Ranga, at the open air theatre of Ravindra Kalakshetra, Bangalore, in May 1972. It was translated into English from the Kannada by Rajiv Taranath. 'Jokumaraswamy' received the national award in 1973. The play, in a complex plot using the fertility rite, exposes the tyranny of the village landlord.

The play is based on the myth that is prevalent in certain parts of Karnataka. The play 'Jokumaraswamy' is based on a folk myth of fertility in North Karnataka. In the play, the myth is used to underline the contradictions of modern agrarian reforms and to satirize the age-old institution of feudalism. Jokumaraswamy, a phallic god of fertility is being worshipped in many parts of Karnataka even today.

An annual festival which normally occurs in August to September, Jokumara Hunnive (full moon night) is named after him. During the festival, women belonging to different castes make 'phallus-shaped idols of Jokumaraswamy out of wet clay' and carry them house to house and sing songs in praise of Jokumaraswamy. People give them ingredients of cooking in response to their 'ritual begging.'

In some villages, the village boys gather and prepare 'a huge phallus eight to ten feet long, and tip it with lime' and stick the hair gathered from the barber shop

at its base. People believe that barren women become fertile if they sit on the phallus. In some other villages, snake-gourd is cooked as an embodiment of Jokumaraswamy and the barren women feed their husbands with it.

In the play, Jokumaraswamy is associated with rain. People believe that even a rainless month will end with a shower on Jokumara Hunnive. Kambar reveals him as a vegetable god and declares his orientation with the environment. Moreover, Jokumaraswamy is identified with Basana, the fearless peasant protagonist who opposes the tyrannies of the feudal lord. By opposing the feudal lord, he affirms the dignity of physical environment which is represented by land and non-human others. He enacts the myth of 'Jokumaraswamy' in the 'person of the hero.'

Buell says that the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest 'that human history is implicated in natural history. This is very true of Kambar's 'Jokumaraswamy.' Kambar attributes to nature a magnificent role in the maintenance of human life and stresses the vitality of physical environment through the vegetable kingdom, which has the power to cure human ailments. Thus, nature plays an exemplary role in the process of enlightenment.

Kambar expresses his attachment to the earth (physical environment) in 'Jokumaraswamy.' Kambar makes nature, in the form of vegetables, occupy the centre stage to proclaim its transformative power. The prologue itself defends the dignity and value of the physical environment thus: "At the centre of the stage, there is a basket filled with vegetables. In the middle of this basket, a snake-gourd stands prominently".

Through the play, Kambar exhibits his knowledge of the role played by physical environment in the enhancement of spiritual environment and urges the humans to protect the beauty of the physical environment to facilitate the growth of their souls. Sutradhara, the stage manager of the play, as the mouthpiece of Kambar, shows how the physical environment provides ingredients and creates suitable atmosphere for worship. Even the fertility god is worshipped in the form of a vegetable. Kambar has drawn such a god from his environment to endorse how the physical environment contributes to the spiritual environment.

The mela introduces Jokumaraswamy's orientation with nature thus:

“Come, my little lord, Come, my
pretty moon, Come
Jokumaraswami! Lord of the
green ... Lord of spicy offerings.
You fell as rain and sprouted as harvest,
And laughed young and fresh among the wild flowers”

‘Jokumaraswamy’ is an example to be followed by the human beings. He declares how one has to associate himself with the realm of physical environment. Being guided by his principles of eco-dharma, Kambar has made a wise choice by choosing Jokumaraswamy as the god who is being worshipped in the play. ‘Jokumaraswamy’ promotes regeneration of life through resurrection. According to mythology,

“They have slashed and thrown him,
And the flowing blood
Fills the river and the pond
Where the blood falls, springs the sprout
And the shoot,
And all the earth is fresh, is green”.

Moreover, Jokumaraswamy has the power to cure human ailments. On the auspicious occasion, if barren women offer worship to this god, and afterwards make a curry out of him to feed their husbands, dozens of children will be born in a jiffy.

In the play, Kambar emphasizes the purity of physical environment and exposes how the irrational acts of man curtail spiritual growth. In ‘Jokumaraswamy,’ Sutradhara orders for ‘fruits,’ ‘flowers,’ ‘holy grass and leaves’ and ‘rose water’ for offering his prayer. He terms water as ‘rose water’ to point out how the water contaminated by humans is unsuitable for special purposes.

When Himmela refers to the water barbers use for shaving, Sutradhara chides him. The irrational acts of man contaminate the physical environment and create a rift between physical and spiritual realms. Through his mouthpiece Sutradhara, Kambar urges people to preserve the purity of their physical environment

to enhance their spiritual environment and also for the sustenance of all kinds of human activities.

In 'Jokumararaswamy,' Kambar depicts a form of culture and religion that help, guide and monitor the people towards the maintenance of the dignity of the universe. The people gather together and renew their relationship with nature through the cycles of seasons. It is during 'Jokumararaswamy's full moon night' that they attempt to worship the vegetable god.

Brought up in the Indian tradition, Kambar is very well aware of the power of religion in shaping the minds of the people. Once when people realize that the contaminated physical environment leads to the polluted spiritual environment, they will refrain themselves from spoiling the physical environment. By reviving the interests of the spiritual community towards the natural community, Kambar has identified a way to cure both physical environment and spiritual environment.

By the irrational acts of Gowda, Kambar foregrounds how the perversion of humans' destruction to physical environment. Gowda is the agent of destruction whose mind is contaminated to the core. The harmony between physical environment and humans is disrupted because of his evil minded nature. Gowda considers himself aloof from the environment and treats it as a mere commodity. The mela introduces Gowda as,

“There is a Gowda in a certain place,
And the Gowda is a rogue,
And he wears a big paunch,
And he struts about carrying a gun,
Lord of the town and its boundary...”

As a feudal lord, he prevents people from being attached to the physical environment which is represented by the land. People consider land a sacred place and associate themselves with the land history. Due to his perversion, Gowda involves in the instrumental treatment of physical environment and disrupts the harmony between nature and humanity.

In the play, Kambar indicates the role of polluted mind in degrading spiritual environment. Gowda keeps himself away from the fertility god, who is the source of life. Indeed, Gowda needs the immediate grace of the fertility god Jokumaraswamy to be blessed with a child. Gowdathi, wife of Gowda, has been yearning for a child and advises Gowda to worship Jokumaraswamy to be blessed with a child. Gowda ignores her advice and keeps himself away from the spiritual environment because of his contaminated mind.

In 'Jokumaraswamy,' Kambar exposes the mechanistic view that curtails the view of this world as a 'sanctuary.' Gowda follows a destructive god represented by the gun and described by Gowda's men as "Our god can digest human flesh, and he just loves chicks". But Gowda tries to dominate all the creatures of the earth and proclaims his authority by asking "Isn't there any value for a Gowda who rules the earth?" He extends his desire to the earth and wants to be the ruler of it. By treating mechanism as the guiding force of the world, Gowda brings havoc to the view of the universe as a 'sanctuary.'

In the play, Kambar reveals his respect and affinity to earth through Basana. Basana considers land as the nurturer and yearns for the association with it. He treats earth with a value of its own and feels pain when he is kept away from the field. Basana opposes Gowda and urges other people to proclaim their affinity to their lands. When Gowda forces Gurya to surrender his land, Basana enlightens Gurya about the value of land. Enlightened by Basana, Gurya realizes his association with the land and refuses to surrender his land to Gowda. Even he musters courage to attack Gowda for his cruelty.

Through 'Jokumaraswamy,' Kambar examines the conflict between dharma (good) and atharma (evil). As Gowda is against dharma, he tries to prevent Basana too from executing the principles of dharma. Gowda has taken over the field of Basana through foul means, considering it just as a piece of possession. By keeping Basana away from his land, Gowda has cut the ever-green bond that exists between humans and land since the creation of humanity. Moreover, Gowda spoils the holy nature of the land by terming it as 'devil's field.' But Gowda goes against the principles of eco-dharma and subjugates all the creatures and things in this world.

Gowda's men themselves talk about the evil nature of Gowda thus. "You know how our Gowda has swallowed fields belonging to various people. And still you can say Basana is wrong". Thus, Kambar detects the conflict between dharma and atharva with reference to ecology through the character of Gowda.

The play cherishes interrelatedness of physical, spiritual and mental environments and the role of culture and religion in maintaining the balance among the environments. Kambar indicates how contaminated mind fails to realize the interdependence of environments and disrupts the harmony in the earth. He has also communicated his care for the Mother Earth through Basana and exposes the conflict between good and evil through Gowda. The study reveals that humans can attain spiritual and mental perfection only through the physical environment and they cannot isolate themselves from it.

CRITICAL APPRECIATION OF 'JOKUMARASWAMY'

Kambar offers numerous insights into the issues of feminism and ecology and exposes the role of patriarchal culture in the oppression of women and nature. Some of the characteristics of the patriarchal society identified in the play are (i) Representation of patriarchy through religion and culture, (ii) Urge to dominate other creatures, (iii) Association of women with nature for the domination of both, (iv) Neglect of women and their wisdom, (v) Domination through conceptual structures, and (vi) Representation of women at the physical realm and men at the mental realm.

In 'Jokumaraswamy,' Kambar reveals how the patriarchal society fashions religion and culture by dislocating them from women and nature. In the play, only the male gods are attributed virility and are portrayed as the icons of male power. In the name of religion, men retain all the activities that are considered active by their culture. They consider all men virile and blame women for their barrenness. Barrenness is for both men and women, but in the play, Sutradhara associates barrenness only with women and says that if barren women, offer worship to Jokumaraswamy and afterwards make a curry out of him to feed their husbands, 'dozens of children will be born in a jiffy.' Moreover, in the play, unproductive men are not termed barren and are allowed to throw the blame on their wives.

In the play, most of the women suffer due to the stigma of barrenness. Their dialogues disclose that they are not responsible for their lot and expose their husbands who could not bless them with a child. These women converse among themselves about the weaknesses of their husbands but they are submissive before their husbands. They do not have the guts to challenge their husbands for their false accusations. Rather, they are controlled by the systems of patriarchy that curtail their power before their male counterparts.

Men practice all means to hide their own weakness or inability as they are considered passive and feminine in the patriarchal culture. On the other hand, they handle the license granted by their male governed systems to use women as scapegoat. It is this mentality that leads them to associate barrenness with land forgetting their role in the cause of barrenness. Men play a vital role in the barrenness and lack of productivity of both women and nature. As they are guarded by the patriarchal system, they refuse to accept their responsibility. Moreover, they assume all their errors as correct and rational.

Kambar underscores the shortcomings of patriarchal religion and culture through 'Jokumaraswamy.' In this play, Sutradhara asks Himmela 'to get some flowers and fruits, and to offer worship a chaste woman' and the reply given by Himmela is highly sarcastic and culturally constructed. Himmela replies that the god is highly expensive. He can bring flowers and fruits but he cannot 'manage this chaste woman business' because he feels there is not anyone of that sort available these days. Even the god Jokumaraswamy laid all the girls within two days of his birth (as per mythology), menstruating maidens he laid on the third day after his birth, the old women he pulled on the fourth day, wives he pulled on the fifth day and he tugged the widows on the sixth day. The patriarchal culture that fashions even gods after them and the mythology behind Jokumaraswamy is just an embodiment of the glorification of male virility.

In the patriarchal society, men deliberately distinguish themselves from women by representing women falsely and without any dignity. They create a wonderful and attractive image of themselves by degrading women to the core. In the play, men cherish the Jokumaraswamy myth, which helps them to assume magnificence at the expense of women. The god seduces all women and implies the right of man to choose any woman he likes. Men retain and continue their right to

oppress women and dominate nature. Himmela attempts to claim his superiority to women by terming them as immoral and amoral. Himmela is just a representative of the male community that dominates and oppresses women and nature by its false notions of masculine and feminine qualities.

Through the play, Kambar illustrates how the patriarchal society poses man as the lord and the decision maker, and breeds domination. In 'Jokumaraswamy,' Gowda is the product of the patriarchal society which sustains conceptual framework that maintains structures of domination. He considers himself the Lord of the town and its boundary and claims all things in the world are his:

"Mela: Gold, Silver and gold again. And
pretty wench and girl.
All, claims the Gowda, are his".

He regards women and nature as irrational beings and they are present to be dominated and exploited for the needs of man. He tries to dominate all creatures forgetting that they have their own right to live independently. He considers his welfare alone and denies the dignity of women and nature. When Gowdathi, his wife, asks 'What, are you going somewhere?' Gowda replies arrogantly, "You have the nerve to ask me! Haven't I told you not to ask where and why I am going out?" and insults her further. Through Gowda, Kambar reveals how women are not given the right to question men in the patriarchal society and how they are always ill-treated and denied human rights.

In the patriarchal society, women do not have a voice of their own. They are unable to utter even their sufferings and injustice. Gowda has not given Gowdathi the right to question him about his activities. He treats her as a lifeless object that awaits his call to be used as he wishes. The object does not have its own value and it is present only for his use. Moreover, it is his possession and he can claim it his own. His attitude toward Gowdathi (a woman) is reflected even in his perception of nature. He sees nature as just a commodity that helps him to amass wealth and power. Moreover, he believes that all the elements of nature exist only to satisfy him and they do not have intrinsic worth.

In the play, Kambar unveils how the association of women with nature results in the domination of both women and nature. Gowda exclaims about Ningi "What a mouth-watering bit of a girl she is!". He asks Gurya about Ningi as "Who is this bird Gurya?" and degrades her when she exits by saying "To come to my place and give me such cheek! The chick has flown away". Gowda compares women to the objects of nature and the comparison leads to the domination of both women and nature. The following dialogue between Gowda and Gurya carries the overtones of patriarchal culture:

Gowda : Will you marry her?

Gurya : Heh, heh, heh....

Gowda : I'll sell her for three rupees. Will you buy?

Gurya : Heh, heh, heh....

Gowda : Stop cackling, you bastard, which girl will fall for a cur like you? How old are you?

Gurya : Twenty-five

Gowda : Have you ever seen a woman's thighs?

Gurya : No, Sir.

Gowda : How can you understand?

Gurya. I want to catch this jungle fowl"

Through 'Jokumaraswamy,' Kambar unfolds the cleverness of women and illustrates how the wisdom of women is neglected in the patriarchal society. Gowdathi and Gowda do not have a child even after several years of their marriage. Gowdathi has been yearning for one since their marriage. She believes in the healing power of the vegetable god Jokumaraswamy and asks Gowda, during Jokumaraswamy's full moon night, to come home for dinner. She says that if they cook and eat the vegetable god they will have children. But Gowda does not pay any attention and ignores her words. When Gowda fails to understand her needs, she sarcastically asks Gowda "How can you understand a woman's need?". Moreover, she complains to Gowda that "you have a field as big as the forest, a house as big as

the village but there is no child in the house” and juxtaposes her cleverness and sensibility with the stupidity of Gowda.

Gowda poses himself a virile man by sleeping with all the maidens of the village. In fact, he is not virile enough to bless his wife with a child but hides the reality by sleeping with other women. Shari, a whore, publicizes the true nature of Gowda by saying,

“Yes, others may have, but you still don’t know Gowda’s nature. Except for a vain desire to claim everything in this world as his, what else does he have?”

By the wisdom of ages, Shari examines the weakness and hypocrisy of Gowda to his wife Gowdathi and stands testimony to the fact that women are wiser than men. Patriarchal society sustains false notions about men and keeps them blind to their real side. Though Gowda is impotent, he tries to create an impression that he is virile and active. He tries to save his honour in the patriarchal society that expects a man to claim his virility.

The society does not acknowledge sleeping with single woman as virility. It wants continuous demonstration of masculine performance through a variety of women. The connection between masculinity and virility is a cultural construct and it does not have a strong reason to be perpetuated. Men themselves fall prey due to the false notions promoted by their systems. The systems do not affect men alone and they lead to the subjugation and suffering of women too. Women lose their self respect and dignity and they are dominated by the ‘masculine force’. It is this force that compels men to act against nature too.

The depiction of the link between the oppression of women and the domination of nature as a cultural construct in the play is commendable. Gowda is a tyrant who oppresses women and nature through his status and authority. He maintains ‘value dualisms’ and ‘value hierarchy’ which are the components of conceptual structures in an oppressive patriarchal conceptual framework characterized by a logic of domination. This depicts the fact that Gowda has been brought up by the conceptual structures of domination that construct women and

nature in male biased ways.

Gowda tries to dominate his wife and proclaims his authority on nature. He confiscates the lands of other people in the village due to the feminine association attributed to them in the patriarchal society. He even kills the father of Basanna, central character, just to possess his land. Gowda says to Basanna thus: "As from today, the field you plow is mine. Know that if you even step on that field hereafter your legs will not be yours". He fails to recognize his connection with the earth (land) and wants to rule the entire environment. As he fails to understand a woman's need, as asserted by Gowdathi, he could not realize the importance of environment. As the product of patriarchal culture, he fails to understand the importance of women.

In 'Jokumaraswamy,' women and nature are often described in female and sexual terms. Basanna compares Gowdathi to the objects of nature when he is about to seduce her. He compares her arms and thighs to smooth young banana stems, lemons on her chest, and eyes like mango slices. Not only Basanna, but also others associate women with nature throughout the play. Gowda goes to the extent of sleeping in the field to claim his ownership and Gurya mentions Gowdathi as the field of Gowda and uses sexual and natural terms when he declares how Gowda is cuckolded, "Really? Basanna has been sleeping in your field for three months now, do you know that?"

By showing the representation of patriarchy in religious practices and the fashioning of gods, Kambar points out its pit-falls and calls for a new religion that acknowledges the contribution of women. By exposing the false centrality of man, he discredits the illusion of superiority. He illustrates the false association of women with nature and the neglect of women and their wisdom to reveal the cunningness of patriarchy.

Further, he presents the shortcomings of conceptual structures and places women at the centre of discussion. Moreover, by pointing out the dualism practiced in the patriarchal society, he blames its unreasonable premises. Thus, the study captures how Kambar insists on the need for 'symbolic revolution in the social, sexual and economic structures' that exploit both women and nature to liberate them. In 'Jokumaraswamy' Kambar points out the false ideologies of patriarchal culture and its impact on women and nature. He shows how patriarchy assumes its own

masculine values that disregard both the feminine wisdom and the bounties of nature. Kambar expresses his stand against the oppression of women and nature and call for the replacement of patriarchal culture.

CONCLUSION

Chandrasekhar Kambar is known for his erudite insight into the problems of the modern world. In the play, the land is portrayed with dignity, and the humans maintain a sacred bond with it. The humans cherish their orientation with the environment through their rituals that remind the cycles of nature. In 'Jokumaraswamy,' nature is represented through its objects and the humans participate and interact with nature through the objects. Kambar has also brought out the interrelationship between the physical world and the spiritual realm.

Through 'Jokumaraswamy,' Kambar stresses the impact of patriarchy on women and nature. Gowda subjugates the women in the village and correlates them to the beauties of nature. He disregards nature and considers it a possession. He degrades both women and nature owing to his patriarchal overtones that exalt men and culture over women and nature. The play depicts the link between the oppression of women and the domination of nature through the irrational acts of Gowda. Kambar underlines how people's attitude toward women forms their perception of nature.

S.K.VENNILA

UNIT-IV

PROMOTION- ARJUN DANGLE

INTRODUCTION:

DALIT LITERATURE:

The emergence of various kinds of separatist movements and ethnic conflicts in different parts of the world brought out the new interest in identity. At the global level, questions of identity and culture became more important for the social science disciplines and literature. Even in India, the new social movements emerged in 1980s. These movements created the new mobilizations among women, farmers, dalits and tribals. The process of social transformation of caste and gender equality and the development of scientific temper were the major hallmarks during the first three decades of independence.

The new social movement of Dalit, lead by Dr. B. R. Ambedkar in pre-Independence and post – Independence era, shaped a monolithic and pan-India Dalit identity. It brought all Dalits of India on a single platform. The Dalit Indians formed their own common identity and cultural history. The Dalit identity acquired a monolithic, all-India status as if they are a single, social or caste category with common identity and cultural history.

But, the emerging Dalit bourgeois caught in the net of hallucination. They started forgetting their past and could not face the harsh social realities surrounding them. It transformed, soon, into an inferiority complex among them. They took all the benefits of the constitutional provisions in the government jobs. Fear of casteist identity was still growing instead of vanishing among them. The casteist identity compelled them to acquire the false identity at their workplaces. They forgot to revolt against the inhuman injustices.

Indian constitution, mother of all Indian citizens, provided some provisions and safeguards to crippled sons of soil– dalits and tribals. The rules and regulations have been made to protect dalits against violence and humiliation. A number of Acts have been passed to prevent atrocities against members of the SC/ ST. In 1970, the roster system

was introduced in government jobs and it became mandatory to appoint dalit and tribal candidates.

However, the actual reality is somewhat different. In many areas of life, dalits face casteist insurgency, humiliation and remain at the receiving end. As dalits become more conscious about their identity, so the elites or upper caste people. The problem of superior status and privileges is raised. Education and freedom of expression give voice to the voiceless. It does not reduce the gap between dalits and elites of India. What remains the last long is casteist identity. It is percolated in the mind of each and every Indian. No one says "I am an Indian" but everyone reclaims himself or herself with religion and caste. Today, religion and caste decide the real identity of a person.

ABOUT THE AUTHOR:

Arjun Dangle, a distinguished scholar, writer and political activist, offers the new dimension to Dalit writers and writings. He urges for new and real identity in the modern Dalit writings. Dangle severally attacks on the "white-collar attitudes among Dalits". He never bears the illusionary "Sanskritization" of Dalit bourgeois as "Dalit Brahmins". Such scenario of dalit officers has been really occupied a major place in today's dalit culture and dalit literature.

SUMMARY OF PROMOTION

"Promotion", a short story of Arjun Dangle, reveals the false identity of Dalit bourgeois. In other words, it is a story of a Dalit officer who tries to hide his original identity and exposes his false identity. But a true identity, individual or social, should be discovered only in reality.

Pandurang Satwa Waghmare, the protagonist of the story is an educated Dalit officer. He is promoted from Clerk to "Assistant Purchase Officer". He lives in the officers Railway Quarters and travels in the "first class" compartment. Pandurang

usually reminds himself to maintain a certain standard of an "officer". He becomes the "Sahib" or an "Officer" but starts forgetting the past of his life. He feels elevated whenever someone calls him "Sahib". For a moment he forgets his Dalitness. Dalitness is a permanent corresponding reality in human affairs. Fear of Dalitness, constantly prevents him from taking action against the guilty in office. Dalitness, on one hand, makes him powerless to file a report against the high caste clerks and peons; on the other hand it becomes cause of resentment against him. In the office, neither clerks nor peons listen and respect him. They humiliate Waghmare saying "reserved", the son-in-law of the government and the bigheaded. Though, he faces the resentment and humiliation, he never dares to complaint it. He never agitates like a real Dalit man. His revolutionary self becomes mortgaged and remains passive thinking that the relations get spoilt.

The paradox that occupies the place in the mind of Dalit officer can easily be traced out in keeping the relations. The dalit officer to maintain the status in office does not hurt the staff members. For that, he prepares himself to do rites and rituals of dominant caste Hindus. Here, Waghmare "Saheb" reminds his staff member Miss Godambe to offer an "abhishek" on behalf of himself to Shirdi's Sai Baba. He thinks that doing the "abhishek" is earning the blessing of God. The dalit officer seems to be very conscious in preserving and maintaing the relations to superior caste staff members. But to his own caste fellows his behaviour is a critical one.

He calls Awale Saheb, the bold and courageous officer of backward class for his help. Awale Saheb then advices him in the matter of issuing a memo to Godbole who denies to do his work. "No one ventured to make enemies with Godbole. Because the entire department knew that Godbole was Joshi Saheb's emissary and carried his tribute every month to appease the powers that be". So Waghmare Saheb bows his knees to dominant "so-called" traditions. His helplessness in the office suddenly vanishes when Awale reminds him that "no one has obliged you promoting you in the reserved category". In fact, Waghmare does not want to remember the past that these upper caste

people have enjoyed the privilege of being in the 100% reserved category for centuries.

Awale always supported Waghmare firmly, whenever he was tormented by problems concerning his caste. But the company of such supporter Waghmare never bears and hopes. He will go away.

Waghmare willingly donates money to offer an "*abhishek*" to Shirdi's Sai Baba whereas he denies the printing of some receipt books for Ambedkar Jayanti sponsored by the Backward Class Workers' Association. He thinks that it will unnecessarily create problems. Dr. Ambedkar, the most important symbol of the contemporary Dalit identity does not matter for him. Promoting to the "Saheb" positions, Dalits forget their real identity and accept the false one. They are confined to only the false identity "Saheb" or "an officer". Even some Dalits try to say "Jai Bheem", the identity of Ambedkarite not in booming voice but in soft and unclear way. They take care of not to hear such greetings to the others. They do not want to expose their original identity. They never attain the meetings of their social movements. After receiving the benefits, the dalit officer loses the contact with common and poor people from his own community. He also forgets the commitment to his own community. In this "exclusive and luxurious" life of Saheb, he never allows his relatives from the slum. His world is only reserved for classy furniture, colour TV and phone.

Kusum, wife of Waghmare, invites her lovable aunt who lives in the slum opposite to the Railway Quarters. Her aunt, a dirty, shabbily-dressed woman, with her two children visits the house. Kusum receives her aunt in grand style as offered to a special guest. This entry and grand style of offerings to such shabby woman makes him disgust. So in angry mood Waghmare warns his wife "we don't live in the B.D.D. Chawls.... Learn to maintain your status. After all, you're an officer's wife" .Waghmare threatens his wife saying an officer's wife but in reality he never cares her emotions and feelings.

Dalit officers like Waghmare worship the Hindu gods and the followers of that god humiliate the members of "reserved" category. Even they kick the innocent sons of reserved officers for drinking the water of "Super Ganpatiwalla". However, the persons like Godbole never accept them as their "Saheb". To them "dalits" are only

“untouchables” who pollute the lives of touchable. Dalits are never superior but always inferior in status to them. Though dalit officers took great care to keep these symbols of their caste hidden from the public eye, in a less prominent place, they have been identified as “untouchables or the down-trodden” in any colony. They live unknown and unseen to the world. They hide their castes, change their surnames and do not hang the image of Dr. B. R. Ambedkar in their own houses. Only one fear, prevails on their mind “What will our neighbours say?”. They know so much about their neighbours but think that nobody knows about them. To maintain such false identity dalit bourgeois ignore their relatives, perform the religious traditions of caste Hindus. Even they also become unconscious to Dr. Ambedkar, a source of pride and self-respect. They enjoy every thing in the world of hallucination.

CONCLUSION:

But at the end of the story, Waghmare’s newly assumed status of officer disappears when he meets his son. Waghmare sat on the sofa. His five-year-old son came and laid his head on his lap. Waghmare noticed his bruised knee.
“How did you get hurt, Pappu ?
Do you know that Pramod, who has a super Ganpati ?
His Grandma pushed me.
Why ? Did you beat him ?
No. We were playing and I drank water from his water pot.” Waghmare’s mind is filled with the image of Godbole.
His newly-sprung wings of promotion fall off and a mere mortal named Pandurang Satwa Waghmare crashes helplessly into the abyss below.

S.K.VENNILA

BIRTHDAY - VAIKOM MUHAMMAD BASHEER

Introduction:

Vaikom Muhammad Basheer:

Basheer hailed from a community which did not produce prominent literary figures. He was not a literary upbringing at all. He who wasn't sure of the rudimentary grammatical elements like 'subject' and 'predicate' in Malayalam, revolutionized the narrative art in that language. He rather created a language which resembled the colloquial language, seven decades ago, anticipating modernist and even post-modernist innovations.

Basheer wrote about poverty and the travails of the underdog. In doing so, he was writing about himself, and from first-hand experience. He was fortunate enough to begin with no model to work on either by way of language and style or tradition, he could thus create a language and style of his own and rise to world-class. Basheer's humour and satire, more often than not, directed at himself, was the most potent weapon the author used to shake up the individual ego, leading

readers to introspection. R.E. Asher considered Basheer "a literary figure who stands apart from his contemporaries".

SUMMARY OF BIRTHDAY:

The story is in the form of diary entries by the hour, in the span of a single day, about the happenings in the life of the author his birthday itself. He sits down around midnight and records the events of the day right from the moment he gets up in the morning. The story begins with an introductory section and goes on into a diary form, in writing flashbacks. Basheer's style is mostly the autobiographical mode, as if writing about himself.

The main character in the story is the narrator or protagonist. The delineation of the inner workings of his mind, the thought processes and reflections make up the story. The narrator is much suffered, widely travelled young man who does not seek to achieve anything apart from the chance to write from the core of his soul. His stoic suffering and uncompromising idealism appear to inspire the younger generation,

though the powers that be and vested interests are not at all mindful of his existence. The pathetic plight the author has been plunged into, without even being able to eat a full meal on his birthday, the oppression from all around by the state, by the benumbing materialism that surrounds him, by the insensitivity of harmless, ordinary individuals that affects him adversely, the drudgery of living from moment to moment on the one hand and the corrosive self-denial on the other - all this serve to polish the author's character to a rare sheen.

He is a patriotic Indian who has friends in all corners of the country, the mere memory of them is enough to ward off the difficulties he faces in real life even in the face of evil, being optimistic even in the most adverse situations - all this sets the character of the protagonist apart.

The young student Matthew is portrayed as a flamboyant, rich scion of a typical Christian family, who has been privileged to have his own suite of rooms in the city to enable him

to attend college. He is a good-natured boy, but like most of his class, cannot even imagine the sufferings of the poor and the needy. He is generous in his own way, and the author depends on his magnanimity for an occasional loan.

The atmosphere that pervades the story is that of the misery that the narrator is undergoing, in a very trying time of his life, when he is under surveillance for alleged treason. The callousness with which a shop-keeper, a phoney writer who uses him as his ghost-writer, doesn't even invite the author to share a cup of tea. The casualness with which an affluent young friend, Hamid reneges on his promise to treat the penniless author by serving him lunch on his birthday, forgetting that he had invited him to his house and leaving station without informing him and returning on an empty-stomach late in the evening.

Darkening it further are the unscrupulous and rapacious landlord constantly after him for rent arrears, the hotel-keeper who refuses to give him food for non-clearance of past dues, the undercover agent shadowing the narrator and the haughty

Deputy Police Commissioner's interrogation of him.

Grangadhar, the political leader in an idealistic young man, though equally penniless like the author. It is the optimism of the likes of him, and the readiness to fight the evils of society that inspire the author to live on. The author shares with him half of the amount he took as loan from the servant boy, in appreciation of the young leader's human qualities.

The author, now describes how he has borrowed his dresses, shoes and other personal belongings from friends and keeps up the appearance of being a 'gentleman', while in actual fact, he is a pauper. He is cultured, good-looking and carries the bearing of a 'somebody' and other addresses him 'Sir'. Two boys hawking some domestic ware are scandalized when the author is compelled to reveal to them that he has no money.

The story "Birthday" is an example of stark realism. Its tone is set as such from the very opening, as the protagonist unravels the details

of a day's happenings in the confessional mode. Eventually unable to stave off his hunger and with no possibility of gaining a meal by honest means, he is forced to steal from one of his neighbours, Matthew. The story provides interesting insights into the life of a person who though not obviously poor is stricken by a poverty which is doubly crippling because it is invisible to his friends and acquaintances.

BREAST GIVER-MAHASWETHA DEVI

1. Introduction

Mahasweta Devi is one of India's foremost writers. Mahasweta Devi has her unique pattern to represent stories from the side of those ignored group of people. Her powerful fiction has won her recognition in the form of the different national awards. Mahasweta Devi believes in writing for the tribal, downtrodden, and underprivileged. In Devi's writing is the condition of India's indigenous people and of other economically marginalized people were envisaged. She puts female within them with their strength and modes of existence.

OUTLINE STORY OF BREAST GIVER:

In "BREAST GIVER" ("Standayini", 1980) Mahasweta focuses not so much on the resistance of the oppressed as on the dynamics of oppression itself. Theoretically a member of the highest of the Hindu castes, the Brahmin Kanganalicharan is a helpless victim of the rich patriarch Haldar babu's clan. Forced to become the wage earner of the household, Kanganalicharan's wife, Jashoda, becomes a wet nurse for the Haldar family, who retain her services until she becomes useless to them. Mahasweta Devi's narrative is aimed at exposing the relentless collusion of patriarchal and capitalist ideologies in the exploitation of the disadvantaged. Themselves victims, the women of the Haldar household are Jashoda's chief exploiters. The status of wage earner not only fails to release Jashoda from the expectations of wifedom and motherhood but saddles her with the ultimately self destructive task of being "mother of the world". Nevertheless, neither victimization nor its awareness fully robs Jashoda and Kanganalicharan of their sense of agency and power.

Jashoda, the principal character in "Breast - Giver", is a working woman or as the narrator puts it, "professional mother". As translator Gayatri Spivak has pointed out, in the story's title, the author deliberately foregrounds the centrality of the female body in Jashoda's transactions with her clients - she is not just a "wet nurse" a provider of milk, but a "breast giver", a distinction further underscored by the grim ironies that unfold in the narrative of her career. The story offers new avenues for examining the points at which gender and class oppression intersect.

Not only is Jashoda the breast - giver named for Yashoda, the mother of the beloved cowherd-child-God Krishna, but in the course of the narrative the professional mother merges with other Indian icons of motherhood - sacred cows, the Lion-seated goddess, "mother India". In her book, "Breast stories", Mahasweta Devi, as an India intellectual known for her feminist, deconstructionist, and subaltern criticism in cultural texts, literature and her own radical writings, tells the stories of the women of India who are caught endlessly in the cycles of holiness and self-abnegation.

In her story, "The Breast Giver", from her collection of short stories called, "Breast Stories," Mahasweta Devi outlines women's identity as body, worker and object. In a tale of a Bengali wet-nurse, Devi shows female protagonist, Jashoda, living in 1960's India as she is compelled to take up professional motherhood when her Brahman husband loses both his feet. With her only ability held in her always "fullbreasts" and her desperate economic destitution-She is swiftly utilized and praised for her expert weaning of wealthy offspring, which she does for 25 years, before losing her usefulness and consequentially dying from breast cancer. Lacanian and Freudian psychoanalytic criticism could be used to support the claim that the central theme of this story involves a conversation between the spiritual significance of woman and her place in the imaginary order. The desires of man as they become dominant in the symbolic

order and the law of the father originate in a foreign language, setting and cultural context given to maintain a clarity and relevance of symbolism.

The confrontation, which serves to alter Jashoda's life, comes when the youngest son of the wealthy landowner Haldar takes a Studebaker for a drive and proceeds to roll over her husband, marring his feet. The incident is first built up with a divulging of what led the young son to, in essence, castrate the man, Kangali – a Brahmin and priest of the highest caste whose feet act as totem, or phallus, for his sacred livelihood.

When Kangali is rushed to the hospital, the elder Haldar is mortified at the thought of having a Brahmin killed from his namesake's hand. Haldar assures his victim "Don't worry, son! You won't suffer as long as I'm around". This promise comes as a relief to the now mangled priest. It is not him whose survival is truly threatened – he is after all the highest caste in what Devi calls in her story. Even though Haldarbabu makes his fortune in the British era of "divide and rule" he exclaims, "There's no East or West for a Brahmin".

Without his feet Kangali's security is mostly assured by his spiritual standing. Though times become desperate after his wealthy benefactor dies, he could just as easily move on to another temple where he is unencumbered by his family, as he goes on to do so later in the story. It is Jashoda whose survival is seriously jeopardized by the castration of her husband's feet and then the death of their patron, lacking as she is of anything monetarily or spiritually relevant to a patriarchal culture – save for her prophetic lactation, her ever flowing supply of breast milk.

In producing heirs, husbands of the house wish to preserve their bride's beauty – and this becomes the "deal-sealing" point for Jashoda's induction into professional motherhood. The mistress of the house decides that this proposal of employment is "worth a million rupees" because daughter-in-laws will be mothers. And most importantly, will be mothers for as long as possible. Even though progressive suckling will 'ruin a mother's shape'. "If sons look outside there is no voice to object. Going outside because they can't get it at home, this is just", the mistresses proclaim. As the wife, through her gift of reproduction becomes objectified in the market as commodities, and her husband as consumer expects an endless supply to satisfy his insatiable almost childlike desire for both "trophy and tool", the wife knows, as a woman she must take on the subordinate role of simultaneously pleasing and producing for her masters.

"Such is the power of the Indian soil that all women turn into mothers here and all men remain immersed in the spirit of holy childhood", writes Devi. This theme of oppressive hegemony, built into both spiritual practice and economic belief, resonates in all of the narratives of the women in, "Breast Stories". In the "Breast Giver", as Jashoda becomes more and more revered for her body's otherworldly tolerance, it seems as though the binary is moving towards free play – from man or woman to a hierarchy closer to woman/man. Both Brahmins in their own right, Kangali shares home tasks as he takes on the cooking at home and cares for their three children as Jashoda is heralded as wet-nurse and, "the mother of the world".

Jashoda's only usefulness in the male dominated cultural setting is her maternal plenitude, her duty of raising children out of an imaginary order as she dives into the symbolic law of the father. This "usefulness" is the responsibility of all mothers of patriarchy. As she extends her task to countless children, other than her own, Jashoda becomes "Martyr" – a role that suggests both significance and sub-ordination, and even worship, while she simultaneously secures her "never ending" lack of milk and nourishment. That she willingly keeps emptying herself for the good of man makes it possible to revere her without ultimately revising her under privileged charge.

The story that plays out on Jashoda's body, from prophetic nourisher of the world to, at last a cancer ridden and abandoned server of those who once exalted her as holy, is essentially the conversation and struggle between the imaginary order and the symbolic law of the father.

An imaginary order, symbolized by the spiritual image of the lion-seated goddess comes to Jashoda in a dream when she, as midwife, whose presence encourages all members of her dream to at once revere her as sacred wet-nurse and then to cast her aside. Jashoda dreams she is caste aside once the spiritual image of the lion-seated goddess will has changed. Though the characters in "The Breast Giver", would have believe that the divine will is always done, Devi suggests the divine is in many ways just another phallus for thelaw of the father. Jashoda is not seen as inherently sacred as Kangali. She only becomes so when she has a service to offer or when the last child is weaned and her supporting mistress dead. In the end she is left to weep at the lion-seated feet with a pained and cracked bosom.

In the end, no prophetic dream comes to guide her; no benefactor gasps at her state and runs to aid her sacred grace. Her body is revealed as a mere vessel that man through his religious symbols spurs on. Once used for her will and now left empty and lacking, Jashoda suffers a painful and sickened death. Her plentiful breasts now become a gaping wound. Jashoda thinks and asks in her delirium how she suckled the world; only to die alone? With "meaning in the process at an end" she leaves a life of sacrifices for all, forsaken by all.

CONCLUSION:Spivak's careful observation of Devi's descriptions about "Jashoda's cancerous body in the closing sequence of the story, especially the phrase, "The sores on her breast kept mocking her with a hundred mouths, a hundred eyes". It is the stage of forbearance and the power of motherhood in professional context. Jashoda's revolting and cancerous maternal body offers a powerful and situated counterpoint to the universal valorization of women's embodied resistance and political struggle. It could be calculated as per formative mode of female existence in her own context that no male and social phenomena could defy.

S.K.VENNILA

UNIT -V

OUTLINE SUMMARY OF P.SIVAKAMI'S THE GRIP OF CHANGE

INTRODUCTION:

ABOUT THE AUTHOR:

Palanimuthu Sivakami, a leading Indian writer with a feminine penchant is the first Dalit woman novelist in Tamil. Her varied experiences in life and in profession made social issues become her primary concern. As an Indian Administrative Service Officer with a passion to remove social irregularities and injustices, she made a space for herself and began contributing towards fulfilling her social goals. She has been the editor of a monthly Dalit literary journal. *Pudhiya Kodangi* and contributed to the issues that touch Dalit and other backward castes and women in Tamil Nadu. She wrote columns on land rights and empowerment for Dalit women and started the Dalit's Land Right Movement in 2004. With the massive support of women, she organized a huge public conference with 2,50,000 women on *Women and Politics*.

OUTLINE SUMMARY OF THE GRIP OF CHANGE:

While the publication of '*Pazhainya Kazhithalum*', a semi- autobiographical Tamil novel in 1989 carried Sivakami into glare of publicity as a celebrated Indian novelist, her self- translation of it under the title '*The Grip of Change*' attracted much larger audience with wider applause. It voices the plight of an exploited low caste dalit woman, Thangam who faces triple marginalization- economic oppression, gender subordination and caste discrimination. The death of her husband forced her to work in the farm of the landlord, Paranjothi Udayar to meet the two ends of life. Her widowhood makes her a surplus or sexually available woman subject to exploitation by her Hindu land lord and harassment by her in-laws.

Thangam symbolizes all dalit women who are brutally treated by the upper-caste land lords but forced to maintain silence and never raise their voice. Even her struggle for her husband's share of land is linked to her body and fertility. As she doesn't have children, she is denied the right to inherit her husband's land. Her brothers-in-law seized this opportunity to exploit her sexually. When they realized that she would not yield to their demands, they even spread the story that she had become Udayar's concubine. Owing to it, Thangam was mercilessly beaten up by the landlord's wife and her brothers.

With her battered body, she approached Kathamuthu, a respected Dalit leader and an ex-panchayat member, who fights for justice on behalf of Dalits but tries to make the best of the position he is in. When she begged Kathamuthu for justice, he penalized those who abused Thangam but later behaved like the upper caste man. She got justice only after she was yielded to Kathamuthu's desires. Kathamuthu's betrayal was a terrible shock for Thangam. However her oppressed and subjugated body helped her acquire the power in Kathamuthu's house and dominance over his two wives. The predicament of a Dalit woman victimized by the upper-caste Hindus as well as their own men in different capacities not

only directly affected the woman's right to life and dignity but also made a strong comment on patriarchy.

The entire story is narrated through the eyes of a young girl, Gowri, the daughter of Kathamuthu. She comments the significant incidents that happen around her. She openly condemns the inhuman treatment of her father inflicted upon Thangam. When Kathamuthu rapes Thangam, she vehemently shouts, "Dogs! Dogs in this house! Shameless as dogs!"

The character of Gowri represents the symptoms of the growing awareness among Dalits. As her father, a Dalit patriarch allows her to study, she is able to realize the exploitation of women in a patriarchal set up. She thus protests her early marriage. "The sufferings that my mother underwent in her marriage! I don't want to be tortured like her by some man"

To avoid marriage, she works hard for her examination, and after getting success, she chooses to study further in the city college. When she crosses the threshold of her home, resisting her father, she thinks she has freed herself from the tyrannical chains. The text beautifully conveys, "During floods, waters from overflowing wells mingle with the waters of huge water bodies, transgressing their boundaries".

Gowri felt that she had crossed over human-made boundaries by her father, her caste and her village – and merged with the ocean of people. Gowri is bitterly critical of her father's polygamist marital state and always provokes her mother Kangawali and her step-mother Nagamani for liberation. In fact Gowri is the mouthpiece of Sivakami through whom she has voiced the voiceless Dalit women who are bearing the inhuman treatment silently. Though the novel is fictitious, the characters and incidents are realistic enough to verbalize the reality of modern society .

Truly P. Sivakami is able to formulate the poignant tale of a woman's struggle to fight and survive in a biased society through Thangam's story and Gowri's protests which suggest that silence and suppression is optimistically replaced by a stimulated and resisting expression. From the beginning to the end, this novel draws attention to violent realities, sexual assaults, psychological torments, and economical exploitation along with a message that a democratic approach is essential to eradicate such discriminatory ideologies from social fabric.

The narrator , a school girl seems to be observant and shows positive affinity towards her mother and her father's co-wives and rebels against her father. She, in fact undertakes an earnest attempt to educate her mother and Nagamani, her father's second wife to help them emerge out of Kathamuthu's subjugation. Sivakami portrays Gowri as the witness of her mother's experiences but she has the courage to move away from the victimized state of her mother. She is completely against the theory of her father's politics and psychology to misuse women in every possible way. She exposed and reviewed Kathamuthu's corruption, polygamy , tyrannical behaviour towards his family and her father's politics and psychology to misuse in every possible way.

Gowri's plays the role of watchful observer and critic with her modern notions of the civilized world completely different from her father's conservative ones. Further

through the autobiographical character of Gowri, Sivakami questions and rejects the very structures of patriarchy which curtail female empowerment and hints that future lies in the hands of young and educated women with a critical bent of mind which possesses the ability to observe their community critically. She questions her father's authority and chooses an alternative political ideology offering him a challenge in his political arenas well. Backed by her ideological conviction, she interrogates and subverts her father's authority and his abuse of power.

She refuses marriage because in her opinion marriage is a patriarchal institution that legitimizes gender oppression. She thus violates patriarchal code concerning women's role within the family. Gowri battles against casteist, capitalist and patriarchal institution hegemony in rural society. At 32, she prefers to affirm her single, unmarried status. The novel concludes with Gowri's article wherein she foregrounds the need for evolving a "strong movement that would join hands with backward, oppressed and poor caste." Her brother, Sekharan advises her to work in co-ordination with Chandran who would help in translating "a vision into reality".

He comments: "it is not enough to write. He(Chandran) knows how to put it into action". Gowri's smile reflects the confidence of the new leadership that works in unison with the community to realize its potential and aspirations. Together, the movement spearheaded by Chandran and Gowri stands for working towards an anti-capitalist, anti-casteist and anti-patriarchal structure in which Dalits can live a life of dignity and equal opportunity

CONCLUSION:

Sivakami urges women as Ambedkar advocated to come out of both caste and gender injustice through education, work, ideological conscious, participation in collective, organized, socially committed movements. Truly confirming its title, '*The Grip of change*' records the waves of 'change' even in the Dalit consciousness providing a kind of cure for the ailments of the society. In the realm of realism, the author believes that she is Gowri because everyone calls her by that name. The novelist and the character must be one and the same person. Time destroyed all traces of existence and those images she had created in *The Grip of Change* no longer existed.

S.K.VENNILA

WRITE AN ESSAY ON THE THEME OF PATRIARCHY IN THE GRIP OF CHANGE

INTRODUCTION:

P. Sivakami's "The Grip of Change" is the English Translation of Pazhaiyana Kazhithalum, the first full-length novel by P. Shivkami, an important Tamil writer and a member of the Indian Administrative Service. Sivakami is critical of the Dalit Movement and the Dalit patriarchy and yet does not become a 'caste traitor' because of her participation in search of solution. The novel is about the inter-caste sexual relations, the author sheds light on how patriarchy gets diluted on its way down the caste ladder. Sivakami gets success in narrating the authentic information in a terrifying way. The protagonist Kathamuthu is a charismatic Dalit leader who intervenes in the matter of Dalit woman, Thangam, beaten up by the relatives of her upper caste lover Paranjothi Udayar. The dominance and suppression in the case of Thangam and her community, which is also a form of violence. Thangam, a childless widow was an agricultural labourer, was raped while working by her upper caste Landlord and she expresses nothing to anyone, which ultimately leads to repetitions. Once caught by one of the relatives of Landlord, the matter got serious. The Landlord's brothers-in-law beat her and her self-consciousness made her to approach the leader Kathamuthu who takes this matter as the caste oppression.

THE THEME OF PATRIARCHY IN THE GRIP OF CHANGE

Simone de Beauvoir says, "One is not born woman, but, rather, becomes one". The statement itself states the dominance of patriarchy to make a woman an object of second sex. In Sivakami's novel "The Grip of Change", women characters are epitome of such dominance. Though born free and struggled to be the free, they are bind in prison of patriarchy. This same patriarchal dominance made them vulnerable to face violence inside and outside of the society. Thangam and her case is discussed here through many angles like: caste angle, power relations, vulnerability of woman, prejudices, violence, woman and politics, notions, unjustified justice and triple violence in form of social, communal, and patriarchy.

P. Sivakami's "The Grip of Change" an English translation by herself of Tamil novel "Pazhaiyana Kazhithalum" is an unanimous expression of the youth of the oppressed community who is eagerly asking questions to patriarchal dominance. The novel starts with Thangam's story and ends with Gowri's firm decision to remain unmarried after not finding any answer to patriarchy. While reading "The Grip of Change" one can observe the beauty of narratives arising from its body-centricity. Thangam, a Dalit woman's body bears testimonies to

the difficulties and violence faced by the Dalit woman. The author directly relates Thangam's body with fertility, letting her to face the triple marginalized status by the hands of social structure, power relations and patriarchy. Her character is portrayed skillfully as a subaltern Dalit widow.

The novel opens with the hysterical ranting of a Dalit woman, Thangam, who has been violently abused and beaten up by the relatives of her upper caste lover, Paranjothi Udayar. Thangam's history is constituted by her widowhood, the harassment by her brothers-in-law when she refuses to submit them, the exploitation by her Hindu landlord, and the assault on her by caste Hindu man and so on. Her demand for share in her husband's paternal land is refused on the ground that she is not having any children from her husband. Her fertility questioned and linked to the land. Her brothers-in-law denied giving her share in the land but try to take her advantage as a vulnerable widow.

She lives alone and works as a labourer on the farms of upper caste landlord Paranjothi Udayar, who also raped her and repeat it after founding that she is not complaining anyone. Once caught by the landlord's brother-in-law who tell it to his sister and the matter get serious. After that Thangam faces extreme violence in the midnight by four men beating and abusing her by dragging her out of her hut with her hair. She in such condition gets the support neither from her brothers-in-law nor from any other woman or man of her own community. On account of this, she takes an extreme step and took the matter to Kathamuthu, a charismatic Dalit leader early morning at that same night. Kathamuthu works out the state machinery and the village caste hierarchy to achieve some sort of justice for Thangam.

It is worth observing that Thangam as a childless widow faces problems inside her own caste, which decides her status. When Kathamuthu have an affair with the upper caste widow Nagamani, she earns a rightful place by marriage and placed as a wife in his home. On the contrary, in the case of Thangam, Paranjothi Udayar uses her to satisfy his sensual desires and treats her as a mistress. The caste angle discussed by P. Sivakami through this matter is associated to the question of patriarchal mindset of a Hindu man. When the matter of illicit relationship is disclosed by the society, the same man refuses to accept his relationship with Thangam. His power, pride and aggression are revealing from the following lines:

"Ungrateful whore! Even if she was hurt, she was hurt by the hand adorned with gold! A Parachi could never dreamt of being touched by a man like me! My touch was a boon granted for penance performed in her earlier births! And then the dirty bitch betrays me! How can I face world with my name thus polluted?"

He feels gnawed because of fear that his enemies will use his indiscretion to win votes in the next election. He would have managed the things with money and power if some other matter might have been there. Paranjothy Udayar's wife, Kamalam, who colludes and sends her brothers to beat Thangam feel nothing for Thangam as a woman. She simply imparts him to act as usual and says, "Can't you manage the police?". Here, one can see that the violence on the Dalit widow is not the big matter to anyone, what matters more to everyone is the Police case, caste concern and fake pride. Kamalam, a higher caste woman and her attitude of showing no emanation towards the matter is worth observing.

Thangam's story of violence is the oldest of its kind. The power-relation between the Dalit woman and her landlord is the age old story woven newly. While working in the fields of Paranjothi Udayar she was constantly gazed by him. He prepared himself to exploit her thinking that she was his servant. Besides, Thangam was no princess or minister's daughter and she does not even have a husband. He found her a helpless poor widow for whom no soul will turn to rescue. Therefore, he made it a routine to slake his lust whenever possible. The sexual violence she faces on very first day left her dejected forever. She had spent her three years of widowhood untouched by a man; she hated succumbing to the loathsome old man's lust. She sobbed with anger sitting alone in the field. For Thangam, there was no choice left.

Through the novel, P. Sivakami questioned the vulnerability of the Dalit woman, Thangam. She allows her character to awake at right time and be conscious against the violence imposed upon her. Even Paranjothi Udayar is shocked by her extreme step. He always thought about Thangam as a helpless vulnerable widow whom he can buy with his small amount of money. He never expected Thangam to act to the extent of filing a police complaint. Thangam further dares to ask Kathamuthu to go to court for her matter related to her husband's share in the land. Thangam's daring attempt in the first matter gives her courage and inspiration to move forward.

In the novel it is clearly mention that Paranjothi Udayar drags Thangam in the relationship and she have a strong disliking towards this. The author gets success in putting an age old, biased theory that the supremacy of the male must never be challenge and the burden of proof is always lefts on the woman. Despite of all, Thangam overcomes such violence against her and her body in Udayar's case with the help of Kathamuthu. But, her mentor Kathamuthu try to use her as a third option for sex and to teach lesson to his two wives. In his very first attempt, she made it clear that she have pure feelings of brother towards him though she dare not to open her eyes pervaded with shame. She remains in Kathamuthu's house where her body and money made her a dominant person in the household.

Thangam's case takes political stand in the hands of Kathamuthu who once was the President of the Panchayat union in Athur. He was a popular and respected leader for the people of Athur and nearby villages. He changed the happenings regarding to the affair between Thangam and Udayar and violence it brought. Moreover, he is the person who brings into light the matter of casteism only. Poor Thangam when wanted to correct him get scolded by the hands of patriarchy like.

"You are such a bitch. I have changed the whole story. Don't you understand?"

Kathamuthu interferes and change Thangam's story to gain some political importance among his caste people. The Dalit woman and her dignity is not very important for him in this matter. He is the man who gets ready to handle Thangam's matter out of the court by taking cash from Paranjothi Udayar. Unabashedly he asks Thangam for the same money on the word that he will return it whenever she needs it. Kathamuthu's intention towards her was never pure. For him she is merely an option to make his two wives jealous. Such a man's dominant and patriarchic curve of mind turns out whenever he talks with his daughter, Gowri. No wonder, he never justifies with Thangam or anyone else.

When the Police logged the complaint, the issue gets serious and enlarged. Now it rises from Thangam and the violence against her to the issue of workers, wages, prejudices, casteism, and revenge. But, the naïve Thangam never understands that her problem is just a beginning but not the cause of troubles in Puliya, her village. The burning of huts of lower caste people is just the warning given to take back the complaint. But, the lower caste people under the skillful leadership of Kathamuthu manage the case and get at least something back in the form of compensation.

The issue of low wages given by upper caste people to the labourer remains the same. When demanded for one more rupee in addition to old wages of three rupees as the prices are gone up, the upper caste people increase it by fifty paise only. For this increase, they have their justifying ways ready. Their violent attitude towards the matter is worth observing –

"Arunachala Reddiar, displeased over the decision to raise the wages, joined Paranjothi Udayar and ask, 'we should not have agreed to higher wages.'"

"Don't worry. We'll make them work an extra hour. When we pay more, we have the right to demand more work from them."

Those who went to work in fields next day planned seedlings happy at the thought of earning an extra fifty-paise for their labour. Their happiness merely

lasted for few hours as their supervisors did not allow them to leave the fields even at five in the evening. With pitiful thoughts, one can observe that the happiness of lower class/caste people depends on the liberalness of the upper class/caste which they generally and evidently never display. This act teaches the poor people a lesson to learn the hard-core realities of the life. The author says-

“In continuance with the traditions of the society they lived in, the lower caste had learned to tolerate the intolerable.”

The violence on lower caste people in the form of aggression is too an age-old story told in a new way. Here, no one justifies with lower caste's suppression. Upper caste people knew their ways to take their money back in every matter. When they accepted to give the twenty- thousand rupees in compensation for fire, they had their own plan ready to take it back-

“We haven't given in to Kathamuthu's demands, we have only agreed to the Tahsildar's suggestions. Later we will be able to apply to the Tahsildar for permission to cut that huge banyan tree next to the school. The auction proceeds will make up for what we are paying now”.

In addition to this, the astute Ramalinga Reddiar decided to burn every hut in the Cheri when things settled down. He proudly pronounced that whom they would complain for that future matter. It shows an internalized arrogant attitude towards Dalit community. From these entire matters one thing gets clear that violence, woman and politics are discussed side by side by the author very aptly. As Thangam and her matter unknowingly gets the big issue, everyone discusses about caste and other matters.

In the novel, assertion on caste subjected by Kathamuthu was taken for granted by everyone. His own community brutally in public, mutes the new bud like Rasendran's voice down. This humiliation made him feel deflate within his own society. Moreover, the justice given to Thangam out of the court is unjustified. She deserves the right place and honour instead of ten- thousand rupees. Her gullible, marginalized nature is exposed and used by everyone including her own caste people. While taking her matter to Kathamuthu at the very night of the attack her demand for justice was so simple. She says,

“Sami, these hooligans who beat me up, they should be jailed for at least a day and tortured. The pain is killing me”.

The suffering she has gone through the incident is not the concern of anyone. Thangam, after that experience was not able to sleep properly. No one show concern for her psychological state after that particular incident. For a childless widow such violence was like hurricane in the silent sea. She recalls it like,

“Whenever she remembered her life in Puliur, she wept. She equated the incident in the sugarcane field with the repulsive experience of stepping on shit while walking on a riverbank. She could not recover easily from the troubles she had suffered. The shock of being dragged out by her hair in the middle of the night to be beaten up like an animal had affected her mind deeply. She would gasp awake at night at the slightest sound”.

Thangam's response to this incident was much horrific. Once she used to plait her long hair, but now she no longer bothered with that. She now pinned it up without any care and covered her head with her sari. When she watched Gowri, doing her make-up for school, while humming a popular song from radio, a delicate lightness spreads on her body but immediately the feelings are harden. Here, P. Sivakami showed how the marginalized Dalit woman Thangam becomes the victim of the patriarchal system of society.

CONCLUSION:

“The Grip of Change” creates the impression that the upper caste had handled the incident as a man-versus-woman problem, whereas the lower caste had given it the caste slant. But, Thangam, a subaltern Dalit woman goes on facing problems everywhere. The violence in the form of physical, emotional, psychological, and religious ways is not the matter of today. Since centuries, women are being dominated by the hands of patriarchy. In the novel, triple violence faced by Thangam is unjustified and thus the issue of grave thinking. One can clearly observe that the social structure denies her natural right, the caste Hindu community treat her as a slave and the patriarchy treats her as an inferior. At the end, the reader gets a hint that the women and their role in the society are changing and so the patriarchy and their role must change. And at the end, Gowri in the novel has shown as the epitome to such change.

S.K.VENNILA