

I. Female Body as Site of Exploitation in Mahasweta Devi's Stories

The research entitled as " Female Body as a Site of Exploitation and Resistance in Mahasweta Devi's Selected Stories" makes shape eye over these stories to find the female exploitation and female body as reception of male injustice but extreme exploitation over female body crosses boundaries of endurance which incites females resistance against male supremacy. It is properly raised into her text and looked from female point of view. Almost all the stories have weaved marginalized group people and female in marginalized society. It is because marginalized people are suppressed from mainstream male culture.

Mahasweta Devi is renowned writer of subaltern people. She has taken out suppressed issues of marginalized groups what have been dominated in the society. Female are supposed as weaker, fragile and docile. The social structure entraps women in limited world and it makes them weaker. Their identity and freedom comes under crisis. When the situation becomes unbearable, the female characters in Mahasweta Devi stories make a strong resistance to the hegemonizing interference of the male character. They even ignore the norms of the patriarchal society as they involve in female world. Patriarchal ideology has launched women with very submissive role, though they have strong power to come across with social circumstances.

Mahasweta Devi is one among many supporters of the subaltern group who have been staunchly involved in raising the awareness as well as in unveiling the bitter realities of the societies, especially in the case of women of rural areas in India. Whatever she has written, almost her writings reinforce such inner but painful

experience of women. She supported subaltern groups' issues which were regularly produced article, essays and anthologies which voice in favor of the people who have been repressed in the name of gender, ethnicity, race class, and sexual orientation and soon.

Mahasweta Devi was born in 1926 in the city of Dacca in East Bengal. She and her family moved to West Bengal in India. She was also influenced by her early association with performer group who attempted to bring social and political theater to rural villages in Bengal in the 1930s and 1940s. After finishing a master's degree in English literature from Calcutta University, Devi began working as a teacher and journalist. Her first book, *Jhansir Rani* was published in 1956. This work also marked the beginning of a prolific literary career.

Devi has published twenty collections of short stories and close to a hundred novels, primarily in her native language of Bengali. She has also been a regular contributor to several literary magazines such as *Bortika*, a journal dedicated to the cause of oppressed communities within India. In 1984, she retired from her job as an English lecturer at a Calcutta university to concentrate on her writing. Devi has been the recipient of several literary prizes.

She was awarded from India's highest literary award in 1995. In the following year, she was one of the recipients of the Magsaysay award, considered to be the Asian equivalent of the Nobel Prize. Devi is one of the leading Bengal based Indian writers and social activist who attempts to pen down the plights of women in many societies of rural Bengal.

Mahasweta Devi approaches all the stories with pronouncement of gender subjugation in which women characters undergo marginalization. The women tolerate the oppression in various forms. Their voices are subdued by the patriarchal formation of society. Jashoda, the “Breast-Giver” looks as earner in her home yet she is just a commodity. Her writings portray the women's tragic experiences in a gender oriented society and their struggle for survival and wholeness. Her focus is on women who grow to reside in a patriarchal world and struggle to achieve independent identities beyond male dominion. In her writing, she explores the women resistance against male dominated society.

Devi emphasizes on the women’s self definition against the evil of sexism, classism and subalternism. Her writing portrays the struggle of women throughout history and are praised for their insightful and riveting portraits of women lives, in particular the tragic experiences women in a sexist society, suffering of women at the hands of men and their struggle for survival.

In her stories she examines the women’s search for selfhood through an analysis of the individual's relationship to the community. They struggle to claim their selves, in order to change their lives and secure a rightful place. The female exploitation is prevalent in the society however females strongly oppose and refuse their exploitation. Sakti Shangan comments on Devi's stories:

Mahasweta Devi had limited herself to such a re-presentation of the subaltern woman’s role in the resistance movement, the subaltern woman would not have emerged as an agent. The word “agent” is associated with notions of free will and of exerting power and

authority. An assessment of Dopdi's role in the resistance movement however reveals that although her contribution was crucial to the "success" of the movement, she is not in a position to "exert power and authority. (229)

The extract suggests her stories are result of resistance movement therefore she has mentioned female resistance in her writings. Her stories vehemently expose the domination bestowed upon women in various form. Sometimes a woman is seen being subjugated in the name of mother; sometimes she is subalternized in the form of a rebel; and sometimes she is made to suffer in the form of a worker. Her story "Draupadi" reveals the position of a rural woman who endeavors to raise the voice against the domination meted upon the people by the state government, who does not hesitate to label the people as insurgents.

On the other hand, it is also vigilant in the case of Jashoda that she accepts the agony of being neglected with her consent. In Haldar's house Jashoda is nothing more than a milk giving animal. Devi discloses how Jashoda is compared with the cows while being given more food stuffs to be eaten "Mrs. Haldar believes that the more the cow eats the more milk she gives Jashoda's place in the house is now above the Mother Cows. The mistress's sons become incarnate Brahma and create progeny. Jashoda preserves the progeny" (51). She has to endure sexist domination in the society however, she revolt against their repression when she finds her position very critical.

The moment the people feel the pangs and want to get rid of such inflection, the government uses the forces to subdue the voice of these people. More than that, Devi depicts how a woman character is made the limelight of such subjugation.

In the similar fashion, Devi presents another character in her story "Breast-giver" in which she brings a woman character named Jashoda. Jashoda is very rich in terms of her breasts. She pours the milk into the mouth of her children lavishly but her breasts not only attract the attention of her children and her husband, they are also the enticing force which make the land owner to propose here on mutual terms so that she can give lives to the children of the land owner. Jashoda agrees to feed the children of land lord and their sons in exchange of some food. These goes on continuously for a long span of time until the breast of Jashoda dries up completely and by that time cancer catches her breasts. And innocent Jashoda dies of cancer at the end.

Similarly, she projects another story "Behind the Bodice" where an urban girl with big and attracting breasts becomes the victim of rape and torture. Ganger is seen exposing her breasts for the sake of some snaps. Sunder Rajan Rajeshwari views on rape that; "At a glance, there appears to be little connection between the words "agency" and "rape" save perhaps as antonyms. Where women are concerned, rape, with its connotations of violation, imposition of force, destructive violence perpetrated on the body and the psyche, is more commonly aligned with the status victim" (27). These females are structurally embedded vulnerable position wherein they have to be victimized from unexpected physical assault.

Actually, the photographer gives her some money in turn and that money becomes her living. But in the long run that exposure becomes her ill fate. Devi draws the attention of the readers towards the keen desire of the males who would gaze at Gangor's breasts for their sexual gratification. Other story "Dhouli" also reveals maltreatment to lady.

"Dhouli" is a beautiful lady who does not even dream of becoming the wife of Mishrialal, a son of the land lord there. But Mishrialal incessantly implores Dhouli for becoming his mistress and finally he takes Dhouli into his grasp. Mishrialal, then impregnates her in the due course of love rendering but when Dhouli realizes that she has conceived the body in her womb, Mishrialal seems uncaring to whatever Dhouli goes through, however he promises her that he would marry her and they together set a business at a far place from their home town.

But the promises vanish soon after Mishrialal gets off the village and ultimately he comes back to the village for the sake of nuptial bond with another girl of his status. Devi has another story in which she desires to project the suffering of an innocent girl undergoes at an early age.

Shanichari is a young girl who has a dream of going out of the village and earning her living. She is taken out of the village by Gohuman, another lady character in the story. Fascinated with the idea of earning and living a happy life, Shanichari, without hesitation agrees to go to Calcutta. But her dream gets shattered when she reaches there because she is not paid as she has been promised and on the other hand she does not have even the opportunity get out of the factory. And also she is raped by the owner of the factory compelling her bear the burden of a body in her

womb. Ultimately Shanichari is discarded by her community in her place and is made to lead her life suffering outside the home village.

The protagonist Sanichari in spite of being marginalized by tradition caste and most importantly the socio-economic and religious condition is noteworthy to ponder and delve the situation's cause. Sanichari resists against her family, society and courageously moves ahead in pursuits of her survival- stomach, hunger and food. Her hunger makes Sanichari a stronger, bold, responsible persona from a helpless lower caste woman.

The character Sanichari we encounter at the end of the play – outgoing; shrewd, manipulative is very different from stoic, long suffering but repressed woman we see earlier. Her utmost desire for survival leads her to pursue the job prostitution and by doing so she not only sets a canon as a subaltern but also as a female protagonist.

If we observe the position of the women in Mahasweta Devi's stories, most of them are having the harsh time in the stories while living in the patriarchal society. She has shown females refusals against the society when male society imposes social injustices and moral devalues. Female Jashoda however fails to keep her prime forever and her fortunes decline. Jashoda, with her 'aging milk less capacious breasts "understood that her 'usefulness had ended not only for the Haldar household but also for Kangali" (232).

Similarly no one attempts to analyze why Draupadi, Gangor, Dhoulis and Shanichari are left to live their lives without any respect. Body of women seems to

be the prime location where the male's social norms exercise their power and rule over the women. All these women are neglected like commodities use until they have something to impart or else throw them. Not only that these women are never thought of in their wholeness; indeed, all of these protagonists are bodily subalternized and victim of males. However, almost all female characters are not silent or receptive in case of having male domination. These female characters from Devi's selected stories are not satisfied from male orientation therefore they react over mean or inferior behaviours of the society.

This research inspects the body related exploitation and tussles of main characters in Devi's stories which are reflected by the protagonists like Sanichari, Jashoda, Gangor and Dhoul. All these characters portray the body related suffering in the womanhood. These females character defense male sexual assault however they are vulnerable. All female characters in Devi stories are not passive and receptive who attempt to fight against opposing forces or enemies.

Jashoda is subdued woman character. Her desires are ignored: wants never comes out in the surface. The simple reason as almost all the feminists' claim is that she is a dominated woman who is to live her life by the patriarchal norms and values. She mentions about female as weaker and underprivileged group. It is traditional thinking about gender biasness. This concept is internalized in the society. They observe female as the society thinks. Similarly G. Gulam Tariq pertinently expresses his views in "The World of Marginalized" in Mahasweta Devi's play "Mother of 1084"

Exploitations of the Adivasis by her land of rich or the urban administrative machinery callously perpetuating a legacy of complicity with the colonizers, bonded labor and prostitution. The destitution and misery of city dwellers who are condemned to live at the fringes and eke-out a meager livelihood, the plight of woman who are breadwinners and victims of male sexual violence, dependent widows, ill-treated wives and unwanted daughters whose bodies can fetch a price-are adequately presented. (5)

Tariq observes the marginalization of women in different from. Dhouli is a deserted wife, discarded daughter and victimized mother.

Roshan Thomas in "Woman as Body" expresses that the women's bodies are a site for exploitation and operation. Joshoda, Dhouli, Draupadi, Gangor and Shanichari are exploited and subalternized in the stories. Their wholeness as a human being is missing in all the stories and these women are presented as inferior and only as the object of male's sexual satisfaction in different forms. Roshan Thomas makes it clear.

Women's inferiority is enforced in being deduced to a fetishized object whose human value is assessed in terms of aesthetic self-presentation. Michael awkward points out that beauty pageants serve as sited for the projection of many of masculinity's seemingly contradictory versions of feminine beauty- virginal yet sexual alluring intelligent yet native, simple and amiable, dependent yet self-confident and poised. (3)

Mahasweta Devi seems to bring the barriers of the society to the end, but her mission does not complete, since the female characters, no matter how much they try to come out of the prescribed zones, are obstructed in the middle and in turn penalized and tortured. In this mission Devi becomes quite equivalent to the feminist critics. The dreadful truth on the side of the female is that they are made to accept the long constructed patriarchal norms or else they are due to suffer much.

Mahasweta Devi has always critical eye upon marginalized group and mainly she has raised female issue, who have physically and mentally suppressed. Almost her stories, novel and whatever her writing she has written; all about related with subaltern female issue. Within subaltern groups, female have inferior position because they are deprived from rights. Almost Mahasweta Devi's writing are based on experimentation because which are written on the basis of observation. She doesn't only fictionalize world but she depicts the reality into fiction.

Women are provided to be supportive role to man or esp. to her husband. It is said that husband has wife for the fulfillment of his needs and desires. She is supposed to be slave or helper to her husband's need. Regarding female voices as well as their identity Susie Tharu and K. Lalita:

The voice that subverts the very foundations of the hypocritical traditional social order must be contained and curtailed. The curtailment of women's voice is a consequence of the paternalistic society's need to discipline and institutionalize the female agency. For the sanctity of the order to prevail, women need to be invisibilized and this objective is achieved through the hierarchical division of roles

and spheres of activity. Their being relegated to the 'private' domain legitimizes women's exclusion from the public space that the act of writing occupies. The very act of writing by women not only becomes an act of identity and empowerment but also a gesture of defiance, subversion, resistance, transgression. (3)

They are merely treated as the means of fulfilling his physical desire. They regard as a lump of flesh where her interest, desires and voice are subjugated by the man. She is considered as subordinate to her husband, and just serves what her husband wants from her. While commenting on the patriarchal norms and values, Tutun Mukherjee says:

subject matter must conform to the norms of 'social acceptability/appropriateness', their language must be gendered/feminine, sanitized and safe, the genre must be in consonance with practical constraints of their social beings/domestic position/ space and must provide a strategic 'shield' to prevent the voyeur in the reader to penetrate the inner-most space of their private selves. (4)

Under patriarchal regime, women are forced to accept the laws and customs that always make them inferior in various ways. Such patriarchal ideology or misogynist ideology is spread all over the world that advocates the supreme power of male; and it seems to be natural because of its long time used. Such power controls over women by looking them within four walls of the kitchen, giving the role of child minders and providing works which do not have any surplus.

When patriarchy creates stereotypical images about girls and women then, it serves a powerful function in our society; and when such patriarchal norms and values are long time used, then those exaggerated ideas of inferiority and weakness of women are internalized by the women and ultimately, they feel themselves powerless and inferior.

Generally, women workers are not treated as the male workers because their biological differences are considered as disabilities; but actually these biological differences are not their faults. Women are only said to be fit for household responsibilities and child bearer task. Because of such false notion, a woman has to face economic obstacles and financial dependency that hinder her from being creative, educated and intellectual like men. In this regard, men have the approach in most of the property, Medias, literary fields, jobs and laws. The outcome of this inequality is man's double exploitation to the women in outside the home and inside the home.

Mahesweta Devi has included the stories of excluded group in the society. The elite of the country experiences an epistemic wound, fatal blow in the hierarchy of knowledge production while the Subaltern creates spontaneous revolutions that erupt randomly after which they retreat back to oblivion.

Along with economic, political, sexual, social exploitation emerge as resistance. It is found in almost all her works. She has experimented with marginal issues in the real life. Mainly, her writings are targeted to marginal groups. She has involved into subaltern groups and seen their problems from her eyes. But, this

encounter also unintentionally opened spaces for women and the ex-untouchable castes in areas like education and politics.

Various gender inequalities and discrimination has been practiced from beginning of the human civilization where women have got domination, invisible, insignificant and worthless being to male chauvinism and supremacy. The marginalization of women role itself becomes the crucial issue for females and they try to raise voice against patriarchy: and in order to subvert the traditional gender roles and stereotypes, the theory of feminism is emerged in western civilization. Patriarchy or sexism always promotes the discriminating gender role which marks man as superior and women as inferior. It believes that women are innately inferior to men.

So in this sense, patriarchy has created the notion of biological essentialism where the notion of inborn inferiority of women is promoted because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women. Traditional gender roles and stereotypes can be challenged over time and space since it is not a natural and biological category rather it is just a cultural programming as masculine and feminine that are the categories created by society.

Therefore, in respect to feminists, they challenge those conventional gender roles by a through revision of the feminine stereotypes and destabilizing of the masculine values. It is the compulsion of women that they have been suffering from domestic violence as well sexual orientation. But is has been shown that they are not only having sexual harassment, they are resisting upon male intention. These female

characters seem aware from male intention. Male mind is loaded with female stereotypes but they want to come out from domestic world and release from male oppression. Having sense freedom and social recognition, they go against male discourse in the society.

Mahasweta Devi has focused on women as subaltern who have undigested complains for years. They want to bring their suppressed feelings regarding women. They have been resisting for years. She focuses on voiceless women voice and tries to bring forward their voices. The post colonial period paves the way redefining female identities which have been represented in the Devi's stories including all her works. About the women conditions in patriarchal society Mani Lata puts her ideas that:

Identifies the significance of the moment in history she identifies as the interregnum: A society in transition, particularly at moments of struggle over colonial rule or political or cultural representation in the post-independence nation state, is inevitably in a state of emergency. Its revolutionary language, hegemonic anticipations, shifting constructions of marginalized groups identity or female self [...] make it a state of contestation [...] such an interregnum in which normalcy is suspended has a particular bearing on women. (12-13)

The ongoing research brings some typical theorists who have given many critical look based on female exploitation and suppression. Mainly it raises female exploitation in their body that appeals physical violence upon female. The research presents female body as object of exploitation and female have got their body for male

pleasure. Mahasweta Devi only has shown these female issues with strong voice of resistance.

She tries to uplift the position of women in the society by refusing to confine themselves as traditional women who become insignificant victim or passive object for others use and pleasure. In the stories all female prototypes want to disprove and dismantle to all those patriarchal conventions in order to get freedom and distinct identity in the Society.

So all female protagonists fight and struggle in their life to prove themselves as strong and capable woman of making her own position and status in the society. Regarding the female body pioneer feminists have very critical views shows female colonized body in patriarchal society. The colonization of female bodies, sexuality and fertility are ongoing feminist concerns today Mary Daly views:

The inherent misogyny in patriarchal thought finds self-justification for relegating women to a secondary social position by identifying women with the body. In patriarchal philosophies, the body as an instrument or tool is to be possessed and mastered, conditioned, disciplined and trained and the universal male appropriation of female bodies is seen as natural. As a passive object, woman's body is seen to justify subduing and occupation. (117)

All female characters challenge to the traditional society and react against it. The age long domination of male over female is refused. Writer intends to focus on women emancipation and empowerment which lead to them towards their independent

identity. Therefore she emphasizes on the ideas of self-motivating, self-esteem, self-confidence and self-determination which are the essential tools and weapons of women to their succession and great achievement.

Females have been as victim of patriarchal society but they are not silent regarding exploitation, violence and victimization. They strongly demands female liberation in the suffocating society. They resist against female suppression who give the light of knowledge and freedom to all of us in order to overcome the darkness of patriarchal unjust ideology where women are forced to be into the trap of circular array of patriarchal evils, norms and values.

II. Female Body Exploitation and Resistance in Mahasweta Devi's Stories

This research explores female's bodily as well as mental exploitation in patriarchal society. Moreover it attempts to expose female body as site of exploitation and female are physically and mentally manipulated. Society is male dominated where female are marginalized. Female are supposed as object of society. Female have been manipulated physically and mentally in patriarchal society.

Her writing portrays the struggle of females throughout history and are praised for their insightful approaches. In the society female tragic experiences lead them into struggle for survival.

In Mahasweta's stories women are found searching for selfhood through the relationship to the community. They struggle to claim their selves, in order to change their lives and secure a rightful place within the social network of relationship they themselves constitute, usually absorb the psychic pain involved in such a struggle and shatter the iron bars of gender which limits self empowerment.

Mahasweta Devi has shown extreme exploitation of female body in her short stories but she does not forget to reveal female resentment against domination and exploitation who equally resist male exploitations. The projection of female characters in her stories clarify that female are conscious and they defense male suppression. Almost her stories have been entitled with derogatory terms which show female physical as well as mental exploitation. The society is ideologically

bounded and patriarchal ideology has ruled over long period. Patriarchy inferiorizes women in the society. They do not have freedom and any kind of right to do thing. In patriarchal society, male has power which has been exercised from long before. Almost all stories, she raises voice against domination, repression, suppression and exploitation of female and she has presented female characters who are not silent whereas they strongly defense male usurpation. The critic Del Mel opines here:

Such transgressive moments accordingly result in a re-invention of tradition and a re-inscription of the ascribed social roles particularly of women. These transformations could then result in women's agency and empowerment. It is therefore important to examine the short story in the light of these assertions in order to ascertain how they impact on the re-presentation of the subaltern woman as an agent in the text. (18)

it shows the representation of women is already defined however Devi re-presents those females with self realization and sense of selfhood. The social exploitation is existed however her characters are conscious about ongoing male exploitation.

The story "Behind the Bodice" is about migrant laborer Gangor who is represented as sexual bold. She has huge breast and robust body. Bodily appearance is natural made up but it becomes cause of her suffering in the society. Her physical appearance is sold in the market. To have huge breast is not her weakness but it becomes site of exploitation.

Upin Puri is professional photographer of local magazine. He is attracted by her physical appearance. Female is physically victimized but society never provides

justice for them. To silently endure all male suppression is compulsion of female. The story projects female defeated condition in the society. They have been victim of society. Author has shown female condition in India where they do not have safe position. They can be attacked anytime. The story mainly talks about media concerns. Female are physically sold to promote business. They do not have any individual being whereas they have to undergo male representation. "Gangor" is the character, she has been excessively exploited. Stories entitle shows female physical manipulation. The story "Behind the Bodice" exposes female victim in the society. Sumitra Chakraworthy views here:

There is a naked exteriority in this feminine struggle in so far as there is no separation between class consciousness and gender consciousness. These women symbolize power, abundance and motherhood. They are Durga, the divine avenger and Annapurna, the fertile mother-goddess at one Mahaswetadevi's women emerges as sources of simple strength and indomitable rural courage to their men.

(17)

The extract suggests that female characters in her stories are indomitable power unlike receptive women. Though males want to exploit to them they go against their domination.

Upin is veteran photo-journalist. He visits different places in order to take photo for magazine. But he does not only take photo to make it published but wants to misuse female body. He ill treats to women. He intends to manipulate female body. Upin is interested to have female picture. He goes only poor people and exploits their body making them slave. He makes representation of female body, who are unconscious about politics of Upin.

Upin plays with female body getting it printed into newspaper. It is said here; "Yes..... picture of the paper..... scandal, scandal Yes the picture of a banner. The half naked ample breasted female figures of Orissa are about to be raped. Save them save the breast" (139). Upin gets excited after having photo of them. It is understood that male are interested with female body to use it. It shows the male ideology toward female body, who want to make object of female body. Similarly, regarding female body and male desires to consume female body, Ketu H. Katrak argues: "keep their sexual work, a secret, often telling families that they work in a call center all night! Surely, an excuse made possible by globalization and the proliferation of jobs in call centers." (7). As she argues here is female body is externalize in order to have sexual orientation upon male and they fulfill their desires. Mostly female are exposed public concerns and they have physically been performed.

Male has only sexual outlook upon women. When Upin goes toward village he only takes the picture of female breast. He politicizes with female sexual organs. He describes female bodily appearances in this way:

A high breasted rural woman sits slack with her breast shoved into an infant's mouth. The breast is covered with the end of her cloth. The same girl is walking with many girls carrying water on her head. Breasts overflowing like full pitchers. (140)

It shows the intense female exploitation, on the one hand female have been exploited by ideological as well bodily exploitation. He has explained that society is worshipped to power. Power always constructs ideology which dominates another

minority groups. In that way, male and female gender discrimination has been exercised since long before.

Upin comes close to Gangor who is sitting in the shade and breast-feeding her child in lap. Upin photographs her with a focus on the moments of breastfeeding. Initially, Gangor refuses to be photographed. Upin ignores her mild refusal and pays to her for the photographs. Neither of them is aware of the future consequences. Upin's interest in the dusky beauty of Gangor is ambivalent from the beginning.

He manipulates her and ignores her voice because he is male. Male is empowered by his born. Upin wants to be famed photographer taking her half naked photo. Gangor mothers her child. It is her duty but Upin takes advantage of situation. It shows the extreme use of female body. It is explained here:

No those pictures are not here. Gangor at night, roasting dog balls on a dried cow dung fire, bent slightly forward. Under the dirty red cloth the cleavage of her Konarak chest resplendent, a train is passing, Gangor's crowd looking at it. Her breasts like the cave paintings of Ajanta against the backdrop of the sky. Dirty Choli dirty red cloth hair full of lice filth . . . filth. (142-43)

Gangor breastfeeding her child is published on the front page of a Bengali daily. Upin politicizes her posture of mothering. Gangor body is misrepresented in the society, when it is published in the magazine. It is Upin intention to use her body. He associates his business with her body. She is innocence, she does not know

everything but Upin like clever man takes advantage for her body. Gangor's world turns upside down the moment the newspaper reaches her village. Upin explains Gangor's breast. He exaggerates this issue into national level:

The breast can be called a complex sweat gland. There is plenty of fat in it. This glandular collective is most charming. There are 17 lucrative units. The glands go to the stem of the breast. At childbirth the body's blood is transformed into milk. (147)

He explains breast of Gangor which shows the inner sexual interest toward Gangor. As to this explanation, it is guessed that female breast is known as sexual object rather than symbol of motherhood. Gangor wants to sell her beauty and appearance by publishing her picture in the local newspaper. It means Upin does not have any positive attitude toward her.

Patriarchal society interprets female beauty as sexual object. The society has poor view upon female body as well as their beauty. As it is said that; "he felt that Gangor and her chest were endangered" (147). It means the Gangor is entrapped into male gaze after her photo published into local newspaper.

Patriarchal society misinterprets the society and constructs myth and story in the society, where female are trodden without giving any significant role to them. As it knows that male only has right to use freedom in the society, who have privilege upon society. According this story, it clearly shows female value in the society. By knowingly they have to undergo physical exploitation, subordination and submissiveness. Gangor has similar experience in the society. She never gets

respects, social position and any kind of role rather than they are only interpreted as sexual objects. She has been interpreted as:

The Ganger of this world do not come to die sir, they come to kill.

Shameless country girl . . . Jiggling her body all the time. . .saying to the market people. Did not snap your photos, snapped mine. See then

Gangor made everyone sin against god. (149-150)

Because of misinterpretation, it takes social rumour then she loses her usual work wages. She angers with social false accusation but she is helpless and hopeless. She falls prey to bitter backlash from the villagers. She loses her daily work at the brick firm. Her misery doubles, when she becomes homeless. The picture of her breastfeeding incites the local police to exploit her physically. The police start chasing her in quest of carnal pleasure. Taking advantage of the ill-fated Gangor's helplessness, the flesh-hungry vultures in the guise of public life's saviors take her forcibly to the police station and gang rape her. In this way Suma Chitnis puts her views:

The record of the reform they undertook to achieve is impressive. It reveals that their efforts spanned action to abolish the practice of Sati, the custom of child marriage, custom of distinguishing widows, the ban on remarriage of the upper caste Hindu Widows and a lots of other evil practices that affected women.(22)

Upin misinterpret her printing the photograph in the newspaper. He senses what might have happened to Gangor due to his mistake. Upin leaves for Purulia and goes

to the village in search of Ganger. He does not find her whereabouts in the village. No one knows where she has gone or what has become of her. Even her husband and mother-in-law keep mum. Ideologically she is projected as whore in the society. It becomes unbearable for her then she leaves the place. It is narrated; "Not enough money comes in that Gangor will run off somewhere. And where will she run- everyone now knows that Gangor identified them, had talked at the police station had pointed them out and that's how all was lost" (154).

Upin keeps wandering in and around the village in search of Gangor for weeks. He goes with his inquiries to the local police station but the police officer advises him to leave the place and go back. Upin resolves to carry on his search and go to 'the bottom of the story'. His determination shakes the officer. Later, Upin gets to know that Gangor has become a prostitute. She behaves like this:

Ganger! You snapped many times my chest, Sir, but I knew you plan.

Otherwise would you have given so much cash? Gangor

Will Gangor unwind her cloth or just lift it? Do you stuff, 20 rupees?

Spend the night 50 tell me quick. You are doing whore work, Gangor?

What is it to you son of a whore? You take off y . . . our blouse . . .

Gangor breathes hard says in a voice ragged with anger. Don you

hear? Constantly playing it singing it, setting the boys on me . . .

behind the bodice . . . the bodice . . . Choli ke Pichhe . . . choli ke . . .

(154)

Gangor ironically praises him for having taken her picture and published it. Out of anguish and anger, she keeps pressing him to photograph her again. She takes off blouse and reveals her breasts bitten and torn by the police during gang-rape. Upin becomes speechless. It makes him to bear the bites of his conscience. Manju Kapur describes; "A woman should be aware, self-control, strong will, self-reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense" (12).

Mahasweta Devi reveals women suffering who have been victimized in the society. Women have not autonomous social identity but they are recognized with male position. She has titled of stories which reflect female exploitation in the society. The title of the story "Draupadi" takes reference from Hindu mythical story which shows female exploitation. Similarly, almost all titles of stories have reflected female exploitation.

She has attempted to show female outer appearance or female beauty is physically exploited in our society. They have been used for male physical desires. Female body has been used. Female are silent because it is social tradition. It has been accepted in the society. Patriarchal social structure weakens them. Female body is interpreted to be weak and feeble. Patriarchal society has constructed discourse, which always weakens female. It is clearly shown that female is not safe and comfortable in patriarchal society. They have to undergo with physical as well as ideological domination.

The story entitled as "Draupadi" has mythical meaning and it represents female physical exploitation. Draupadi is wife of five Pandava. She was only

receptive because her voice was not heard. It seems to be epitome practice of exploitation of female because she has to fulfill all five Pandav's physical desire. But not only sexual desire, even she has to tolerate their anger, scold and all tensions. The title of the story itself speaks enough female exploitation.

Spivak points female harsh suffering in introduction of these stories because she has worked being closed with Mahasweta Devi. She has depicted marginalized society where much exploitation occurs rather than educated society. It becomes the means of a harsh indictment of an exploitative social system. In "Draupadi" the protagonist, Dopdi is a tribal revolutionary who is arrested and gang-raped in custody. She gets terrible wounds in her breasts, when she counters attack to them. It is female destiny that men rape to women but they do not marry women without virginity and chastity. It is very pathetic condition of women. It signifies that women are exploited anyway; they have very risk and insecurity in the society. They cannot walk alone, they can be sexually harassed anywhere. Female body can be caused of exploitation.

In the entitled story "Draupadi," the main character Dopdi individually seems strong but she becomes victim of society. Society weakens her because of being female character. She is exploited and abused in the society. She realizes that she is entrapped by social authorities, though she is known to patriarchal society. It is said: "Now Dopdi spreads her arms, raises her face to the sky, turns toward the forest, and ululates with the force of her entire being. Once, twice, three times" (35). This is extremely loud and desperate reaction to her impending situation. She has

consciousness about social authorities but she cannot do anything in front of patriarchal society.

She is strong and she resists social domination but social structure makes her unable to fight with society. She protests social norms and values but she cannot be heroic whereas she loses her strength. She resists; “Dopdi stands up. She pours the water down on the ground. A tear her piece of cloth with her Senanayak walks out surprised and sees Dopdi, naked, walking toward him in the bright sunshine with her head high. It is nervous guards’ trial behind” (36).

She tries to overcome patriarchal ideologies by avoiding social rules but it causes her physical exploitation. She is compelled to be naked. She has realized the power of society. Female are only object of entertainment, therefore she thinks over it and she says:

Shaming her, a tear trickles out of the corner of her eye. In the muddy moonlight she lowers her lightless eye, sees her breasts, and understands that, indeed she has made up right. Her breasts are bitten raw, the nipples torn. How many? Four-five-six-seven then Draupadi had passed out. (35)

She observes herself because she tires from all her attempt which could not be enough for social struggle. She finds herself as weak because of their physical appearance. It represents female weakness in the society. Therefore, she realizes here; “she senses that her vagina is bleeding. How many came to make her?” (35). It shows that female body is defeated from nature. She realizes the women weakness.

So that Spivak views about women condition in the society; “If she confines herself to asking the question of women, she might be attempting to provide an answer to the honorable male question what does woman wants? She remains object of the question” (185). She shows women destiny in the society.

Dopdi finds her condition in the society where she does not find any safe space. Male entraps them to exploit. Many women are sexually objectified and treated as an object to be valued for its use by others. It occurs that female have to accept male oppression. Therefore, she is viewed primarily as a physical object rather than an individual being.

Female have got domination because of their bodily weakness. However, modern women have been fighting against such tag that has been imposed in patriarchal society. Dopdi tries to overcome female weakness but it is happened to, “You asked them to make me up; don’t you want to see how they made me?” (36). Dopdi uses her feminine nakedness as a weapon against her enemy.

She unveils herself to turn the violence that she endured but it is misinterpreted in male dominated society. She is tagged as prostitute. Dopdi’s reaction to her rape is completely contradictory to society’s view of rape. But she has been sexually harassed instead of having justice in the patriarchal society. Rape is taken as a symbol of female degradation, female submission, and the stripping of honor and humanity.

Dopdi is physically exploited by Senanayak. He uses her body to fulfill her sexual desire. She wants to resist patriarchal moral values but it is not taken as what

she used to think. Senanayak takes advantage from that situation. He keeps physical relationship with her. It is described here; “Dopdi pushes Senanayak with her two mangled breasts and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid” (37). Dopdi becomes mad when society does not accept her freedom. Therefore, she decides to be free from moral and social bonds. But society gives social taboo as prostitute. She is brutality of raped.

It explains that female faces problem and they have to undergo inhuman behavior in the society. Dopdi has sense of revolution against society but she is defeated Dopdi reads the society which shows female are helpless and voiceless in front of the society. They do not have any independent position. Though they have sense of rebellion, they cannot do anything inside patriarchal mechanism. Dopdi wants to have social freedom and respect but it is happened that she is raped. Male do not understand their intention. Instead of that they intend to exploit them. In the story it is shown:

Dopdi’s black body come even close, Dopdi shakes with an indomitable laughter that Sennayak simply cannot understand. He ravaged lips bleed as she begins laughing. Dopdi wipes the blood on her palm and says in a voice that is as terrifying, sky splitting and sharp as her ululation, what is the use of clothes? You can strip me, but how can you closer me again? Are you a man? (37)

She is exploited and society treats her as material object because her she openly walks without dress violating social rules. However, it is interpreted as female weakness and male brevity. This is the fact of society that she is defeated. She

questions to society about concept of male and female existence. It is said here: “She looks around and chooses the front of Senanayak’s white bush shirt to spit a bloody cloth and says, there is not a man here that I should be ashamed it not let you put my cloth on me. What more can you do come on counter me?” (37). She still hopes to fight against male domination. Men have imposed the burden to women and which make them difficult to exist in the society.

In “Breast-Giver” presents a woman character, she is publicly known as mother. She becomes a professional wet-nurses to support her family. She works as mother. It becomes her profession rather than her rights to be mother. Her breast is symbol of motherhood but it is exploited. The breasts that for years became her public identity and the dozens of 'sons' she suckled. It is pain of mother who feeds to all but later on she has been suppressed by them.

The patriarchal society is not favorable for mother. It provides injustice over mother. In a tale of a Bengali wet-nurse, Devi shows female protagonist, Jashoda, living in a 1960’s India as she is compelled to take up professional motherhood when her Brahman husband loses both his feet. She is swiftly utilized and praised for her expert weaning of wealthy offspring, which she does for twenty years, before losing her usefulness and consequentially dying from breast cancer.

Jashoda, a poor Brahmin rural dweller, becomes a ‘tribal’ woman in Parnab’s enactment. She is perfect prototypical female character and she has been exploited in her family. It is very inhuman condition of female whose body is taken machine. Female body is misused and exploited by male. Jashoda becomes a victim of patriarchal society. She is Kangalicharn’s wife. She has to accept her husband

domination though she knows domination under her. The beginning lines she has shown as recipient of patriarchal society:

It is as if she were Kangalicharan's wife from birth, the mother of 20 children, living or dead, counted on her fingers. Jashoda does not remember at all when there was no child in her womb when she did not feel faith in the morning. When Kangali's body did not drill her body like geologist in a darkness lit only by an oil lamp. She never had the time to calculate if she could or could not bear motherhood. Motherhood was always her way of living and keeping alive her world of countless beings. (38)

These above line shows that female have same destiny that has to follow their patriarchal instruction. Jashoda has more than twenty children without her desires. But she does not have right to decide. She has no any decisive right in the family; she has to bear whatever they wish. Female bear nine month pregnancy but they cannot decide about themselves. Their body is already mortgaged to male ideology. They are not understood. Jashoda carries womb every year but she can't deny on it. She has been compelled to carry unwanted baby for the sake of her husband. It seems inhuman destination of women who should bear such destiny.

Female have got such destiny and who have to get it without protest. Jashoda is not free from social burden. Even having baby every year, they do not have any family relief, caring. In contrast, they have to be cursed if they have got daughter.

The motherhood is misunderstood because she has to be mother not by her intention. She is explained here; “Jashoda was mother by profession, professional mother” (38). It shows that motherhood is misinterpreted. She seems as if she is professional mother. However, no one pays sympathy to her as being mother. Jashoda is helpless in the society.

In the patriarchal society, female are hegemonized and it causes the unending suffering. Female are programmed into patriarchal ideology which does not allow moving freely into system. Female are exploited but they cannot get justice because male decide about female. They do not make decision in favor of female. Patriarchy is system of rule and female do not have any role into this society. They cannot be free from system but only can be suffer. Fredrickson and Roberts asserts that:

Women to varying degrees internalize this outsider view and begin to self-objectify by treating themselves as an object to be looked at and evaluated on the basis of appearance. Self-objectification manifests in a greater emphasis placed on one’s appearance attributes (rather than competence-based attributes) and in how frequently a woman watches her appearance and experiences her body. (39)

It means the persistent domination and inborn subordinate makes them inferior and they internalize the patriarch domination. They want to be looked rather than creating their self image or existence. They would like to be inferior because they conceptualize the inferiority among society.

Jashoda has to feed her “half-man” of a husband Kangalicharan whose legs have been lost in an accident caused by the son of a feudal landlord, Haldar. She becomes a “professional mother” in the very same household of the landed gentry. Jashoda, the “mother-by-hire”, suffers from the image of the “goddess-infested reverse sexism of the Hindu majority” (40). She does not only feed her breast but sometime male fulfill their desires upon her body. It is explained here:

When the boy suddenly got a whim in mind or body, he could not rest unless he had satisfied it instantly. These sudden whims reared up in the loneliness of the afternoon and kept him at slave labor like the khalifa of bagdad. What he had done so far on that account did not oblige Jashoda to choose motherhood as a profession. (39)

It clearly shows female position in the society. Female body is used to fulfill male sexual desire. The driver who imagines her body and attacks her sexually, the big breast attracts him. Then Jashoda victimizes from her own big breast. It explains:

Thus did incubus of Baghdad get off the boys shoulders and he wept repentant tears, mumbling, Auntie, do not tell. The cook saying what is there to tell? She was sufficiently proud that her body had attracted the boy. But the thief thinks of the loot. The boy got worried at improper supply of fish and fries in his dish. He considered that he had been fucked if the cook gave him away. (39)

This shows that he is attracted from her body lustily and then dismissively settles the compensation for her husband's accident. It explains that women from sexual point of view and observes female as sexual toy. Fredrickson and Roberts postulated that:

self objectification can increase women's anxiety about physical appearance as fear about when and how one's body will be looked at and evaluated; reduce opportunities for peak motivational states or flow; diminish awareness of internal bodily sensations as hunger, sexual arousal, stomach contractions increase women's opportunities for body shame, the emotion that results from measuring oneself against a cultural standard and coming up short); and increase women's anxiety about their physical safety fears about being raped, which in turn can lead to disordered eating, depression, and sexual dysfunction. (39)

He points out that beauty serve as sites for the projection of many of masculinity's seemingly contradictory versions of feminine beauty—virginal, yet sexually alluring, intelligent, simple and amiable, dependent, yet self-confident and poised. Patriarchy is very well able to disguise contradictory aspects of male desire as objective aesthetic appreciation and women are only too willing to collude in their own objectification.

It outlines women's identity as body, worker and object.

Joshoda is taken as sexual partner to him. They do not pay any respect for woman like Jashoda who is giving life to all poor, helpless and desperate people but

in seated of having respect, people abuses her and take advantage from her physical body. By sucking her body, her breasts look bigger but it is interpreted as sexual attraction. In fact, it is scold for motherhood.

The natural make up of women to have child is main causes of exploitation. It physically and mentally weakens women. Moreover, it engages them within four walls. Whatever they want to be free from domestic life but it can be only ambition. They should look after their children and rear them. It really snatches their public life though they have intense desire to have their life better. Here in the story, Master dies untimely then mistress gets social tag being widow. The term widow has many cultural definitions but it is true that she should be more congested in the society. As result Mistress finds difficult existence. Mistress life is explained in here:

Since the almanac approves of the taking of a wife almost every month of the year, the birth rooms in a row on the ground floor of the Mistresses house are hardly ever empty. The lady doctor and Sarala the midwife never leave the house. The Mistress has six daughters. They too breed every year and a half. So there is a constant epidemic of blanket. Quilt-feeding spoon- bottle- oiled cloth- Johnson's baby powder- bathing basin. (48)

This extract reveals female destiny as Mistress has here. She gets a child every year though she does not like to be mother every year. She has been ruled even physically. Her husband dies after six year of their marriage. Pharr has said here; "women in lower social class positions are often considered gross, overly sexed, untamed, crude, and deserving of sexual exploitation and aggression"(10). As Pharr

said that exploitation is character of female but he emphasizes that poor and low class people are bodily exploited in comparison to high class.

Jashoda's role of as professional motherhood becomes consequent of her death, because of over suck of her breast. Here male desire takes on greater significance throughout the story, as Jashoda's narrative fills in the luminal space on the needs and actions of men. As her body and her fate acts like a site public machine.

Jashoda whose survival is seriously jeopardized by the castration of her husband's feet and then the death of their patron. She has compulsion in front of society. She cannot avoid and shows her readiness to be professional mother as well as to be prostitute. It is ultimate choice of Jashoda to survive in the world. The compulsion is misused by other male from same society. She is of anything monetarily or spiritually relevant to a patriarchal culture save for her prophetic lactation, her ever flowing supply of breast milk.

The curious usefulness of the service of wet-nurses to Haldar's daughter-in-laws reveals a great deal about the state of life for Bengali women in relation to their 'privileged' male partners. What this entails for the wives of the Haldar sons' is constant procreation at the expense of their well-being. Wives' husbands strive to create a progeny as soon as the almanac gave a good day, with love or lack of love as one wife states; "I'll be out of pain when you burn me. Can a year breeder's health ever mend?" (44).

In producing heirs, husbands of the house wish to preserve their bride's beauty and this becomes point for Jashoda's induction into professional motherhood. The progressive suckling will "ruin a mother's shape" (49). If sons look outside there is no voice to object. As the wife, through her gift of reproduction becomes objectified in the market as commodities and her husband as consumer expects an endless supply to satisfy his insatiable almost childlike desire. Wife knows as a woman she must take on the subordinate role of simultaneously pleasing and producing for her masters.

Jashoda becomes more and more revered for her body's otherworldly tolerance, it seems as though the binary is moving towards free play — from man woman to a hierarchy closer to woman/man. Both Brahmans in their own right, Kangali shares home tasks as he takes on the cooking at home and cares for their three children as Jashoda is heralded as wet-nurse and, "the mother of the world" (49). This really carries the real meaning of exploitation. She is mother of the world, means she has to feed as many children and fulfill their desire. But no one listen her pain but she is given more foods to make able to feed all children. This line refers to female objectification; "Mrs Haldar believes that the more the cow eats, the more milk she gives. Jashoda's place in the house is now above the Mother Cow" (51).

She is treated as cow which means she does not have higher position as domestic animal though she saves many parentless children. Jashoda's only usefulness in the male dominated cultural setting is her maternal plenitude. Her duty is to raise children out of an imaginary order as she dives into the symbolic law of the father. This 'usefulness' is the responsibility of all mothers of patriarchy.

As she extends her task to countless children, other than her own, Jashoda becomes 'Martyr' a role that suggests both significance and sub-ordinance, and even worship, while she simultaneously secures her 'never ending' lack of milk and nourishment. Jashoda is not seen as inherently sacred as Kangali. She only becomes so when she has a service to offer or when the last child is weaned and her supporting mistress dead. In the end she is left to weep at the lion-seated feet with a pained and cracked bosom.

Jashoda thinks and asks in her delirium how she suckled the world; only to die alone? With "meaning in the process at an end" she leaves a life of sacrifices for all, forsaken by all. Women's body images are exposed, exploited and used as commodities to enrich a society built on advertisements and entertainment. Social issues such as eating disorders and the misuse of women's bodies are delivered to us through media sources. The media manipulates the images of women; women are portrayed in misleading images and as a result, lead us to make uninformed decisions.

Women's are images exposed, exploited and used as commodities. Certain body parts such as the lips, eyes stomach, butt, or breasts are shown on advertisements, movies, and magazines to convey unrealistic and degrading messages about women. Most messages that advertisers try to inject into consumers have nothing to do with the importance and the functions of women's body parts. Provocative images of women sell and attract consumers to buy products that will probably not result in the same pleasures as advertised. Magazines, movies and

billboards, to mention a few, are forms of media that use women's body images to reflect our popular culture.

In the end, her body is revealed as a mere vessel that man through his religious symbols spurs on. Once used for her will and now left empty and lacking, Jashoda suffers a painful and sickened death. Her plentiful breasts now become a gaping wound. Sanichari are stronger, bold, responsible persona from a helpless lower caste woman. The character Sanichari we find outgoing; shrewd, manipulative is very different from stoic, long suffering but repressed woman. Being repressed character, she has been exploited from other males.

They realize both have been ill treated by the society and were the victim of poverty and hunger. She takes care of her physical appearance, household matter and equally contributes for the kitchen work and financial affairs. She is much concerned about her prestige in the society.

Naomi Wolf opines that; "the ideology of beauty is the last one remaining of the feminine ideologies that still has the power to control women" (10). It has taken over the work of social coercion that myths about motherhood, domesticity, chastity and passivity no longer can manage and remains "the last best belief system that keeps male dominance intact" (12).

Due to the socio-economic condition, tradition and religion the characters are forced to be repressed and adopt the job of prostitution. The setting itself shows the poverty stricken condition of Sanichari's family. She is the only bread winner for all. Sanichari being a marginalized group and that she has to be dominated by all the

norms, tradition, religion created by the society for her survival. The dire state of poverty makes Sanichari the target of the dirty ill words and curses by her family members. In recent feminist theories of the body, the notion of 'uncleanness' associated with the female body is seen to be linked to the body secretions. Grosz points out that this may be due to the "common coding of the female body as a body which leaks, which bleeds, which is at the mercy of hormonal and reproductive functions" (204).

Her mother Somri curses her: "you do nothing but bitch, bitch, and bitch all day long. Behaving as though your father get you a pile of wealth! Another word out of you and I'll throttle you" (96). She no longer feels ashamed for doing the prostitution. Now, she loves her work and feels empowered to resist against hunger, society and traditional all the obstacle created by others. Despite, this tragedy, she lifts up her moral she persuades other women from the whore house to adopt her profession and so does it have.

On the other hand, especially as she feeds their children with her milk, she has been turned into an object of worship. She has been equally linked with the mother country. Here, the male's desire is obvious. The male wants to see the woman as a sacrificial being, which can be a receptacle of various desires.

However may be she perceived, she often gets reduced down to an object of the male's desire. The gaze from below is only the male's strategy to dissimulate the oppression he inflicts on his female counterpart through his gaze from above. She says; "Through a programmed confounding of the two kinds of gaze, the goddesses can be used to dissimulate women's oppression" (129).

Spivak posits women in the role of the male constructed voice of women within the patriarchal society. Talking of the Sati custom, she reveals how the men and the men reduce the brown woman into the object of the male's desire. The white men deny her subjectivity through their sympathetic paternal desire. They reduce native woman into an object creature that needs protection. In the same manner, the brown men claim that the woman sets herself on fire to death out of her love and devotion to her male counterpart.

Males to suppress the heinous subordination they impose on their female counterparts. She equally criticizes the white males for trying to call Sati custom a barbaric ritual without understanding its cultural significance.

By showing the dire poverty of villages, the ways in which they are exploited, the burden of ritualized religion, the absolute power. The corruption within the privileged classes, the author constructs a powerful indictment. Some have been used by Malik-Mahajans and then discarded; some have mothers who were kept women and are forced into prostitution in their turn; others become prostitutes because they have run away from home, looking for better options to the humdrum, circumscribed existence their poverty and social class locks them into.

Dulan explains at some length the socio-economic causes that lead their becoming prostitutes, and accuses the Malik-Mahajans of being responsible. He undoes the common belief that the prostitutes are 'other', and establishes that they are poor working women trying to fill their stomachs like everyone else, as much victim of exploitation as themselves.

Emotions too have been modified by the means of power and the helpless condition of the poor. Dulan educates the character like Bikhini and Sanichari to retaliate by the means through which they can hold over their "Malik-Mahajans". Their weakness may sometime act as a tool of their own freedom and empowerment.

It is however understood that there is a kind of hierarchy of property governing body fluids. Blood, sweat, vomit, saliva, phlegm, tears, menstrual blood, seminal fluids and other body secretions have different indices of control and inspire different degrees of disgust. It is seen that how Sanichari, Bikhni, Dulan and prostitutes subversively hold on to the system that was constructed for female exploitation. "I even went and sat under a papal tree and all day I kept thinking now I'll cry, now I'll cry, now I'll cry then it became evening and I hadn't shed a single tear. "Dulan Arre, that's not the kind of crying I'm talking of. This is crying for money" (129).

She has no options but to accept everything that the circumstances demands. She fails, in spite of her wish to outflow her tragic emotions on her family's loss. How pathetic and sensitive is to feel when we try to emphasize her position.

Dulan shrewd and witty –gradually awaken the consciousness of his fellow community. He collects all the information of his "Malik-Mahajans" earning, expenditure and their wrongdoing; understands the power of networking and time and again narrates the history of their past so that they Sanichari , Bikhi, prostitutes- all get the inner flame to work and resist against their landlords and the society.

He makes Sanichari understand how 'crying' a business like another job is. Therefore, she shouldn't look it to be down for the sake of belly no work seems to be lower on upper grade. Hunger does not ask for the norms and values of society. One must be ready to do anything for the sake of stomach.

He skillfully enacts his mental consciousness to uplift his fellow people regardless of their gender and sex. He subversively resist against the account keeper winning to bring bargain in their side. Here, information gives Dulan power to fight against the exploitation done towards them. Good wage, food, clothes was a far-fetched dream for Sanichari and all; Dulan acts as a conscious leader to work for all. We can see how the marginalized people about their latent power give them hope and dream to live their life.

They become ready to pay healthy amount- money, clothes, food, and bargain-for crying help. But male takes advantages of female weakness. The life of poor all around the society is miserable. But in "Rudali" Sanichari is not only poor, she is from a low caste and also a women. All this three aspects of her life makes her a character surmounted by piles of pain, agony and anger. One wonders how people like her can speak for her voice. Being human or humanity seems to be a faraway story for people like Sanichari. She must be emotionally, mentally, physically and most importantly internally deteriorated from the spirit. Her situation when an individual places him/her into her shoes will panic and is certain to suffocate by her life.

Female characters in 'Rudali' are severely treated, at a most they forget the worthiness that women are blessed with. How they have to live their life in utter

agitation and pain. Small womanly things are lost in the whirlpool of hunger, pain and death. Their heart turns out to be stony. Sanichari, when meeting her childhood friend Bikhni after a long span of time, only in the play at this moment she gets time to express her pain and pathos as to outflow her emotional anguish which have been embedded

There is hardly any space for love, care and understanding among the powerful. All fall into the well of lust, money, power and exploitation towards the powerless. The lack of human's main fundamental essence among the power holder results to the pathetic and poor condition. How the fragmentation of thought and feeling of the "Thakurs" create a life of pity among the poor, who are exploited through socio-economic and religious aspects of society and life.

Clearly, it is the people and community who have to work out to uplift and fight for their own survival. The society is mostly inflicted by the differences between haves and have not, powerful and weak, rich and poor, thus creating an unstable society. It is therefore, noticeable how the socio-economic and religious aspects work out in favor of the haves, leaving have not into destitute come together generating a powerful network of – information, knowledge and power.

As most of the poor people live a life of superstition and total belief in their fate rather than karma. Only pointing the fingers against the "Malik-Mahajans" will not lead them to survive. A work is work let that be labour, prostitute of any menial job unless it feeds the stomach. Dulan in whole play guides, advice and uplifts Sanichari's dormant will to resist, by his powerful skeptical statements and thought provoking ideas. It is he who disillusion all the ignorance that clouds the "Ganjus"

and "Dushads" to analyze and evaluate things from the Subaltern perspective. His words motivate Sanichari and Bikhni to work low paid job forgetting about the social questions. And his ideas work out to be effective and powerful to resist and retaliate against the "Malik-Mahajans".

Low caste women who were physically exploited by the rich and powerful. They mourn and cry out for the family members, and in return are paid for their labor. The association between death and desire was also nothing new for women who even now continue to face the danger of death in childbirth, in abortion, in sexual violence.

The fear of death through disease was only an addition to these for women. As long as men consider aggressive, penetrative and unprotected sex only as erotic and masculine, the entire responsibility for safe-sex practices will fall on women and their survival as that of their partners will depend on them. The social stigma that surrounds AIDS has more tragic consequences for women than for men.

The prostitutes understand the dualistic life of the rich. They inform the audience the power of information and their critical observation to pierce deep into the issue. But it is Sanichari, Bikhni, Dulan's organic effort which enables to bring the entire individual into a community and fight the exploitation with a single organized voice.

Sanichari : When you start, weep as if you're lost someone close to you, someone dear to your heart. Beat your breast and cry out with such feeling that their bloods runs cold! Give it everything you have,

made their hair stand in end! Her fling out her arms in demonstration, and lets out a loud, mournful wail) hai re! The rest of the women imitate her. (151)

The female body is social phenomenon because it influences a person in terms of image. Shannon Bell argues that the debate about prostitution within feminism is important because the prostitute body is place of contestations about sexuality, desire, and the writing of the female body (3). Body is female centered issue today. Female around the world, including prostitutes, have argued for self determination over matters concerning the body and for changes the traditional political, legal and social controls over women's bodies.

"Kuruksheetra" is story which is taken from Mahabharat. It brings mythical references and mythical characters. Through this story, Mahasweta Devi tries to show fragile female positions but more than that she wants to highlights female bodily exploitation into patriarchal society. Mahasweta Devi has set the story being based upon religious scripture but it advocates female agony and structural exploitation. It is explained at the beginning of the story:

These women are from the families of the hundreds of foot soldiers padatiks from various other little kingdoms. They had been slaughtered every day in their thousands their function being to protect the chariot mounted heroes. They were issued to armor. So they died in large numbers. (1)

In the story, women characters are not treated as being. Women are used for sexual exploitation, those soldiers sexually exploit them in the war. The war has ended and the land where the war took place, women are burnt in the pyres that were created to burn thousands of foot soldiers and warriors who died for a cause which wasn't their own.

Women's bodies are more taboo than those for men's because it is charged and drenched with sexual symbolism; and also it is contaminated by patriarchal ideology. Women become sexual prey because of their body. Culturally also, women are silenced to speak openly about their sexual victimization. So the need to continue to struggle against the silencing effects of dominant constructions of gender and sexuality is apparent. In this story, females are taken into battlefields where they are abused and entertained. Those soldiers sexually abused women and nothing more than those women have roles there. This line shows here:

On the outskirts, the five women squatted, huddled together. Strips of black cloth covered their breasts, knotted behind. Plain black cloth around their waists, covering their heads. The head dasi of the royal women's quarters, Madraja, was out looking for recruits. The inner quarters were teeming with countless young widows. Their lives would now be stripped of luxury of leisure. All those fragrant wreaths of flowers, all that sandal paste and kumkum for the skin, the elaborate oiled and perfumed coiffures all that banished from their lives forever. (2-3)

This paragraph shows that these five female characters are used as source of entertainment for soldiers. Moreover, so many women who have been widows are also raped in the jungle. Physical exploitation of these women shows patriarchal society even in divine period.

By asserting that women's corporeality is 'inscribed as a mode of seepage,' Grosz investigates the manner in which the female body is constructed. Female voices in the stories are dominated who were closely associated with the war. Women; who could do nothing more than silently watch and lament on the happenings.

Abhimanyu's widow Uttara, finds companionship in five women more or less her age, wives of foot soldiers who were widowed in the war. Uttara who is with a child is completely in awe of them as they recount to her their village life and their customs. So many women are pregnant but never accepted their newly born child. They are treated as prostitute though they have physical relationship. Uttara utters "she is senseless with grief, struck dumb. And she is also pregnant" (30) a servant is rapped then she conceives but no one cares her. As this servant so many women had similar condition there.

These religious stories indicate as well as author intends to show practice of society even past time. It was before human civilization because it was the age of divines. Even during that time, social structure was patriarchal and female were only playing for society. Moreover, it was the time where female did not have independent existence. It is shown here:

Of course, if a man marries more than once, that's different matter.

Then his son's wife has two mothers in law.

Yes so many mothers in law. And then there are the kaurava widows.

You have to include them

They are mothers in law too

Of course

Forget it, it is too much. Try and solve this riddle. (15)

This paragraph shows objectifications of women because they are not valued as being. Every man has more than two wives. They bring women just for produce children and fulfill their sexual relation. Otherwise, female do not have any social and familial position. Male do not give any role to women.

In the story five women are introduced, who are participated at the battlefield but these women have not any role there. It's Kunti lamenting over all the things that went wrong in her life and her guilt over Karna. All these five women have been exploited in both ways, physically and mentally. In fact, these women have internalized their inferiority. In the company of these people who would think that; "the women sit in a circle, running their fingers through their washed hair, gazing at the sky and humming a tune" (7). It clearly shows female have defeated feelings because which is internalized through patriarchal society. This feeling of inferiority, they becomes victim of exploitation.

Kunti spends her day gathering wood for fire and lost in her thought confesses her guilt in the presence who she regularly meets in the forest. Pains of women are unexplainable in the story, which have sufferings. They are described here; "The pyres burn on one. The women retreat until they melt into darkness. The prostitute quarters, an essential part of war now lie abandoned. Did the women shelter in those

tents or did they just disappear? No one knows" (1-2). The line explains the female are used in the war. They are sexually abused and chased into jungle. They have no value as physical being since they are killed without reason.

Uttara, saddened by her state and awed by the women of Kurujangal who are ready to restart their life with new partners once they are back to their homes; Subhadra who understands her daughter-in-laws state and the logic put forward by these women but is unable to say anything that could reflect on rajavritta.

However, almost five women seem dominant in the story though there are other many female characters. The story takes time before human civilization

Female essence is supposed her physical beauty. They do not have any intellectual being. They have cultural interpretation which do not accept female mind. They are physically evaluated but not by their inner qualities. Cultural and social interpretations do not accept free women existence. Female have been mentally dominated and physically used in patriarchal society. Female physical body is exploited. Women are never considered free and independent creatures. Barky opines that; "Many women are sexually objectified and treated as an object to be valued for its use by others. So occurs when a woman's body or body parts are singled out and separated from her as a person and she is viewed primarily as a physical object of male sexual desire" (8).

They are always controlled and subordinated by men. Patriarchy left no space for women to practice their freedom in their life. Women are marginalized in every walk of their life in the name of culture, religion and social norms and values created by patriarchy and it has given power to male to suppress female.

Female are discouraged to uplift in patriarchal society. Culturally, they are programmed as inferior being. They do not have intellectual personality whereas they are positioned or valued in terms of their beauty. Beauty is significant aspect of women but it is misused into patriarchal society. Women have been exploitation for years and their physical body, beauty is caused of their exploitation. Patriarchal society has always given the marginal and subordinated status to women. Women lack behind in every field of life because of their subordinated, controlled and restricted role given by oppressive system of patriarchy.

This research studies women's lives in the patriarchal society by demonstrating the ways in which women are exploited – economically, physically, psychologically, and sexually and investigating the causes of such oppression. It reveals that the female are suffocating into unequal society; where male enable structural exploitation of women. Writer has explained the real women condition in the society and female have been played with male ideologies. The first concept is those females have been exploited because female bodily exposure and male observe female only from sexual point of view. Therefore many female are victimized from male sexual harassment. These characters taken from selected stories have been victimized from very male sexual harassment. She has placed violent manifestation of exploitation of female in almost stories.

III: Physical Exploitation of Women in Mahasweta Devi's Stories

This research has come to conclusion that women have been physically exploited into patriarchal society. They are physically as well as mentally victimized in the patriarchal social system. Female body does not take as independent being in the society. However the social treatment over female existence, females are searching the salvation from male exploitation by resisting and fighting with society as well as patriarchal norms and values.

This research has taken some female characters who have been victim of males. The research came to find that female body is a site of exploitation which is sexually attacked but they do not accept naturally. This is quite graphically illustrated in Mahasweta Devi's short stories. The internalization of the fetishization of the female body leads to tragic consequences including the commercialization and exploitation of the female. But they are fighting with such cultural, social beliefs which make them inferior and vulnerable. Devi does not represent submissive and docile female characters whereas her female characters are revolutionary and rebellious.

Draupadi, Gangor and Jashoda are the characters who have been victim of male dominated world but they equally resist such unnatural exploitations therefore they violates patriarchal norms and values. They do not have respect whereas they have been exploited from them. Jashoda becomes professional mother and feeds her milk to all orphans. But she gets angry from her job and escapes from there.

Women have started to revolt against it for their life of dignity, opportunity and honor. However, they have been exploited physically. This study is an attempt to show women as receiver of male domination and physical exploitation. Female body has been used but female have sense of resistance against patriarchy that has put women into the state of silence, subordination and marginalization. Silence is the inactive and weak state of women resulted from the patriarchal oppression. These stories clearly expose that women are fighting against the silencing forces of patriarchy which have suppressed, oppressed, dominated and victimized women. This research has attempted to explore female body is extremely exploited in the patriarchal society and females are fighting in the society to protect their physical and cultural existence.

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