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**Proceedings of the National Seminar
*Gender Studies Beyond Feminism***



Organised by :

PG & Research Department of English,

**MES Asmabi College,
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in association with

**Women's Study Department, Bharathiar
University, Coimbatore**

Editorial Board

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Dr Amitha Bachan K H

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SECRETARY'S MESSAGE

I am happy to know that the PG & Research Department of English, MES Asnabi College is publishing the proceedings of the National Seminar 'Gender Studies Beyond Feminism' organised in association with Women Study Department, Bharathiar University, Coimbatore on 6th January 2023. I am sure the compilation would help the academicians who work in the field of Gender Studies. The expertise of the guest speakers was evident and their ability to communicate complex concepts in an accessible manner was truly commendable. The opportunities for participants to ask questions and engage in discussions added a valuable dimension to the learning experience. The dedication of the organizing team and their commitment to deliver a high quality programme were evident during the seminar. I would like to appreciate the effort taken by the editors Dr Amitha P Mani, Convener of the seminar and Dr Amitha Bachan K H, Department of Botany for the publication.

Adv Navas Kattakath

Secretary & Correspondent
College Managing Committee

PRINCIPAL'S MESSAGE

I am extremely happy that the Research Department of English is bringing out the proceedings of the National Seminar 'Gender Studies Beyond Feminism'. I am thankful to the College Management especially the secretary and correspondent Adv Navas Kattakath and chairman Sri Aspin Ashraf for the unwavering support and guidance throughout the planning and execution phases. I would like to acknowledge the collaborative spirit from Women Study Department, Bharathiar University, Coimbatore that contributed to the high quality content and interactive sessions that received positive acclaim. My heartfelt thanks to the hard work and dedication of every individual involved, from the organisers and presenters to the technical supporting team who worked behind the seminar. The positive feedbacks from both our internal and external participants were truly gratifying.

Dr. A Biju
Principal

Editorial

We are extremely honoured to publish this volume of Meridian, the multidisciplinary biannual journal for the academic community. Gender Stereotypes and roles have been the hotly contested topics in society for ages. Over time, less negative connotations have been attached to the concept of feminism. But it is high time to prioritise gender studies that go beyond feminism. At this juncture, the PG & Research Department of English MES Asmabi College, P Vemballur, Kodungallur in association with Women's Study Department, Bharathiar University, Coimbatore organized a one day National Seminar "Gender Studies Beyond Feminism" on Friday, 6th January 2023. Dr Zenetta Rosaline, Professor & Director, Department of Women Studies, Bharathiar University and Dr Aswathy Balachandran, Head of the department of English, Mar Athanasius college, Kothamangalam handled the technical sessions. 47 papers

were presented by research scholars, faculty members, and post graduate students. Papers were on stereotypes of gender in literature, socially imposed gender roles, the part gender plays in interactions on social media, effects of gender on globalisation, the 21st century's gender, gender-neutral education, groups for women and lot more. Paper presentations were conducted as a few parallel sessions. The twelve carefully chosen papers that make up this issue of Meridian are the result of discussions and decisions made in light of the National Seminar. The ideas proposed by the writers are their own and the editors do not endorse them.

We, the editors would like to express the sincere support and goodwill shown by the publisher in this regard. A word of acknowledgement for the moral support by the colleagues and the academic fraternity at large is also showered.

Dr Amitha P Mani

Dr. (Prof.) A. Biju

Dr Amitha Bachan K H

Athanasius college, Kothamangalam

support by the colleagues and the academic

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THE FEMINIST DOMINANCE: MEN BECOMING THE VICTIMS OF MISANDRY AND PSEUDO FEMINISM.

Asna T A

I M.A. English, MES Asmabi College, P Vemballur

Abstract:

Feminism in simple terms is a movement that aims at the equal treatment of all sexes. But today, feminism is equated with misandry and the supremacy of women. The goal of this paper is to provide an idea about how men are victimized in the name of feminism and how pseudo feminists take advantage over men. Pseudo feminism being the root cause that spoils the real essence of feminism spreads hatred and has a terrible impact on the lives of men. This paper points out the real life examples of pseudo feminism and misandry which are prevailing in almost every sector of the society. Even the judicial system favors women while delivering justice. Women rights are misused to target men and defame them. Men become mere objects of threatening and false accusations along with the lack of mainstream acceptance, which affect their social, physical and mental well-being.

Keywords : feminism, Pseudo feminism, Misandry

Introduction

Feminism is not man hate. True feminism requires the unbiased treatment of all sexes. The implementation of gender neutral laws becomes necessary. There is an urgent need to speak up for men because gender inequality is still a concern. The 21st century witnessed a greater improvement in the condition of women due to the strong influence of feminism, which primarily focused on equality. The Feminist Movement had a great impact on the lives of women. It helped them to lead a better life with dignity. Later, there was a slow but strong transition of feminism to pseudo feminism or fake feminism that changed the whole scenario. While the basic concern of feminism is freedom and equality, pseudo feminism transformed the entire definition of feminism to a negative level. Today, feminism has become synonymous to misandry and female dominance due to the emergence of fake feminists. The concern

of pseudo feminists is not equality, but male bashing. Demeaning of men and assassination of their character become the usual criteria. They suggest that women deserve more respect and dignity than others. The study analyzes how pseudo feminism affects the lives of men and how they are becoming the victims of various kinds of oppression by women.

Methodology

Pseudo feminism serves as the root cause of anti-feminism. It spreads hatred and makes people believe that feminism is hating man. This results in the loss of the very essence of the feminist movement. The elements of pseudo feminism can be traced in almost every sector of society. While many people neglect the existence of this, it is there, hidden and disguised as feminism. Unfortunately, most of the feminists end up being pseudo feminists these days.

The concept of men as the victims would be quite surprising for many but; there are men who suffer socially, mentally, physically and emotionally due to the entrenchment of the feminist lies into their personal lives. Still, society shuts its door against men's issues. If a man shares his trauma in the public, what he receives is not acceptance, but negligence. There are scavengers eagerly waiting to feed on his flesh. The society mocks and questions him on the so-called notion of 'manliness'! What they should realize is that it is not only about women's rights, but also about human rights. Men possess the right to speak up for their problems and they deserve equal respect. It should not be about respecting women, but about respecting everyone who gives respect. But unfortunately, men hating has become a norm today.

There are many examples of pseudo feminism and misandry that exist in the society. Social media becomes the major platform that contributes to the growth of misandry. Through it, the value of feminism has reduced to a bulk of trolls, posts, shares and arguments which gave popularity to fake feminists. Social media is a room for pseudo feminists to spread man hate, and it helps in boosting their growth regardless of the harm they do. They focus on pursuing the younger generation and find happiness in male bashing and spreading hatred on behalf of feminism. Comments like "men are trash", "men should die", "I hate men" have become so common these days. False accusations through social media have raised to a greater extent. It is true that women face

The judicial system and laws become favourable for women so that the number of false cases increases day by day along with the number of women who misuse laws. While there are many laws to protect women, there is not a single law to protect men. The immoral, biased laws of the Indian judicial system remain as a major threat to the life of other genders. Although less in number, there are men who are

different problems and they deserve protection rights. But that does not mean every woman is a victim. There are women who misuse this victim card to defame men for their personal advantage. Society always considers women as a sufferer and men as a culprit. Women take advantage of this privilege and target males.

The case of the Zomato delivery man Kamaraj, who was accused and arrested on 10th March 2021, for assaulting a lady named Hitesha in Bangalore is one of the best examples for this. She gained sympathy through social media and the man was subjected to severe humiliation and he even lost his job. Later, he claimed himself to be innocent. But, even if he is guilt-free, it will not make any change in the humiliation he has faced. There are many such similar issues which arise due to the stereotype that women are always the objects of oppression. Johnny Depp, the renowned American actor and musician is another victim of false allegations. His ex-wife Amber Heard filed a case against him for domestic violence which resulted in the loss of his reputation and even his career. Later he came forward with the evidence proving his innocence and he filed a case claiming that he is the actual victim of domestic violence. But here too he cannot get back what he lost as he was thrown out of many projects. This accusation in many ways ended the career of a legendary movie star. Even before the verdict was passed he was declared guilty. This often happens in the lives of several men so that sometimes the innocents suffer the most.

subjected to sexual assault and domestic violence. But they do not get adequate support from the judiciary and their issues are not treated like the problems of women are being treated, so that they remain unknown. Even if a man files a case, the chances of him being not believed and getting ridiculed are high so that the number of such cases remains low.

Men are even being used for prostitution. False accusations are the major weapons used by women against men for their personal advantage. It has even turned into a mode of taking revenge. Men are bribed and threatened. The major motive that makes women file false cases is money. Moreover, they have the victim card so that they take advantage of the sympathy they would receive. Even if a man is innocent, no one believes him, no one stands with him. It is this confidence that prompts women to accuse them. But there is a fact that this misuse of laws affects the real women victims. According to the 2014 report of the Delhi Commission of Women, 53.2% of the rape cases reported were found false. Indian women were also filing fake cases of domestic violence. This mostly happens during the judgment of divorce cases. Of all the dowry related laws, IPC section 498A is the most misused one by women. The Supreme Court of India has identified the misuse of the section, IPC 498A and declared it as legal terrorism in 2005. A law brought for a purpose needs to solve that purpose and if it is misused it just loses its purpose. This is what happens today with the women protection laws in India.

The impact of false accusations on men is not minimal. The records of domestic violence that men face are striking but hard to believe especially in a society where women are supposed to be the only objects of abuse. It affects their personality, career, family, social connections and most importantly their mental health. It may even lead to depression and suicide. Manav Singh, a 17 year old boy in Gurugram, Haryana, has committed suicide on 4th May 2020, due to a false rape accusation. A girl added a story on Instagram claiming that he had raped her 2 years ago. She even added a disclaimer that she does not have any proof. But as usual the girl was believed and the boy was declared as a rapist. The post went viral, Manav was insulted, abused and threatened. Within one hour he committed

suicide. Thus, it is clear that even without clear evidence and proper investigation, women are believed and men are ridiculed. There are such similar cases where men had to cost their lives. The society, the unethical laws and the so-called 'social media warriors' who insult men with their prejudice are to be blamed here. This never ending story of gender inequality goes on from tax payment to reservations no matter how much the fundamental rights have stressed on equality.

If a man commits a crime or even if he is just the accused, his pictures are posted in social media, news channels and are subjected to severe criticism even before he is proven guilty. At the same time, if it is a woman, her name would not be disclosed and pictures would be blurred she would even get the protection from police and court while men receive injuries. Fair and equal justice becomes a necessity here. Every victim deserves equal consideration. It is not about whether the victim is a man or a woman; it is only about the victims of abuse. Gender should not be a criterion for the delivery of justice. No one should believe anyone because of gender. Any crime must be properly investigated before arriving at conclusions.

The feminist card is not an identity to misuse everything. A man can be a criminal at the same time a woman can also be a criminal. Every man is not a rapist and every woman is not a victim. While everyone talks and speaks up for women, no one raises their voice against the injustice towards men. They lack mainstream acceptance. If a woman hits a man for cheating her or for some issues concerning her, it is justified as her choice. But if a man hits a woman for the same, it becomes sexual assault! The same applies to domestic violence as well. No one has given a thought about women harassing men. Here the victims become culprits and innocents get harassed. Thus, it becomes clear that pseudo feminism is all around us.

Countries like China, Brazil, USA, Japan and Russia have already established government bodies to tackle and end pseudo feminism. But India has not woken up yet. The spreading man hate in the name of feminism can manipulate the younger generation. There is this unknown, other side of feminism that is hidden all around. There should be a clear understanding about the difference between feminism and pseudo feminism.

Feminism is not man hate. It is not about men should die or all men are trash. In the right sense, feminism is the equal treatment of all. The purpose of feminism is to have equal rights for women like others. It is not about replacing men, pulling down other genders or being superior to them. Pseudo feminists do not know what real feminism is. A father who equally treats his son and daughter is a feminist. A husband who respects his wife's choices and stands up for her equality is a feminist. A true feminist would speak up for the equality of both men and women and not for male bashing. According to Gloria Steinem, an American journalist and the leader of

second-wave feminism in the United States, a feminist is anyone who recognizes the equality and full humanity of women and men.

Conclusion

To conclude, the study brings out the sufferings of men, how pseudo feminists take advantage over them and try to assassinate their character and how they are being exploited by women in several ways. This is not the underestimation of women's problems, but a reminder that men have problems too. There is no competition going on for who suffers the most. Victims should be delivered with fair justice regardless of their gender and sexuality. Intentional misuse of any laws should be treated seriously and the establishment of gender- neutral laws becomes necessary. A nation where the innocent should not suffer and the guilty be punished should be the objective. Men deserve to be treated fairly. There is an urgent need to speak up for them as gender inequality is a human issue. Thousand culprits can escape but one innocent should not be punished.

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A COMPARATIVE STUDY ON THE PORTRAYAL OF GENDER PERFORMATIVITY IN INDIAN AND ENGLISH PLAYS: A STUDY THROUGH CHANDALIKA AND THE IMPORTANCE OF BEING EARNEST

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Abstract

The study explores the issue of gender and the associated gender roles that the characters of the selected Indian and British plays portray in the modern period to their readers. Using narrative analysis to analyze the characters of these dramas will help us know what kind of messages these plays propagate about gender, gender roles, and gender behaviors.

Keywords: Gender, Gender Roles, and Gender Behavior.

Introduction

The majority of plays assign their characters to traditional gender roles and behaviors. These texts are a part of the curriculum around our country hence propagating a stereotype. The Indian-English plays of the modern period obviously change character portrayal; we can see an exchange of gender roles in Indian modern plays. We have strong and independent modern women characters in the Indian plays compared to the modern British plays but in every play, they never reach an equal stature. *Pygmalion* is a modern play with a woman lead character, but from a masculine point of view, even after education, she does not reach the equal stature of the male character. Indian theatre plays of the 18th -19th century like that of the characters of Vijay Tendulkar and Girish Karnad has way stronger character portrayed in a better manner though these also have a masculine point of view. There is a traditional character pattern that still exists. Gender roles bring limitations to the characters in their actions, choices, etc.

For tracing the traditional patterns of the selected plays, we can divide them into four

categories for the study: behavior characteristics, sources of power, physical appearance, and communication patterns. Any scholarly-minded reader of these plays after reading any work for that matter may ponder upon a few questions like the bellow said after reading and enjoying these plays:

1. What gender roles did the characters enact in each play?
2. Did the play's dramatic personae of the male and female genders use certain patterns and were the gender patterns completely opposite?
3. Was there a difference in gender portrayal of characters in the plays that were Indian and British?
4. Did the gender roles fall into the traditional realm or did they take on roles that are outside traditional categories?
5. Did the gender roles determine the situations faced by the characters?
6. Were the problems and consequences faced by the characters based on the gender roles and their actions?

Works already existing in this area of study include, Bonny Ball Copenhagen from East Tennessee State University has studied gender and gender roles in American plays to name one of them. It was an interdisciplinary study based on an interaction theory of sociology. J D Ton has studied Judith Butler's notion of Gender Performativity, speaking against the theory saying that it excludes stable gender identities. Dattani's *Tara: A Reflection on Indian Society on Injustice and Inequality Bias towards Women* is an article written by Jayanthi Rajendran and Samina Musharraf from Jazan University Saudi Arabia, which also gives ample insight into this area of study.

The study is qualitative. It includes content analysis and observation. Analysis of the content was based on the notion that civilized humanitarian societies have institutions that specialize in creating and publicizing the functional rules of a society and that these rules ideas and thoughts are validated in the written communication of a particular society (Copenhaver, 2002). In essence, written documents of a society represent that society. It is a "cultural indicator" and is considered valid and reliable data for the study. The selected document here is the selected Indian-English and British-English plays written are the cultural indicators of our gender and gender role analysis.

Methodology

Gender Performativity is simply the performances or mannerisms of a gender that later get identified only with a particular gender. What happens here is categorization. Society plays an important role in it. Society ascribes certain actions to particular gender alone, which could be seen as a particular way of discriminating outlook. For Judith Butler, gender is always a performed entity i.e., bodily and non-verbal (Mambrol). The key to gender

performativity is the repetition of an action. Gender Performativity is easily visible in the genre of drama. We can see an obvious difference in the performativity of gender not only in the character portrayal of different nations but even from writer to writer of the same nationality, but it should also be noted that there is a universal similarity in the performance of gender. A piece of literature has the power to shape the conscience of its readers thereby constructing gender in a particular way.

The study will be analytically based on the plays selected. Various characteristics of gender performativity will be analyzed on the basis of theoretical lenses. The gender role and behavior will be analyzed based on the character's behavioral characteristics, communication patterns, power source, and the selected plays' physical appearance. To prove a systematic approach to the study, the plays are divided into two categories according to the period they belong to. One of the plays is 18th Century and the other is 19th Century. Does gender performativity vary according to the time period in which they are set? Gender performances are divided into four classes:

Behavior characteristics, communication patterns, sources of power, and physical appearance. By means of the narrative analysis technique, each play will be analyzed for certain traits or characteristics for each category. It is needless to say that for gender studies both genders have to be taken for analysis; one is taken as the exact opposite of the other like binary opposites.

- Behavior Characteristics: analyzes how women and men behave to each other in the play in microcosm and in society by large.
- Communication Pattern: analyzes how women communicated to each other and to the other sex likewise how men communicated to each other and to the opposite sex.

- Source of Power: The power sphere that would be at work here will be the domestic and the public. This would be the most desirable one and which is the least. Also why they are so will be answered through the analysis of these plays.
- Physical Appearance: accentuate how men and women were seen from a physical stance.

Characteristics of each of these categories will be analyzed from each and of play selected for the study.

Results

British drama essentially plays from the British Isles, historically England, Scotland, Wales, and Ireland. We have comedies, tragedies, tragicomedies, etc. included in these types of British dramas. This study takes a quick peek at the gender identity and gender roles portrayed in one of the most popular ones as an example. *The Importance of Being Earnest* is a play by Oscar Wilde in which apparently characters of different genders behave as poles apart. The male characters have very different behavior from that of the female characters. The female characters' dialogue is mostly concerned with their love life while the male characters live, think, and speak about a Bunburying life. Here maybe the writer wants to show the trivial life of Victorian society but he is knowingly or unknowingly, performing the females in a particular way different from the male gender. The source of power in the lives of the female characters, namely Cecily and Gwendoline, is their elderly. They have let their life decisions be taken by someone else.

We can see a rise in Indian drama mostly in the vernacular language itself in the beginning. Towards the 19th century, we can see Indians writing in English. The pre-independent English dramas were mostly written by the educated class like Sree Aurobindo, T P Kailasam, etc. who

concentrated on myth and religious themes. With the establishment of the National school of drama in Delhi, we started having more and more Indian English dramas performed on secular themes. The play *Importance of Being Earnest* in today's world is a highly acclaimed drama that opens in front of the audience the rigid social structure of the Victorian period which is portrayed in an excellent manner but while we propagate these plays inside the student circle it also acknowledges the young generation the manner of treatment and behavior of female characters in this play. Their behavior is most like those of dolls which is keyed by someone else, this can be the constraint of the social system that creeps into the personality. The trivial dialogues of the play which is the characteristic of the play are mostly done by the female characters. Needless to say, their economic stability is discussed only in the name of inheritance. Their heavy but aesthetic attire restricts their freedom of movement. This is a popular play performed in the year 1895 on the English stage.

In the period of 1891-1895, India had a brilliant literary artist Rabindranath Tagore. We have many outstanding literary works penned by him that portray women characters as capable and strong, besides the point that these plays also focused on social evils. Self-consciousness, up to a point, is required for self-development. Without self-awareness of self-worth, one cannot appreciate one's own role or function, one cannot give one's best to the world (Kriticulture 2020). Today, in this world of the new generation we see young lovers killing each other due to the disapproval of the love by one or the other due to some reason whatever it is. This play gives the students an opposite view to its readers. Here Chandalika loves Ananda, the monk. But towards the end of the story though she loves the monk she steps back and lets him free.

The gender performativity of the main characters of the play can be analyzed. Here Chandalika attains a self-dignity for herself.

analyze the male character, he forgives her for her ill actions and moves forward in his journey in life. In terms of communication, the heroine confides in her mother. There is no belittling status of women when a male and female communicate in this play the monk is the encourager of her life to gain equal status in every sphere of life. Her mother, though performing necromancy ethically wrong, is shown as powerful enough to help her daughter win her love. From a physical standpoint, Chandalika is attracted to the person who had helped her to gain freedom from the shackles of casteism. In the story, her feelings do not overpower her, because towards the end she sets the monk free.

Chandalika gives young readers comparatively a better view of gender performativity. There is the fact that the social power ruling a geographic area might be different for different countries. The views a reader gets on gender and gender roles are better on the Indian stage considering the case of the selected plays.

Conclusion

Thus, by performing a gender, the performer is creating gender roles that get inscribed into society if the performer's number gets multiplied by a particular gender. Both the male playwrights have shown gender roles in their plays. We can conclude that the intensity of portrayal was less in the Tagore play and there was a girl Chandalika gaining an equal stature to the opposite stature painted by the writer. Whereas the Oscar play portrayed the women in a trivial light when both the young women were stern on the decision to marry only a man named Earnest. One of the questions of study gives us an interesting answer, that is if there is a character pattern in the plays discussed, The American Modern and Postmodern Plays. <https://dc.etsu.edu/etd/632>

Though she felt feelings towards the monk, towards the end of the story she falls onto the right path. Now if we

selected plays do not have a similar character pattern to a large extent but there are traces. For instance, the female characters are seeking guidance from a male character. Here both Cecily and Chandalika seek the help of male characters in their life.

There was an obvious difference in the portrayal of gender when there is a change in gender portrayal. The Indian play of comparatively the same period as that of the British has strong characters discussed. The British play takes upon traditional gender roles while the Indian play Chandalika shows traces of tradition but has a revolutionary outlook that stands the test of time and has meaning and values discussed which are relevant even today. In *The Importance of Being Earnest*, the gender roles determined the situations faced by the characters but not so much is evident in Chandalika for the female characters. The gender roles of the male characters determined the situations of the characters in both plays. The situations and actions of the characters are determined by their gender roles by large in the British play but not so much evident in Tagore's Chandalika. The message given out to the audience about gender performativity and gender roles is demeaning in *The Importance of Being Earnest*. On a comparative basis, Chandalika which is a play written fairly in the same time period has a better outlook towards different gender behaviors.

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DECONSTRUCTING GENDER STEREOTYPES IN THE SELECT NOVELS OF ANITA DESAI

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Abstract

In India, the noticeable female prototype is the pure, kind, idealistic, patient, self-denying, persevering, selfless and self-destroying lady. Indian women of the 20th century have changed and the modern women of this century questions the noticeable female prototype and androcentric authority. Man controlled society is the underpinning of women abuse, and neither of the peculiarities can be perceived without the other. Women concerns can never be examined without talking about them comparable to men's inclinations.

The investigation of man centric mentalities even presently shows that, things haven't changed totally for Indian women, however there is a touch of enhancement when contrasted with the prior ages. Besides, the orientation jobs directed by a male centric culture smother the genuine jobs of people. Irreconcilable circumstance is found in the existences of women by virtue of this concealment. Anita Desai has been chosen among numerous different women scholars for this paper as she is frequently viewed as the delegate Indian women Writer in English, who has made an impressive commitment to post free Indian fiction. The women characters of Anita Desai's fiction are intellectually and mentally progressed individuals, who are in a steady mission for personality and opportunity in a male centric culture.

Key Words: Gender, Identity, Patriarchy, Feminism, Stereotypes

Introduction

Man, centric society is the underpinning of women's persecution, and neither of the peculiarities can be perceived without the other. Women issues can never be examined without talking about them according to men's inclinations. Man is a necessary piece of a woman's life as is a woman a fundamental piece of a man's life. In any case, the man centric framework doesn't permit a man to understand that his reality also is worked around a woman. This provides women with a kind of distance. She feels subjected, dismissed and took advantage of. Simone de Beauvoir has properly expressed in her fundamental work *The Second Sex* that: "Sometimes the „feminine world“ is contrasted with the

masculine universe, but we must insist again that women have never constituted a closed and independent society, they form an integral part of the group, which is governed by males and in which they have a subordinate place" (608).

The investigation of man centric perspectives even presently shows that, things haven't changed totally for Indian women however there is a touch of improvement when contrasted with the prior ages. Women in the male centric Indian culture are put in a circumstance, in which there are two tasks to carry out, one the customary job as a woman, and the other as an individual and personally. It is unimaginable to expect to treat the two of them, similarly and

reasonably simultaneously. The orientation jobs directed by a male centric culture another the genuine jobs of people. Irreconcilable situation is found in the existences of women by virtue of this concealment.

Simone de Beauvoir has accurately brought up in her work *The Second Sex* : These conflicts may go so far as to cause a rupture, but as a rule woman wants to „hold“ her husband, while resisting his domination. She struggles with him in the effort to uphold her independence, and she battles with the rest of the world to preserve the „situation“ that dooms her to dependence. This double game is difficult to play in part the distributed and nervous state in which many women spend their lives. (486)

Anita Desai in her books has shown how women have been crushed under male mastery willingly or reluctantly. In her previous books, Desai has shown how troublesome it is for women, to understand their needs, dreams and necessities throughout everyday life. A couple of women save their inclinations, while others fizzle or split the difference with circumstances throughout everyday life. Anita Desai is particularly noted for her touchy depiction of the inward existence of her female characters. In her mental books, she presents the picture of an enduring women distracted with her inward world. She discusses the existential problem of a lady in a male ruled society. Through such characters, she makes a supplication for a superior lifestyle for women.

Anita Desai puts significant accentuation on inspecting women's lives inside the constraints of a male centric Indian culture. A few of Desai's books, investigate pressures between relatives and the estrangement of working-class women from their men and society because of noticeable and inclination male controlled society, that adjusts their lives. Notwithstanding, the majority of Desai's significant portrayals of women's presence

in her books, are worried about the day-to-day routines of conventional women in their customary jobs as spouses, mother, daughter, and sisters. The women characters neglect to determine the contention between their conventional jobs and their inclinations throughout everyday life. The women are completely caught in a general public that compels them to similarity. They make a real endeavour to find life for what it's worth. They are close to home loners, who attempt to keep up with and declare their uniqueness.

Women in her books are exploited, embarrassed and compelled to either end it all or surrender to the standards of the male centric family and society. In her books, a woman's triumph or disappointment relies upon the reaction of the men in her day-to-day existence. The characters who facilitate the deconstruction of gender roles and help and prevent a virtual disintegration of the family are generally males in the novel, though they are just a few traces that we see in the novels. Therefore, I choose to take three novels – *Where Shall we go this Summer?* *Cry the Peacock* and *Voices in the City* for my present study and analysis.

Deconstructing the Gender Stereotypes:

Where will we go this Summer? is a novel which like the majority of the Desai stories

centres round Sita who is the focal cognizance. She lives in Bombay with her four kids also, the fifth youngster is yet to be conceived. She has grown up into a woman who likes to carry on with a segregated autonomous life. She anyway doesn't appear to value the possibility of parenthood as she says-“Children only mean anxiety, concern and pessimism, not happiness, what other women call happiness is just sentimentality.”(107)

Sita chooses to pass on her kids and her significant other and needs to get away to Manori Island where she needs to be

isolated, away from the occupied, tumultuous world that encompasses her and furthermore from family life. She wishes to freeze the youngster who is filling in her belly as she doesn't believe that the kid should come into a world which is upsetting, vicious and firm. She feels there is a supernatural thing about Manori island and it will protect the youngster in the belly without conveying it. Every one of these are uncertainties and intricacies of her own upset self where she can't interface herself to the world outside. She feels that the island which has something supernatural will keep the youngster from being conceived. Raman puts forth all attempts to convince Sita and attempts to persuade her to get once again to her youngsters who need her more than any other individual. He is stressed and terrified to be aware over her arrangements to reside in Manori where clinical consideration and care won't contact her. He says-"Any woman- anyone would think you inhuman. You have four children. You have lived comfortably always in my house, you've had no worries. Yet your happiest memories are not of your children or your home but of strangers."(147)

He leaves her and surrenders finally. Yet, his words continue reverberating inside, compelling her to think furthermore, reconsider over it. Lastly, she believes she was really honoured to have him as her significant other-"She thought, how nice he really was, how much the nicest man she knew. She allowed him then his triumph purely by being so unconscious of it, so oblivious."(151)

Hence here in this clever Sita is a lady who isn't compelled to squeeze into the job of a mother or a spouse. Raman had demonstrated a decent accomplice. However, the opportunity to take choices and lead a life willingly now and again demonstrates really upsetting and tumultuous as we find for Sita's situation. At the point when she at long last understands this and accommodates to her

current circumstances the vast majority of her concerns appear to get settled. The weaknesses of Sita, her disarrays and her nerves are coming about in contradiction and Raman has emerged from the compels of a generalized male family head and has assisted his significant other with introspecting and restore herself by shedding away her dreamer demeanour lastly re-joining together and improving as an individual, a superior householder. I presently continue to carry my concentration to the subsequent novel *Cry the Peacock*.

Here again the whole story rotates round the couple Maya and Gautam. Gautam has all the earmarks of being a very heartless spouse and Maya a juvenile wife. Maya's concerns start right from her youth. She was raised by her dad and nonattendance of the mother, stayed one of the most significant explanations behind her mental issues. She has been displayed as a masochist who doesn't stand out which she anticipated from Gautam and she remained an introvert. She aches for organization and can't escape the injury of the demise of her pet for a long time. The jobs again have changed in Maya's childhood. Mother has stayed missing and a male take over as a mother substitute. He attempts to make his girl's reality as cheerful and satisfied as he could however these demonstrations to her detriment. Maya was raised like a princess. Maya has had an amazing adolescence, where she experienced no difficulties. It was an entirely agreeable and satisfied life that she drove in her dad's home. Be that as it may, she neglected to see the more obscure side of life.

Gautam understands this and attempts to take care of her and never shows up as a male centric figure. As a mature spouse, he gets exasperated by how she is raised by her dad and through his disappointments and explosions attempts to help Maya and attempts to save her from her concerns - "What have you learnt of the realities? The realities of common human existence not

love and romance, but living and dying and working all that constitute life for the ordinary man. You wouldn't find in your picture books: what wickedness to raise a child like that."(115)

Consequently, for this situation the stereotypes are being tested from something else altogether angle. The male person is involving his situation as a patriarch to bring some change and development in his significant other. The work that is made to acquire some sure change her personality and character is surely a positive step towards dismantling the generalized idea of family. The reality stays that he doesn't at last prevail with regards to reworking Maya's confidence, her mental messes were well established which couldn't be deleted. Yet, the endeavour from Gautam surely is a work towards improving for harmony and respectability inside the family.

Nirode the focal male characters in Anita Desai's clever *Voices in the City* seems are truly unreliable male head. He isn't displayed to groups any characteristics of a male centric family head in the family. However, he emerges as something else altogether changed person who salvages his family and keeps the family from virtual separate which is practically clear at the surface. He has been a gone through significant strife's. displayed as a man. He finished

dismissed the establishment of family and marriage and felt that man was tormented the most when he lived in the family. Be that as it may, on loosing Monisha, he sister, who meets an extremely shocking end he is totally broke. His resurrection and compromise in finding his direction back is anyway brought by his sister Amala who is generally there to help him. He assumes control over the obligation not as a family head but rather as a mother to her auntie and sister Amala who are broken by the deficiency of their sister Monisha. He reassures them - 'Go to bed aunt you must

have some rest'. He seemed unable to remain still and silent, he

was filled with an immense care of the world that made him reach out, again and again to touch Amla's cold hands when he saw it shake."(248)

Thusly in practically this large number of above examined cases men have set themselves and the family liberated from the orientation generalizations of man centric job inside the family. Women absolutely have taken the middle stage in practically every one of the stories of Anita Desai yet through her male characters the essayist attempts to survey the ordinary generalized ideas and spots orientation jobs at an equivalent level. Obligation is consistently an aggregate exertion and is one of the most fundamental elements of a blissful family.

Whether it is a male or a female, the issues need a serene and super durable

arrangement and on the off chance that the family contains people these people are to take up the challenges that the family defies. The conveyances of force in the family must be adjusted

a plan which levels the power, position and status of each and every person. At the point when endeavours are made to connect with individuals by avoiding and accompanying regards to one's usual range of familiarity and make space

for one another family thrives and the people who comprise it get a superior life.

Conclusion

In the previously mentioned books, Desai presents the alternate points of view of reliance and implemented reliance of a woman. They are an investigation of women's discouragement coming about because of their powerlessness to wrestle with their family circumstances and an androcentric culture. The women characters register challenge conditions which

mistreat them. A couple of end up finding lasting success while others hit a split the difference with circumstances throughout everyday life and numerous others surrender to disturbances. In her books she shows four sorts of women, the principal bunch who are extremely touchy and have a more significant level of contemplation. They at last dive into dim, terrible profundities of hypochondria like Maya.

The second group, who experience peacefully what's more, end it all like Monisha. The third group, who acknowledge occasions in their day-to-day existence as their destiny, as Leila. The fourth group uncovers women like Sita who find their own better approaches for tracking down satisfaction on the planet. However, men stay on the outskirts in the books of Anita Desai, they possess significant positions and impact the existences of their women.

Women structure an auxiliary piece of a man centric culture. However, the characters talked about in the three aforementioned books are apparently freed, actually they are not. However, they are not revolutionary in that frame of mind of life, they are compelled to follow the directs of male centric culture either straightforwardly or in a roundabout way. The men in her books are impacted by male centric society as well as directed by realism of the current age. Current men are neither ready to make up for themselves, nor pass on the ladies to patch themselves.

Maya and Monisha, neglect to assume control over emergencies in their day-to-day existence, as they neither dissent appropriately against restricting powers, nor understand their inclinations to accomplish a fuller importance of life through split the difference. In an androcentric culture it is truly challenging for women, notwithstanding how present day they might be, to escape the odd circumstances they are put in. It is undeniably challenging for them to

understand their inclinations or accomplish them. Sita then again, prevails with regards to looking for a fuller importance of life through split the difference. This paper finishes up expressing that numerous women in our general public are dared to be freed, however in all actuality they are not. They are compelled to acknowledge man centric standards after beginning opposition and defiance. Women are as yet condescending in a male centric culture, where they are undeniably still persecuted and can't, unmistakably, settle the irreconcilable situation in their lives.

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MASCULINITY AND FEMININITY IN ADVERTISEMENTS

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Abstract

Advertising is the techniques and practices used to bring products, services, opinions, or causes to public notice to persuade the public to respond in a certain way toward what is advertised. Besides promoting goods for sale, advertising methods are used to encourage people to support various charities, convey a bunch of meanings. My paper focuses on topic masculinity and femininity in advertisement. In advertisement image of women and men are shown in two different ways. Representations of gender in advertisements provide powerful models of behaviour to emulate or react against. Masculine images typically convey power, strength, virility, athleticism, and competitiveness whereas feminine images show beauty, submissiveness, household works, family goals etc.

Keywords: Gender stereotype, Advertisement, Masculinity and Femininity in advertisement.

Introduction

Advertisements help people gain information regarding new products, methods, concepts and government schemes meant for the public. Advertisement has a tremendous impact on everyone's mind. This influence sometimes be lost lasted in youth, or on each individual mind. We know the use and usage of products that come in the market through advertisement. If there is no advertisement, we wouldn't even aware the need for such products and services. Similarly, advertisement helps a lot of people to give awareness about health matters. Through advertising we point out the timely vaccination as well as the hygiene that we should follow during the transmission of infectious diseases which also protect our health. It helps teenagers to find new and interesting job opportunity through ads and classifieds. Governments display ads to pay the tax on time and abide by the nation's law. Many times, public is not aware of the deadlines and may fail to file their taxes. By ads, governments can ensure that people pay taxes on time.

The ads are a major source of income for many big companies like Google, Yahoo, Newspapers, television channels, etc. Even many major sports events are sponsored through ads by big companies. Though some products are not good enough to perform as promised by ads, they are still promoted. This is done just with business in mind and not customer benefit. Some companies run a long-time advertisement for such useless products to make people get habituated to use them. In doing so, they try to prevent the growth of other better brands. Some of the ads are targeted towards students or children. This sometimes changes the behavior of children or students in their lifestyle, education and other areas. Advertising is shown in many ways. Shown on tv, shows on roadside sings etc, what is the problem is that when we see the image of ads in flex or billboards, we accidentally think of it while driving which are distractible during driving. Based on content and messages some ads create a widespread controversy.

Masculinity and Femininity in Gender Studies

Gender studies is an academic area of study they critically examine how gender shape our identities our society and world. It is an interdisciplinary area of study focuses on the complex interaction of gender. Masculinity and femininity are socially constructed ideas attributed to gender of a society. These are basically certain behavior either to behave masculine or feminine. This quality keeps on transferring from generation to generation. Every new child witnessed this quality and start adopting according to gender. Gender is socially constructed so all the quality which are basically given by the society. Masculinity represents as competent which means they are more competent; they have capable of achieving goals they set forth their own idea's goals. Feminine is categories to empathetic their responsibility is to take care of other help other, even for other they were willing to quit their dreams and goals. This are socially constructed and it vary according to mentality of each society. Male are very much calculated before taking a step or achieving goal. Female is sensitive. Male of society are more authoritative They impose their will to other, female accepting the will of male and they're by we can say that male is independent and female are dependent. This all things are socially constructed and it vary according to society. Society makes those difference as feminine and masculine.

In television advertisement male and female represented differently. Women were always related with house hold chores were as men appeared in electronic, office works. And also, there were more women in swim, underwear, aprons, and often showing more skin, being sexualized and objectified as a marketing technique to sell the product, while men were dressed in

suits and casual clothing. The portrayal of gender roles is still a prevalent issue. Major function of advertisement is that it shows the viewers how to live and it also portray how a real women and real men would be. Representations of gender in advertisements provide powerful models of behavior to emulate or react against. Masculine images typically convey power, strength, virility, athleticism, and competitiveness whereas feminine images show beauty, submissiveness, nurturance, and cooperation. Such themes appear repeatedly in popular culture and are often accepted by those who see them as natural aspects of the human condition.

People are very much attracted when they see advertisements, some advertisements are very informative and some are discriminatory in another way. Some advertisements show men's masculinity and their strength and power, in other ways women are recognized as doing household chores and family responsibilities. In Ariel advertisement we can see when a boy is doing household work it is considered as helping hand and when girls doing same thing it is considered as responsibility. Research also found that in most of the advertisement's men are more likely to be shown as leaders, speaking about power and achievement compare to women. 48% of advertisements reinforced gender stereotype. Women are usually shown as ruling the domestic sphere like cooking food, serving food, taking care of their children. While men pose with domestic appliances, women are shown using them. When it is outdoor product like car women were dominated by men. A study shows that number of female drivers doubled in the last 5 years but ads cannot reflect it. In advertisement female beauty is represented as something which can be used as an object to earn money and fame. Placed in sections for fun and relaxation, a

woman presents herself within the boundaries of her body, eroticized and objectified and female sexuality is projected. The Slice advertisement uses the sexual connotation associated with certain sweet food items such as chocolates and applies it to mangoes. This sexuality is also evident through the semi-bare Katrina Kaif in the ad. Overtly sexual advertisements like Lux Soap may represent the use of a subconscious symbolic language that recognizes the indirect link between sexuality and a desire for consumer goods. These explicit images in advertisement give women an emancipated choice of consumption meanings. Male physicality is the source of male power during adolescence and early manhood. These men have excelled in their physical development and power to the point that their semi-nude bodies stand as models of emulation for others. Pictures of women are common in magazines, Women in such contexts are invariably depicted as sexual object for men. Their bodies are scantily clothed, breasts are well-developed, and the women are young and sexually attractive.

In advertisements such as building houses, painting, ads of cement they give prominence to males. In the advertisement of cooking oil, dishwash liquid, washing machine, household utensils women are portrayed. Drastic change in the field of advertisement: In the recent advertisements we can see a drastic change in the depiction of gender stereotypes. For example: the warmth of relationship and the happy moments of the woman during the childhood are portrayed in the Sunlight advertisement, which highlights that the woman is cherishing the good old days and still she is capable of enjoying the company of the children irrespective of her age. The woman empowerment is portrayed through the advertisement Hammam. Girls should be independent to face any adverse

circumstance in the 'current society. There are many other ads which speak on the equality of all the genders in the society, Though the govt had taken several measures to uplift the transgenders, it was in vain, but these ads give a new ray of hope for changing their lives. Nowadays we can see the change in the role of men and women, men also are also a part of household chores such as washing, cleaning the utensils etc.

Methodology

Discrimination on the basis of gender can be seen in every walk of our life whether it is in the field of sports, arts and in advertisements too. The basis of this discrimination is to be critically analysed and the key aspects to be dealt with. Since media plays a pivotal role in bringing about changes in the attitude of the people and advertisements can influence the people to a great extent, a study on gender stereotypes in advertisements will help the people to get an awareness on the discrimination that existed in the past and the positive changes which we can see in the present scenario.

So, I critically examined the differences in this regard and observed closely how the distinctions on the basis of gender are portrayed. This was done by reading, watching videos and highlighting the instances which depicted women as home maker and men as powerful for e.g.: as house makers and men as the masters. Advertisements have been distinguished and studied in different ways such as advertisements focused on children, advertisements that show the difference between male and female etc, have been analysed and studied.

Result

In television advertisement male and female represented differently.

Research also found that in most of the advertisement's men are more likely to be shown as leaders, speaking about power and achievement compare to women. 48% of advertisements reinforced gender stereotype. Women are usually shown as ruling the domestic sphere like cooking food, serving food, taking care of their children. While men pose with domestic appliances, women are shown using them.

In the recent advertisements we can see a drastic change in the depiction of gender stereotypes. The woman empowerment is portrayed through the advertisement. Nowadays we can see the change in the role of men and women, men also are also a part of household chores such as washing, cleaning the utensils etc. Apart from these, advertisements try to uplift the life of transgender through the vivid portrayal.

Conclusion

The world has got a lot competitive. Everyone wishes to be ahead in the competition. In this regard, advertisement proves to be very useful for businessmen and traders. Advertisement is done for several different things. Employment column lists job vacancies that prove to be highly advantageous for unemployed candidates. Matrimonial advertisement serves as one of the trusted and effective channels to find bride or groom for marriageable prospects. Advertisement proves to be beneficial and informative to people in all walks of life. A few years down the line, we used to view advertisements via traditional mode such as newspapers, movie theatre, magazines and walls of buildings, but today television has become the most important way to spread information about any product or service to people. Advertisements are very informative and some are discriminatory in another way. In advertisement image of

women and men are shown in two different ways. Representations of gender in advertisements provide powerful models of behaviour to emulate or react against. Masculine images typically convey power, strength, virility, athleticism, and competitiveness whereas feminine images show beauty, submissiveness, household works, family goals etc. Nowadays advertisement made drastic change in depiction of gender stereotype. There are many other ads which speak on the equality of all the genders in the society.

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IN SEARCH OF THE DAUGHTER'S SPACE: DECONSTRUCTING THE NOTION OF DAUGHTERS AS 'PARAYA-DHAN' IN ANITA DESAI'S *CLEAR LIGHT OF DAY*

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Abstract

This paper attempts to demonstrate how Anita Desai has deconstructed the trope of the girl child as 'paraya-dhan' ('someone else's wealth') in her novel *Clear Light of Day* (1980). In the novel, Bimla Das and the two Misra sisters, Jaya and Sarla, defy the construct of daughters as belonging to their husband's house. Written at a time when girl children were still considered as their father's responsibility until their marriage and their husband's responsibility after marriage, Desai has challenged the notion of women as incapable of taking care of themselves and their family. This paper examines the factors that enable Bimla and the Misra sisters to challenge this stereotype and expose the patriarchal system of marriage that positions daughters as 'paraya-dhan'. Apart from a change in one's marital status, marriage for a woman also necessitates spatial displacement from one's parental house to one's marital house. In remaining unmarried, Bimla deflects the 'paraya-dhan' narrative and spatial dislocation that comes with marriage. The paper shall also analyse the characters Bimla and her brother Raja as a challenge to the established gender roles of women as the dependent and man as the provider and lay bare the "constructedness of gender" roles (Butler, 1999). The paper draws on the work of Gayle Rubin, Judith Butler and Simon Beauvoir to substantiate the arguments.

Keywords: Anita Desai, *Clear Light of Day*, performativity, gender roles, spatial displacement

Introduction

In the Indian context, conventionally, daughters have been considered as 'paraya-dhan', literally translated as "another's money or property" (Meaning of paraya-dhan in English Rekhta Dictionary). Gayle Rubin has traced this view of women as objects of exchange between men as the basis of kinship systems across cultures whereby communities establish social, economic and trade relationships with each other. Rubin draws from Claude Lévi-Strauss to imply that "marriages are a most basic form of gift exchange, in which it is women who are the most precious of gifts" (1975, p.173). This view of daughters as someone else's property denies them an identity and

agency of their own. They are defined in relation to their father before marriage and takes on the identity as someone's wife after marriage. Within this system, a woman is denied the opportunity to forge her identity and own a space or a home that she can claim as her own. A daughter is reminded from a very young age that one day she will marry and leave for her husband's home. There are constant reminders that her parents' house is a temporary abode from where she will be displaced following her marriage. Apart from a change in one's marital status, marriage for a woman also necessitates spatial displacement from one's parental house to marital house.

Spatial displacement necessitated by the institution of marriage and a daughter's inevitable separation from her parents have over time come to be equated with the inability of daughters to take care of their parents and siblings or contribute to the running of their house. In time, daughters became defined by their lack and inability to sustain their parents and their parental home, whereas it was the result of the patriarchal system which necessitated that a daughter could no longer remain associated with her parental home after marriage. This skewed perception led to practices within families and society at large that conferred authority, power, and respect to male members while women came to be viewed as 'paraya-dhan' and hence lesser than men. Hence, an entire social system of inequality and oppression came into being based on anatomical difference between the sexes which congealed "over time to produce the appearance of substance, of a natural sort of being" (Butler, 1999, pp. 43-44).

Methodology

In Butler's words, "domination occurs through a language which, in its plastic social action, creates a second-order, artificial ontology, an illusion of difference, disparity, and, consequently, hierarchy that becomes social reality" (1999, p.150). In the novel, Desai "expose the tenuousness of gender 'reality'" (Butler, "Preface 1999", xxiv) and proves that "gender is, thus, a construction that regularly conceals its genesis; the tacit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions" (Butler, 1999, p.178). There is nothing "essential" about daughters that makes them 'paraya-dhan.' Taking on from the essentialism v/s constructionism argument, this paper adopts the anti-essentialist approach to gender, whereby it recognises that "the

natural is produced by the social" (Fuss, 1989, p.3). In addition, girl children have been considered as the responsibility of their father, brother(s) and later their husband, needing protection and security. An unmarried daughter or divorced daughter has been conventionally looked down upon as a burden to their family. However, these concepts have been challenged by Desai in the novel.

This paper attempts to study the daughters— Bimla, Sarla, and Jaya — in Anita Desai's *Clear Light of Day* as a challenge to the notion of 'paraya-dhan' and how subsequently they create their own space at their parental home. In the novel Desai makes it clear that a daughter can indeed take care of her family. Rather than treating Bimla as a character that calls to be viewed with sympathy owing to her unmarried status, in the novel, we find a woman who has taken on the responsibility of the entire family, including nursing her two brothers and aunt while running the household. In remaining unmarried (though one cannot say for sure if it was out of her own choice or circumstances), Bimla steps outside the prescribed place of daughters as belonging to another space — the space of their in-law's house. Bimla deflects the 'paraya-dhan' narrative and spatial dislocation that comes with marriage.

Discussion

Clear Light of Day opens on the day after Tara and Bakul's arrival at Tara's parents' house in Old Delhi. Bimla, Tara, Raja, and Baba are siblings. Their parents had been dead for some years now. Tara had left India after her marriage to Bakul, and Raja had followed his idol Hyder Ali to Hyderabad. Bimla stayed back at home, or rather, was left behind to look after their autistic brother Baba and take care of their father's insurance business. There is a sense of unease in Tara from the beginning of her

visit to her home. Tara is beguiled by a sense of guilt at having escaped the trappings of her house and Old Delhi while leaving her elder sister Bimla to take care of things back at home.

Bimla is aware of her status as a spinster and how society and her own sister views her. However, unlike Tara, Bimla does not shy away from addressing her unmarried status. On a casual walk together, Bimla is aware of the expression on Tara's face while Bimla is playing with her cat. Bimla is direct in addressing the common perception of society about unmarried women. She says to Tara, "I know what you're thinking," she said. 'You're thinking how old spinsters go ga-ga over their pets because they haven't children. Children are the real thing, you think'" (p.10).

The sight of Baba and Bimla going over their daily routine of having tea silently on the veranda in the morning and Bimla's attempt to make Baba go to office, makes Tara feel guilty at having abandoned her siblings and the care of Baba to Bimla, while she travelled the world with Bakul and their daughters, moving within diplomatic circles. However, soon Tara realises that Bimla is better off than she is. Being unmarried, Bimla does not have to explain herself or justify her actions to anyone. Bimla leads her life on her own accord, while Tara stops herself from even going to the garden to pick fallen guavas from the ground and is held back from enjoying a cone of ice-cream as she wonders how her daughters would have reacted to such a 'silly' sight. When Bakul stops by and watches Bimla, dressed in her nightdress give lessons to her students, she does not bother to explain herself to him or feel any sense of shame in being not 'presentable' in the strictly expected manner of dressing. While Bakul watches

Bimla and her students with raised eyebrows, "Bimla nodded and laughed and wriggled her toes and waggled her pencil, completely at ease and without the least sense of guilt" (p.27).

Following the death of their parents, Bimla took up the role of everyone's caretaker. Bimla struggles to care for Raja, who was down with tuberculosis; Aunt Mira, who had a drinking problem and delirious fits, and Baba, the youngest of the siblings who was autistic. While Tara decided to stay away from home and spend time with the Misra sisters, going to parties and cinema, Bimla had to drop out of her studies and take to nursing her family members. Bimla does not receive any help from Raja either even after he recovers from TB. When their father's insurance business representative Mr. Sharma approaches Raja after their father's death, Raja refuses to have anything to do with the business. He leaves it to Bimla and Baba. Raja is more concerned about the riots in Delhi that followed the 1947 Partition. He felt that it was his duty to protect his Muslim landlord and friend, Mr. Hyder Ali and his family. He deflects his responsibility towards his family.

Bimla comes to realise that she is not to expect any help from Raja, the supposed head of the family owing to him being their father's male heir. In one curt sentence she rounds it up, her realisation and resignation to what lay ahead of her as the sole provider and caretaker of her family. She says, "No, that's only for me to worry about... That, the rent to be paid on the house, and five, six, seven people to be fed every day, and Tara to be married off, and Baba to be taken care of for the rest of his life, and you to be got well again- and I don't know what else" (p.102). Though Bimla feels resentment at Raja for abandoning her to the task of running their

home, she takes it with a sense of dignity. When Dr. Biswas suggested that she could relax a little once Raja recovers from his TB and takes his "father's place," Bimla laughs at the suggestion. "'Father's place?' Bimla mocked, and then stopped: she would not reveal more" (p.104). Raja's only act of service for his family was lighting his father's and Aunt Mira's pyre and no more (p.100,151). Raja turns up to execute his socially prescribed duties as a son in the public sphere, but not in the private sphere of running his family. Raja felt too important about himself to be worried by such flimsy matters as "a few cheques and files in father's office" (p.102).

When Raja recovers from his illness and decides to leave for Hyderabad, Bimla does not stop him. She does not make any attempts to express her need for help:

She kept calm while Raja packed his bags, put away all his things, telling her that now he would go to Hyderabad. Looking up at her as she watched silently, he shouted 'I have to go. Now I can go. I have to begin my life some time, don't I? You don't want me to spend all my life down in this hole, do you? You don't think I can go on living just to keep my brother and sister company, do you?'

'I never said a word', said Bimla coldly.

'You don't have to. It's written all over your face. Just go, go, take your face away. Don't sit there staring. Don't stop me.'

'I won't stop you.'

'I'm going.'

'Go,' said Bimla (p.153).

This exchange marks the breakdown of the 'paraya-dhan' narrative. Each question put forth by Raja reeks with a sense of doubt and fear — the fear that he might be accused of foregoing his duty as

the provider and protector of the family. Raja washes his hands off his duties as a son and a brother, with a sense of guilt. He is aware that Bimla herself could pose each of these questions at him. As the unmarried daughter in an Indian family who is considered as 'paraya-dhan', Bimla could also ask Raja about her need to get married, her need to be provided for and protected. However, Raja leaves no space for Bimla to accuse him of foregoing his duty as a brother and neither does Bimla intend to voice it out.

Raja, conscious of his obligation as the son in the family to take care of his unmarried sister and autistic younger brother, tries to put on a show that he will not abandon his family. But Bimla can see through the farcical situation where Raja tries to play the role of the male head of the family, reassuring himself and his sister that he is a dutiful brother. Raja himself is aware of his act of deserting his sister and tries to gauge himself out of guilt. When Raja promises Bimla that he will come back, Bimla does not respond but merely shrugs her shoulder. Bimla knows it as well as Raja that he will not return and that Bimla will be left to fend for herself and Baba. Raja and Bimla offer a contrast to the Indian notion of men as the head of the family and women as 'paraya-dhan', as a liability to be married off, belonging to some other family. Through the depiction of Raja and Bimla, Desai makes the point that what is perceived as what a man/woman can/cannot do is the result of culturally designated gender roles and performance and not inherent to their sex.

Dr. Biswas and Bakul are two other men in the story who asks Bimla to not worry about her house and its demands. Bakul makes passive statements about how Bimla's hair has greyed and graciously observes that she has "too many worries"

(p.123). As the well-established son-in-law of the family, who had a home in Washington and worked in the embassy, he could have stepped in to ease Bimla's responsibilities. But Bimla receives no help, and it is probable that she would have rejected any help from him either, given that she had resolutely taken on her family's welfare into her own hands. Dr. Biswas tells Bimla that she should take time for herself and that she cannot be a "slave" to Raja, Aunt Mira and Baba (p.132). But neither Bakul nor Dr. Biswas has a solid plan as to how to manage the household otherwise. They give out meaningless words of solace, asking her to go easy on herself, to worry less, toil less, and be more carefree.

Desai presents two other women who have also defied the 'paraya-dhan' narrative. The Misra sisters Jaya and Sarla were married, 'rejected' by their husbands, and returned to live with their father and their three brothers. They worked throughout the day and evening to earn money to run the family while the Misra brothers took up businesses that failed one after the other. It is worth noting the words spoken by Mr. Misra, the father of the Misra sisters and the brothers (Brij, Manu, Mulk), which goes against the classic narrative of sons as the breadwinners and daughters as liabilities, to be disposed-off through marriage. He says to Bimla, "You and my two girls- you are too alike- you work and let the brothers enjoy. Look at my sons there... drinking whiskey all day that their sisters have to pay for- did you ever hear of such a thing?... Useless rubbish, my sons" (p.49).

Conclusion

This paper argues that Desai has scripted a different trajectory for the three women characters in the novel- Bimla, Jaya and Sarla- as capable of taking charge of their own life and their family and provide

for them. They do not cut sorry figures owing to their unmarried or divorced status and are not at the mercy of their family or their husband's family. In Bimla's case, equipped with her education and the money from her job as a college lecturer supplemented with the profit from her father's insurance business, it makes it possible for Bimla to run the family. However, running a family takes more than producing money. Bimla takes on the mental and emotional load of being the host and provider for everyone around her. The Misra sisters also defy the 'paraya-dhan' narrative. Once married and now divorced, they return to their parents' house and run the household. Although they did not study beyond school, they earn money by providing music and dance classes and by running a nursery school. Neither Bimla nor the Misra sisters are spoken of as a liability by their family, probably because they earn and provide for their family. It can be surmised that Desai is hinting at the necessity of educating girl children and equipping them to be financially independent if they are to break out of the 'paraya- dhan' narrative.

In the novel Desai has exposed the misogynistic system put in place by patriarchy, which puts women in an unfavourable position. Patriarchy has instituted a system where married women have to leave their parents' house on marriage and live with their husband's family. Over time, the guilt and shame of 'abandoning' one's family into which a woman is born has been put on women's shoulders. Whereas it is the gender system in place that has necessitated such an arrangement, over time it has come to be viewed as a 'lack' on women's part that they cannot take care of their parents and their family. Through the character of Bimla, who is educated, employed, and financially stable, Desai has dismissed the

view that women are incapable of taking care of their parents and belonging to her husband's family. Instead, such an arrangement stems from socially and culturally instituted gender roles.

Desai's novel reiterates that "gender proves to be performative" and not innate (Butler, 1999, p.33). No woman is born as a 'paraya-dhan', but moulded as one under patriarchal set ups. While Bimla flouts the system by staying unmarried and taking care of her brother Baba and their house, she does not try to guilt trip her brother Raja, who abandons his own family and his traditionally allotted role as the male head of the family to pursue his own personal interests. The novel calls for neither the reader's sympathy towards Bimla for her unmarried state, nor direct their anger at Raja for 'failing' in his role as the man of the family. Desai exposes the fluidity and "constructedness of gender" roles (Butler 49). A daughter is just as capable as a son in running the house and "what we take to be "real," what we invoke as the naturalized knowledge of gender is, in fact, a changeable and revisable reality" (Butler, "Preface 1999", xxiii). Gender roles do not come pre-installed in one's sex. Being financially independent makes it possible

for the daughters to provide for their family. Bimla and the Misra sisters, designated by their sex as belonging to their husband's house, defy it and claims their space at their parents' house.

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FAN-FICTIONS AND THE ACT OF EVERYDAY: QUEERING SOCIAL MEDIA SPACES

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Abstract

The queer desire to find a home in people and places is a life long journey for many. It is also an everyday process. With the changing times, public spheres have changed and social media spaces have come to the forefront to create a dynamic and ever-changing mass mediated platform. Social media's ability to provide individual and collective space is a part of the larger discourse regarding sexuality. People who are unable to articulate their sexuality or make sense of it because of their heteronormative upbringing are provided with numerous examples and lived experiences that can help with their sense of self. Hegemonic and normative understanding of the world could be challenged through such spaces. When mass media adheres to norms of invisibility, I argue, fan-fictions helps to subvert non-normative sexualities. Queer fan-fictions and its creators are gradually changing the way queer people are represented in the media. Such 'fics' never become part of the canon or the parent text, and are often written according to the reader's likings. The unexplored territories within canonical or popular texts are given nurturing space in fan-fictions. In such an age, fan-fictions become sites for free and democratic representations of queer people and their lives. Though they are not without flaws, in the absence of any other media platform, fan-fictions prove to be the only space which depicts queer people as they are. This paper, therefore, aims to analyse the role of social media in the everyday life of queer women in India through fan fictions, with focus on L Manovich's "Practice of Everyday Life." It also explores the queer desire to find shelter in virtual communities through discourse analysis and how fan fictions, in many ways, offer a feeling of belonging among queer women as it prompts them to write their own stories.

Keywords: Social media spaces, queer women, subversion, fan-fictions, everyday lives.

Introduction

The queer desire to find a home in people and places is a life long journey for many. It is also an everyday process. With the changing times, public spheres have changed and social media spaces have come to the forefront to create a dynamic and ever-changing mass mediated platform. As L Manovich argues "...the details of the everyday lives of hundreds of millions of people who make and upload their media has become public. What was ephemeral, transient, unmappable, and invisible became permanent, mappable, and viewable" (Manovich 324). Digital media's ability to provide individual and collective space is a part of the larger discourse

regarding sexuality. People who are unable to articulate their sexuality or make sense of it because of their heteronormative upbringing are provided with numerous examples and lived experiences that can help with their sense of self. Hegemonic and normative understanding of the world could be challenged through such spaces. At the same time, it is important to note that, disciplining of non-normative bodies is a media tradition; transgender and intersex bodies are constantly scrutinised and bullied in digital spaces. So, subversion is not achieved with such representations. Queer fan-fictions and its creators are gradually changing the way queer people are represented in the media. Such 'fics'

never become part of the canon or the parent text, and are often written according to the reader's likings. The unexplored territories within canonical or popular texts are given nurturing space in fan-fictions. In such an age, fan-fictions become a practice of everyday media lives of queer people. Though they are not without flaws, in the absence of any other media platform, fan-fictions prove to be the only space which depicts queer people as they are. This paper, therefore, aims to explore the queer desire to find shelter and home in virtual communities amidst the phobia and misrepresentation in the other digital platforms.

With new and interactive virtual spaces, queer people's stories are being rewritten. Such spaces which consume every living hour of people can also be carved into a tool to push back against the heteronormative systems of the world. A paradigm shift has occurred in terms of representation, visibility and recognition. It is not a novel idea to argue that social media narratives have brought about a major change in the relationship between the reader and the author. When anybody can be an author the canon is disrupted and through this gap various other voices emerge without the aid of an authority, say a coloniser or a patriarch. The author figures are directly addressed in the platform and are held accountable for their work. Although this is not a foolproof system, the rigid gender constructions are questioned and contested by queer activists and organisations. Instagram and Facebook handles of Vanaja Collective, Dhisha, Queerythm and Queerala are great examples. But what fan fictions bring to the table is completely different. Fan-fictions are the existing textual form of digital media in which people write fictions and their writing is influenced by the readers of said fan fictions. When visual media

adheres to norms of invisibility, I argue, fan-fictions helps to subvert non-normative sexualities.

Methodology

The paper uses discourse analysis to trace the history of fan-fictions and to place it in the contemporary socio-cultural context. The evolution of fan-fictions along with the digital media has brought changes to the format of fan fictions.

Results and Discussions

Queer fan-fictions and its creators are gradually changing the way queer people are represented in the media. Fan-fictions, stories involving fictional characters that are written by fans and often posted on the Internet, are the remaining textual form of social media, and have added more strength to queer visibility all over the world. Richard Berger says. "In the 1960's, a highly sexual and transgressive form of fan-fiction (fanfic), termed "slash fic," would subvert and make homoerotic the heterosexual relationships depicted in the TV series, Star Trek. Later, in the 1990s, the internet would facilitate a boom in these slash writing, as the web provided anonymity coupled with a potentially globalised audience. Slash communities started to form online, and new queer canons have emerged" (Berger 173). Fan-fiction writings provide writers the freedom to portray their loved characters however they want. Such 'fics' never become part of the canon or the parent text, and are often written according to the reader's likings. The unexplored territories within canonical or popular texts are given space in fan-fictions. Fan-fictions in the online media have provided nurturing spaces where the contributor's work is appreciated and given feedbacks. Berger argues that slash writing provides a space where writers can explore and articulate their own sexualities and

identities. The anonymity associated with slash writing also helps the process to run smoothly. Usually, fan-fiction writers are known by nick-names that they give themselves before joining the fandom or fan community. Sheenagh Pugh in her essay "The Democratic Genre: Fan-fiction in a Literary Context," argues that fan-fictions happen in the gaps between canons, the unexplored or insufficiently explored territories (Pugh 26).

The reception of fan-fictions is majorly from a point of view of queer positions and readings, and the silenced voices in history are given voice through fan-fictions. Earlier fan-fictions were politically subversive and queer portrayals were detrimental to the queer community, later on slash transformed to playful or "carnavalesque" portrayals. In the twenty first century, with searchable databases and archives, fan-fiction sites have become authentic, and tend to reflect on the forms it seeks to comment on. With its place in the web, slash writings have become more pornographic than its earlier versions. "Femslash" or "femmeslash" is the lesbian sub-genre that emerged within fan-fiction writings. All the mainstream fan-fictions promote gay relationships, which are read widely and have more readers than lesbian pairings will have. "It is now perhaps more visible and less subversive, but it still acts as a community for lesbian, gay, and bisexual people; a community that often enacts its transgression and subversion through play, rather than necessarily direct politics" (Berger 183). Fan-fiction archives also produce paintings, cartoons, and 'gifs' apart from writings, thus providing a creative and innovative space for the fandom. YouTube videos based on such fan-fictions are also gaining importance, and so, the bleak portrayals of queerness has altered to give space for newer and numerous categories of queer

representation. Though they are not without flaws, in the absence of any other media platform, fan-fictions prove to be the only space which depicts queer people as they are. Thus, it becomes a third space for the marginalised people within queer communities.

Conversations that happen in and around fan fictions should also be considered relevant to this study. Like any other digital media platform, people from all over the world can engage in and comment on the posted text or artwork, for free. Such engagements deviate from the ordinary communication between people as these are non-linear and non-hierarchical, and unlike the other genres of literature, created and consumed free of cost. Therefore, fan fictions are inherently political. Tabitha Carvan argues, "to protect itself and its users from legal action, Archive of our own forbids its fan fiction writers from profiting in any way. Writers aren't even allowed to link through to digital 'tips jars'... In addition to the legal limitations, many fan fiction authors defiantly don't want to earn money from their writing, taking pride instead in the community's anti-capitalist 'gift economy' of exchange and collaboration." Of course she was talking from the point of view of cisgender women mostly, which is the most spoken about aspect of fan fictions. Many studies, including Tabitha Carvan's, underplay the role of the LGBTQ youth in the popularity of fan fictions worldwide. For a closeted person in a homophobic society, such sites allow a place for bringing out the queer cross-identifications and not being judged. People sometimes fail to understand that the perspective of the queer people and queer communities are involved in creating the space queer-friendly. So, in order to understand fan fictions, we have to detangle it from its cisgender chains. "Fandom is not only a

subversive space in which binary gender categories are imagined as permeable but also a space in which identities transcending the binary are made visible and, thus, possible. If fandom is opposed to hegemony and the regimes of the normal, then it shouldn't be just subject to binary labelling. The labelling of this space as "female space" will invisibilise the majority of the fans," argues Jennifer Duggan. The idea of fandom had a bloom recently because of K Pop and other musical bands. These fandoms are a welcome space for all genders, especially women to talk about their sexuality and desires without shame. Fan fictions paved the way for this phenomenon, in a way.

Conclusion

The form or the format of fan fictions in this digital world stands out from the other social media platforms in many ways. It is to be noted that academics, particularly, have a tendency to keep certain genres as higher forms of literature "such as youth media, activist media, and political mashups, which are indeed important but do not represent more typical usage by hundreds of millions of people." (Manovich 321) There are fan fictions of different kinds and like any genre of literature, there are some not so good fan fictions, too. People assume that because of the unusualness of the genre, the quality of the text is subpar. Academicians and researchers in Humanities tend to look down upon fan-fiction writing because of its genre. When people argue that fan fiction, as a genre, is not authentic, they are endorsing the mainstream heteronormative view that people who can publish have to be cisgendered men or women. The cost of the book and its acceptance by publishers and readers are all based on this. It is of great importance for trans and gender queer people, especially young people, find

stories that upturn the accepted social body images and respective narratives and also to know that their existence as who they are is addressed and acknowledged without it being accompanied by shame or guilt. The hierarchy that existed between the author and the reader and their subsequent relationship and availability is here to stay, to say the least. In the current scenario, a large number of Indian youth is heavily invested in fan fictions as readers and writers. Literature departments are unaware of the wealth of writings that come from the young generation of writers and their influence on the queer community. People who had valorised readership among young people are neglecting to learn about the role of author function in today's world through fan fictions. Fan fiction sites have become place for comprehending the various aspects of queer lives which may not be discussed in other self narratives in social media. The genre of fiction helps in detangling the complexities of queer identities. This need for fan fictions, as argued before, comes from the absence of queer characters in the mainstream media and literature. TV shows are riddled with queer baiting and representation there is only a feeble attempt at glorifying the queer community without going into the details. These repeatedly used shallow storylines have made it impossible for queer people to present themselves freely and not be overshadowed by straight upper caste white characters. The characterisation of queer characters is universalised without taking into consideration the layers of identity an individual has.

Queer portrayals in the mainstream shy away from addressing the caste-class complexities without humour. In the name of representation, they inevitably present the stereotypical loud gay man with a lot of money and flamboyance. Movies, especially, refuse to spend time on learning

sexuality, thus, the mainstream is erasing a large section of the society and their life stories. Life stories of people are erased because of under/misrepresentations and erasure of cultural history. This linear portrayal messes up the external realities of queer people and their lived experiences to a great extent. Accurate representations of queer bodies are becoming scarce, in spite of social media revolution. The need for authoritarian governments to control social media platforms is testimony to their need to control sexuality in public spheres. Unlike other media, digital space and its role in visibilising or invisibilising queer bodies is far-reaching and impactful. Fan fictions, therefore, are digital tools which help in making queer bodies visible and provide a space and a community to call home.

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EXPLORING FEMALE IDENTITY: AN ECOFEMINIST READING OF BARBARA KINGSOLVER'S *PRODIGAL SUMMER*

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Abstract

Barbara Kingsolver is an American novelist, essayist and a short story writer. Kingsolver's works often focus on topics such as social justice, biodiversity and the interaction and conflict between humans and the ecosystems in which they live. She infuses her writings with a strong sense of family, relationships and community. The novel titled *Prodigal Summer* was published in the year 2000. It tells the story of a small town in Appalachia during a single, humid summer. It weaves three stories of love, loss and family that unfold against the backdrop of lush wilderness of Kentucky mountains. The protagonists in the novel often face predicaments, but find connections to one another and to the flora and fauna with which they necessarily share a place. The paper intends to explore an ecofeminist reading of the novel, *Prodigal Summer*. It makes an attempt to perceive the mutual connection between women and nature as the writer portrays. It also enquires into the presence of interconnection between human and non-human in the novel. Discussions on coyotes, moths and chestnuts invariably take place in the story. Kingsolver conveys the need for preserving all these species through the different stories in the novel. She attempts to establish the fact that every living and nonliving thing is interconnected.

Keywords: Ecofeminism, Environmental Awareness, Barbara Kingsolver, *Prodigal Summer*

Introduction

Barbara Kingsolver is a contemporary American novelist and environmentalist. The novel *Prodigal Summer* unfolds the predicaments faced by the natural world and its effect on human and non-human beings and the female characters who take initiative to maintain ecological balance as well as human health. The novel throws light on environmental challenges like climate change, animal/species extinction and loss of biodiversity. It is the story of a small town in southern Appalachia during a single, humid summer. It weaves three stories of love, loss and family that unfold against the backdrop of lush wilderness of Kentucky

mountains. Though the protagonists in the novel initially seeming quite disparate, slowly reveal their connections to one another and also to the flora and fauna with which they live. The novel combines three stories titled "Predators", "Moth Love" and "Old Chestnuts" of which the protagonists are Deanna Wolf, a forest ranger, Lusa, a newly-married but widowed girl and Nannie Rawley, who stands for organic farming respectively.

Ecofeminism or ecological feminism is an umbrella term widely used since the late 1980s to name a growing political, cultural and intellectual movement. It is the combination of ecology and feminism which questions the

patriarchal oppression of women and the capitalistic exploitation of nature. Ecofeminism as the term itself indicates, proclaims the power of women in ecological revolution. It advocates harmony with nature and stands for the 'feminine principle' of loving and caring. This paper makes an attempt to study the female characters in the novel with an ecofeminist perspective.

Methodology and Analysis

The domination and supremacy that man employs over women, dates back to ancient times. For a long time, women felt utterly helpless, remained silent, and followed blindly the rules and customs put forward by the men folk which actually satisfied the patriarchal needs and interests. The same dominance can be observed in man's relation with nature. In short, both women and nature were crushed down under the weight of patriarchal oppression. Gradually the injustice that men imposed upon them began to be questioned by those who wished for an eco-friendly world where equal treatment was meted out to both human and nonhuman beings. The unequal treatment enjoyed by men over women based on a number of irrelevant factors such as gender, race, colour, caste and creed became a debatable argument and asked for a rethinking among those who demanded equality. They observed that the dominance of men was applied not only to women but to nature as well. From this realisation, emerged the New Age Feminists, called the eco-feminists. Maria Mies' in *Patriarchy and Accumulation on a World Scale* states:

Women are not only victims of capitalist patriarchy, they are also, in varying degrees and qualitatively different forms, collaborators with this system. This is particularly true for middle-class women worldwide, and for the white women in

industrialised countries. If we want to regain autonomy over our bodies and over life in general, we must start by renouncing this complicity with patriarchy. (224)

Through 'ecofeminism,' its supporters try to highlight and eradicate the prevailing patriarchal domination upon women and nature. Ecofeminism rejects androcentrism and the so-called dualism (male/female, culture/nature etc.) which favours the first over the second. Instead of seeking equality with men, it aims for liberation of women as women.

According to Ariel Salleh, "Ecofeminism is about engendering a discourse where not only nature is a subject to be emancipated, but women and men- as nature- are too". (29)

In the novel, *Prodigal Summer*, the author Barbara Kingsolver presents three female characters who uphold the 'loving and caring' principle towards nature. The three female protagonists - Deanna Wolfe, Lusa Landowski and Nannie Rawley are rendered as the feminine symbols struggling to lead a life which will cause no harm to nature and the environment. The novel puts forth a unique picture of the need for animal preservation, organic farming and the inevitability of trees for a balanced ecosystem. Nature is always equated with women as both share a number of common characteristics. Though it is unnecessary to state that nature is something that must be given utmost care, the truth is that nature is exploited to the maximum. Women are also treated similarly. In such a crucial situation, the ecofeminist theory which emphasises the treatment of women and nature holds a prime position.

Deanna Wolfe, one of the three protagonists comes in the first story of the novel, 'Predators'. She is a forest range officer of the Zebulon National Forest, situated in the Appalachian region. She is a

wildlife biologist and attempts to preserve the endangered species especially coyotes and maintain the ecological balance of that forest. Despite being a woman, Deanna is appointed as the forest guard. Since then she hardly maintains any contact with the outside world. She is very content with her life and work in the wilderness. Each and every corner of the forest is familiar to her. Her keen observation, deep knowledge and sincere love towards them are evident from the fact that she could distinguish one animal from the other from their foot tracks. She also enjoys the sweet songs sung by different birds around her in the forest and she could identify them by their voice. As a result of Deanna's services as the forest ranger, one of the most heavily poached ranges of Southern Appalachia was becoming an intact ecosystem again. This again refers to Deanna's sincere love towards wildlife, which she will not sell at any cost. Her acute love towards nature keeps her away from bribery which has solely helped to maintain the ecosystem in that area.

The appearance of the hunter Eddie Bondo, who has come to hunt the coyotes in the forest, can be identified as the representation of a patriarchal figure. The difference in attitude between Deanna and Eddie is explicit as Eddie is the hunter of coyotes and Deanna, their protector. In spite of their disagreement in the case of hunting, Eddie successfully wins the heart of Deanna. In this context, Eddie Bondo is twice the representation of the usual patriarchal figure as he has come to hunt, but also entices Deanna. He exclaims thus: "Miracle of miracles, I do believe I am in bed with an animal lover" (178).

The patriarchal domain is again highlighted by Deanna's accidental pregnancy for which Eddie is responsible. Hence Eddie again represents that

patriarchal figure who rules over a woman's body as well as nature. Eddie is not at all bothered about the coyotes which are on the verge of extinction and he ultimately abandons Deanna leaving a letter for her. His intention is simply to invade the nature as well as the woman. "Nature is both the generative source, but also the potential spouse of science, to be wooed, won and if necessary, forced to submit to intercourse" (Coupe 141).

Eddie has come to hunt coyotes as they have killed his sheep. The ironical comments of Deanna make one aware how much she wants to preserve those wild animals. "A coyote is just something you can blame. He is nobody's pet; he doesn't belong to anybody but himself. So, great, put a bullet in him" (178). These lines clearly demonstrate man's indifference to the living things around him. Somehow or the other, man believes that nature exists solely for him, and that it is his right to make the maximum use of it. Eddie is also ruled by a similar notion which drives him to kill the wild coyotes. In *Literature & Environment*, Timothy Clark mentions that shooting all the wolves in order to increase the deer population for hunters will lead to overgrazing and collapse of the ecosystem. Clark goes on with the limited scope of human thoughts which will ultimately lead to the destruction of the entire ecosystem.

Kingsolver's second story, the 'Moth Love' is also largely based on the theme of eco-feminism. The entire focus of the story is on the confinement of women by men. Despite being a moth scientist, Lusa is compelled to stay in her husband Cole's house, helping him in his tobacco farming. The conversations between Lusa and Cole are indicative of the wide disparity between them regarding their attitudes and opinions on nature and environment. Lusa is always being isolated in that big family

and is prevented from reading and writing. Despite being a moth scientist, she is not offered any job in that area, and the duty assigned to her is cooking, washing and so on. Lusa's education also comes to a halt when Cole marries her. She had her research work on moths in the half way and she could not continue it since she got married. Lusa is from Lexington and Cole always makes fun of her background. Cole's presumption is that the people from that area are ignorant of farming. Cole's discrimination against Lusa operates on two levels: based on gender, and on geographical region. Cole and Lusa represent diametrically opposite viewpoints. Cole stands for the oppressor, and Lusa, the oppressed. Given the situation, the story can be read in the light of ecofeminist theories.

When Lusa curses cigarettes for their stink, Cole reminds her that the last year's tobacco crop had brought her new washer and dryer. Cole's patriarchal mind is disclosed here as he thinks that women are only meant for household chores. Their narrow mindedness makes them think that women are happy with whatever they are provided. Again, Cole's affinity for tobacco farming denotes man's greed for money in general.

In both the stories coyote becomes a topic of discussion and women always support them and men do not. This forces us to consider a number of factors—Women are more conscious about environment and the need to protect it, they have a softer face towards nature, they show empathy and they want to maintain the ecosystem as it is or as it ought to be.

"Old Chestnuts" is the third story Kingsolver deals with in her novel. This story introduces Garnett Walker, a widower nearly eighty years old, and Nannie Rawley, an old lady. Both of them are

neighbours but their views regarding farming oppose each other. Compared to the other two women in the novel, Nannie Rawley is more determined and courageous. She dares to live without a husband and earns her living from her own organic farming. While Nannie is against using herbicide, Garnett Walker heavily depends on them. For him, "it took only one good dose of Two-Four-D herbicide every month to shrivel these leafy weeds to a nice, withered stand of rusty-brown stalks, easily raked down afterward to show the world a tidy frontage" (87). His greed implores him to earn profit by means of illogical methods of farming.

Garnett considers Nannie as an ignorant woman for not using any chemicals in her farm. He gives extra care to his own seedling trees to keep them from being swallowed whole by the Japanese beetles camped out on Nannie's unsprayed pastures. In Garnett's opinion, "she was the sworn friend and protector of all creatures great and small, right down to the ticks, fleas, and corn maggots, evidently" (88). Man has the pre-destined thinking that they are right, and women are wrong when it comes to making decisions. Man always underestimates woman and consider them their subordinates. Garnett Walker also thinks the same, and he never misses any opportunity to ridicule Nannie and her organic farming.

Walker remembers how Nannie Rawley gave birth to a deformed child, and he suspects that the use of chemicals may have caused the deformity. This must be one of the reasons why Rawley is terrorised of chemicals.

The troubles had been evident at birth, the Mongol features and so forth, and Nannie had named it Rachel Carson Rawley, after that lady scientist who cried wolf about DDT. Everything in Nannie's

life since seemed to turn on the birth of that child, now that he looked back. (138)

The above lines by Kingsolver are very essential for an ecocritical and ecofeminist reading of the novel, *Prodigal Summer*. Rachel Carson and her very famous work are mentioned in meditate over the hazardous use of chemicals in the form of pesticides, insecticides, herbicides etc.

Nannie patented some trees under the name Rachel Carson. This act of Nannie proves how much she agrees with the ideology of Rachel Carson, and it also depicts her concern towards the environment. In the story, 'Old Chestnuts,' the chestnut tree represents Garnett Walker while the chemical-free apples represent Nannie Rawley. Chestnut tree struggles to establish its position with the help of high-power chemicals; the apple trees try their best to produce sweet and healthy apples keeping aside the pesticides.

Conclusion

Kingsolver successfully relates the connection between women and nature and how they struggle to establish their identity in a male dominated society. She is successful in conveying the necessity for an eco-centered world where unity and harmony permeates everywhere. Discussions on coyotes, moths and chestnuts invariably take place in *Prodigal Summer*. Kingsolver conveys the need for preserving all these species through the different stories in the novel. Through her female characters, she attempts to establish the fact that every living and non-living thing is interconnected. The three stories and the characters are skillfully weaved together. Though the characters do not articulate their emotions explicitly, the readers can relate to them easily. All the instances contributed by the various

characters cater to a fine ecofeminist reading of the novel. The novel *Prodigal Summer* ends on a positive note as it proposes a radical change in the thought process of humanity. It also serves to undermine and deconstruct the patriarchal worldview. Instead of becoming an 'environmental destroyer,' the novel advises the whole humanity, to don the role of an 'environmental sustainer'. (Murphy 184).

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AN ANALYSIS OF THE PLIGHT OF WOMEN IN THE NOVEL "A HOUSE WITHOUT WINDOWS"

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Abstract

The contemporary world witnesses the heart breaking fate of women under the authority of men. Today, we can see a lot of incidents related with women's rights and freedom to express herself. The novel 'A House without windows' portrays the life of an Afghan ordinary woman imprisoned by the morality of a patriarchal society. Through the novel, I intend to analyze the captivity and violence suffered by the women folk of our world. The novel tells the story of Zeba, a young wife, is found near the corpse of her husband with a hatchet in her hand. The society convicted her as the murderer of her husband. The novel exposes the life of a housewife who restricted access to the power and privilege that is attributed to men. The struggle of women characters to achieve their rights, is a picturization of the reality of the world itself. The women have no rights to speak in a patriarchal world and they are the victims of exploitation. The novel discusses the various issues suffered by a woman in the society. And apart from this, there is a story of sisterhood and a powerful friendship that gives them courage and strength to protest against their surrounding world. The novel urged upon to fight against the enslavement of women, controlled by the rules and ideologies constructed by a male hegemonic society. This is the eye opening novel about the true life of women in a gender biased society.

Key words : women, imprisonment, windows, gender

Introduction

In olden days, the status of women was controlled by the established system of a society. The world history witnessed great struggles to preserve the rights of women. The cultural norms restricted them from achieving better education and the fulfillment of their dreams. In ancient times, women were recognized only as wives and mothers. The patriarchal society that controls the social, political and economic life of people has never encouraged its woman to go outside of their home and imprisoned them in their kitchen. But later many social reformers tried to bring changes in the social system

concerning women. The participation of women in politics can be traced from 19th century Reform movement. The History of women is constructed by many milestones including the achievement of the right to vote. In India the abolition of Sati system was a greatest part of women's history ever.

The novel A House without Windows presents the suffering of Afghan women who is surrounded by some cultural norms and no glance towards the outside world. The image of a house symbolizes the norms and restrictions constructed by the society for women and the Closed window symbolizes their imprisonment in the middle of those societal establishments.

The woman doesn't allow to see the outside world except the four walls around them. The novel was first published in 2016 and discusses the oppressions suffered by women under the unsympathetic attitude of Afghan patriarchal society. The novel portrays the dark reflections of Afghan culture.

The novel opens with an action and the readers are left to think why the female character did so, and if the readers should hate her or not. The miserable married life of Zeba reflects the injustice and life along suffering received by an Afghan woman. Zeba is found in the courtyard of her village home with a hatchet in her hand and husband's dead body nearby. The woman endured her husband's eating and drinking for years, bearing him four children, cooking, cleaning, washing and always being a dutiful wife. The people charged her the murder of her husband, Kamal. The women have no voice in the Afghan society. They are controlled by the social system that gives importance for men. They are dutiful wives, loving mothers; but their life was surrendered for the kitchen, and four walls of a house. They don't know what is going in the society. But their entire life is devoted sincerely for their family. After the imprisonment, Zeba did not try to defend herself. The novel discusses the fight of women against the existing oppressive system of Afghanistan and a picturization of the suffering undergone by women.

When the neighbours and husband's family accused her the murder of her husband, her silence was her only revolt to the male dominant society. She is arrested and sent to Chil Mahtab women's prison. The Silence of Zeba is meaningful and symbolizes a world, where the woman has no words and their words became dumb. She always remains silent and does not

speak anything about the incident. The Afghan woman are themselves totally depend on the dominance of men. The men have the right to present their ideas before the society and they can do anything they wish to. But at the same time, the women have no rights to give any comment or show refusal. Like men, woman has the right to take their own decisions through out their life. But the authority of men wants to suppress those women who are trying to stand in the forefront of society.

Methodology

The novel shares many problems faced by women in Afghanistan regarding marriage, Education, occupation etc. The story "A House without Windows" demands the autonomy of women in deciding their marriage. The marriage arrangement is made by the men and women have no right to object the decision of the family controlled by men. In the story of Zeba, she has to cope with a drunken, cruel husband. After too many abuses, Zeba comes to the self consciousness that she does not deserve to be treated this way. She used to be a loving daughter, a polite woman and a dutiful wife, but her reputation is destroyed and exploited by her husband. We can think that the Prison is a safe place for Zeba, that protects her from the exploitation of the world. Like Zeba we can see a lot of Afghan women who are fighting for liberty even now.

We can see many women who ran away from their home, betrayed mothers, suppressed daughters etc. It is evident that their own family was a weapon against them. In the novel, the prison is a safe and secure home for the women from their cruel surroundings and also it is surrounded by four walls with out a window, so the women can't get hold of the outside world. When Zeba overcomes the shock of Kamal's

death, she found many unbelievable stories that have sent many unfortunate Afghan woman to its overcrowded prison cells.

The novel presents the different angle of Afghan society with its unsympathetic attitude towards women. The other prisoners have been charged with the crime of violating Afghan patriarchal culture. Latifa, with her younger sister fled from the painful atmosphere of their home. The other woman called Nafisa, has been imprisoned to protect her from the honor killing for having an improper relationship with a widower. Mezghan, a nineteen year old woman who is pregnant and charged with a 'love crime'. The another important female figure was 'Gulnaz', the mother of Zeba. Zeba has inherited a stubbornly independent mind from her mother, known for her power in witchcraft. The author wants to convey the reason for the imprisonment of all is the same -male dominance. Different characters are the Prisoners in their own lives because of the power hold by men. The patriarchy becomes a burden and limitation to them. When her husband lies dead, the men who ingrained power from the patriarchal setups decides that she is the murderer of her husband. Here, the Afghan culture that denies the identity of a woman. The men who surrounded her, fabricated narratives and leaving her out of any chance to save herself. Because their culture is created upon a myth that falsify the man as decision maker and dictator of truth. The inmates of Jail have different reasons for being there but the root cause is same, that is the power figures- the men of society. These power figures offended by the women and they detained them in the small space of a prison, to make them dumb, so that they will not overstep again.

Analyzing the female characters of the novel, Gulnaz is the first female

character achieves self awareness about their society. Afghanistan is having a civil war and competition for the leader and she knows that it is not safe to have many children. The chaotic Afghan Society for power, causes economic hardship and insecurity because of the civil war. Here she knows that a household cannot be led by men and Gulnaz realizes that it is important for women to take part in the system for making a balance between the role of men and women.

Latifa, the other woman in the story who was coming from a poor family where her birth is not wanted. She used to get bad treatments from her own family. And she decided to run away and hope to find a better place to live. She also took her younger sister and want to protect her from the painful situation happens to girls.

The female characters that demands freedom for her marriage is Sitara. Sitara ignores her parent's dislike about her love marriage. She shows her rejection to her parents by the determination that she has made her decision and no one can change it. Not only in deciding marriage but also the independence for remarriage is demanded by the widow in the story, Gulnaz. She was left by her husband for war. But Gulnaz did not want to remarry because she wants to take care of herself. She did not want to depend on any man. She knows about her responsibility to children. These two female characters acquired self respect themselves and they refused the dependency of men. They know that the society speaks in the words of man and it is important for women to come forward against the inequalities constructed by the male population. Meena, is the another character who refuses to marry Yusuf because she chose a life partner in her own choice. She awares that a happy marriage is impossible for Afghan women when they never know the

personality of the men. Meena, Gulnaz and Sitara are the women, they reached to self awareness from the life usually happens in Afghan women. And they earned the courage to speak in front of men for achieving their personal freedom.

In Jail, Zeba meets other three women Latifa, Nafisa and Mezghan. Most of them in Chil Mahtab were accused of moral crimes like sex before marriage, falling in love, and running away from home etc. According to the Afghan culture, those women who challenges the authority of men, it is enough to land them in prison. The prison gives the women a freedom to do what they like. Latifa smokes, Nafisa texts to her beloved, and other have the pictures of their favorite Bollywood actors and actresses on the walls of their cells, and they apply make-up in the prison Saloon and usually watches reality shows on TV. The life in their home was an actual prison for them. They have no right to do without the permission of male figures in the family.

They are restricted between the do's and don'ts. But the Chil Mehtab is a home for them that presents a peaceful life before them. They start to share a life of ease with no fear of the male dominants. Zeba also finds her space of peace and resistance inside the prison. Her words :

This is not a prison. Prison is out there God as my witness, I am unshackled

Chil Mehtab was a peaceful home for its prisoners and they can do what they want to do. These female characters explain how they have been oppressed and dominated by men in their physical, mental spheres of life. The novel highlights the captivity of women folk under a power structure and their voice becoming easier to be blamed.

I suppose this bloody mess might be partly my fault

These lines of Zeba explain how the society tries to blame the women because they think women would never be able to fight back. The powerlessness of Afghan women were exploited by the autonomy of men. As Zeba, her mother and all other women in the jail, struggle against the patriarchal norms that prevents women from choosing their life partner and a society that refuses education as well as the right to speak. Meena never gives up to study even at hard times of the Afghanistan. She wants to study and tries to achieve a good job. Aneesa, the other character who tries to get her right to work and to earn money. Different female characters inculcates a study of the status of women in the world. We know that Afghanistan is one of the male dominated countries is known for its strict rules on women since the reign of Taliban. The male domination remains extremely strong and women resist and struggle against different structures of power. The reign of Taliban gave a wider chance for men to oppress the woman. The woman denied the right to speak, for education, right to work and earn money and also their basic rights as equal human being like the men have been suppressed.

The novel *A House without Windows* is a reflection of the inequality and brutal treatment received by women in a patriarchal world especially under Afghanistan. The different female characters in the novel imprisoned by a system that denies them their rights as a human being. The innocent Zeba did not speak anything to prove her as guiltless. Her silence was a protest against a society that marginalize them. Nafisa, one of the jailbirds, imprisoned to protect her from an honor killing for her relationship with a widower. But at the same time, criminals

and rascals of men are freely jaunting through the Afghan civilization. Latifa and her sister got a shelter from the cruel treatment from their family that curses the birth of a female child. Mezghan, a pregnant and unmarried woman who was desperately waits for a good life, represents the cruelty against women. These poor women are imprisoned for taking their own decisions. The woman has their right to express themselves. But the society considers them as underrated to men. The women of Afghanistan compelled to remain in silence without asking and questioning their respect as a human being. They are subjected to live under the authority of the man by eliminating their dreams for better living. They are confined in the world of their children and the small space of kitchen. The novel projects the fight of the whole women for achieving self respect that is similar to men.

Gulnaz, is a strong female character who was brave enough to speak before the judge for her daughter. Usually, the family of the accused is not allowed to meet the judge without their lawyer but for Gulnaz, man and woman has the same right to speak with the judge. Gulnaz built the self consciousness in Zeba when she meets her daughter in prison. She advises her daughter that the women cannot depend totally to the man because men find and get what is useful for them. According to Gulnaz, the woman must follow a strong determination in their dealing with the men. Zeba, the character who protests against the autonomy of men that imprisons their dreams. Sitara took a strong decision to marry someone she likes. They are inspiring the suffocated female figures. Zebra tries to transfer her determination to other fellow prisoners.

Conclusion

In the novel, Nadiya Hashmi portraits the story of Afghan women, Afghan land and Afghan prisoners against the enslavement of women. We can say that all the women in the novel are the personification of a prison in their lives. For men, Chil Mehtab functions as a place of suppression and discipline. The Prison allows the victims to exchange their stories and victim hood so we can say that chill Mehtab figures as a space of repression and resistance. The victims found a peaceful life in the jail and they replace the cell as a safe haven without windows. The Silence of Zeba shows her power over the body and choosing to be silent for rejecting the patriarchal Supremacy. All the Prisoners of the novel constitute a harmonious oneness by establishing the strength of Unity, we can say that their co existence will help them not only to survive but also to grow against the disorders of their surroundings. By building the determination for justice, the women defeat the unfair accusation that has happened to them. The suffering and enslavement of Afghan women is a persisting problem of the world. The novel invites the attention of the whole world to fight for preserving the rights of enslaved women in the making of a better tomorrow.

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ECRITURE FEMININE; STRUGGLES OF WOMANHOOD AND AUTHORSHIP IN ELIF SHAFAK'S *BLACK MILK*

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Abstract

Women are always considered as "other" in western phallogocentric culture. This "otherness" is also reflected in the literary scenario. Through the introduction of the term '*écriture féminine*', Helene Cixous found an expression of this otherness and a break from the phallogocentric language. Cixous believed that women could bring about fluidity in language as women are decentred, therefore, freer to create. Being inspired by women writers, Shafak's writing has addressed numerous feminist issues, the vicissitudes of womanhood (like postpartum blues, menopause, etc.) and complexities of motherhood. The purpose of this paper is to examine the conflicting female voices (a harem of finger women or six Thumbelina) that exist within herself. Each woman's voice reflects different perspectives of women, ranging from the ambitious professional to the pure motherly figure. The paper also incorporates her postpartum experience; the tug of war between her all-encompassing writing life and the demands of motherhood.

Keywords: *Ecriture feminine, postpartum depression, individuality, identity*

Introduction

Elif Shafak writes about the inner conflicts she experienced during pregnancy and about the days of postpartum depression. Shafak hopes that she could overcome her postpartum blues by writing about it. Thus, she writes, "If I started to write about the experience, I could turn my blackened milk into ink, and as writing had always had a magical healing effect on my soul, I could inch my way out of this depression (Shafak 7)." The author has done detailed research on women writers of the past and how they balanced their personal lives as well as literary careers. Thus, the book become a great introduction to feminist criticism and literature. It also gives a wonderful insight into the lives of female writers throughout the ages and how each in their own way, tried to resolve this dilemma posed by motherhood.

Methodology

The paper will focus on understanding the experiences and perspectives of women writers through a qualitative approach. It will begin by providing an overview of Helene Cixous's theory of *Ecriture feminine*. Cixous argues that women should write from a place of "excess" and "fluidity", rather than from the "lack" and "linearity" of traditional male-centric writing. She suggests that women's writing can be characterized by its use of metaphors related to childbirth, breastfeeding, and the female body. The paper will employ a variety of qualitative methods to explore these concepts, including literature reviews, theoretical approaches such as Elaine Showalter's gynocriticism and Judith Butler's gender performativity, as well as textual analysis.

Discussion

For Cixous, motherhood is a fulfilling experience, representing the most intense human-to-human relationship. While she distinguishes between the cultural and biological aspects, she doesn't diminish the significance of the latter. Female biology is an inspiration for her figurative way of writing. She expresses this connection by saying "I'm brimming over! My breasts are flowing, Milk. Ink. Nursing time...". Cixous is a scholar who is both critical of and supportive toward women writers. She thinks instead of "undermining patriarchy from within", many female authors have chosen to write like men, repeating the same codes and stereotypes. She advocates a new writing based on the libidinal economy of the feminine, an *écriture féminine* (Shafak 266).

According to Helene Cixous, women shall write with 'mother's milk' that finds origin during the development stage of a mother-child relationship just before the child is introduced to 'male-centric verbal language'. This relationship between a mother and child in the pre-linguistic stage manifests itself in writings that abolish repressions and subvert existing logic (Mallick). "She analyses the Freudian approach that sees woman as 'lack', replacing it with 'woman as excess'. She characterizes women's writing through the use of metaphors related to childbirth, breastfeeding and subtle allusions to the female body. "It is important to define a feminine practice of writing, and this is an importance that will remain, for this practice will never be theorized, enclosed, encoded-which doesn't mean that it doesn't exist" (Shafak 266). To describe her writing, Shafak also employs the analogy of breast milk. She writes about how her milk turned black due to the postpartum blues and expresses the hope that she can heal herself through writing about it. In this way, she envisions transforming her blackened milk into ink.

Elaine Showalter introduced the concept 'gynocriticism', a mode of criticism which seeks to build a framework of literary analysis that is pivoted on female identity. In the past, texts written by women were often excluded from the literary canon. To carve out their own space in the literary landscape, gynocritics concentrated on language patterns unique to female authors and explored subjects that were especially significant to them, such as domesticity, pregnancy, child rearing and female sexuality. The criticism raised against the gynocritics is that certain perspectives, literary subjects and ways of styling the language are unique to women that would distinguish it from the texts written by male authors. This charge of essentialism is also directed at '*écriture féminine*', a concept proposed by feminist critic Helene Cixous in her influential work *The Laugh of Medusa* (1975).

Despite the paradigm shift brought about by gynocriticism, Shafak notes that, "still today there remains a rule in place: Male writers are thought of as 'writers' first and then 'men'. As for female writers, they are first 'female' and only then 'writers'" (Shafak 39).

In *A Room of One's Own*, Virginia Woolf argues that it would have been impossible for any woman, to write plays like those of Shakespeare during his time. To illustrate her point, she introduces an imaginary woman named Judith whom she presents as Shakespeare's sister. In a similar vein, Elif Shafak introduces an imaginary sister named Firuze to a renowned 16th century Middle-eastern poet, Fuzuli. Firuze possesses a deep passion for writing poetry but she is denied a formal education in the Madrasa. Instead, she is raised according to the societal norms destined to be a 'sociable wife, meticulous housewife, faithful mother'.

According to Judith Butler, in heteronormative society, gender is a performative construct, and concepts

related to gender, body and sexuality are socially constructed. Interestingly some prominent Turkish male novelists once held the belief that "for a woman, any woman the right way to engender is through her uterus, not through her brain. They claimed fiction writing as their terrain, an inherently manly task. The novel was a most rational construct, a cerebral work that required engineering and plotting, and since women were, by definition, emotional beings, they wouldn't make good novelists. These famous writers saw themselves as "Father Novelists" and their readers as sons in need of guidance (Shafak 19)".

Shafak explores the stories of various women authors from around the world who struggled with maternal instincts and how they waded through writing and motherhood. It's worth noting that a significant number of female writers are mothers. However, there are also renowned poets and writers, such as Emily Dickinson, Virginia Woolf, Emily Bronte, Dorothy Parker, and Elizabeth Gilbert, who chose not to have children. Additionally, there are female writers who opted to both give birth and adopt. The Nobel laureate, Pearl S. Buck is the most remarkable among them. Shafak also underscores that "money and social class are still privileges that empower some more than others" (Shafak 42).

A woman undergoes several significant stages throughout her life, and the transitions between these stages may not always be easy. Shafak herself often feels like an impostor, a poor imitation of her gender. She expresses the idea that "womanhood is something I need to observe and study, learn and imitate, and still can never fully comprehend" (Shafak 16). Her instincts do not conform to the stereotypical notions of womanhood.

During a conversation with a renowned Turkish novelist, who had chosen the pursuit of writing over motherhood, Shafak found herself contemplating the same

choice. It was at this moment that her 'harem' of finger-women made their entrance into the scene- six thumbelinas residing inside her head. These thumbelinas represented different facets of Shafak's personality, each with her own unique appearance, personality, voice and opinions. They were in constant discord with each other. Little Miss Practical approached choices and actions with logic and blunt rationale; Miss Highbrowed Cynic embraced the intellectual; Milady Ambitious Chekhovian was the career-driven artist; Dame Dervish represented the spiritual Sufi; Blue Belle Bovary was the seductress; and Mama Rice Pudding embodied the maternal figure. Shafak used the metaphor of 'thumbelinas' or 'finger women' to symbolize the internal conflicts and voices she experienced during pregnancy, describing her 'harem' as the place within her where these women resided.

Within Elif Shafak's psyche, a constant battle rages among the voices in her 'harem' as she grapples with the question of whether it is possible to be both a writer and a mother. Little Miss Practical asserts that women can excel as both devoted mothers and successful career women while maintaining happiness. In contrast, Miss Ambitious Chekhovian argues that the writing life is a lifestyle and a lifelong passion that demands unwavering ambition and dedication. It is a realm where an artist's commitment is all-consuming, often overshadowing other aspects of life.

This internal conflict is profound, as the novelist appears selfish, prioritizing writing above everything else, while the mother embodies selflessness. Shafak artfully portrays the confrontational conversations of her finger-women to illuminate this dilemma. Later on, Shafak discovers two previously unknown women within herself. One of them, a homemaker yearning to be a mother, had been suppressed by Shafak, almost to the point of nonexistence.

According to Judith Butler's theory of gender performativity, our identities are not fixed but rather constructed through layers of social and cultural experiences. We perform the roles assigned to us by society, and the binary division of gender is a socially constructed concept that should be challenged. As a female writer grappling with the complexities of motherhood, Elif Shafak delves deep within herself, where she finds fragments of her identity represented by the 'Choir of Discordant Voices' often symbolized by her 'harem' of 'thumbelinas'. It can be understood that Shafak's fluidity in swapping identities is reflected in the presence of these discordant voices within the 'harem' or psyche of the author. She aspires to embody various facet of herself-Milady Ambitious Chekhovian, Little Miss Practical, Dame Dervish, Blue Belle Bovary-yet societal conditioning often pushes her toward the role of Mama Rice Pudding, the archetype of the pure motherly figure.

After experiencing postpartum depression, she lived in fear of losing herself, her writing, her career, her intellect and her inability to be a good mother. She vividly describes those days: "Postpartum depression became an inseparable part of my life. Wherever I went, whatever I did, Lord Poton [depression] followed me like an avid stalker. His presence was tiring, and yet he never took things to the extremes. He didn't eradicate you, but he turned you into something less than human, an empty shell of your former self. Perhaps he didn't stop you from eating and drinking all together, but he took all the pleasure out of it. Perhaps he didn't destroy all your reserves of strength, but he drained them enough that you felt stuck between deep sleep and wakefulness, like a doomed somnambulant"(Shafak).

Womanhood is unveiled as a blend of sisterhood, motherhood and profound individuality. Helene Cixous emphasizes that "there is no social change without linguistic change. Women need to break their silence. They need to write. We should write as we dream". By the book's conclusion, Shafak has embraced all of her six-finger women, each with their unique characteristics, and they coexist harmoniously within her. She aspires to embody them all simultaneously, desiring to be seen as Ambitious Chekhovian, Little Miss Practical, Dame Dervish, Blue Belle Bovary, Mama Rice Pudding, Intellectual Miss Highbrowed Cynic and all at once.

From a post-feminist perspective, she emerges as an aspirational and career-driven mother, rather than a selfless, sacrificial one. Inspired by women writers, Shafak's writing delves into numerous feminist issues, the ever-evolving experiences of womanhood (such as postpartum blues, menopause), and the intricate facets of motherhood-experiences that are uniquely feminine.

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REPRESENTATION OF HOMOSEXUALITY IN RELIGION: AN ANALYSIS

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Abstract

As the religion is an existing powerful authority and one of the important aspects in many lives, reaction towards homosexuality can be considered as the societal reaction of it. The relation between homosexuality and religion can be varied greatly across time and place, within and between different religions and denominations, also in association with different forms of homosexuality. Religious aspects widely reject homosexual orientations. The opposition ranges from discouraging homosexual activities to supporting criminal sanctions up to capital punishments. As there are exceptions exist, this study aims to analyse the homosexual aspects in different religions and it's reflection upon society.

Key words: Religion, Homosexuality

Introduction

World is full of turbulent contradictions based on many complicated concepts. Identifying a person subjectively and socially is mandatory in the society, identifying one's own gender and sexuality is also equally important. There are exceptions also. The society widely considers heterosexuality as 'normal' and homosexuality as 'not normal'. Religion, as an important authority in most of the human's lives, its view and opinion towards homosexuality has a significant role. This paper aims at the study of different religions' opinions about homosexuality and it's reflection upon the society.

According to the American Psychological Association, "Homosexuality is romantic attraction, sexual attraction or sexual behaviour between members of the same sex or gender. Homosexuality is one of the three main categories of sexual orientation within the Heterosexual-Homosexual continuum. Science does not yet know the exact cause of sexual orientation, but they logically theorize that it is caused by a complex interplay of genetic, hormonal and

environmental influences". As the society thinks that homosexuality is not normal, the humans who are identifies as homosexual, confront different types of brutal discriminations and oppressions.

Methodology

As the religion is an existing powerful authority and one of the important aspects in many lives, it can have a specific role in organizing various stages of human life. So, the religion's reaction towards homosexuality can be considered as the societal reaction of it. The relation between homosexuality and religion can be varied greatly across time and place, within and between different religions and denominations, also in association with different forms of homosexuality. Religious aspects widely reject homosexual orientations. These rejections and oppositions of the different religious denominations towards homosexuality ranging from quietly discouraging homosexual activity, explicitly forbidding same-sex sexual practices among their adherents and actively opposing social acceptance of homosexuality, supporting criminal sanctions up to capital

punishment, and even to condoning extrajudicial killings.

These religious movements affected both the most religious people and the less religious people almost equally. The people who do not share their local dominant religious context are also included in it. Some believe that it is the homosexual activities which are sinful rather than the same-sex attraction itself. Many argue to discourage labelling individuals according to sexual orientation. Most of the organizations believe that conversation therapy will decrease the same-sex attraction. But at the same time some adherents of many religions view homosexuality and bisexuality positively, and some denominations support LGBT rights, enact laws supporting LGBT rights and routinely bless same-sex marriages.

Many mythologies and traditions can be found around the world which are accommodated or revered same-sex love and sexuality. When says that religions are widely opposing homosexuality there are these exceptions historically within this. Many people of faith look to both tradition and sacred texts for guidance on this issue regardless of their position on homosexuality. Here are some important religions and denominations and their views about homosexuality.

Judaism, Christianity and Islam are together known as Abrahamic religions. They believe and teach that homosexuality is sinful and traditionally forbid it. But today, within these religions some denominations are accepting homosexuality and including homosexual people such as the United Church of Christ, Reform Judaism and the Metropolitan Community Church.

The Torah (1st 5 books of the Hebrew Bible) primarily mentioned Jewish views about homosexuality. It states that: "(A man) shall not lie with another man as (he would) a woman, it is an abomination".

Orthodox Judaism views homosexual activities as sinful. But in recent years, there are approaches which denote only sexual anal act is forbidden and considered an abomination by the Torah. It points out that sexual orientation and other sexual activities are not considered as sin. Conservative Judaism has engaged in a detailed study of homosexuality since the 1990s. The official position of this movement was to welcome homosexual Jews to synagogues and campaign against the discrimination towards homosexual community.

Many organizations and denominations around the world consider homosexuality as heterosexuality. These include Reform Judaism, Reconstructionist Judaism in North America, Liberal Judaism in United Kingdom. Progressive Jewish Authorities believe that tradition laws against homosexuality are subject to change or are no longer binding. They think that there should be a new understanding of human sexuality. At the same time some of these authorities rely on modern biblical scholarship pointing out that the prohibition in the Torah was intended to ban coercive or ritualized homosexual sex, such as those practices ascribed to Egyptian and Canaanite fertility cults and temple prostitution.

Christian religion and denominations have variety views on homosexual activities, ranging from outright condemnation to complete acceptance. Referring the Christian history, most Christian theologians considered homosexuality as immoral and taught that it is sinful. Some Christian denominations such as Roman Catholic Church, Eastern Orthodox Church, Oriental Orthodox Churches and other mainline denominations welcome people attracted to the same sex, but teach that homosexual acts are sinful.

But at the same time, liberal Christians are generally supportive of

homosexuals. Some Christian denominations do not view monogamous same sex relation as bad or evil. These include United Church of Canada, United Church of Christ, Episcopal Church, the Presbyterian Church, the churches of the Old Catholic Union of Utrecht etc. Lutheran and Anglican churches allow gay unions. There are openly gay clergy in Anglican communions, such as Gene Robinson and Mary Glasspool. They are homosexual bishops in the US Episcopal Church.

There are Old Testament and New Testament texts in Christian religion which describe human sexual relations as strictly heterosexual by God's design. Conservative denominations follow this and generally oppose same sex sexual relations. As such, it is said that sexual desires and activities that disobey God's design are sinful and are condemned by god. Catholic Church is one of the important institutions of Christian religion. It teaches that those who are attracted to persons of the same sex are called to practice chastity, just like everyone else has to before they get married. Likewise the Church of Jesus Christ of Latter-day Saints also forbid all kinds of homosexual or same sex sexual activities. In the case of the LDS church, it previously taught that homosexuality was a curable condition and counselled members that they could and should change their attractions and provided therapy and all.

Islam widely disapproves all the activities of homosexuality. They view same-sex desires as an unnatural temptation. The discourse on homosexuality in Islam is primarily concerned with activities between men. But, some hadiths mention about the homosexual activities between women, although the punishment for lesbianism is rarely mentioned in the histories. Al-Tabari records say that in the year 170 AH there happened an execution of a pair of lesbian slave girls in the harem of al-Hadi. The

Holy Quran says that "do you approach males among the worlds and leave what your lord has created for you as mates? But you are a people transgressing".

When it comes to Hindu religion, it does not have a central authority. Many Hindu sections have taken various positions on homosexuality, ranging from positive to neutral or antagonistic. The Rigveda says "perversity/diversity is what nature is all about, or, what seems unnatural is also natural". Several Hindu texts, Manusmriti and Sushruta Samhita, assert that some people are born with either mixed male and female natures, or sexually neuter. Hindu groups are historically not unified in the case of issue on homosexuality.

The Indian Kama Sutra contains passages describing third sex males performing oral sex on men. There are some medieval Hindu temples which openly depict both male homosexuality and lesbianism within their carvings such as the temple walls at Khajuraho. Many Hindu priests have conducted same sex marriages, arguing that love is the result of attachments from previous births and that marriage, as a union of spirit, is transcendental to gender.

Conclusion

Here analysed is the interpretation about the homosexuality of a few religions around us, although there are number of religions in the world. In spite of the existence of exceptions, the religions are widely disapproving homosexuality. If the God has created the whole universe, these community also created by God. Then why this ignorance towards the who are not harmful to nature or to human beings?

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**മലബാർകുടിയേറ്റാഖ്യാനവും സ്ത്രീജീവിതവ്യതിയാനങ്ങളും:
ബെസ്‌പൂർക്കാന മുൻനിർത്തിയുള്ള പഠനം**

ഫെൽബിൻ ആന്റണി

ഗവേഷകൻ

കെ. കെ. ടി. എം. ഗവ. കോളേജ് പൂല്ലൂറ്റ്

സംഗ്രഹം

ആഖ്യാനത്തിന്റെ മൗലിക ലക്ഷണങ്ങളിലൊന്നാണ് സ്ഥലികത (spatiality). സ്ഥലികത കഥയിലെ സംഭവങ്ങൾ നടക്കുന്ന സ്ഥലത്തെ സംബന്ധിക്കുന്ന പദമാണ്. ആഖ്യാനസ്ഥലത്തെക്കുറിച്ചും അനുബന്ധ വിഷയങ്ങളെക്കുറിച്ചും സ്ഥലികത എന്ന പരികല്പനയിൽ വിഷയമാകുന്നു. കുടിയേറ്റത്തിന്റെ ഫലമായി ആഖ്യാനരൂപങ്ങളിലെ ആഖ്യാനയിടങ്ങളിൽ ഉണ്ടാകുന്ന വ്യതിയാനങ്ങളിൽ സ്ഥലികത എന്ന പരികല്പനയുടെ പ്രായോഗികതയ്ക്ക് വലിയ സാധ്യതയുണ്ട്. തിരുവിതാംകൂറിൽ നിന്നും മലബാറിലേക്കുള്ള സ്ഥാനചലനം മലയാളിയുടെ കുടിയേറ്റചരിത്രത്തിൽ ഏറെ പ്രധാനപ്പെട്ട ഒന്നാണ്. മലബാർകുടിയേറ്റത്തെ വിഷയമാക്കി കെ. ജെ. ബേബി എഴുതിയ 'ബെസ്‌പൂർക്കാന' എന്ന നോവലിൽ കുടിയേറ്റത്തിലൂടെ സംഭവിച്ച സ്ഥാനഭ്രംശങ്ങളുടെ ഭാഗമായി സ്ത്രീകളുടെ ജീവിതക്രമത്തിലുണ്ടായ മാറ്റങ്ങളെ എപ്രകാരം ആഖ്യാനവിധേയമാക്കി എന്ന് അന്വേഷിക്കുകയാണ് ഈ പഠനത്തിന്റെ ലക്ഷ്യം. നോവലിലെ ആഖ്യാനയിടങ്ങളിലെ പ്രത്യേകതകളും അതിനിടയിലെ വ്യതിയാനങ്ങളും സ്ത്രീയുടെ ഇടത്തെ അടയാളപ്പെടുത്തുന്നതിൽ ചെലുത്തിയ സ്വാധീനവും സ്ഥലികത എന്ന പരികല്പനയെ മുൻനിർത്തി പരിശോധിക്കുന്നു.

താക്കോൽ വാക്കുകൾ : സ്ഥലികത(spatiality), കുടിയേറ്റാഖ്യാനങ്ങൾ, മലബാർ കുടിയേറ്റം, സ്ത്രീ ഇടങ്ങൾ.

ആമുഖം

ആഖ്യാനം എന്നതിന് പറച്ചിൽ എന്ന് ലളിതമായി പറയാം. സാങ്കല്പിക ലോകത്തിലേക്ക് പ്രേക്ഷകനെ എത്തിക്കുവാൻ ഒരു ആഖ്യാതാവ് വേണമെന്നുള്ളത് സാഹിത്യത്തിലെ ചിന്താപരമായ വസ്തുതയാണ്. അവതരിപ്പിക്കുന്ന വിഷയത്തിന്

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സ്ഥലികതയും

കൂടിയേറ്റാഖ്യാനങ്ങളും

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നടക്കുന്ന സ്ഥലമാണ് മേൽസൂചിപ്പിച്ച
സ്ഥലസങ്കല്പം. ഒരു ആഖ്യാനത്തിൽ
ഈ സങ്കല്പം ആഖ്യാതാവിന്റെ
ഭാവനയുടെ സ്വാധീനത്തിൽ
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ഒരു സ്ഥലത്തു നിന്നും മറ്റൊരു
സ്ഥലത്തേക്ക് വ്യത്യസ്തമായ
കാരണങ്ങൾ കൊണ്ട് സ്ഥിരമായോ
താൽകാലികമായോ നടത്തുന്ന
വാസമാറ്റമാണ് കൂടിയേറ്റം. രണ്ടോ
അതിലധികമോ സ്ഥലങ്ങൾ
ബന്ധപ്പെടുന്ന പ്രക്രിയ കൂടിയാണ്
കൂടിയേറ്റം. സ്ഥാപികമായും

കുടിയേറ്റാവ്യാനങ്ങളിൽ സ്ഥലം എന്ന ആഖ്യാനഘടകത്തിന് ഏറെ പ്രാധാന്യമുണ്ട്. വ്യത്യസ്ത ആഖ്യാനയിടങ്ങളിലെ അന്തരവും ആഖ്യാനയിടങ്ങൾ മാറുന്നതിനുള്ള കാരണങ്ങളും പുതിയ ഇടത്തെ വ്യവഹാരങ്ങളും പഴയ ഇടത്തെ ഓർമ്മകളും എല്ലാം ഇത്തരം ആഖ്യാനങ്ങളുടെ സവിശേഷതയാകുന്നു. കുടിയേറ്റാവ്യാനങ്ങളിൽ സ്ഥലികതയ്ക്ക് എന്തുകൊണ്ട് പ്രാധാന്യം ഉണ്ടാകുന്നു എന്നത് പ്രസക്തമായ ചോദ്യമാണ്. സ്ഥാനഭ്രംശങ്ങളുടെ ഫലമായി ഉണ്ടാകുന്ന ഇടങ്ങളിലെ വ്യതിയാനം കുടിയേറ്റം എന്ന പ്രക്രിയയുടെ അടിസ്ഥാനമാണ്. കേരളത്തിന്റെ ചരിത്രത്തിൽ ഏറെ പ്രാധാന്യമുള്ള ഒന്നാണ് മലബാർ ഹൈറേഞ്ച് കുടിയേറ്റങ്ങൾ. ധാരാളം സാഹിത്യകൃതികളും ഈ വിഷയത്തിൽ ഉണ്ടായിട്ടുണ്ട്. തിരുവിതാംകൂർ, മലബാർ എന്നീ രണ്ട് ഇടങ്ങളിൽ നിന്നുകൊണ്ടുള്ള കൊടുക്കൽ വാങ്ങലുകൾ ഇത്തരം കൃതികളുടെ പ്രത്യേകതയാണ്. ഒരു ചരിത്ര വസ്തുത എന്ന നിലയിൽ കുടിയേറ്റത്തെ ആഖ്യാനത്തിന്റെ ഭാഗമാക്കുമ്പോൾ വെല്ലുവിളികൾ ഏറെയുണ്ട്. മലബാർകുടിയേറ്റാവ്യാനവും സ്ത്രീജീവിതവ്യതിയാനങ്ങളും ഇരുപതാം നൂറ്റാണ്ടിൽ തിരുവതാംകൂർ ഭാഗത്തു നിന്ന്

മലബാർ മേഖലയിലേക്ക് കുഷിയാവിശ്വങ്ങൾക്കായി കർഷകർ നടത്തിയ കുടിയേറ്റത്തെയാണ് മലബാർ കുടിയേറ്റം എന്ന് വിശേഷിപ്പിക്കുന്നത്. 1920-കളിൽ തുടങ്ങിയ ഈ കുടിയേറ്റം 1980-കൾ വരെയും ഉണ്ടായിരുന്നു. സ്വതന്ത്രപൂർവ്വ ഇന്ത്യയിൽ മദ്രാസ് പ്രവിശ്യയ്ക്കു കീഴിലായിരുന്നു മലബാർ. ഇരുപതാം നൂറ്റാണ്ടിൽ മധ്യതിരുവതാംകൂറിലെ ജനസംഖ്യ അധികരിക്കുകയും, എന്നാൽ കുഷിഭൂമിയുടെ വിസ്താരം കൂടുതലില്ലാതെ തുടരുകയും ചെയ്തു. മലബാർ മേഖലയിലുള്ള സ്ഥലങ്ങളിലെ കുഷിസാധ്യത മനസ്സിലാക്കി പലരും ഇവിടങ്ങളിലേക്ക് കുടിയേറിപ്പാർത്തു. പ്രാദേശിക ജനികളുടെയും, രാജാക്കന്മാരുടെയും കയ്യിൽ നിന്ന് സ്ഥലം വാങ്ങി തോട്ടങ്ങൾ നിർമ്മിച്ചു. ഇത്തരത്തിൽ അഭിവൃദ്ധി നേടിയ കർഷകരുടെ അനുഭവങ്ങളിൽ നിന്ന് ഊർജ്ജം ഉൾക്കൊണ്ട് കൂടുതൽ ആളുകൾ മലബാറിലേക്കെത്തി. 1950 ആയപ്പോഴേക്കും കുടിയേറ്റം അതിന്റെ പാരമ്യത്തിലെത്തിയിരുന്നു. മലബാറിൽ കുടിയേറിയ തിരുവിതാംകൂർ ജനതയുടെ ജീവിതക്ലേശങ്ങൾ അടയാളപ്പെടുത്തി കൊണ്ടാണ് 1948-ൽ എസ്. കെ. പൊറ്റക്കാട്ട് വിഷകന്യക

എന്നനോവലെഴുതിയത്.
 മലമ്പനിയും, പ്രകൃതിക്ഷോഭവും,
 കൃഷിനാശവും കൊണ്ട് പൊറുതി
 മുട്ടിയ ആദ്യകാല കുടിയേറ്റക്കാരുടെ
 ദൈന്യത ഈ നോവലിൽ
 വായിച്ചെടുക്കാൻ കഴിയും.
 ആദ്യകാല കുടിയേറ്റകാലത്തെ
 ഭിതിഭമായ പശ്ചാത്തലവും
 വിഷകന്യകയിൽ
 നിറഞ്ഞുനിൽക്കുന്നു. കാക്കനാടന്റെ
 ഒറോത, തോമസ് വർക്കിയുടെ ചുരം,
 കെ. ജെ. ബേബിയുടെ ബസ്ബുർക്കാന,
 വിനോയി തോമസിന്റെ
 കരികോട്ടക്കരി, പുറ്റ്, ഷീലാ
 ടോമിയുടെ വല്ലി തുടങ്ങിയ
 നോവലുകൾ മലബാർ കുടിയേറ്റം
 വിഷയമാകുന്ന ശ്രദ്ധേയമായ
 നോവലുകളാണ്.
 സ്ഥലം എന്നത് എല്ലാ
 ജീവജാലങ്ങൾക്കും
 അനുഭവവേദ്യമായ ഒരു
 ഭൗതികയാഥാർത്ഥ്യമാണെങ്കിലും
 അതിന്റെ
 ഭൗതികസ്വഭാവത്തിനപ്പുറം
 മനുഷ്യന്റെ മാനസിക-വൈകാരിക-
 ജീവിതബോധപരമായ തലങ്ങൾക്കുടി
 ഉൾക്കൊള്ളുന്നതാണ് 'ഇടം'
 കുടിയേറ്റാനന്തരം എത്തപ്പെടുന്ന
 ഇടവുമായി പൊരുത്തപ്പെട്ട് പുതിയ
 ഇടവുമായി ചേർന്നു പോകാൻ
 മനുഷ്യർ ശ്രമിക്കുന്നു. തങ്ങൾ
 വ്യാപരിക്കുന്ന ഒരോ മേഖലയിൽ
 തങ്ങളുടെതായ ഇടം കണ്ടെത്തുന്നു.
 ഭൂമിശാസ്ത്രപരമായ ഇടം, തൊഴിൽ
 ഇടം, സാംസ്കാരിക ഇടം,

അധികാരത്തിന്റെ ഇടം വൈകാരിക
 ഇടം, സ്ത്രീയുടെ ഇടം ഇങ്ങനെ
 ഇടത്തെക്കുറിച്ചുള്ള വ്യത്യസ്തമായ
 ചിന്തകൾ ആഖ്യാനവുമായി
 ചേർത്തുവയ്ക്കാൻ കഴിയും. കെ. ജെ.
 ബേബിയുടെ ബെസ്പൂർക്കാന എന്ന
 നോവലിൽ കുടിയേറ്റാനന്തരം സ്ത്രീ
 ഇടങ്ങൾക്കുണ്ടാവുന്ന
 വ്യതിയാനങ്ങളെ സ്ഥലികത എന്ന
 പരികല്പന മുൻനിർത്തി
 അന്വേഷിക്കുകയാണ് തുടർന്ന്.

ബെസ്പൂർക്കാന
 മലബാർ കുടിയേറ്റത്തെ
 അടിസ്ഥാനമാക്കി കെ. ജെ. ബേബി
 എഴുതിയ നോവലാണ്
 ബെസ്പൂർക്കാന. 200ലാണ് നോവൽ
 പ്രസിദ്ധീകരിച്ചത്. കോട്ടയത്ത് നിന്നും
 മലബാറിലേക്ക് കുടിയേറുന്ന
 ഉണ്ടപ്പാഞ്ചോട്ടിൽ എന്ന
 കുടുംബത്തിന്റെ കഥയാണ്
 ബെസ്പൂർക്കാന പറയുന്നത്.
 നോവലിൽ നിന്നും ലഭിക്കുന്ന
 വിവരങ്ങളുടെ അടിസ്ഥാനത്തിൽ
 1940കളിലാണ് കഥ നടക്കുന്നത് എന്ന്
 മനസ്സിലാക്കാം. കുടിയേറ്റക്കാരന്റെ
 പരിപ്രേക്ഷ്യത്തിൽ നിന്നാണ് നോവൽ
 ആഖ്യാനം നിർവഹിച്ചിരിക്കുന്നത്.
 അതിനാൽതന്നെ
 ആഖ്യാനസ്ഥലത്തെക്കുറിച്ചുള്ള
 ചിന്തകൾക്കും
 ആഖ്യാനപരിപേക്ഷ്യവുമായി
 അടുത്ത ബന്ധം കാണുവാൻ കഴിയും.
 ക്രൈസ്തവജീവിതത്തിന്റെ
 അടയാളപ്പെടുത്തലുകളും

ജീവിതപരിസരവുമാണ് നോവലിൽ കൂടതലായും കാണാൻ കഴിയുന്നത്. ക്രിസ്തീയ ജീവിതപരിസരവുമായി ബന്ധപ്പെട്ടാണ് നോവലിലെ സ്ഥലചിന്തകൾ വികസിക്കുന്നതും. ബെസ്പൂർക്കാണ എന്നാൽ ക്രൈസ്തവ സങ്കല്പപ്രകാരം ശുദ്ധീകരണസ്ഥലം എന്നാണ് അർത്ഥമാകുന്നത്. മലബാറിലേക്ക് കുടിയേറിയവർ ശുദ്ധീകരണസ്ഥലത്തിനു സമമായ സാഹചര്യങ്ങളിലൂടെയാണ് കടന്നുപോകുന്നതെന്ന ധ്വനി ആഖ്യാതാവ് പങ്കുവയ്ക്കുന്നു. വയനാട്ടിലെ വള്ളിക്കാട് ഉണ്ടപ്പാച്ചോട്ടുകാർക്ക് ശുദ്ധീകരണസ്ഥലമാകുന്നു. ആഖ്യാനയിടങ്ങളെ അവതരിപ്പിക്കുന്നതിനായി സ്വീകരിച്ചിരിക്കുന്ന സങ്കേതങ്ങൾ പ്രത്യേകം പരാമർശിക്കേണ്ടതു തന്നെയാണ്. ബെസ്പൂർക്കാണ എന്ന പേരിൽ തുടങ്ങി ബൈബിളിലെയും ചരിത്രത്തിലെയും വിവിധ സന്ദർഭങ്ങളുടെ സാധ്യതകളെ ആഖ്യാനത്തിന്റെ ഭാഗമാക്കാനും അത് സ്ഥലസംബന്ധിയായ ചിന്തകളെ ശക്തിപ്പെടുത്താനും ഉപയോഗിച്ചിരിക്കുന്നതായി കാണാം. അബ്രഹാമിന്റെ യാത്രയും ക്രിസ്തുവിന്റെ കാൽവരി യാത്രയും രാമലക്ഷ്മണൻമാരുടെ വാനവാസവും കുടിയേറ്റത്തിന്റെ ഭാഗമായി ഉണ്ടാവുന്ന സ്ഥാനചലനങ്ങളോട്

ബന്ധപ്പെടുത്താനുള്ള ബോധപൂർവ്വമായ ശ്രമങ്ങൾ ആഖ്യാതാവ് നടത്തിയിരിക്കുന്നു. തിരുവിതാംകൂറും മലബാറും രണ്ട് ആഖ്യാനയിടങ്ങളാകുന്നു. കോട്ടയവും വയനാടും, അല്പംകൂടി കേന്ദ്രീകരിക്കുകയാണെങ്കിൽ മീനച്ചിലും വള്ളിക്കാടും എന്നു പറയാൻ കഴിയും. മീനച്ചിലിൽ നിന്നും വള്ളിക്കാട്ടിലേക്കു സ്ഥാനചലനം നടത്തുമ്പോൾ വിവിധ ഘട്ടങ്ങളിൽ കുടിയേറ്റജീവിതത്തിന്റെ വെല്ലുവിളികളിലൂടെ കടന്നു പോകുന്ന സ്ത്രീ കഥാപാത്രങ്ങളെ നോവലിൽ കണ്ടെത്താൻ കഴിയുന്നു.

സ്ത്രീ ഇടം

ഒരു ഇടത്തു നിന്നും മറ്റൊരു മറ്റൊരിടത്തേക്ക് കുടിയേറുമ്പോൾ ആ ചലനങ്ങൾ വ്യക്തിചിന്തകളെ അസ്ഥിരമാക്കുന്നു. കുടിയേറ്റത്തിലൂടെ സംഭവിക്കുന്ന സ്ഥാനഭ്രമം സ്ത്രീകളുടെ ശാരീരികവും മാനസികവും വൈകാരികവുമായ അവസ്ഥകളെ എപ്രകാരം സ്വാധീനിക്കുന്നു എന്നത് പ്രസക്തമായ വിഷയമാണ്. കുടിയേറ്റാനന്തരം രൂപപ്പെടുന്ന സ്ത്രീ ഇടത്തെ ബെസ്പൂർക്കാണയിൽ എപ്രകാരമാണ് അവതരിപ്പിച്ചിരിക്കുന്നത് എന്നന്വേഷിക്കുകയാണ് തുടർന്ന്. നോവലിന്റെ 12-ാം അധ്യായത്തിൽ മലബാറിലേക്ക് കുടിയേറിയതിനു

ശേഷമുണ്ടായ സാഹചര്യങ്ങളെക്കുറിച്ച് ഒരോ കമാപാത്രങ്ങളും ആത്മഗതം ചെയ്യുന്നത് ആഖ്യാതാവ് അവതരിപ്പിക്കുന്നുണ്ട്. പുരുഷകേന്ദ്രീകൃതമായ ആഖ്യാനപരിപ്രേക്ഷ്യത്തിൽ സ്ത്രീ കമാപാത്രങ്ങളുടെ മാനസിക വ്യവഹാരങ്ങളെ കൃത്യമായി അവതരിപ്പിക്കാൻ ആഖ്യാതാവിനാകുന്നില്ലെങ്കിലും സ്ഥാനാഭിമുഖ്യത്തിലൂടെ സ്ത്രീകളുടെ ജീവിതത്തിൽ സംഭവിച്ച വ്യതിയാനങ്ങളെ അടയാളപ്പെടുത്താൻ ആഖ്യാതാവിന് കഴിയുന്നുണ്ട്. തങ്ങൾ അധിവസിച്ചിരുന്ന ചുറ്റുപാടിൽ നിന്നും മെച്ചപ്പെട്ട ഒരു ജീവിതം സ്വപ്നം കണ്ടാണ് ഓരോ സ്ത്രീയും കുടിയേറാൻ ഒരുങ്ങുന്നത്. ആണുങ്ങളിൽ ചിലർ മലബാറിൽ പോയി സ്ഥലം കണ്ടു തിരിച്ചുവന്നതിനു ശേഷം നൽകുന്ന വിവരണങ്ങളിൽ നിന്നാണ് മലബാറിനെക്കുറിച്ചുള്ള ചിന്തകൾ സ്ത്രീകളുടെ മനസ്സിൽ രൂപപ്പെടുന്നത്. എന്നാൽ ചിന്തകളിൽ രൂപപ്പെട്ട ഇടങ്ങളിൽ നിന്നും വ്യത്യസ്തമായ ഇടത്തേക്കാണ് ഓരോ വ്യക്തികളും എത്തിയത്. അവർ കടന്നുപോയ അനുഭവങ്ങളും അത്തരത്തിൽ വ്യത്യസ്തത ഉള്ളതായിരുന്നു. ദാരിദ്ര്യത്തിൽ ആയിരുന്നെങ്കിലും തങ്ങൾ ജീവിച്ചിരുന്ന പൂർവ്വഇടത്തെക്കുറിച്ചുള്ള

ഓർമ്മകൾ അവരെ പിന്തുടരുന്നു. സ്വാഭാവികമായും ഈ വ്യതിയാനങ്ങൾ ആഖ്യാനങ്ങളുടെ ഭാഗമാകുന്നു. ഇവിടെ തിരുവിതാംകൂറും മലബാറും രണ്ട് ആഖ്യാനയിടങ്ങൾ ആകുമ്പോൾ സ്ഥാനചലനങ്ങൾ വ്യക്തികളുടെ ഇടങ്ങളിൽ സൃഷ്ടിക്കുന്ന മാറ്റങ്ങൾക്കു പ്രാധാന്യമുണ്ട്. ഈ ഘടകം ഓരോ കമാപാത്രങ്ങളുടെ മാനസിക വ്യവഹാരങ്ങളിലൂടെ എപ്രകാരം ആഖ്യാനവിധേയമാക്കി എന്നു അന്വേഷിക്കുകയാണ് തുടർന്ന്. തെയ്യാമ്മ ഏറെ പ്രതീക്ഷകളോടെ മലബാറിലേക്ക് എത്തിയ തെയ്യാമ്മക്ക് പ്രതീക്ഷകൾക്കു വിപരീതമായ സാഹചര്യങ്ങളിലൂടെ കടന്നുപോകേണ്ടിവരുന്നു. തങ്ങളുടെ അടിസ്ഥാന ആവിശ്യങ്ങളെപ്പോലും പരിഗണിക്കാത്ത പുരുഷന്മാരോടുള്ള നീരസം തെയ്യാമ്മക്കുണ്ട്. മിനച്ചിലിൽ ആയിരുന്നപ്പോൾ താൻ വ്യവഹരിച്ചിരുന്ന സാമൂഹിക അന്തരീക്ഷത്തെക്കുറിച്ചും തെയ്യാമ്മ ഓർക്കുന്നു. മികച്ച ജീവിതചുറ്റുപാടിലേക്കാണ് തങ്ങൾ എത്തിപ്പെടാൻ പോകുന്നതെന്നു പറയുകയും എന്നാൽ അതിനു വിപരീതമായ അവസ്ഥ പ്രായോഗികതലത്തിൽ വന്നതും തെയ്യാമ്മയെ അസ്വസ്ഥമാക്കുന്നു. ആ സാഹചര്യത്തെ നോവലിസ്റ്റ് അവതരിപ്പിക്കുന്നത് ഇപ്രകാരമാണ്.

“നാട്ടിൽ വന്നപ്പിന്നെ ആദ്യായിട്ട് അടുക്കള വിട്ട് പുറത്തേക്കു പോയതാണ് എന്ന്റപ്പോ! ആരൊണ്ടൊർക്കാൻ. ഓർക്കണ്ട് പുളളിമുറുക്കിക്കൊണ്ട് ഏത് നേരോം പണിയേ പണിയെന്നും പറഞ്ഞ് നടക്കില്ല. നാട്ടിലാരുനപ്പം ഞായറാഴ്ചകളിലും കടമുള്ള ദിവസങ്ങളിലും പള്ളി പോകാറുണ്ടു. എല്ലാം കാണാറുണ്ടു. നാട്ടിലെ വീട്ടുകാര്യങ്ങളൊക്കെ അറിയാറുണ്ടു. ഇവിടെ ഭരണങ്ങാനും പള്ളിയേക്കാ വലു പള്ളിയുണ്ടെന്ന് ആ കേമനെ പറയുന്നത് കേട്ടു. എന്ത് പള്ളിയാ? മാഹി പള്ളി, എവിട്യാ ഇവന്റെ മാഹി. എന്റെ മാതാവേ, അഞ്ചു നാഴിക നടക്കണം ഇവിടെത്തെയുസേപ്പ് പിതാവിന്റെ പള്ളി പോലെ. അച്ഛനും നാട്ടുകാരും കൂടി പള്ളിക്കുടവിലേക്കുള്ള വഴിവെട്ടിയാ... കുരിശും കൊടും കൊണ്ടുവന്നു പള്ളിലടക്കാനെങ്കിലും പറ്റും. എന്റീശോയെ, നാട്ടിലെ ഒരു വിവരോം അറിയത്തില്ലല്ലോ. തോമ്മച്ചന്റെ കാര്യം എന്തായെന്നാർക്കറിയാം. ഒറ്റയ്ക്കങ്ങനെ കള്ളും കുടിച്ച് നടക്കുന്നുണ്ടാവും. ഉള്ളിൽ പടുതി വീണപോലെ, ആങ്ങളേനെ ഒന്ന്കണ്ട് പറയാമ്പോലും ഈ പെങ്ങളായില്ലല്ലോ. ഇനി എന്നെങ്കിലും കാണാമ്പറ്റോ?” (ബേബി കെ. ജെ. :2008: 147)

തന്റെ സഹോദരനെ കാണാൻ കഴിയാത്തതിലുള്ള ദുഃഖവും തെയ്യമ്മ

പ്രകടിപ്പിക്കുന്നു. മലബാറിലേക്കുള്ള സ്ഥാനചലനം തെയ്യമ്മയെ അസന്തുലിതമായ ഒരു ജീവിതക്രമത്തിലേക്കാണ് കൊണ്ടുചെന്നെത്തിച്ചത്. തന്റെ പരിമിതികളിൽ നിന്നുകൊണ്ട് സ്വയം സമാധാനിക്കുന്ന കമാപാത്രമായി തെയ്യമ്മ മാറുന്നു. ആദ്യകാല മലബാർകുടിയേറ്റ ജീവിതങ്ങളുടെ സ്ത്രീപ്രധിനിധാനമായി തെയ്യമ്മ മാറുന്നുണ്ട്.

കുട്ട്യമ്മ ഗർഭിണി ആയ കുട്ട്യമ്മയെ സംബന്ധിച്ച് ആകുലതകൾ മറ്റ് വിധത്തിലായിരുന്നു. പരിമിതികളുള്ള സ്ഥലത്ത് എപ്രകാരം പ്രസവം നടക്കും എന്നോർത്ത് അവർ ഭയപ്പെടുന്നു. അടിസ്ഥാനസൗകര്യങ്ങളുടെ അപര്യാപ്തത അവരെ ഏറെ ബുദ്ധിമുട്ടിലാക്കുന്നു. നാട്ടിലേക്കു ആശയവിനിമയം നടത്തുന്നതിനും പ്രസവത്തിന് തന്നെ കൂട്ടിക്കൊണ്ട് പോകാൻ അപ്പനോട് പറയാൻ കത്ത് എഴുതാനും കുട്ട്യമ്മ ആഗ്രഹിക്കുന്നു. അവരുടെ ചിന്തകളെ നോവലിസ്റ്റ് ഇങ്ങനെ അവതരിപ്പിക്കുന്നു.

“രണ്ടേ രണ്ടു കാര്യങ്ങളേ ഞാൻ ആവശ്യപ്പെട്ടിട്ടുള്ളൂ. ഒന്ന് അപ്പന് ഒരു കത്തെഴുതാനുള്ള സാമഗ്രികളെത്തിക്കുക. രണ്ട്, വെളിക്കിറങ്ങാൻ ഒരു കുഴി കുത്തി മറച്ചുതരിക. യഥാർത്ഥത്തിൽ രണ്ടും പ്രശ്നം തന്നെയാണ്. പേറ്റിന്

കൊണ്ടാകാൻ അപ്പനേതായാലും വരണം. അതെന്നാന്നറിയുക. അത് ഇത്തിരി നേരത്തായാണെങ്കിലും മഴയ്ക്കു മുമ്പെ നടത്തുക. എത്രയും വേഗം ഇവിടന്ന് പോണെന്ന് തോന്നുന്നത് പേടിക്കാരണമാണ്. മൂത്രമൊഴിക്കാനോയിട്ട് വെള്ള മെടുക്കാൻ പോണെങ്കി വരെ ഇടംവലം ആള് വേണം. അത് മുതൽ ആനവരെ പേടിപ്പിക്കുകയാണ്. ഓരോ ചെത്തങ്ങളും കേട്ട് കഴിയുമ്പോഴേക്കും തന്റെ നെഞ്ചിടിപ്പിനെക്കാ വലിയ ഇടിപ്പാണ് വയറ്റിന് കേക്കുന്നത്. പുഴക്ക് പോയാ അതി കൂടുതൽ പേടി. ഒരു കുഴി കുത്തി അത്യാവശ്യം മറച്ച് അത്യാവശ്യ കാര്യങ്ങളെക്കി കാട്ടിലൂടെ ഓടേണ്ടല്ലോ. എപ്പോഴും ആരെയോ വിളിക്കുക? ചേച്ചമ്മേനേം കുഞ്ഞുപെണ്ണിനേം വിളിച്ച് മടുത്തു. ഒന്നല്ലേ അവരെന്താ കരുതുക. വഴിവെട്ടാൻ പോകാ! എന്നാ ഈ കുഴി ഒന്ന് വെട്ടിത്തന്നാർന്നെങ്കി. ഇപ്പം, മഴയില്ലാത്തപ്പം ഇങ്ങനയാ മഴപെയ്താലെന്നായിരിക്കും സ്ഥിതി. ഈ അപ്പനൊന്ന് വന്നാർന്നെങ്കി . തന്നെയാണെങ്കി കൊഴപ്പമില്ലായിരുന്നു. വയറ്റിലൊരു കൊച്ചും കുടി ഒണ്ടല്ലോ. അമ്മേം പറഞ്ഞതാ. ഒരുപക്ഷേ, അവർക്കത് മനസ്സിലാകാഞ്ഞിട്ടായിരിക്കും. ഇനീം കുഴി കുത്തിട്ടില്ലെങ്കി പീലിയോട് പറയും. പീലി രണ്ട് കുഴിയെങ്കിലും കുത്തിത്തരും. നോക്കട്ടെ

കുഴികുത്താൻ വേറേ ആളെ കിട്ടോന്ന്. അല്ല പിന്നെ. (ബേബി കെ. ജെ. :2008: 151) കുടിയേറ്റാനന്തരമുണ്ടാകുന്ന അടിസ്ഥാനസൗകര്യങ്ങളിലെയും ആശയവിനിമയഉപാധികളിലെയും പരിമിതികൾ വലിയ രീതിയിൽ വ്യക്തികളെ അസ്തിരപ്പെടുത്തുന്നു. നാട്ടിലെ വഴിവെട്ടാൻ പോകുന്ന പുരുഷന്മാർ സ്ത്രീകളുടെ അടിസ്ഥാനപ്രശ്നങ്ങളെപ്പോലും പരിഗണിക്കാൻ ശ്രമിച്ചിരുന്നില്ല എന്ന വിമർശനവും ഇവിടെ കാണാം. തെയ്യമ്മയിൽ നിന്നും കുട്ടിയമ്മയുടെ കാര്യങ്ങൾ വ്യത്യസ്തപ്പെട്ടിരിക്കുന്നു. ഗർഭിണിയായ അവരുടെ ശാരീരികവും മാനസികവുമായ അവസ്ഥകൾക്ക് വേണ്ടരീതിയിലുള്ള പരിഗണന കിട്ടുന്നില്ല എന്ന വിഷമം അവൾക്കുണ്ട്. ഈ പ്രീതിസന്ധിഘട്ടത്തിൽ തന്റെ പൂർവ്വജന്മത്തേക്ക് മടങ്ങാൻ അവൾ ആഗ്രഹിക്കുന്നു. പരിമിതികൾ ഉള്ളപ്പോഴും ആശയവിനിമയത്തിനുള്ള സാധ്യതകളെ അവൾ തേടുന്നു. മലബാർകുടിയേറ്റത്തിന്റെ ആദ്യകാലഘട്ടത്തിൽ ആശയ വിനിമയത്തിനുള്ള പ്രതിസന്ധികളെ അടയാളപ്പെടുത്തുന്നു കുടിയുണ്ട് ഈ സന്ദർഭം.

ചിന്നമ്മ വൈവാഹിക ജീവിതത്തിലെ പ്രതിസന്ധികളെക്കുറിച്ച് അപ്പൻ പറഞ്ഞത് ഓർക്കുന്ന ചിന്നമ്മ മറ്റൊരു

സ്ത്രീ പ്രതിനിധാനമായി നിൽക്കുന്നു. ചിന്നമ്മയെ സംബന്ധിച്ചും പൂർവ്വ ഇടത്തെക്കുറിച്ചും ആളുകളെക്കുറിച്ചുമുള്ള ചിന്തകൾ വലിയ അളവിൽ കാണുവാൻ കഴിയും. കുടിയേറ്റാവ്യാനങ്ങളിൽ പ്രധാനപ്പെട്ട ഒരു വിഷയം തന്നെയാണ് തങ്ങളുടെ പഴയ ഇടത്തെക്കുറിച്ചുള്ള ചിന്തകൾ. ഇവിടെ ആഖ്യാനം സ്ത്രീയുടെ പരിപ്രേക്ഷ്യത്തിൽ നിന്നുകൊണ്ടുള്ളതാണെന്ന പ്രത്യേകതയുണ്ട്.

“ഇനും അപ്പൻ പോയിട്ടുണ്ടാവോ? ഒറ്റയ്ക്ക്...കളുകുടിച്ചു. അപ്പൻ ഫിഡിൽ വായിക്കുന്നുണ്ടാവോ? അതോ ചർദ്ദിച്ച് പുറംതിണ്ണയിൽ മലന്നടിച്ച കിടക്കുന്നുണ്ടാവോ? കല്യാണത്തിന് മുൻപ് അപ്പൻ പറഞ്ഞതാണ് മോളെ നമ്മള് വിചാരിക്കുന്നപോലല്ല ഈ ഇടപാട്. അതിലൊക്കെ എത്രയോ സുഖമാ ഈ ഫിഡിലും വായിച്ചുങ്ങനെ നടക്കുന്നത്... ഇപ്പം ശരിക്കും മനസ്സിലാകുന്നപ്പാ. ഈ ഇല്ലിക്കാട്ടിൽ കെടന്ന് കെട്ടിമറിയുമ്പം മനസ്സിലാവുന്നു.”

വിവാഹാനന്തരം തന്റെ ഇത്തരമൊരു സ്ഥാനചലനം ഉണ്ടാകുമെന്നോ ഈ വന പ്രദേശത്ത് വന്ന് കഷ്ടപ്പെടേണ്ടി വരുമെന്നോ ചിന്തിക്കാതിരുന്ന ചിന്നമ്മയുടെ വിചാരങ്ങൾ കുടിയേറ്റത്തിലൂടെ കടന്നുപോയ ഭൂരിഭാഗം സ്ത്രീകളുടെയും ചിന്തയാണ്. എന്നാൽ അതിന്

അപവാദമായി നിൽക്കുന്ന കഥപാത്രമാണ് ചേച്ചമ്മ.

ചേച്ചമ്മ ഭർത്താവ് മരണപ്പെട്ട് ഏകയായി കഴിയുന്ന ചേച്ചമ്മയെ സംബന്ധിച്ച് മലബാറിലേക്കുള്ള കുടിയേറ്റം പുത്തൻ ഉണർവ് നൽകി. ആ മാറ്റത്തെ ചേച്ചമ്മ വിലയിരുത്തുന്നത് ഇങ്ങനെയാണ്.

മലബാറിലേക്കുള്ള വരവ് പുതിയ ഒരു ലോകത്തിലേക്കുള്ള വഴി തുറക്കലായി. “സത്യത്തി അച്ചനിന്ന് പള്ളിക്കൂടവുമായി ബന്ധപ്പെടുത്തി തന്റെ പേര് പറഞ്ഞപ്പോ വലിയൊരു വഴി തുറക്കലായിരുന്നു. കെട്ടോൻ ചത്ത പെണ്ണിനെ സംബന്ധിച്ചിടത്തോളം പുറംലോകത്തിലേക്കുള്ള വഴി, ദൈവവിളിപോലെയാണ് എനിക്കിത്. ഇപ്പോഴെനിക്ക് പള്ളിക്കൂടത്തിൽ മാത്രമല്ല കുര്യാനെ പലതിനും സഹായിക്കാനുമാവും. ആവശ്യമാണെങ്കിൽ പാപ്പച്ചന്റെ രോഗീശുശ്രൂഷകൾക്കും പോകാനാവും. പ്രസവം മുതൽ മരണം വരെ ഒരുപാട് സഹായം ചെയ്യാനാവും. പക്ഷേ, ഇത് എളുപ്പമല്ല എന്നറിയാം പക്ഷേ, ദൈവസേനയിൽ ചേർന്ന നാളുമുതൽ താനിങ്ങനെയാണ് പോകേണ്ടിയിരുന്നതെന്ന് തോന്നിയിരുന്നു. പക്ഷേ, കല്യാണം വിട്ടുകാരുടെ പെണ്ണിനെക്കുറിച്ചുള്ള പേടി ആണുങ്ങളെന്തെങ്കിലും

ചെയ്യുവാനുള്ള പേടി അത് ചെയ്യുന്നോരുമുണ്ടാവും ചെയ്യാത്തോരുമുണ്ടാവും. നമ്മള് നല്ല തന്റേടത്തോടെ നിന്നാ ഒരുത്തനും ഒന്നും ചെയ്യേലാ...ഏതായാലും ഒരു ചെറിയ കോങ്കത്തി കയ്യി കർത്യേക്കണം. മനുഷ്യനത് മതി. നല്ല തെറിപോലും ഒരു ആയുധമാണ്."

ജീവിതത്തിന്റെ പ്രതിസന്ധി ഘട്ടങ്ങളിലൂടെ കടന്നു പോകുമ്പോഴും ഒരോ മാറ്റത്തെയും സ്ഥാനചലനങ്ങളെയും പുത്തൻ ഉണർവായി ചിന്തിക്കുന്ന ചേച്ചമ്മ കാക്കനാടന്റെ ഒരോതയെ ഓർമ്മപ്പെടുത്തുന്നു. ചേച്ചമ്മയെ സംബന്ധിച്ചും പൂർവ്വജന്മത്തെക്കുറിച്ചും ആളുകളെക്കുറിച്ചുമുള്ള ചിന്തകൾ വലിയതോതിൽ കാണുവാൻ കഴിയും. കുടിയേറ്റാഖ്യാനങ്ങളിൽ പ്രധാനപ്പെട്ട ഒരു വിഷയം തന്നെയാണ് തങ്ങളുടെ പഴയ ഇടത്തെക്കുറിച്ചുള്ള ചിന്തകൾ. മറ്റു സ്ത്രീകൾമാത്രങ്ങളിൽ നിന്നും വ്യത്യസ്തമായി കുടിയേറ്റത്തെ തനിക്ക് അനുകൂലമായ ഒന്നായി ചിന്തിക്കുകയാണ് ചേച്ചമ്മ. പൂർവ്വജന്മത്തെക്കുറിച്ചു അത്രനല്ല ഓർമ്മകളല്ല ചേച്ചമ്മക്കുള്ളത്. വിവാഹജീവിതത്തിലെ പ്രതിസന്ധികളും ദുരനുഭവങ്ങളിനിന്നും ജീവിതത്തെ തിരിച്ചു പിടിക്കാനുള്ള വഴിയായി ചേച്ചമ്മക്കു മലബാർ കുടിയേറ്റം. സ്ഥാനചലനങ്ങൾ വ്യക്തികളിൽ

സൃഷ്ടിക്കുന്ന സ്വാധീനം ആ അർത്ഥത്തിൽ വ്യതാസപ്പെട്ടിരിക്കുന്നു എന്ന് മനസ്സിലാക്കാം. പുതിയ ഇടവും പഴയ ഇടവും തമ്മിലുള്ള അനുഭവങ്ങളിലെ അന്തരം ആ പ്രക്രിയയെ പ്രകടമായി സ്വാധീനിക്കുന്നു.

മറിയം ദാരിദ്ര്യവും പട്ടിണിയുമാണ് ഉണ്ടപ്പോചോട്ടുകാരെ കുടിയേറ്റത്തിന് പ്രേരിപ്പിക്കുന്നത്. എന്നാൽ അതിനെക്കുറിച്ച് ചിന്തിക്കാതെ അലസമനോഭാവത്തിൽ കഴിയുന്ന ഭർത്താവിന്റെ സ്വഭാവത്തിൽ അസ്വസ്തയായ മറിയത്തെ നോവലിസ്റ്റ് അവതരിപ്പിക്കുന്നുണ്ട്. "ഈ കുഞ്ചാക്കോൻ കെട്ടാൻ ഒരു പോത്തുപോലത്തവനാണ്. തന്റെ അനിയൻ കൊച്ചപ്പിന്റത്രവരെ കഴകത്തോ ചിന്തയോ ഇല്ലാത്തവനാണ്. കൂര്യനും കൊച്ചും കൊച്ചേപ്പും കൂടി ഇന്നിത്രേം ആൾക്കാരെ കൂട്ടിത് തന്നെ അദ്ഭുതം. എന്നാ ഈ മൊശകൊടന് അവരുടെ കൂടെ പോവുകയും ഇങ്ങനെയുള്ള നല്ല കാര്യങ്ങൾക്ക് കൂടുതൽ ചെയ്യുക. അത് ചെയ്യൂല...വെറുതേ ഓരോന്ന് സംശയിച്ചങ്ങനെ നടക്കും. ഇന്നവിടെ യോഗം കൂടുമ്പോഴും ഒന്നല്ലാക്കി മാറി നിക്കാ. ഇവനൊക്കെ എന്ത് ശില്പിയാണോ പറയുന്നെ? നല്ല ദേഷ്യം വരുന്നുണ്ട്." ഇങ്ങനെ സ്ഥാനഭ്രംശങ്ങൾ സ്ത്രീ ജീവിതങ്ങളിൽ സൃഷ്ടിക്കുന്ന

വ്യതിയാനങ്ങളെ വ്യത്യസ്തമായ
കമാപത്രങ്ങളിലൂടെ
അവതരിപ്പിച്ചിരിക്കുകയാണ്
നോവലിസ്റ്റ് ചെയ്തിരിക്കുന്നത്.
മിനച്ചിലിൽ നിന്നും വള്ളിക്കാട്ടിൽ
എത്തിയതിനു ശേഷം നോയസ്
തുടങ്ങുന്ന ദിവസത്തിനു മുന്നേ
എല്ലാവരും ഒത്തുചേരുന്നു. അന്നേ
ദിവസം ഉറങ്ങുന്നതിനു മുന്നേ
ഓരോരുത്തരുടെയും ചിന്തകൾ
അവതരിപ്പിക്കുന്നതിനിടെയാണ്
നോവലിസ്റ്റ് മേൽപ്പറഞ്ഞ
കമാപത്രങ്ങളുടെ ചിന്തകളെയും
ആഖ്യാനവിധേയമാക്കുന്നത്. ഒരോ
കുടിയേറ്റങ്ങൾക്കും വ്യത്യസ്തമായ
സ്വഭാവങ്ങളാണുള്ളത്. എന്നാൽ
പെട്ടെന്നുണ്ടാകുന്ന സ്ഥാനചലനങ്ങൾ
ഒരോ വ്യക്തികളെയും എല്ലാ
തരത്തിലും സ്വാധീനിക്കുന്നു.
തങ്ങളുടേതായി കരുതിയിരുന്ന ഇടം
വിട്ട് മറ്റൊരിടത്തേക്ക് പോകുമ്പോൾ
ഉണ്ടാകുന്ന വ്യതിയാനങ്ങളും പഴയ
ഇടവും പുതിയ ഇടവും തമ്മിലുള്ള
താരതമ്യങ്ങളും കുടിയേറിയവരുടെ
ചിന്തകളിൽ നിറഞ്ഞു നിൽക്കുന്നു.
സ്ഥലികതയിൽ/ആഖ്യാനയിടങ്ങളിൽ
ഉണ്ടാകുന്ന മാറ്റങ്ങൾ എപ്രകാരം
കമാപത്രങ്ങളെ സ്വാധീനിക്കുന്നു എന്ന്
തിരിച്ചറിയുന്നതിനു
കുടിയേറ്റഖ്യാനങ്ങളിലെ
കമാപത്രങ്ങളുടെ അപഗ്രഥനം
സഹായിക്കുന്നു.

ഉപസംഹാരം

സ്ഥാനഭ്രംശങ്ങൾ പ്രേമേയമാകുന്ന
ആഖ്യാനങ്ങളിൽ സ്ഥലം എന്ന
ഘടകത്തിന് പ്രാധാന്യം ഏറെയുണ്ട്.
രണ്ടോ അതിലധികമോ
ആഖ്യാനസ്ഥലങ്ങൾ കടന്നുവരാൻ
സാധ്യതയുള്ള
സാഹിത്യവിഭാഗമാണ്
കുടിയേറ്റസാഹിത്യം. സ്ഥല-കാല
ചർച്ചകൾ കുടിയേറ്റസാഹിത്യത്തിൽ
കേന്ദ്രവിഷയങ്ങളിൽ ഒന്നാണ്.
മലയാളസാഹിത്യത്തിൽ
ചലനാത്മകമായി വികസിക്കുന്ന
മേഖലയാണ് കുടിയേറ്റസാഹിത്യം.
കേരളത്തിന്റെ
കുടിയേറ്റചരിത്രത്തിൽ
പ്രാധാന്യമുള്ള ഒന്നാണ്
മലബാർകുടിയേറ്റം. വിഷകന്യക
മുതൽ വല്ലി വരെ നീളുന്ന
നോവലുകളിൽ മലബാർകുടിയേറ്റം
വിഷയമായിട്ടുണ്ട്. കെ. ജെ. ബേബി
എഴുതിയ ബസ് പുർക്കാനയും ഈ
ശ്രേണിയിൽ ഉൾപ്പെടുന്ന നോവലാണ്.
അപ്രതീക്ഷിതമായി സംഭവിക്കുന്ന
സ്ഥാനചലനങ്ങൾ
വ്യക്തിജീവിതത്തിലെ
സർവ്വതലങ്ങളെയും സ്വാധീനിക്കുന്നു.
ഇത്തരം വ്യതിയാനങ്ങൾ
ആഖ്യാനങ്ങളുടെ പ്രധാന
ഉള്ളടക്കങ്ങളിൽ ഒന്നാകുന്നു.
കുടിയേറ്റനാന്തരമുള്ള
സ്ത്രീയിടത്തെക്കുറിച്ചുള്ള ചിന്തകൾ
വികസിക്കുന്നതും ഈ
അടിസ്ഥാനത്തിലാണ്. കുടിയേറ്റം
സ്ത്രീജീവിതത്തിൽ സൃഷ്ടിക്കുന്ന
മാറ്റങ്ങളെ നോവലുകളിൽ

കുത്യമായി വായിച്ചെടുക്കാൻ കഴിയുന്നു. വികസിതമായ ഒരു പ്രദേശത്തുനിന്നും പരിമിതികളുള്ള റിസന്റേക്ക് എത്തിപ്പെടുമ്പോൾ ഉണ്ടാകുന്ന വെല്ലുവിളികൾ സത്രികളെ കൂടുതൽ പ്രതിസന്ധിയിലാക്കുന്നു. പുരുഷകേന്ദ്രീകൃതമായ കുടിയേറ്റശ്രമങ്ങൾക്കിടെ സത്രിയുടെ ഭിന്നിയാനഭാവശ്യങ്ങളും ചിന്തകളും മറന്നു പോകുന്ന പുരുഷന്റെ പ്രവർത്തനങ്ങളെ സത്രി ആത്മഗതങ്ങളിലൂടെ വിമർശനവിധേയമാക്കാൻ ആഖ്യാതാവ് ശ്രമിക്കുന്നു. പുരുഷന്റെ വിക്ഷണകോണിൽ നിന്നുള്ള ആഖ്യാനത്തിന്റെ പരിമിതി നിലനിൽക്കെ തന്നെ കുടിയേറ്റാനന്തരം സത്രികൾ കടന്നുപോകുന്ന ജീവിതാവസ്ഥകളെ ചിത്രീകരിക്കാൻ ആഖ്യാതാവിന് കഴിയുന്നുണ്ട്. ബസ് പുറക്കനയിലെ കുടിയേറ്റനന്തരമുള്ള സത്രിജീവിതാവ്യായങ്ങളുടെ വിശകലനത്തിൽ നിന്നും ആഖ്യാനങ്ങളിൽ സ്ഥലികതയിൽ ഉണ്ടാകുന്ന മറ്റാങ്ങൾ കഥാപാത്രരൂപീകരണത്തെ പ്രകടമായ രീതിയിൽ സ്വാധീനിക്കുന്നുണ്ട് എന്ന് വ്യക്തമാക്കുന്നു.

സഹായകഗ്രന്ഥങ്ങൾ

1. ആൻഡ്രൂസ് ജോസ്, പുറപ്പാടിന്റെ 100 വർഷങ്ങൾ,

- 2021, സാഹിത്യ പ്രവർത്തക സഹകരണ സംഘം, കോട്ടയം.
2. ജോസഫ് കെ.വി. ഡോ., നസ്രാണി മാപ്പിളമാർ സമ്പത്ത് യത്നങ്ങളും കുടിയേറ്റങ്ങളും, 2014, കറന്റ് ബുക്സ് തൃശ്ശൂർ.
3. ബേബി കെ. ജെ., ബസ് പുറക്കാന, 2008, ഡി.സി.ബുക്സ്, കോട്ടയം.
4. രാധാകൃഷ്ണൻ നായർ ഡി., ആഖ്യാനവിജ്ഞാനം, 2000, കേരള ഭാഷാ ഇൻസ്റ്റിറ്റ്യൂട്ട്, തിരുവനന്തപുരം.
5. വറുഗീസ് തോട്ടയ്ക്കാട്, ഒമ്പതു പതിറ്റാണ്ടുകൾ പിന്നിടുന്ന മലബാർ കർഷക കുടിയേറ്റം, 2014, ആത്മ ബുക്സ്, കോഴിക്കോട്.
6. ശിവദാസ് കെ. കെ., പ്രവാസം: പ്രതിനിധാനവും സർഗാത്മകതയും, 2020, ഇൻസൈറ്റ് പബ്ലിക്ക.
7. സുരേന്ദ്രൻ പി.കെ., ആഖ്യാനത്തിന്റെ പിരിയൻ കോണികൾ, 2021, പ്രാണത ബുക്സ്, കൊച്ചി.

പുരുഷ നിർമ്മിത ഫെമിനിസത്തിന്റെ സദാചാര പാഠങ്ങൾ: 'ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൺ' എന്ന സിനിമയെ മുൻനിർത്തിയുള്ള പഠനം

അഞ്ജലി മോഹൻ എം.ആർ
ഗവേഷക, മലയാള വിഭാഗം, കെ.കെ.ടി.എം ഗവ.കോളേജ്, പുല്ലൂറ്റ്, കൊടുങ്ങല്ലൂർ.

സംഗ്രഹം

പുരുഷനിർമ്മിതവും സദാചാരബദ്ധവുമായ ഫെമിനിസ്റ്റ് സിനിമകൾക്കും നാടകങ്ങൾക്കും വലിയ വരവേല്പാണ് സൈദ്ധാന്തികചർച്ചകളിലും മറ്റും ലഭിക്കുന്നത്. ഇത്തരം കലാരൂപങ്ങൾ വാഴ്ത്തിപ്പാടലുകൾക്ക് വിധേയമാകാറുമുണ്ട്. ഇത്തരത്തിൽ പുരുഷനിർമ്മിതഫെമിനിസം തീർക്കുന്ന സദാചാര പാഠങ്ങളെ 'ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൺ' എന്ന സിനിമയെ ആധാരമാക്കി വിശകലനം ചെയ്യുകയാണ് ഈ പ്രബന്ധം.

താക്കോൽ വാക്കുകൾ : ഫെമിനിസം, സദാചാരം, സിനിമ, നാടകം, മാധ്യമങ്ങൾ, പുരുഷകേന്ദ്രീകൃതം, ഉപരിപ്ലവാത്മകത.

ആമുഖം:
സ്ത്രീകളുടെ ഇറങ്ങിപ്പോക്ക്
അഥവാ പുരുഷ
കാഴ്ചപ്പാടനുസരിച്ചുള്ള
സ്ത്രീകളുടെ നേർരേഖാ
ജീവിതത്തിൽ നിന്നുള്ള
തിരവുകളെ വലിയ സദാചാര
ആരോപണം കൊണ്ട് നേരിടാൻ
എല്ലാ കാലത്തും പുരുഷസമൂഹം
ശ്രമിക്കാറുണ്ട്. പ്രണയത്തിൽ
നിന്നോ, ദാമ്പത്യത്തിൽ നിന്നോ,
കുടുംബത്തിൽ നിന്നോ സ്ത്രീകൾ
ഇറങ്ങിപ്പോകാൻ തീരുമാനിക്കുന്ന
നിമിഷം മുതൽ ആ അക്രമണം
തുടങ്ങുന്നു. തേപ്പ്കാരി,
ഒളിച്ചോടിയവീട്ടമ്മ,
ദുർന്നടപ്പുകാരി എന്നിങ്ങനെ
വിവിധ പേരുകളിലേക്ക്

ഇവരെയെല്ലാം ഒരുക്കാനുള്ള
ശ്രമങ്ങൾ പുരുഷമേധാവിത്വ
സമൂഹം ഏറ്റെടുക്കുന്നു.
സമാനമായ വാർത്തകളിലും
കഥകളിലുമുള്ള പൊതുജീജ്ഞാസ
മനസ്സിലാക്കുന്ന മുഖ്യധാരാ
മാധ്യമങ്ങൾ ഇത്തരം
വാർത്തകളെ
കമ്പോളവൽക്കരിക്കുന്നു.
ഇത്തരത്തിൽ
പുരുഷനിർമ്മിതഫെമിനിസം
തീർക്കുന്ന സദാചാര പാഠങ്ങളെ 'ദ
ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൺ' എന്ന
സിനിമയെ ആധാരമാക്കി
വിശകലനം ചെയ്യുകയാണ് ഈ
പ്രബന്ധം.

പുരുഷ കേന്ദ്രീകൃത
മാധ്യമലോകം നിരന്തരം നടത്തുന്ന
സ്ത്രീവിരുദ്ധ ഇടപെടലുകൾ
പൊതുസമൂഹത്തിൽ സ്ത്രീകളെ
സംബന്ധിച്ച വാർപ്പു മാതൃകകൾ
സൃഷ്ടിക്കുന്നതിൽ വലിയ പങ്ക്
വഹിക്കുന്നുണ്ട്.

ഗൂഗിൾസെർച്ചിൽ പോയി 'വീട്ടമ്മ'
എന്ന് മലയാളത്തിൽ ടൈപ്പ്
ചെയ്താൽ ആദ്യം കാണിക്കുന്നത്
'വീട്ടമ്മ ഒളിച്ചോടി' എന്ന
വാർത്തയാണ്. അതിൽ ക്ലിക്ക്
ചെയ്താൽ ലഭിക്കുന്ന സെർച്ച്
ലിസ്റ്റുകളാണിത്:

"വീട്ടമ്മ കാമുകനൊപ്പം
ഒളിച്ചോടി"

" 17 കാരനൊപ്പം വീട്ടമ്മ
ഒളിച്ചോടി"

"ഭർത്താവിനെയും രണ്ട്
മക്കളെയും ഉപേക്ഷിച്ച് വീട്ടമ്മ
ഒളിച്ചോടി"

"രണ്ട് മക്കളെയും ഉപേക്ഷിച്ച്
വീട്ടമ്മ ഒളിച്ചോടി"

"ഫേസ്ബുക്ക് പ്രണയം - വീട്ടമ്മ
ഒളിച്ചോടി"

- ഇങ്ങനെ തുടരുന്ന നിരവധി
വാർത്തകളാണ്
പ്രമുഖമാധ്യമങ്ങൾ വരെ
നൽകുന്നത്. പക്ഷെ കൂടെ ഓടിയത്
വീട്ടമ്മനാണോ, വീട്ടപ്പുപ്പനാണോ,
വീട്ടുമകനാണോ എന്നൊന്നും
എവിടെയും പരാമർശിക്കുന്നില്ല

വീട്ടമ്മന്മാർ ഒളിച്ചോടിയിട്ടുണ്ടോ
എന്ന് ഗൂഗിളിൽ തിരഞ്ഞു
നോക്കിയാൽ ലഭിക്കുന്നത് "നി
മരിച്ചാലും ജീവിച്ചാലും
എനിക്കൊന്നുമില്ല, ഒളിച്ചോടി
ആറാമത്തെ ഭാര്യയോട് ദുബായ്
ഷേക്ക്" എന്ന വാർത്തയാണ്.
ഇത്തരത്തിലുള്ള വാർത്തകൾ
വിറ്റു കാശാക്കുന്ന മാധ്യമങ്ങളാണ്
'ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൻ' എന്ന
സിനിമയെയും ആഘോഷിക്കുന്നത്
എന്നതാണ് വിരോധാഭാസം. ഈ
വിരോധാഭാസം ഇവിടുത്തെ
പുരോഗമന

ആഘോഷപക്ഷത്തിന്റെ കൂടി
സ്വഭാവമാണെന്നു
മനസ്സിലാക്കാവുന്നതാണ്.

അതുകൊണ്ടുതന്നെ
പുരുഷനിർമ്മിതവും
സദാചാരബദ്ധവുമായ ഫെമിനിസ്റ്റ്
സിനിമകൾക്കും നാടകങ്ങൾക്കും
വലിയ വരവേല്പാണ്
ലഭിക്കുന്നത്.

സൈദ്ധാന്തികചർച്ചകളിലും
ഇത്തരം കലാരൂപങ്ങൾ
വാഴ്ത്തിപ്പാടലുകൾക്ക്
വിയേധമാകാറുണ്ട്.

ഉദാഹരണത്തിന് അടൂർ
ഗോപാലകൃഷ്ണന്റെ
നാലുപെണ്ണുങ്ങൾ എന്ന
സിനിമയിലെ 'നിത്യകന്യക' എന്ന
ഭാഗമെടുക്കാം.

" ഒരമ്മക്ക് 4 മക്കൾ, 3 പെണ്ണും
ഒരാണും. മുത്തമകൾ
കാമാക്ഷിയാണ് സിനിമയിലെ
പ്രധാന കഥാപാത്രം.
സഹോദരങ്ങളുടെയെല്ലാം

വിവാഹം കഴിഞ്ഞിട്ടും
 കാമാക്ഷിയുടെ വിവാഹം
 നടക്കുന്നില്ല. അമ്മ
 മരിക്കുന്നതോടെ കാമാക്ഷി
 ഒറ്റയ്ക്കാവുന്നു. ലൈംഗിക
 ആഗ്രഹങ്ങൾ ഉള്ളിലൊതുക്കി
 ജീവിക്കുന്ന കാമാക്ഷി ഒരു
 പുരുഷനെ വീട്ടിലേക്ക്
 ക്ഷണിക്കുന്നു. എന്നാൽ രാത്രി
 ഈ പുരുഷൻ വന്ന് കതകിൽ
 മുട്ടുമ്പോൾ കാമാക്ഷി വാതിൽ
 തുറക്കുന്നില്ല. പുരുഷനില്ലാതെയും
 സ്ത്രീക്ക് ജീവിക്കാൻ
 സാധിക്കണമെന്ന് കാമാക്ഷി
 ദൃഢനിശ്ചയമെടുക്കുന്നിടത്താണ്
 സിനിമ അവസാനിക്കുന്നത്.
 ഇവിടെ സ്ത്രീയുടെ
 സ്വയംപര്യാപ്തതയെ
 ലൈംഗികതയിലേക്ക്
 ചുരുക്കുകയാണ് സംവിധായകൻ
 ചെയ്യുന്നത്. മാത്രമല്ല
 അവിവാഹിതരായ സ്ത്രീകളുടെ
 പാതിവ്രത്യം, കന്യകാത്വം
 എന്നിവയെ
 മഹത്വവൽക്കരിക്കുകയും
 ചെയ്യുന്നു. പക്ഷെ
 'അടിച്ചമർത്തപ്പെടുന്ന
 സ്ത്രീജീവിതങ്ങളെയാണ്
 പ്രതിനിധാനം ചെയ്തത് ' എന്ന
 വായനകളാണ് ഈ സിനിമയെ
 സംബന്ധിച്ച് ഉണ്ടാകുന്നത്.
 സ്ത്രീകൾ പറക്കണമെന്ന് പറഞ്ഞു
 കൊണ്ട് പാരാഗ്ലൈഡറിൽ
 പറക്കുന്നത് കാണിച്ച ആഷിക്
 അബു സിനിമയായ റാണി
 പത്മിനിയിലെ രംഗം പോലെ
 പുരുഷന്മാർ സ്ത്രീകളെ

ഏറ്റെടുക്കുന്നത് പോലുള്ള
 ഉപരിപ്ലവമായ കാഴ്ചയാണ്
 നിത്യകന്യകയിലേയും എന്നു
 പറയാവുന്നതാണ്. പുരുഷ നിർമ്മിത
 സ്ത്രീപക്ഷ
 സിനിമകളിലുണ്ടാകുന്ന
 കന്യകാത്വ-
 പാതിവ്രത്യസംരക്ഷണങ്ങൾക്ക്
 ഇനിയും ഉദാഹരണങ്ങളുണ്ട്. എ.
 ശാന്തകുമാറിന്റെ 'പ്രണയ
 കഥകളി' എന്ന നാടകത്തിൽ
 പുരാണ കഥകളിലെ സ്ത്രീകൾ
 തങ്ങളുടെ ഭർത്താക്കന്മാരെ
 ചോദ്യം ചെയ്യുന്ന സന്ദർഭമുണ്ട്.
 അതിൽ രാവണനെ മണ്ഡോദരി
 ചോദ്യം ചെയ്യുന്നതിങ്ങനെയാണ്.
 രാവണന് സ്ത്രീകളോടുള്ള
 താല്പര്യങ്ങളും ബന്ധങ്ങളും
 തനിക്കറിയാമെന്നും തനിക്കും
 വേണമെങ്കിൽ അങ്ങനെ
 ആകാമായിരുന്നുവെന്നും
 പറയുന്ന മണ്ഡോദരി തനിക്കതിന്
 സാധിക്കാത്തതിന്റെ കാരണം
 വ്യക്തമാക്കുന്നതിങ്ങനെയാണ്.
 'രാവണാ...അങ്ങനെയാകാൻ നീ
 അല്പ ഞാൻ'. ഇവിടെ
 മണ്ഡോദരിയുടെ പാതിവ്രത്യം
 സ്ഥാപിക്കാൻ സംവിധായകൻ
 ശ്രമിക്കുന്നതായി കാണാം.
 'വഴുതനങ്ങ' എന്ന ഷോർട്ട്
 ഫിലിമിലെ സ്വയംഭോഗം
 ചെയ്യാത്ത വിശുദ്ധയായ
 നായികയും 'freedom at midnight' ലെ
 ഭർത്താവിന് മറ്റൊരു
 ലൈംഗികബന്ധമുണ്ടെന്നറിയുമ്പോ
 ൽ അതിനെ എതിർക്കാൻ വേണ്ടി

മാത്രം സ്ത്രീയുടെ ലൈംഗിക സ്വാതന്ത്ര്യത്തെ കുറിച്ച് സംസാരിക്കുന്ന ഭാര്യയും പുരുഷ നിർമ്മിത കലാസൃഷ്ടികളുടെ ബാക്കിപത്രങ്ങളാണ്.

ഇതിന്റെ മറ്റൊരു വശമാണ് വിശുദ്ധ പ്രണയ സിനിമകളുടെ ആഘോഷങ്ങൾ. എന്നാൽ ഇതിനെയെല്ലാം ഖണ്ഡിച്ചു കൊണ്ടുള്ള സ്ത്രീയുടെ സ്വാതന്ത്ര്യ പ്രഖ്യാപനവും ഇറങ്ങിനടക്കലുകളും

ആവിഷ്കരിച്ച ചില മലയാളസിനിമകളുണ്ട്. 2017ൽ റിലീസ് ചെയ്ത ശ്യാമപ്രസാദിന്റെ ആർടിസ്റ്റ്, 2019 ൽ പുറത്തിറങ്ങിയ അനുരാജ മനോഹറിന്റെ ഇഷ്ട്, 2011 ൽ സുവീരൻ സംവിധാനം 'ബ്യാരി' തുടങ്ങിയവ.

സമൂഹത്തിന്റെയും ആചാരങ്ങളുടെയും ഇടയിൽ കൂടുങ്ങിപ്പോകുന്ന തന്റെ ജീവിതത്തെ തിരിച്ചുപിടിക്കാൻ ശ്രമിക്കുന്ന നായികയുടെ കഥയാണ് 'ബ്യാരി' എന്ന സിനിമ. മുസ്ലിം സമുദായത്തിലെ ഭാര്യയും ഭർത്താവും തങ്ങളുടെ രണ്ടു കുടുംബങ്ങൾ തമ്മിലുള്ള ചെറിയ പ്രശ്നങ്ങളുടെ പേരിൽ മൊഴിചൊല്ലി പിരിയുന്നു. എന്നാൽ അവർക്ക് പരസ്പരം പിരിയാൻ കഴിയില്ല എന്നുറപ്പാകുമ്പോൾ വീണ്ടും ഒരുമിക്കാൻ തീരുമാനിക്കുന്നു. അവരുടെ സമുദായത്തിൽ മൊഴിചൊല്ലിയ പെണ്ണിനെ വീണ്ടും

വിവാഹം കഴിക്കണമെങ്കിൽ, അവൾ മറ്റൊരു കല്യാണം കഴിക്കുകയും ഒരു രാത്രി ആ പുരുഷനൊപ്പം കഴിയുകയും വേണം. ബന്ധത്തിലേർപ്പെടാതെ ലൈംഗിക ദിവസം പെൺകുട്ടിയോടൊപ്പം താമസിക്കാൻ തയ്യാറാവുന്ന പുരുഷനെ രണ്ടു വിട്ടുകാരും അന്വേഷിക്കുന്നു. ഒടുവിൽ പെൺകുട്ടിയുടെ ബാല്യകാല സുഹൃത്ത് അവളെ വിവാഹം കഴിക്കാൻ തയ്യാറായി വരുന്നു. വിവാഹരാത്രി പെൺകുട്ടി ലൈംഗിക ബന്ധത്തിനായി സുഹൃത്തിനെ അങ്ങോട്ടു സമീപിക്കുന്നിടത്താണ് സിനിമ അവസാനിക്കുന്നത്. തന്റെ ലൈംഗിക സ്വാതന്ത്ര്യത്തിലേക്കുള്ള മറ്റുള്ളവരുടെ തുറിച്ചു നോട്ടങ്ങളെയും സംശയങ്ങളെയും വെല്ലുവിളിക്കുകയാണിവിടെ നായിക ചെയ്യുന്നത്.

ശ്യാമപ്രസാദിന്റെ 'ആർടിസ്റ്റ്' എന്ന സിനിമയിൽ ചിത്രംവരയോടു മാത്രം ഭ്രാന്തമായ അഭിനിവേശമുള്ള, സ്വാർത്ഥനായ, ഒരു ഘട്ടത്തിൽ കാഴ്ച നഷ്ടപ്പെട്ടു പോകുന്ന കാമുകനു വേണ്ടി തന്റെ എല്ലാം ഉപേക്ഷിച്ച് അവനു വേണ്ടുന്നതെല്ലാം നൽകുന്ന കാമുകി, താൻ തന്റെ കാമുകന്റെ സ്വാർത്ഥതയ്ക്ക് വേണ്ടിയാണ് ഇത്രയും കാലം നിലനിന്നിരുന്നത് എന്ന് മനസ്സിലാക്കുന്നിടത്ത് ആ

ബന്ധത്തിൽ നിന്നും
തിരിച്ചിറങ്ങാൻ തീരുമാനിക്കുന്നു.
'പാവവിട്' എന്ന നാടകത്തിന്റെ
ശക്തമായ സ്വാധീനം ഈ
സിനിമയിൽ കാണാൻ കഴിയും.

അനുരാജ്
മനോഹറിന്റെ 'ഇഷ്ട്' എന്ന
സിനിമയിലും ഇത്തരത്തിൽ
നായികയുടെ ശക്തമായ
ഇറങ്ങിപ്പോക്ക് കാണാവുന്നതാണ്.
സദാചാര അക്രമണത്തിന്
ഇരകളായ
കാമുകീകാമുകന്മാരിൽ കാമുകൻ
അക്രമിച്ചയാളുടെ വീട്ടിൽ പോയി
തങ്ങളെ ഉപദ്രവിച്ച അതേ
രീതിയിൽ തിരിച്ചും പ്രതികാരം
ചെയ്യുന്നു. കാമുകിയുടെ
വിശുദ്ധിയിൽ സംശയം
പ്രകടിപ്പിക്കുന്ന കാമുകൻ,
കാമുകിക്ക് യാതൊരു കളങ്കവും
സംഭവിച്ചിട്ടില്ല എന്നറിയുമ്പോൾ
അവളോടടുക്കാൻ ശ്രമിക്കുകയും
കാമുകി ആ പ്രണയത്തിൽ നിന്നും
ഇറങ്ങിപ്പോകുകയും ചെയ്യുന്നു."
സിനിമാന്ത്യത്തിൽ നായകനും
നായികയും ഒരുമിക്കുന്നതായാണ്
സംവിധാകൻ ആദ്യം
അവതരിപ്പിക്കാൻ
ഉദ്ദേശിച്ചിരുന്നത്. എന്നാൽ
നായികയുടെ വ്യക്തിത്വം അവിടെ
നഷ്ടപ്പെട്ടു പോകുമെന്ന
'കനികുസ്യുതി' എന്ന
ആർട്ടിസ്റ്റിന്റെ
അഭിപ്രായമാണത്രേ ഇന്നു
കാണുന്ന ശക്തമായ
ക്ലൈമാക്സിലേക്ക് സിനിമയെ
എത്തിച്ചത്.

ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൺ
എന്ന സിനിമയുടെ സംവിധായകൻ
ജിയോബേബി ഒരു
അഭിമുഖത്തിൽ പറഞ്ഞത്
തന്റെ കൂട്ടുകാരികളുടെയും
ഭാര്യയുടെയുമെല്ലാം
അഭിപ്രായങ്ങളും അനുഭവങ്ങളും
ചോദിച്ചു
മനസ്സിലാക്കിക്കൊണ്ടാണ് ഈ
സിനിമയിലെ ഓരോ രംഗങ്ങളും
അവതരിപ്പിച്ചിട്ടുള്ളതെന്നാണ്.
അതുകൊണ്ടുതന്നെയായിരിക്കാം
മുൻപ് സൂചിപ്പിച്ച പുരുഷൻ
ഫെമിനിസം
പറയുമ്പോഴുണ്ടാകുന്ന
പൊതുവെയുള്ള പ്രശ്നങ്ങൾ ഈ
സിനിമയിൽ
കുറഞ്ഞനുഭവപ്പെടുന്നത്.
എങ്കിൽപോലും
സാമാന്യവത്കരണത്തിന്റെതോ
യ ഒരു പ്രശ്നം സിനിമയിൽ
നിലനിൽക്കുന്നില്ലേ എന്ന
വിമർശനത്തെ കൂടി
കണക്കിലെടുക്കേണ്ടതുണ്ട്.
സ്ത്രീകളനുഭവിക്കുന്ന
പ്രശ്നങ്ങളെ ഉപരിപ്ലവമായ
രീതിയിൽ അവതരിപ്പിക്കാൻ
സംവിധായകൻ
ശ്രമിക്കുന്നില്ലേ? എന്നൊരു ചോദ്യം
ഇവിടെ ഉരുത്തിരിഞ്ഞു വരുന്നു.

ഈ സിനിമയിലെ
പ്രശ്നങ്ങളുടെ തെരഞ്ഞെടുപ്പ്
തന്നെ ഒന്നു പരിശോധിക്കാം.
ഉയർന്നസാമ്പത്തിക സ്ഥിതിയും
ഗൾഫ്പശ്ചാത്തലവുമുള്ള
സവർണ്ണ ജാതിയിൽപ്പെട്ട

നായികയുടെ തെരഞ്ഞെടുപ്പിൽ നിന്നു തന്നെ തുടങ്ങാം. ഈ നായികയ്ക്ക് പേരില്ലാത്തതിന്റെ കാരണം എല്ലാ സ്ത്രീകളുടെയും പ്രതിനിധാനമെന്ന നിലയിലാണ് നായികയെ അവതരിപ്പിച്ചിരിക്കുന്നത് എന്നതുകൊണ്ടാണെന്ന് സംവിധായകൻ പറയുന്നുണ്ട്. ഒരേ സമയം അതൊരു അപകടം പിടിച്ച ചിന്താഗതിയാണെന്ന് പറയാം. ഒരു സിനിമയ്ക്ക് അതിന്റെതായ പരിമിതികളുണ്ട്. എല്ലാ പ്രശ്നങ്ങളെയും ഒരു സിനിമയിൽ ആവിഷ്കരിക്കാൻ കഴിയില്ല. അതുകൊണ്ടുതന്നെ ഈ സിനിമയിലെ നായികയുടെ പ്രശ്നമാണ് എല്ലാ സ്ത്രീകളുടെയും പ്രശ്നം എന്ന് പറയുന്നതിനോട് വിയോജിപ്പുണ്ട്. ഇതിലെ പ്രശ്നം സ്ത്രീകൾ അനുഭവിക്കുന്ന പല പ്രശ്നങ്ങളിൽ ചിലത് മാത്രമാണ്. ഈ സിനിമയിൽ അവതരിപ്പിച്ചിരിക്കുന്ന സവിശേഷമായ പ്രശ്നങ്ങൾ പരിഹരിക്കപ്പെട്ടാൽ പരിഹരിക്കപ്പെടുന്നതല്ല സ്ത്രീകളുടെ അസ്വാതന്ത്ര്യം. ഈ സിനിമ സംവിധാനം ചെയ്തത് ഒരു സ്ത്രീ (സ്ത്രീ വിക്ഷണമുള്ള സ്ത്രീ) ആയിരുന്നെങ്കിൽ ആർജ്ജവവും ബുദ്ധിയുമില്ലാത്ത ഒരു നായികയെ ഒരിറങ്ങിപ്പോക്കിനു മാത്രമായി നിർമ്മിക്കുമായിരുന്നില്ല.

നായികയുടെ അവസാനത്തെ ഇറങ്ങിപ്പോക്കിനും, മുഖത്തേക്ക് വേസ്റ്റ് വെള്ളം ഒഴിക്കുന്നതിനും വേണ്ടി കെട്ടിച്ചമച്ച സീനുകളായി ചില സീനുകളെങ്കിലും അനുഭവപ്പെട്ടിട്ടുണ്ട്. അതിനുവേണ്ടി നായികയുടെ ചില സാമാന്യയുക്തികളെയും ആർജ്ജവത്തെയും സംവിധായകൻ മനഃപൂർവ്വം മുറിച്ചുമാറ്റിയതായി കാണാം. ചോർന്നൊലിക്കുന്നിടത്തു വയ്ക്കുന്ന ചെറിയ ബക്കറ്റും, പ്ലംബറെ വിളിക്കാൻ നിരന്തരം ഭർത്താവിനെ ആശ്രയിക്കുന്നതുമൊക്കെ ഇത്തരത്തിലാണനുഭവപ്പെടുന്നത്. ഈ സിനിമയിലെ നായിക അനുഭവിക്കുന്ന ഇത്തരം പ്രശ്നങ്ങളെ വളരെ മിടുക്കോടെ കൈകാര്യം ചെയ്യുന്നവരാണ് നമുക്ക് ചുറ്റുമുള്ള ഭൂരിഭാഗം സ്ത്രീകളും. പല വിടുകളുടെയും നിലനില്പുതന്നെ ഇത്തരം സ്ത്രീകളുടെ ആർജ്ജവം കൊണ്ടാണ്. അവരുടെ ആർജ്ജവത്തെ മഹത്വവൽക്കരിക്കുകയല്ല, മറിച്ച് ആ സ്ത്രീകൾ അനുഭവിക്കുന്ന മറ്റു പ്രശ്നങ്ങൾ ഒട്ടും ചെറുതല്ല എന്നോർമ്മപ്പെടുത്തുകയാണ്. ഈ സിനിമയിൽ പറയുന്ന പ്രശ്നങ്ങൾ പരിഹരിക്കപ്പെടുന്നതു കൊണ്ട് ഈ പറയുന്ന ഭൂരിഭാഗം സ്ത്രീകളുടെയും പ്രശ്നങ്ങൾ ഇല്ലാതാകുന്നില്ല. അതിന്റെ തീവ്രതയും കുറയുന്നില്ല. അത്തരം

സ്ത്രീകളുടെ പ്രശ്നങ്ങൾ കൂടി
ആവിഷ്കരിക്കപ്പെടുമ്പോഴായിരി
ക്കാം യഥാർത്ഥപ്രശ്നങ്ങളുടെ
ആഴത്തിലുള്ള വായന
സാധ്യമാകുന്നത്. അപ്പോൾ

ഇത്തരത്തിലുള്ള
പുരോഗമനവിപ്ലവാഘോഷങ്ങൾ
ഉണ്ടാകുമോ എന്ന് കണ്ടറിയണം.
ഇവിടുത്തെ

പുരുഷബോധപുരോഗമന
സമൂഹം തങ്ങളുടെ തടീക്ക്
കേടില്ലാത്ത ഫെമിനിസവും
ജാതിവിരുദ്ധതയും
സമത്വസങ്കല്പവുമൊക്കെയാണ്
സാധാരണ കൊണ്ടാടാറുള്ളത്.

2016-ലെ മികച്ച
സിനിമയ്ക്കുള്ള സംസ്ഥാന
അവാർഡ് നേടിയ സനൽകുമാർ
ശശിധരൻ സംവിധാനം ചെയ്ത
'ഒഴിവു ദിവസത്തെ കളി' എന്ന
സിനിമ 'ജാതി' എന്ന വിഷയത്തെ
കൈകാര്യം ചെയ്തതിനേക്കാൾ
വളരെ ആഴത്തിലും

ക്രിയാത്മകമായും
അവതരിപ്പിച്ചിട്ടുള്ള ഷാനവാസ്
നരണിപ്പുഴയുടെ 'കരി' എന്ന
സിനിമ ഒരു തരത്തിലും
അടയാളപ്പെടുത്തുകയോ
ആഘോഷിക്കപ്പെടുകയോ
ചെയ്തില്ല. രണ്ടും ഒരേ വർഷം
ഇറങ്ങിയ

സിനിമകളായിട്ടുപോലും. 2014-ൽ
മികച്ച പ്രൊഫഷണൽ
നാടകത്തിനുള്ള സംഗീത നാടക
അക്കാദമി അവാർഡ് ലഭിച്ചത്
കെ.പി.എ.സി യുടെ 'പ്രണയ
കഥകളി' എന്ന നാടകത്തിനാണ്.

ലിയോ ടോൾസ്റ്റോയുടെ
'അന്നാകരണി' എന്ന കൃതിയെ
അവലംബിച്ചാണ് ഈ നാടകം
തയ്യാറാക്കിയിട്ടുള്ളത്.

70 വർഷത്തിൽപരം വിപ്ലവ
പാരമ്പര്യം അവകാശപ്പെടുന്ന
കെ.പി.എ.സിയുടെ ആ നാടകം
പുരോഗമന പക്ഷക്കാരെന്ന്
പറയുന്ന വലിയ

ആൾക്കൂട്ടത്തിനിടയിലാണ്
അവതരിപ്പിക്കപ്പെട്ടത്. നിശ്ചിത
നാടകത്തിന്റെ അവസാനത്തിൽ
ഭർത്താവിനെ വിട്ട് കാമുകനൊപ്പം
പോകുന്ന നായികയ്ക്ക്

സംഭവിക്കുന്ന ദുരന്തം 'വീടിന്റെ
ശ്രീകോവിലിൽ നിന്നും

ഇറങ്ങിപ്പോകുന്ന എല്ലാ
സ്ത്രീകളുടെയും ഗതിയാണ് എന്ന
രീതിയിൽ സന്ദേശം

നൽകിക്കൊണ്ടാണ്
അവതരിപ്പിക്കപ്പെട്ടിട്ടുള്ളത്.

അന്ന് കേട്ട നിലയ്ക്കാത്ത
കൈയ്യടിയിൽ നിന്നും 5 വർഷത്തെ
ദുരമേ 2021 ലേക്കുള്ളൂ എന്നത്
ചിന്തിക്കേണ്ടുന്ന കാര്യമാണ്.

ചെറുവേരയുടെ ചിത്രത്തിനു
നാമജപക്കാരുടെ

ഇടയിലൂടെയുമുള്ള നായികയുടെ
നടത്തത്തെ, ഇത്തരം ആശയമേ
രാഷ്ട്രീയമോ സ്ത്രീയുടെ

പ്രശ്നത്തെ അവതരിപ്പിക്കുന്നില്ല
എന്ന് കാണിക്കാനായ
സംവിധായകൻ

ഉപയോഗിച്ചിരിക്കുന്നതു
കാണാം. എന്നാൽ അതേ സമയം
ഒരുപാട് സ്ത്രീകൾ ഈ പ്രശ്ന
അനുഭവിക്കുന്നുണ്ട് എന്ന്

കാണിക്കാനായി അതേ സീനിൽ ഉപയോഗിച്ച കുടുംബങ്ങളുടെ കാഴ്ചകൾ ഈ സിനിമയുടെ സാമാന്യവൽക്കരണത്തെ ഊട്ടിയുറപ്പിക്കുന്നു. വളരെ വ്യത്യസ്തമായ ക്ലാസിലും കാസ്റ്റിലുമുള്ള ആളുകളെ ആ സീനിൽ ഉപയോഗിച്ചത് സിനിമയുടെ സമ്പൂർണ്ണതയിൽ തന്നെ മുഴച്ചു നിൽക്കുന്നതായി തോന്നാം. അത്രയും കാലം നായിക ജീവിച്ചിരുന്ന സ്ഥലവുമായോ വിടുമായോ യാതൊരു ബന്ധവുമില്ലാത്ത ആളുകളെയാണ് അവിടെ കാണാൻ കഴിയുന്നത്. അത്തരമൊരു ആവിഷ്കരണം തന്നെ എല്ലാ കുടുംബത്തിലെ സ്ത്രീകളും അനുഭവിക്കുന്നത് സമാന പ്രശ്നമാണെന്ന് വരുത്തിത്തീർക്കാനാണെന്ന് വായിച്ചെടുക്കുമ്പോൾ ഈ സിനിമയുടെ സാമാന്യവൽക്കരണം പൂർണ്ണമാകുന്നു.

പൊതുബോധത്തിനനുസരിച്ച് നല്ലതെന്ന് പറയാത്ത നായിക ആയിരുന്നില്ലങ്കിൽ, അല്ലെങ്കിൽ ഈ നായികയ്ക്ക് വിവാഹത്തിന് മുൻപ് പ്രണയമോ ലൈംഗികബന്ധമോ ഉണ്ടായിരുന്നെങ്കിൽ, ഇനി അഥവാ ജീവിത പ്രശ്നങ്ങൾക്കിടയിൽ പുതിയ ബന്ധങ്ങളോ പ്രണയങ്ങളോ ഉണ്ടായാൽ, അതൊന്നുമല്ലെങ്കിൽ നായിക ഭർത്താവിൽ നിന്ന് ഗർഭിണി ആയിരുന്നെങ്കിൽ ഈ ആഘോഷക്കാര്യം പലരുടെയും

ഈ വിഷയത്തിലുള്ള അഭിപ്രായം തന്നെ മാറുമായിരുന്നു എന്നാണ് പൊതുവേ കരുതാൻ കഴിയുന്നത്. അത്തരം സദാചാര പുരോഗമനക്കാർക്ക് രക്ഷപ്പെടാനുള്ള എല്ലാ ഇടവും ഈ സിനിമ നൽകുന്നുണ്ട്. ഉദാഹരണത്തിന് ഇതിലെ നായിക ഫോർ പ്ലേ ആവശ്യപ്പെടുന്ന സന്ദർഭമെടുക്കാം. അതു കേൾക്കുന്ന നായകന് ഭാര്യയുടെ ലൈംഗിക അറിവുകളെ കുറിച്ച് സംശയമുണ്ടാകുമെങ്കിലും പ്രേക്ഷകർക്ക് അങ്ങനെയൊന്നുണ്ടാകുന്നില്ല. അത് പ്രേക്ഷകരുടെ പുരോഗമന കാഴ്ചപ്പാടു കൊണ്ടല്ല. മറിച്ച് അതുവരെ അവതരിപ്പിക്കപ്പെട്ട സൽഗുണസമ്പന്നയായ നായികാ കഥാപാത്രത്തോട് പ്രേക്ഷകരുടെ ഉൾബോധത്തിലുള്ള വിശ്വാസമാണ്. അടുക്കളയിൽ അനുഭവിക്കുന്നതിനോടൊപ്പമോ അതിനേക്കാൾ കൂടുതലോ പ്രശ്നങ്ങൾ ഒരു സ്ത്രീ തന്റെ കുടുംബസാമൂഹ്യജീവിതത്തിൽ സദാചാരപ്രശ്നങ്ങൾക്കൊണ്ടുഭവിക്കുന്നുണ്ട്. എന്നാൽ അതിനെ ഒരു തരത്തിലും സിനിമ പ്രതിനിധാനം ചെയ്യാൻ ശ്രമിച്ചിട്ടില്ല എന്ന് എങ്കിലും പറയവുന്നതാണ്. ഇത്തരം പ്രശ്നങ്ങളെക്കുറിച്ചുള്ള ചർച്ചകൾക്ക് വലിയ തുടക്കമിട്ടു എന്ന നിലയിൽ 'ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൻ' മികച്ച ഇടപെടൽ നടത്തിയിട്ടുണ്ട്. സ്ത്രീപ്രശ്നങ്ങളെ

അവതരിപ്പിക്കുന്നതിൽ ഈ സിനിമ ഒരു ഫോർ പ്ലേ ആണെന്ന് പറയാവുന്നതാണ്. എന്നാൽ യഥാർത്ഥ പ്രശ്നങ്ങളുടെ പ്ലേയും, ആഫ്സർ പ്ലേയും വരാനിരിക്കുന്നതേയുള്ളൂ. അന്ന് അതെല്ലാം ആഘോഷിച്ച് തളരുന്ന സമൂഹത്തിലാണ് പ്രതീക്ഷയർപ്പിക്കേണ്ടത്.

നിഗമനം: സ്ത്രീകളനുഭവിക്കുന്ന പ്രശ്നങ്ങളെ ഉപരിപ്ലവമായ രീതിയിൽ അവതരിപ്പിക്കുന്ന കലാസൃഷ്ടികൾക്ക് ലഭിക്കുന്ന സ്വീകാര്യത അടുത്ത കാലങ്ങളിലായി വർദ്ധിച്ചു വരുന്നതായി കാണാവുന്നതാണ്. പുരുഷകാഴ്ചപ്പാടിൽ നിന്നുകൊണ്ട് സ്ത്രീയെ അവതരിപ്പിക്കുന്ന പല സിനിമകളും സ്ത്രീകേന്ദ്രീകൃത സിനിമ എന്ന നിലയിൽ ആഘോഷിക്കപ്പെടുമ്പോൾ 'സ്ത്രീപക്ഷം' എന്ന ചിന്തയ്ക്കു തന്നെ അഭിഭാഷണം സംഭവിക്കുന്നതായി മനസ്സിലാക്കാം. 'ദ ഗ്രേറ്റ് ഇന്ത്യൻ കിച്ചൺ' എന്ന സിനിമ സ്ത്രീകൾ അനുഭവിക്കുന്ന പ്രശ്നങ്ങളെ സംബന്ധിച്ച ചർച്ചകൾക്ക് തുടക്കമിട്ടുവെങ്കിലും ഉപരിപ്ലവാത്മക ഇടപെടലുകൾ മാത്രമായി അത് പരിമിതപ്പെടുകയാണ് ചെയ്തതെന്ന് പറയാവുന്നതാണ്. ദളിത് ന്യൂനപക്ഷ സ്ത്രീകളനുഭവിക്കുന്ന

ജാതീയപരവും ലിംഗപരവുമായ അപരവത്കരണത്തെ ഈ സിനിമയിലെ നായികയുടെ ജീവിത പ്രശ്നങ്ങളുമായി കൂട്ടിച്ചേർത്തി വായിക്കാൻ സാധിക്കുകയില്ല എന്നതു തന്നെയാണ് അതിന്റെ ഏറ്റവും വലിയ വെല്ലുവിളി. പുരുഷ നിർമ്മിത ഫെമിനിസം തീർക്കുന്ന ആഘോഷങ്ങൾക്കപ്പുറം സ്ത്രീ സ്വത്വാവിഷ്കാരത്തിന്റെ യഥാർത്ഥ തലങ്ങളെ മനസ്സിലാക്കുന്നിടത്താണ് കലയും സമൂഹവും വിജയിക്കുന്നത്.

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