



DRENCHED IN THE SHOWERS OF PATRIARCHAL AND SOCIETAL MALADIES: A COMPARATIVE STUDY OF SELECT MAHASWETHA DEVI PROTAGONISTS

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ABSTRACT

The principle objective of the present study entitled, "Drenched in the showers of Patriarchal and Societal Maladies: A Comparative study of Select mahaswetha Devi protagonists" is undertaken with a view to study the predicament of Indian women in Indian Society. It aims at highlighting different aspects of women's lives and their points of view regarding their being as women and individuals surviving in the patriarchal society. The study aims at studying the Various maladies faced by the women in the names of patriarchy And also focuses on the desperate condition of women. An attempt has also been made to signify the plays of Mahaswetha Devi in the Indian context. This article is a modest attempt to bring to light the pain of women through Mahaswetha Devi works in Indian Writing in English. Thus, the very end of this study is to review the varied techniques employed by her in conveying the vision of Indian life. This critical study is undertaken to seek and discover the several complexities and layers of pain experienced by women at different stages of life under different conditions of patriarchal oppression.

Keywords: Patriarchy, Maladies, Women, Complexities, Opression

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Mahasweta Devi finds drama as a more serious tool of expression and representation which have dealt with certain issues which the men playwrights have failed to do. She adopted the genre as a more practical means to present serious familial, social cultural and political issues, the heinous crimes and practices of the society in satirical way. Her aim is to bring awareness of certain harsh realities, to protect every individual's basic rights, to live freely, and to respect every individual irrespective of different gender, caste or creed.

The protagonist Sujata and Chandidasi within the plays, *Mother of 1084* and *Bayen* written by Mahaswetha Devi revolve around issues like *Social violence, Agony of Mothers, Death, Motherhood*

, *Suppression, Suffering, Resistance* that are common in the Indian society.

Violence is the theme on which both the plays are based. In *Mother of 1084*, violence spreads rapidly and in *Bayen*, violence grows gradually; but both the plays have serious consequences. Both the plays rouse light the longing of Sujata and Chandidasi for self-determination as they struggle for freedom, justice and their Identity as a individual in male dominated and superstitious society. The rendering of motherhood and woman captivate attention to debate and discuss in these plays. *Bayen* may be a powerful description of woman, poverty, fate, exploitation and superstition while *Mother of 1084* has more appeal for political and social change.

The protagonists within the plays depict the Agony of mothers who are marginalized by the society. Both of them are traditional Indian women who don't question the authority of men within the society. They can't rebel against the unjust society and if the least bit they struggle to protest they can't follow their revolt. The sole difference between Sujata and Chandidasi is that Sujata is literate urban woman while the latter is poor and illiterate villager. Though Sujata is conscious of her husband's extramarital affair and therefore the family members' contempt for Brati, she cannot slam the door on her husband's face and leave the house. But Sujata and Chandidasi become silent sufferers and witnesses injustice done to them.

Death, that reunites the mothers with their children and permanently asserts authenticity to their lives. *Mother of 1084* ends with Sujata's breaking down at Tuli's engagement party, fervently urging the audience to not be silent sufferers but respond actively to social reality. Her exhortation to the audience resembles to it of the Knight's apologia in *Murder within the Cathedral*. She tells the audience: Why don't you speak? Speak, for heaven's sake, speak, speak, speak! How long will you endure it in silence?...Corpses, stiffened corpses, all of you!...Did Brati die so you'll keep it up in your cadaverous existence, enjoying and indulging altogether the photographs of the globe, all the poetry, the red roses, the neon lamps, the mother's smile, the child's cry, forever, till infinity?...No! Never! (Bandyopadhyav 1999:31)She collapses at the top and dies as her appendix bursts.

Bayen ends with the death of Bayen, regenerating identity of Chandidasi as a mother. In *Bayen*, When Chandidasi is on her thanks to meet Malindar to complain him about Bhagirath's sneaking out house at midnight, she bravely stops the train from meeting with an accident and prevents major devastation. But in doing so, she loses her life because the train swallows her. The guard of the train acknowledges her as an embodiment of courage and advocates cash reward for her. As soon because the villagers study the cash reward, they re-establish Bayen's identity as a "Dome woman". But it's Bhagirath, dead

Chandidasi's son, who steps out of the gang and provides her a real identity of his mother.

Motherhood could be a universal phenomenon. Lost of a toddler to a mother is maybe the most important loss. As an individuals and mothers Sujata and Chandidasi's interests are natural but the interest of the community as an entire are more important than individuals. Brati is killed on his birthday and this pierces the guts of Sujata to the core as she cannot accept the truth. She is even more depressed as she doesn't know, Brati's reality though he was the soul of her life. Chandidasi is additionally not proud of her job of burying small kids and guarding their graves as she has her own small suckling son reception. So she is indulged in her son's thoughts while guarding a grave and in an exceedingly way talks to herself, allowing the villagers to say her as a Bayen.

Every individual is different with each other during a specific perspective during this universe. So discrimination isn't unjust if it might be the premise of stratification of person and things but when it's unjust –when it discriminate people on the idea of caste, class, creed, religion, color and gender and it gives a vertical division of society, and distinguish individuals' ups and downs on the ladder of hierarchy based patriarchal social structure where lower is often dominated by uppers. In other words, where differences cause discrimination and discrimination provides a platform of oppression and exploitation. Here discrimination is morally wrong and socially unacceptable because it results in social injustice.

In the play *Mother of 1084*, the mother Sujata is *suppressed* not only by her patriarchal husband Dibyanath but also by the mother-in-law. He failed to allow sujata even to exercise the standard, the essential rights of a lady. As in any typical Indian house hold, Dibyanath mother has everything under her control. The manipulation of power within the house, within the system and within the nation made her son brati a naxalite and he joined within the revolutionaries to fight against the deceitful and capitalistic society. Thus sujata is subjugated not only by her husband but also by one in all her gender, her mother-in-law who

believed within the traditional family system. Sujata had been leading a servile existence in her house. Whenever Sujata is predicted a toddler and visited the hospital for delivery, her husband never accompanied. He didn't allow Sujata to possess the foremost common rights that a woman should have. His philosophy was that his wife should be under his feet. His interest in his Sujata is proscribed to pleasure with none concern. Dibyanth wanted Sujata to manage house by herself and failed to want to share the responsibilities of running the household or mentioning their children.

In the play '*Bayen*' Sujata is suppressed by her husband and by the male dominated patriarchal society. She was suppressed by her husband when she wishes to discontinue from the paternal ancestral job of burying the dead children and to rear her young son Bhagirath but her husband denied of her wish, secondly when people of upper caste were ruthlessly imposing the choice of witch her voice was suppressed among other upper crust voices. When she was alienated from the society of her own living in pariah, her condition is so pathetic that one can raise voice against her but the patriarchal norms at that period has suppressed her voice make her witch or Bayen by the people.

Suffering is that the universal human experience and it's the essential element that produces up the negative valence of effective phenomena. It should be physical or psychological and will be felt all told degrees of intensity from mild to intolerable. Since literature could be a mirror of life and deals with the human life; it's been portraying physical additionally as sexual sufferings of individuals. The sufferings of the characters is low magnitude, they fell discomfort and unable to realize or accomplish what they want; but when it's in high magnitude and therefore the agony of characters undergo at time cripples them and make them miserable and wretched. The ladies character within the Mahaswetha Devi plays suffers because of their status within the society thanks to their class and caste and also on gender. In the play *Mother of 1084* deals with the psychological struggles of the protagonist Sujata in

search of her identity in an exceedingly world ruled by the money governed hypocrites. She has been a wife to Dibyanth and mother to four loving children but she was a stranger in her own house hold and been relegated to the amount of the slave. Sujata husband failed to have any love towards her. Sujata husband was a womanizer and hypocrite. She didn't protest against her husband but silent suffered silently. She was silently bore the humiliation she was subjected to and continues to discharge her duties to the family. When the death new of her son reached to her Sujata felt guilty for not knowing about her son while he was alive. so she decided to conduct a pursuit for the invention of truth about her son which ended up as a self-discovery. Her meeting with Brati's friends and their relatives and what she heard about their experiences helped therein journey of self-discovery.

The son's death was the instance of self discovery of the mother. She travelled into the past and give some thought to her past life. The daily horror she faced as a lady and her silent suffering, firm struggle against the self-centred world against her. She realized her throughout her life she had a dark survival and he or she had been very obedient, silent and faithful.

Resistance means to defy any quite imposition. Generally people resist after they are in trouble; they resist to return out their trouble or suffering. it's also a form of act posing positively or actively. within the play *Mother of 1084* focuses on the psychological and also the emotional crisis of a mother who awakened one morning to the heart-rending news that her son was lying dead within the police morgue. and was named as corpse number *Mother of 1084* that awakening led to her a journey of self discovery, in course of which struggling to grasp the sons naxalite revolutionary movement, she began to understand her own alienation as a woman, as a wife, from the complacent hypocritical, bourgeois that her son revolt against.

The play discovers the Sujata's transformation from a submissive to an independent woman when brati was two years' old, sujata refused to be the mother for the fifth time and this

was her first act of her rebellion. This was against the shortage of concern of Dibyanath. Her second act of rebellion was her refusal to depart her job. She rebelled for the third time after Brati's death when she should against her husband. Her son's death made sujata discover her own self and understand that she too had overcome her submissive and meekness. the continual neglect of her husband and therefore the family led sujata to hunt emancipation and it came to her when she was ready to question the facility structure. When sujata realized the absurdity of the hypocritical order which she was established within the house, she began to rebel against it. She blamed her son within the beginning for not behaving acoordinance together with his social station which was strong comment against the facility structure. When sujata raised her voice her husband within the room it became very reactionary. She failed to want Dibyanath to any extent further interference in her life .sujata also questioned about his absence to satisfy ex-typist. She refused to administer her ornaments to her daughter Tuli which was also something that brought her voice.

Similarly within the play Bayen, the transformation of Chandidasi into an independent woman but it absolutely was not happened but within the course of the play she resist /rebel against her husband and also the society in several situations during the course of play. For the primary time she asked her a husband to go away job and move to the opposite place where she will be able to live happily along with her son and husband but when Malinder failed to hear the words of Chandidasi she revolt against him.

The story of sujata and Chandidasi symbolize the descriptions suffering of womanhood; yet with none despair. within the both play Mother of 1084 and Bayen long suffering is being replaced by the resistance and revolution and gender is included within the idea of sophistication but its not exclusively the resistance of ladies, but the group of the subjugated people and also the personal becomes public affair also.

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