

I. Art of Yash Chopra's Film

Yash Chopra was born on 27th September 1932, in Jalandhar [Panjab]. He started out as an assistant to his brother and went on to direct five very successful films for his brother's banner B.R. Films. But his greatest repertoire for work has been around 30 films made under the auspices of his own company, Yash Raj Films. Out of these he has directed 12 films himself, while the others have been directed by younger directors under his supervision and administrative acumen as one of India's greatest producers arguably. He can be called India's most successful confluence of creativity and administrative genius as he dons his two hats as a director and a producer.

As a director his specialty has been romance. He possesses a rare aesthetic knack of making his films look larger than life. His hallmark has always been the presentation of his screenplay embellished with gorgeous locations, snow-capped mountains, lakes and rivers, beautiful women draped in the most gorgeous costumes amidst fields of flowers- sight that he paints with his visual imagery. Love and romance inevitably happen to his characters that have become icons for film buffs. Yash Chopra's sense of music, and integral part of Indian cinema, is renowned –musical scores from his films have become the largest selling albums in Indian film history.

Yash Chopra as a producer has lent the largest canvas to his films. He has never felt shy of adventuring into bold and controversial themes. His films have always had a message and have never failed to bring either a smile to the lips or a tear in the eye of the viewers. Yash Chopra is probably the only film maker whom the older generation proudly blesses and the younger generation looks up to for blessings. He has groomed various young talents through his films as a director his son Aadiya Chopra has enhanced his position by his production of one of the greatest commercial success in Indian film history, *Dilwale Dulhania le Jayenge* [1995].

Yash Chopra is the only film maker to have won the National Award six times for the films: *Dharmaputra* [1962], *Chandni* [1989], *Darr* [1994], *Dilwale Dulhania le Jayenge* [1995], *Dil to Pagal Hai* [1997], and *Veer Zaara* [2004]. He has won the Filmfare awards for the Films: *WAQT* [1965], *ITTEFAQ* [1996], *Daag* [1973], *Deewaar* [1975], *Lamhe* [1991], *Dilwale Dulhania le Jayenge* [1995] [It won 10 awards which is the largest number of awards ever won by any film], *Dil to pagal hai* 1997, *Mohabbatein* 2000, *Veer Zaara* 2004. He also won various other Association Awards many times.

B.R. Chopra gave Yash Chopra his first directorial opportunity in "*Dhool ka Phool*" [1959], a story of a woman betrayed by her lover and the subsequent fate of their illegitimate child. The film argues that it is the parents who are "illegitimate" not the children. Mahesh Bhatta's described its love making scene as typical of the representation of sex in the Indian cinema. The real thing is made possible by a studio downpour and the library shots of lightening and thunder.

Yash Chopra made another four films for BR, notably 1965's "*Waqt*" which is acknowledged as a 'found film' of the 'lost and found' genre. Setting many other trends it was one of Indian cinema's first multi-stirrers, a mode which became increasingly popular among the producers during 1970's. It also began the now obligatory style of depicting wealth using the advantages of colour to the utmost. An unusual more was '*Ittifaq*' 1969, a suspense movie based on a Gujrati play, depicting the events of a single night.

Yash Chopra founded Yash Raj Films in 1971, setting himself up independently from B.R. Chopra. From 1973 he produced many of his own films but also made films for Gulshan Rai's Trimurti films. His first film for Rai, *Joshila* 1973, an action-oriented movie fared only averagely at the box office, but his first independently produced film *Daag* 1973, a melodrama about a man with two wives was a great success. He then made a number of the classic Amitabh Bachchan movies scripted by Salim-Javed notably *Deewar* 1975 and *Trishul* 1978 were the great hits and remain popular today. These movies set

the trend for the late 70's and 1980's establishing Amitabh Bachchan as the biggest star of all times in India, in his role as the angry young man. However, even during the height of his fame as the angry young man or industrial hero Amitabh Bachchan also starred in two films, produced, directed and scripted by Yash Chopra *Kabhi Kabhi* 1979 and *Silsila* 1981 in which he played a romantic hero, a lover, a writer or poet.

Yash Chopra's movies in the early 1980's seem to be going back over his earlier successes. Even his attempt at a romantic movie, *Fassle* was not successful, and cinematically was his worst movie to date. Perhaps the change in the mood of viewing public, in the late 1980's and the revival of the romantic movie, *Qayamat Se Qaqaat Tak* in 1988, *Maine Pyar kiyu Kiya* 1989, that allowed Yash Chopra to re-emerge, not only as the only survival of his generation but to reclaim his position at the top.

This highly successful period began in 1989 with *Chandni*, a huge box office success, a film with all the hallmarks of what has come to be known as the Yash Chopra style , heroine- oriented, romantic, emotional depicting the lifestyle of the super elite with super hit music used in songs, picturised in foreign locations. Yash Chopra's own favourite film, *Lamhe* 1991 divided the audience on a class basis. It was highly popular with metropolitan elites and the over sees market, which allowed it to break even, but it had a poor box office response because of its supposed incest theme. This was followed by the indifferent *Parampara* 1992, the last film he directed for another producer.

In 1993, *Darr*, a big hit at the box-office had the 1990's superstar Shah Rukh Khan starring as a man obsessed with an idealized woman who is in love with another man. The audience response was entirely in favor of the Shah Rukh's Character. Yash Chopra's *Dil to Pagal Hai* '1997, a triangular love story, develops a new visual style in Hindi cinema. This film is the best place to see the other side of the young cool film. The new hip style is seen at its most extreme to date in the scenes with Karishma Kapoor and the theatre group, where the old American Musical is updated by a bit of ' friends' and lots

of Bombay Style. The Yash Chopra's romantic touches are kept for Madhuri, who dances Kathak, wears chiffon Indian clothes, but even she barely gets a love song.

In 1990s, It has become almost impossible to depict romance on the screen without referring to Yash Chopra. Yash Chopra's older son, Aadiya, released his first film, *Dilwale Dulhania Le Jayenge* in 1995. A huge success at the box office, it showed clear marks of a Yash Chopra film in the romantic scenes although having its own unique quality. The film got Rajat Kamal as best popular film in the year 1995. It created history as till 600 weeks, it was running in one of the famous cinema theaters in Mumbai. It is ranked as one of the top 25 must see Bollywood films. This movie contains everything. Masala, love, action, family values, comedy, recklessness etc. for which it has become one of the greatest movies in Bollywood.

Yash Chopra's *Dilwale Dulhania Le Jayenge* presents basically the Indian migrants living in the U.K. Raj and Simran, played by Shah Rukh Khan and Kajol, are students who are Indian migrants living in the UK, but having different life style. Raj's father, played by Anupam Kher, is a business man. He is presented as a liberal father who has given all freedom to his son. On the other hand, Simran's father, played by Amrish Puri, is also a businessman but is very strict. He is presented as the typical male figure of the patriarchal culture system of India. He speaks in absolutist terms and has moulded his family according to Indian culture. Simran is his eldest daughter and he has decided her marriage with his best friend's son Kuljeet from Punjab, against her will.

Simran and her friends make a plan for European tour and for this Simran needs her father's permission. But he is very strict and he is not ready to let her go alone. He agrees only after Kajol assures him that she will marry the same boy, he has chosen for her. So Simran goes for the trip with her friends.

Simran meets Raj on the trip to European countries. Both of them board at the same train with their respective friends after some funny incidents. They come closer Raj finds the girl in Simran he was longing for. He finds Simran made for him and he understands that Simran is the only girl with whom he can live all his life happily. On the other hand, Simran also starts to compare him with her dream boy. She finds that Raj is none other than the boy about whom she used to fantasize. It is Raj, whom she had adored in her songs and it is he, with whom she has decorated her dreams. So they come into conclusion that they are made for each other and they cannot live without each other. But Simran is scared of her father.

She returns home with butterflies in her heart. She tells the whole story to her mother. She tells about Raj as the same boy she used to fantasize in her dreams, his innocence, his madness etc. Accidentally, when Simran was describing all those things to her mother, her father was listening their conversation. After hearing about Simran's love her father becomes furious and decides to return India and organize her marriage with Kuljeet. Simran does not give her consent to the marriage. But her father is so determined that he decides to return and arrange the marriage as early as possible. Her mother wants to spare Simran, but cannot sway the domineering father. She is helpless and decides to abide by her father.

When Raj comes to her house he sees that everyone is left for India. Simran's neighbour lets him know about her marriage. But Raj does not give up the matter so easily. He decides to go to Punjab and try to marry his love. Raj understands the meaning of love with Simran. So he does not want to lose her. In Punjab he meets her privately and tells her that he has come and now everything will be alright. Simran offers him to elope from there. Her mother, who was trying to make her daughter understand the distinction of girl just as an escape-goat for men in their culture, also wants him to take her

daughter away from the chain of patriarchy to the world of dreams she had wished for her daughter. But Raj disagrees with the plan and says that he will marry her with everyone's consent.

To fulfill his plan Raj plays some drama and meets Kuljeet. He pretends to be his friend, wins his heart and belief and comes to the family. Slowly he gains everyone's confidence including Simran's father. But Raj's identity is exposed to everyone when Simran's father sees a photograph of the couple somewhere in New York. Raj decides to leave the place just at that time Kuljeet comes and beats him out of anger. He gets in the train. Simran and her mother were crying. Just at that time, the father relents with the force of Raj's honesty and both are united with the father's consent.

The traces of male supremacy are depicted in most of the scenes of the movie. We can notice the authoritative voice of the male character is dominant. As the main character Baldev Singh takes each and every decision and frames the destiny of each female character. So for the female characters are concerned their submissiveness to the male authority is explicitly seen almost everywhere. The female characters are bound to bow their head in front of the decision made by the male character Baldev Singh who is considered as the head of the family.

In the Indian diasporic families, culture is also formed by the males as they are more powerful and in a superior position to females. They make culture as a means to suppress females by framing the rites and rituals in accordance with their convenience. Thus the culture becomes merely a tool to exploit females in the Indian diasporic families. We cannot hear any voice raised by any female characters against authoritative males. It is so because of the patriarchal culture in which they are brought up from their birth. Moreover, they are taught to spend their lives by supervening their desires for the sake of maintaining the so-called patriarchal culture.

We can notice the diasporic theme in the Panjabi migrant Baldev Singh and also how he has molded his family affairs being overwhelmed by his diasporic anxieties. Along with this, we can also

observe the inferior position of females to males in the Indian migrant families for instance the characters like Simran and Lajo are heavily suppressed by the culture and the patriarchal notion.

Females are confined in the domestic life formed by patriarchal values and norms. They are not allowed to act according to their free will but their each act is guided by dominative male oriented culture. Even in the movie, we can find the traces of the patriarchal ideologies imposed on the introductory scene of Simran, she has been shown opening the window and a strong wind blowing against her face. This wind metaphorically represents the patriarchy obstructing her freedom and her wishes to go beyond the boundary of the four walls created by the patriarchy itself.

Similarly, another character named Laju is shown busy in doing household works. Most of the settings for her scene is around the kitchen premises. She has never been shown out of the fourwalls. Even her dialogues, behaviors, dress up etc. depict her submission to the patriarchy. And this clearly indicates that the female identities have been restricted within the boundary of domesticity declared by the patriarchy.

Even in the dialogues, the male supremacy has been depicted. The male character Baldev Singh always uses the first person 'I'. This shows how he is trying to show that he is the supreme power in the family and he can represent all other members. His daughter but also to his mother whom he had left in India alone. His dialogues determine his ego and show how he thinks himself the only source to provide happiness and security to all his family members.

Throughout the movie, the authoritative voices belong to males. It is Baldev Singh or it is Raj, the act of decision making is under their part. The job of females is just to agree in their decision and act as a puppet. On their part, they have got only sufferings, longing and tears. Even in the opening song. "Come home wanderers, your home are calling you..." the suffering voices of females are prevalent. It has been shown that the females are made to suffer in the four walls of culture, rites and rituals and the

males are as free as the pigeons shown in the scene. They can fly wherever they want and can come back whenever they want but if females dare to do so, they will be punished by various means of torture determined by the male made Indian culture.

In the nutshell, Yash Chpra's *Dilwale Dulhaniya Le Jayenege* has successfully shown the suppressed position of female characters in the Indian diasporic families which is due to the hierarchical structure of the society created by patriarchal authoritative ideologies.

II. Religion, Rituals and Culture as Patriarchal Ideologies

Feminism studies women as people who are either oppressed or suppressed or deprived of the freedom of personal expression. All women writers who struggle against patriarchy in favor of womanhood are generally considered feminists. Today feminists have stepped forward against male dominance in order to enhance women's right and to secure woman's emancipation. Woman feminist writers take pride in their femaleness making it a vital tool to struggle for their rights and emancipation. In this relation, feminist is a political theory and practice to break the social bondage of patriarchy. Focusing on this aspect, Toril Moi feminist says "The word feminist or feminism are political levels indication support for the aims of the new woman's movement" [135]. At the same time she makes clear what feminist criticism is saying: "Feminist criticism then is a specific kind of political discourse, critical and theoretical practice, committed to the struggle against patriarch & sexism, not simply a concern for gender in literature" (204).

These lines show that she has focused on the nature of feminist concerns

Which concerns gender differences and like wish its development as theory and its application which are useful to learn social, intuitional and personal power relations between the senses. In the same way

Elaine Showalter focuses on not only the recognition of women's writing but also on rethinking the concept of literary study. She says:

Feminist criticism has demanded not just the recognition of women's writing but a radical rethinking of the concept of literary Feminists criticism is international in its resources, and feminist critics cross- crossed national boundaries. (181)

Feminism literally means womanism, a strong complaint against patriarchy. Feminists today have finally recognized that the world they have described is not the whole world because it's central concern is social distinction between men and women, so, it is commitment to eradicate the ideology of domination and discrimination.

Through the centuries patriarchy has determined and shaped almost entirely the nature and quality of our society, its values and norms, the place and image of women within it, and the relation between the sexes in which men are valued above women, men are always overpowered with the sense of " I am man, she's woman. I am strong she is weak. I am tough, she is tender. I am self sufficient she is needful" (Rud 54).

The Penguin Dictionary of Sociology, defines feminism as a "doctrine systematically that women are system nautically disadvantaged in modern society and advocating equal opportunities for men and women"(132). Feminism has been defined not simply a particular framework set of ideas, a form of social analysis or a critical questioning around the issues of women and power but also as representing specifies way of experience. Adrienne Rich defines feminism as "the place where in most natural organic way subjective and policies have to come together" (315). It is a political movement or theory and practice to break the social bondage of patriarchy. It is precise that feminist criticism concerns with gender differences. Its development as theory and its application are useful to learn social, institutional and personal power relations between the sexes.

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Feminists believe that the entire spectrum is dominated by patriarchal values patriarchy is a society in which formal power over public decision and policy making is held by men. In other words, patriarchy is a social structure in which a male is the head of the family who has the supreme authority of decision making and control over resources. Feminist use the term patriarchy (Rule of father) to describe the course of women within, and the relation between sexes. Women become instruments through which the social system reproduces itself and through which inequality is maintained. In man made culture; women have to survive unformulated expression and discrimination on the basis of sex, race, religion, tradition, etc.

It is the patriarchal social order which subjugates women folks to a second class or even third class citizenship. Here, women are projected as the 'other' subordinate being. Moreover, women are not regarded as an autonomous being; they are always intensified by, with men. In her book *The Second Sex*, Beauvoir states, "humanity is male and man defines woman not as herself but as relative to him, she is not regarded as an autonomous being" (xviii). She views that women are always taken as relative being, they are introduced with relation to their father husband or son. Regarding the patricarchal traditions Elise Boulding writes:

Patriarchal ethics brings in different kinds of socialization practices for the male and female in the family which ultimately lead to turn the male child into an 'operations' and the female child into a victim when they become adults at the root of such operations

against women is the reality that women are taken as 'objects' of but discrimination are violence of men. (qtd in Sinha 23)

In patriarchy women have, in general, been forced to occupy a secondary place in the world in relation to men, a position comparable in many respects with that of recoil minorities in spite of the fact that women constitute numerically at least half of the human race.

Further, this secondary standing is not imposed of necessity by natural feminine characteristics but rather by strong environmental force of educational and social tradition under the purposeful control of men. Women in general have failed to occupy places of dignity with free and independent existence to associate with men on a plane of intellectual and professional equality. Rajeswori Sundar Rajan emphasizes the role of ideology and politics associated in the system of representation: "Representation is something other than the representation of reality" (167). Therefore, the condition of female in diasporic communities whether they can speak or not within particular social structure is still another great problem in the field of representation. Radhakrishnan says that "All representation is an act of violence and inauthentic" (142). Radhakrishnan believes that an ideology plays a great role in the process of representing the female. He also makes it clear that all kinds of act to represent female shows that the female identities are merely a construct of the powerful males of the society. Females do not have their own independent identity because their identities are formed and determined by the males.

Women in patriarchy, for centuries, across space and from culture to culture, have been consistently treated with ambivalence, misogyny and subordination. These constant themes in the naming of women by patriarchal society may find different expressions and may vary in intense effect but they occur again and again universally. Women in patriarchal society were looked at as inferior to

men. In the male-made culture woman had to survive in formulated expression and discrimination on the basis of sex, race, age class religion etc.

This miserable condition of women, however, did not remain the same because women became conscious of their secondary situation and began to question it. They became quite aware of the fact that they were made weaker, dependent, and powerless by men.

Taking this condition into consideration, Wollstonecraft first raised her voice in support of women's emancipation as well as women's education. She was the first feminist writer to raise voice in favor of women through her writing "Vindication of Rights of Women". With this work, feminism gained momentum.

By the time of the industrial revolution, a wave of self-awareness among women emerged. They began to claim political freedom the right to work as well as the right to equality and freedom. Women now acquired a sense of sin: a sin of hearing the injustices of men. And there emerged a number of women writers such as Jane Austen, George Elliot and Bronte sisters who were pioneers of their time. They contributed a lot to protest against the condition and status of women in society.

In the 19th century, education brought awareness among women. As a result, more and more able women come to the fore front women now got access to a number of trades and other jobs. The waves of awareness among women enabled them to start working for the freedom to women.

At the beginning of the 20th century they sought emancipation from another aspect for male dominance that is from the male made notices of discriminating between sexes. In about 1910 the new term feminism to describe women thinks. American women suffrage association was established for the upliftment of women. However during the 19th and early 20th century he American women suffrage association could not achieve its goal satisfactorily. The movement culminated in winning the right to

vote for women in 1920 and then the feminist movement remained dominant for forty years. After 1960 only feminist literary criticism came into existence as a political movement demanding equality between men and women.

However, a variety of hypotheses regarding women have been formed and the origins and causes of women's subordination right through the ages have never been definitely explained. Especially in the Indian diasporic community, women are expected to serve men physically, taking care of their homes, property, clothing, children or person, economically doing countless jobs in which women are paid meagerly. Hossfeld says while commenting on such condition:

Womanhood and feminist are defined along a domestic, familial model, with work seen as supplemental to this primary identity. Significantly although 80 percent of the immigrant women in Hossfeld's study were the largest annual income producers in their families, they still considered men to be the breadwinners... men are seen as the real bread winner. While women's work is usually defined as some thing that takes place in the public or production sphere, these ideologies clearly draw on stereotypes of women as home bound. (Feminism Without Border154).

In the patriarchal societies, the woman is equally producer of income but they are just supplement to the males who has been considered as the primary identity. Their work and contribution are not given significance. Though, the whole household is managed by them, such work is just considered as their duty rather than their contribution.

Ardner, a male critic, has defined a separate culture for women. According to him men and women are the products of the same society but a man is called a cultured being whereas a woman wild. Indeed men have got the power of decision making by social favor whereas women the home making. From the primitive ages, women began to look after the household whereas men took the

responsibility of earning bread. But later the single division of labor gave a inferior position to woman in patriarchal societies as well.

The softer, weaker and more dependent the woman is, the stronger and hence more powerful the man appears. The more servile a women the more masterly the man and the more the woman withdraws into home and gentility, the more arenas of government and industry are left to the iron grasp of warriors and warrior values.

Viewing the plight of women in Indian Diasporic communities, some male writers also started writing from the point of women's emancipation and rights. They tried to feel, as the women writers who feel about women's suffering and oppression caused by men. But they are not real feminists because they lack women's experience of ovulation, menstruation and childbirth.

By the time women became conscious of their position in society and discrimination between men and women, many feminists emerged who forced upon women's minds, their well being and emancipation. They emerged from different nations focusing on various aspects responsible for women's sufferings and secondary position in society. Patriarchal society has indeed been well served by masculine colonist images, where all images of women have been make centered time and again we come across the ambivalence men feel towards women. For the masculinity, women and sex are almost synonymous terms. If sex evokes mixed feelings of approach and avoidance, must certainly it is likely that women evoke the same feelings. Misogynist distrust of women is an integral part of masculine and patriarch. It includes the belief that women are stupid, petty, manipulative, dishonest, silly, irrational, in competent, castrating over emotional, oversees a host of many their things.

In patriarchal society, from the primitive age, women were regarded as non – entity. They were rarely asked for their views and opinions concerning their experiences. If women expressed their views on any social or other aspects, there were ridiculed or looked down with contempt by men and they

were always considered different from men. So, in the case of most societies, women's intelligence and capability have been always doubted.

Till recent times, women are taken a sort of Semi human creatures who could not speak for themselves. In the Indian diasporas countries they are dissected and categorized.

Women for centuries are considered weak in patriarchal societies. So they cannot come to the ranks of men and at the same time, they cannot occupy equal status in such societies. Due to the notion of men made society, they suffer in dependence. The notion that women are physically weak by nature is universally accepted in patriarchal society and it has become a means of controlling women in every sphere: social, political and even literary. Focusing on these aspects Seldom writes:

Women have been made inferior and operation has been commanded by men's belief that women are inferior by nature. However the abstract notion of equality receives lip service but demands for real equality will usually be resisted. (135)

Traditions have ideological function with respect to the operations of women. Tradition in its multiplicity reflects an agglomeration of literary, scripture based inheritance, in which the unit is only being reshaped by the oral tradition and the social discourse. Tradition is rooted primarily because it represents norms and values of the nation and from the past, as the society is patriarchal, there is a tradition which is always based on the values set by men as they are regarded as high personalities of the society.

Traditionally, the roles of men and women are clearly defined and separated from each other. It is the very tradition that men have always attended to the task outside the house hold and the women have a complex constellation of roles manager of the house hold, caretaker of her husband and children. The socialization process emphasizes modesty and adaptation for women while it teaches male children

to be superior, independent assertive, aggressive etc. Women always are assigned to domestic sphere. Tradition, Culture, Religion all are synonymous and inter-related to each other. Tradition has always been involved to butters arguments for the continued suppression of women.

Hindu fundamentalists (men) regard Tradition and Culture should be followed but they do not want to listen the burden of such tradition that treats woman in a discriminatory way. In relation to men, traditional and cultures are made by men themselves in hierarchy to subordinate women. The under pinning like conventionalized religious dogmas and tradition, orthodox culture and patriarchy all are just amalgamation to oppress women. Women of Indian diasporic communities are greatly affected by the patriarchal traditional culture being such orthodox traditions; they are bound to live the life. So, listening to the pathos and ethos of women suffered by so called tradition and culture, feminist criticism emerged as opposing such cultures which discriminates women in its worst form in contrast to men in various forms like social, economic, political and other

Women of Indian diasporic communities are enforced to follow the tradition. The status of women in the societies in the no more than that of an animal, women are obliged to follow the hierarchical social system where they cannot find their respectable position. Regardless of caste, class or religion women are differentiated as secondary object. The society keeps them aloof from social matters like decision-making, participating in political matters, problem solving, social and familiar discussions and in financial issues. They even don't have the right to make their own decision as they are deprived by tradition. In this contest Suguna Paul writes:

Women have been suppressed under custom and have for which men been responsible and in shaping of which she has no hand [...] Women has as much right to shape her destiny as man has to shape his it is up to men to see that they enable than to realize their full status and play their part as equal as men. (44)

Here, Paul views that because of men made tradition, women cannot speak for their desires in the society. They also do not have rights of human beings to shape their destiny and it is the very men who must enable them (women) for highly equal rights and opportunities in the society.

Through, culture is not based on biological inheritance, as it is an abstract of the basis reality of human behavior and social products. But men are the propounded of the culture. As critic, Sapana Malla Pradhan writes, "culture is the handwork of man and the medium through which he achieves his ends" (qtd. in Ghimire 149). She views that culture is made by man himself to accomplish his motives.

Religion and culture have a great impact in the lives of women. Many cultural practices are influenced by patriarchal value that considers women as inferior to men. Marriage is regarded as an important sacrament for women. The marriage in Hindu religion is not simply the only for fulfillment of sexual gratification, rather is taken as spiritual inseparable union between the souls. Thus after marriage the women's individuality comes to an end. Marriage is regarded as an institution of enslavement, where women are slaves of their husband. In this context Uma Narayan writes:

Marriage is an oppressive institution for being women is something that predates my explicit acquisition of a feminist politics and is something I initially learned not from books but from Indian women in general and my female relative in particular. (9)

Narayan Holds a belief regarding marriage that it is an institution in which women work as slaves or workers for their husbands not only in their presence but also after the death of their husbands as they are obliged to embrace the tradition of *sati* or the life of chaste and self denial for the rest of her life but husbands are regarded as the owners or masters of the marriage institution.

Religion is such element in the world which has influenced human life extensively, and regularized it in accordance with its trends. Many religious trends which had governed the social and

religious life of entire womankind of the world emerged as religious labors for their progress. Every religion plays vital role in determining a women's position in the society, as the position of women is determined by the religion they adhere it. Moreover the people's notion about the proper role of women in the home and society and the social restrictions on women are all rooted in religions conceptions. Moreover the religions scriptures and sacred texts have influenced the status of women. The passage in the *Rig-Veda* declares that" the women are very fickle (qtd in Altakar 319). There is always misrepresentation of women in the religious literature or scriptures. In *Mahabharata* it is told the sensual enjoyment is the sole aim of women existence (320). Women are always taken as a means of enjoyment.

Religious dogmas are regarded as an obstruction for the women for their better life. When one is married, marriage vows are equally binding on the couple. But women suffer and they are expected much faithful than their husband. Man can marry even in their old age to a young girl, but woman had to live the life of chastity all her life. So it is crystal clear that patriarchy and religion are interrelated to each other. Patriarchy is the outcome of religion. Men regarding themselves as superior even go on talking of their love to their wives while they are alive and get second marriage soon after their wives death. Women, on the hand feel grateful to their husbands an even she lives the rest of her life being chaste urged by the prompting of their conjugal love. In this context Altekar writes:

For men to say that women are fickle and faithless is the height of impudence and ingratitude, it reminds one of the audacity of clever thieves who first send away their lost a then challenges innocent person demanding from them the stolen articles. (322)

Here, Altekar views that though marriage vows are made for both men and women, women are found to be much honest than men regarding their marital affairs. And to say women are fickle in *Rigveda* in just a Voice of patriarchy to dehumanize women.

From the early history man is seen excluding women from religious service almost everywhere because she is regarded as unclear and impure mainly on account of her periodical menstruation. Hygienic rules often appear in the form of religious taboos in Hindu culture. Moreover, superstitious beliefs are based on Hindu religion. It is thought that the main person polluted by the birth of a new born is mother and the purification was needed mainly for her. Mother will be pure only by scattering holy water on her body around her room as there is always exclusion of women from religions authorities and values, the person who performed the ritual concerning it would be the father of the new born child. In the absence of the father of the new born, "the mother was not the person to perform the ritual but the uncle of the new born had to perform it" (Thapa 57) Thus, sons or males were the performer of all religions rituals of the families. Daughters or females had been barred from performing such rituals.

Sarladevi Chaudhary known a great figure in politics and feminism has spoken for the Indian womanhood. She views that women are treated from their earliest childhood as separate and inferior. As girls they are denied sweets while their brother eats their full. Since men had shown no interest in understanding women's feelings, she views that now it is the time to speak publicly about their status and join the worldwide women's movement. She has given many feminists speech and she concluded what as certainly the most forceful feminist speech of the 1930 with "a call for legal, economic, social and educational equality" (Qtd in Forbee 143). She regards for equal treatment for women. Lata Mani, a feminist has so rightly pointed out, the debate over social issues, that she writes, "Traditions was thus not the ground on which the status of women was being contested. Rather the reverse was true; women in fact become the site on which tradition was debated and reformulated" (17). Here, she holds a belief that women have become just site and victim of tradition. Metaphorically tradition is a player contesting on life of women.

History and culture are the construction of male ideology. As in the primitive society there were was power of man in relation to all field to the society for instance tradition and culture, and women were site of the very eastern tradition and culture. In this context, Narayan concentrates about the attempt female critics' effort for minimizing the issues created by culture to women and writes:

The political location of many eastern feminists makes it particularly clear that the scope of feminist needs to include not only contest faction of particular practices and institutions detrimental to women but additionally to include challenges to the larger pictures of Nation, and National. History and culture traditions that serve to "pictures of history" that conceit their on historicity and their own statues representation suggesting that the Nations and its culture are natural givens rather the historical inventions and construction that are. (21)

Narayan hold a belief that culture and history are just related with sets and ideology for a return to past traditions, and the narratives of culture, history and tradition often present themselves as a fact, but they are always infact political that try to describe the power healing in the society and that which party is important in the society. They are just a construction and representation of the fact. So, for her, "Eastern feminist struggles for nationalism, and different feminists in all motions comfort problematic version of these, burden of history (21).

Feminist writers view that Feminism is a second and cultural constructive form of women. When women reach a certain age and understand their gender, they are loaded with concept of feminism which is a set of cultural norms served for females. Patriarchal societies consider women as objects rather than human beings of flesh and blood. As Beauvoir states "Feminity is a cultural construct. One is not born woman, one become one" (209). The role of women in society is cultural construct because

female infants do not know what they are. They are just like clay and it is the society which shapes them as females.

It is not an easy task to remove the deep rooted structure of society. It took a long time to realize and establish women's identity. The feminist view is that since women are equal participants in social construction, they should not be suppressed by patriarchal domination. This, the results of the feminist movement, generally speaking is a movement for women's social, economic cultural and political freedom and it is also a movement against patriarch and sexism. As M.H. Abrahams writes:

The second sex is a wide ranging Criticism of identification of women as merely the negative object of "other to man as defining and dominating subject who is assumed to represent humanity in general the book deals also with the collective myth of women in the works of many male writers. (234)

Through this book Beauvoir established the principles of modern feminism. She focuses upon pitiable condition of women in patriarchal society stating that when a woman tries to define herself she starts by saying " I am a woman. No man would do so ... Man defines the human not women "(Seldon 134)". It reveals the fundamental asymmetry between the terms masculine and feminine: "Man defines the human, not woman. Woman is riveted into a lopsided relationship with a man, he is the one, she is the other" (135)). She refuses the notion of female essence prior to individual existence and attacks the patriarchal myths of women that presume the fall essence.

These kinds of myths are also prevalent in Indian diasporic community. She says that myth lies on both sides: man can't experience some typical female experiences as menstruation, women eroticism and pain at child birth. She criticizes men made myth against women. That myth is never more than a mirage that vehicles as well as drag one near to look at it. She further claims:

The myth of a woman is a luxury which can appear only if man escapes from urgent demands of his needs the more relationships are concretely lived the less they are idealized ... But along with the luxury there is utility; surely most of the myth had roots in spontaneous attitude of man toward his own existence and the world around him. But going beyond his experience toward the Transcendent Idea was deliberately used by patriarchal society for purposes to use of self – justification, through the myths this society imposed its laws and customs upon individual in a picaresque, effective manner, it in under a mythical form that group-imperative is indoctrinated into each conscience. (“Myth vs. Reality”, 999)

Despite various activities, no significant development in feminism is seen before the 1960. During the late 1960s, the impact of feminism began to be felt in literary criticism. It moved forward progressively and reached its height during the 60’s with American Showalterian concept of Gynocriticism. Before her, Kate Millet developed the ideas of unequal relation of domination and subordination of woman by patriarchal culture.

Power is an essential weapon in human society. Patriarchy gets power by formulating various culture and tradition. They exercise power through the means of culture, Kate Millet also claims that patriarchy is the main cause of women's suppression and it makes them inferior. Patriarchy “subordinates the female to the male and treats the female as an inferior male. Power is exerted directly or indirectly in civil and domestic life to constrain woman” (137).

Thus, feminist criticism is a politically powerful tool whose main task is to make the patriarchal society realize, their rigid rules and regulations and to make women conscious of the age. And then only gender discrimination will be wiped out; so women can breathe freely as men do in the society. Her

approach is concerned with the study of social, institutional and personal power reductions between the sexes in patriarchal society.

The potentials of global feminism lie in the apparent similarities of women's partition around the world. Gender based mutilation, unequal access to economic, legal and political resources, compared with men in each country, and evolution of women, at least by official culture and most men of lesser status, whether by identification with nature, emotion or some other pollutant of reason or religion.

In this way, conventionalized tradition and culture is the reason behind exploitation of women in its worst form. Indeed, feminism has often focused upon what is absent rather than what is present, reflecting concern with the silencing and marginalization of woman in a patriarchal culture; a culture organized in the favor of men where their (Women) existence in the society is always inferior to man 'Feminism tries to minimize the oppression of woman caused by the patriarchal tradition and culture and seeks the equal rights and opportunities between men and women

III. Compromised Female Space in *Dilwale Dulhania Le Jayenge*

In *Dilwale Duhaniya Le Jayenge*, Yash Chopra presents an issue regarding the female space especially in the diasporic Indian communities of the western metropolitan locations. He examines how the cultural heritage and the patriarchal ideologies inherited from Indian are decisive in shaping the notions of family, marriage, freedom, and autonomy of the women among the diasporic Indian families. The movie captures the plight of women living in the Indian Diasporic communities being deprived of the freedom and selfhood within the same spaces where the other western women are living in privileged position and gender equality.

In Indian diasporic communities, people are struggling to create their cultural identify and attempt to identity themselves with their homeland through the help of memories of the forsaken land as well as the hope of restoration and codification with their belongingness. Diaspora “has been extended to cover a range of different culture and ethnic groups held together by shared cultural or religions commitments and having same sense of exile form a place or state of origin and belonging”(78). Heron emphasizes that the desired homeland and necessity of cultural identify becomes the dynamic assimilation of communities in the foreign land.

The opening sequence of *DDLJ* shows Punjabi migrants feeding pigeons. The monologue over expresses the man’s diasporic anxieties immediately. The song “Come on home stranger,” playing in the background shows the pitiful condition of the women:

This is London, the world’s largest city I have lived here these twenty two year’s waked
this street every day and each day the same street asks me my name, asks me you
Choudhary Baldev Singh, where have you come from, why have you come here? Half a
life has gone by and yet this lank is so strange to me and I to it like me, these pigeons

too have no home, but when will I be able to fly like them? But someday, surely, I too will return to my India, to my Punjab. (Caption in English)

In the first scene of the movie Baldev Singh is introduced as an Indian man living in the western society. He is shown of feeding pigeons and going through a monologue. In the monologue, he expresses his diasporic feelings and compares himself with the pigeons. The scene is followed by the song "come home, stranger, your country calls you back" in which the character Baldev Singh fantasizes his home and the green field of Punjab. The song is sung in female voice. It has been shown through the songs and the dialogues of the scene that the Indian males are like pigeons. They are free to fly. Wherever and whenever they want and with their flight they make the imposition over the women of their country that they are doing so to provide them bread and butter. The Indian women being guided by the patriarchal notion, keep on lamenting for their males but do not understand their contribution and sacrifice as their psyche has been built with the Indian patriarchal culture.

These above lines also depict the diasporic anxieties of the main character Baldev Singh, who is a Punjabi immigrant. In this monologue the feeling of homelessness has been clearly presented. He has lived the long period of twenty two years in London, even though he finds himself stranger for the foreign land and so it to him. He compares himself with the pigeons that have left their home in the search of food. He came to London to earn money for his living but his feeling of homelessness now made him feel stranger in the foreign land. Her longing for his homeland can be shown in his dialogues, his appearance and in his behaviors. Though he lives in western metropolitan city, westernization has not touched him. He wears Indian dress, worships Indian gods and goddesses, and speaks pure Hindi without any traces of English. This shows how he is trying to preserve his cultural and ethical identity even in the foreign land. But, in the process of creating his belongingness in the foreign land, he had negated the position of female (his wife, and daughter) as it is done in the Indian patriarchal system.

Baldev Singh's shop is the center of the diasporic work ethic. In the shop Baldev Singh does his Pooja (Hindu Religious Ritual). His wife, Lajjo phones him every morning to see that he reached work safely as this comes under the duty of Indian wife. The space at home is occupied by their daughter aged 12 and 21. Since Baldev Singh has declared that he has been in England for twenty two years, we can assume that both are British born. Yet they speak Hindi without an accent and more important, have a body language that is totally Indian. This setting of the film proves that Baldev Singh being a diasporic figure has created the hybrid shop and family members. He has molded everyone according to his wish. And this is his imposition because his daughters do not feel the same longing for India as their father feels. This lack of longing can be seen one influence of western modernity. The sisters quickly change their tape/cd from rock 'n' roll to K.L. Saigal's "Gam diye mutiaqil" the moment the father returns to the space of home. Also it can be noticed that when Simran is inside the territory of house, she wears eastern clothes and outside she is dressed up in the indo western clothes.

In the Indian diasporic communities males are fully essential to be free to create both national and individual identify, but female within their own communities cannot get space because of the patriarchal ideologies which are rooted in Indian communities. Similarly, Benita Parry views on Spivak's concept of double oppressions as what Spivak uncovers is instance of doubly native women who, caught between the domination of native patriarchy and the foreign masculine imperialist ideology" (36). Spivak's criticism also illustrates that female cannot get space in diasporic communities because they are doubly-oppressed. Likewise the female characters, Simran and her mother Lajjo, are doubly oppressed in '*DDLJ*'. Considering the female space in relation to this Mishra states;

Whereas for the father, it is the diasporic that is in fact threatening, for the daughter Simran it is the homeland that threatens. Apart from the synecdoche value of this

reversal as signifying a diasporic generational gap in one's reading of here and there the difference Abe works on the under theorized question of gendered response to the homeland. For women in the diasporic the homeland may well pose a threat to their emotional freedom, (252)

From the above mentioned line, Mishra is trying to present the feeling of homelessness in both father and daughter. Difference is that father feels homelessness in the western location and longs to return to Punjab which he considers his home. But for the daughter returning to Punjab causes more threat than living in London because these feelings of homelessness will be doubled as the place is very strange to her. The sense of threat of homeland is seen in the following conversation, between father Baldev Singh and daughter Simran:

Simran: Will you give something if I ask you?

Father: Whatever you wish.

Simran: I want to take a look at Europe. Eurail is offering a month's tour. All my friends are going. Please don't be cross. I have never disobeyed you.

Babuji: I'll be going away to a land I have never seen. The man I'm going to marry is a complete stranger. But I have no complaints. You must have considered it is in my best interests. But I won't get a chance like this ever again. I don't even know whether I will ever come back whether I will have these friends. Later on besides, it's only for a month. In a month, I will have lived a life time for the sake of my happiness, won't you let me have a month of my life. (Caption in English)

The above dialogue precisely conveys the sense of losing their emotional freedom. Simran when she acknowledges the decision of her father to arrange her marriage in their birth place India with the son of

her father's friend, she understands that now her life of happiness and so called freedom is going to end soon. Her father Baldev Singh always fantasizes to return to India. But the daughter, Simran has the fantasy of the grand European tour. She takes the tour as source of happiness, freedom and wishes to live her whole life in the short span of one month. After a month, she knows that all her dreams are going to be shattered as the return to the homeland haunts her. The life of London, is also not giving the proper feeling of home to Simran because there her father confines her in the patriarchal rules and regulations. She does not find space to express her emotions and desires freely. When she desires to go for the tour, she has to beg one month of her life from her father. And for that she has assured her father to live her rest of life according to the will of her father. She knows that her return to homeland will chain her in the new rule of patriarchy of her husband and her position will be worse than before. In spite of knowing these all things, she is not even protesting against the decision of her father because her father has created Indian patriarchy even in the diasporic space. The raring of Simran has done according to the Indian culture built by patriarchy thought she lives in London. From her brought up she learns that the girls are just to sacrifice her happiness and so she doesn't even protest against her father's absolutist terms.

Baldev Singh's absolutism can be felt in the following dialogues:

Father: She is shy' See Lajjo! That's our etiquette our culture. My daughter is still so shamefaced. In the heart of London, I've kept India live!(Caption in English)

In the above lines it is depicted that the father who is overwhelmed by the diasporic anxieties feels proud when his daughter leaves the place after knowing about her marriage. It was so that because the father thinks that his daughter in spite of being British born knows the cultural values of Indian. She has shown the femininity which is expected from the Indian ladies. With her behaviors, he gets the feeling of triumph that he is a successful father to grow his daughters according to the trend of Indian culture. This

triumph is expressed through the word "She is shy". But here he does not try to find out what her reaction was due to her. Shyness or she was trying to express her unwillingness towards the marriage. He interpreted her reaction according to his will when her mother Lajjo requested him to ask her will. He makes her silent by saying that, "Don't worry! Simran is going to be so happy."

In these dialogues, his patriarchal ego can be seen; he tries to prove that it is he who can assure the happiness of all the female members of the family. His decision is always correct and it is for the happiness of the female members. If they (female) follow his decision they are going to be happy but if they are going to act according to their will, they have to face the hardships and have to bear sufferings. So, in one way his dialogues seem to be threatening to words his daughter and wife. It seems that he is saying. If you are going to act according to the framework of patriarchy you are accepted is the socially otherwise you will be made out from her.

In the introducing scene of Simran, she has been shown opening the window and a strong wind blowing against her face. Metaphorically, the wind represents patriarchy which are the obstacles she has to face if she would try to go beyond the four walls created by male domination. Simran is a 20-22 years old girl. Her fantasies are full of the imagination of her dream-lover. She wrote about those fantasies in her secret diaries. She does so because she knows that in the world of males, she cannot express her dreams. When her mother tries to read her diary and knows about her fantasy she snatches the diary and denies revealing them to her. Only after the assurance of her mother that she is not going to reveal to others, she shares all her dreams. By these acts we can assume that she is afraid of the patriarchy and knows if her dreams are revealed, they will be smashed under the feet of male dominated society.

This scene is followed by a song "Mere Khwaboon Mein" (The one who comes in my dreams") in which Simran dreams of romance with a stranger of choice. In her dreams, she wishes to face the

stranger whom she can adore. She wishes the stranger, who is unseen and unknown to her to be her lover. Her imagination though is abstract but they are based on her happiness. She knows that her dream lover is only the man who can fulfill all her desires and can make her happy. According to her dream, her lover would be perfect in everything. Raj, who is later presented as the concrete form of her dream, proves to be the perfect match for her, on the one hand, Simran dreams to live her future life with her dream lover, her futures on the other hand, has this heart set on an arranged match, promised twenty years earlier, with the son of his best friend Ajit, back home, her father's choice does not meet her dream of her lover with the comparison of Raj, the fiancé, Kuljeet proves less than perfect, a brawny and rather brainless Punjabi, who accepts Simran, as his Due, but is already thinking about future babe-conquests. On top of that, he drinks more beer than Raj (anti- Indian quality) and even shoots pigeons (anti- humanism).

Baldev Singh, who still feels himself an unwanted stranger in his adopted land and fears its ways, try to arrange the marriage of her daughter with an Indian-born man Here, in the movie, the father tries to find the Indianans in outer- appearance and negates the Indian inherent qualities. The father, who adores Kuljeet and wants to make him his son- in law, cannot see the unethical materialism rooted in his mind. Whereas his daughters: Simran and Rajeshwori identify the demon-face of this man in the very first sight. Raj, who is proved to be perfect Indian later, is considered as disrespectful Indian by the father. He thinks that Raj does not have any qualities to be called an Indian. He's thinking is that Raj can give only a bad name to India. He considers Raj, having no identity of his own because he has lost his Indianans by following western trends. He finds Raj, irresponsible, immature and good for nothing.

However, Simran finds him a perfect match for herself. She sees a complete Indian in Raj as he understands the significance of honor of an Indian girl. He is the one who respects her feelings and also

knows how to maintain the belief of her parents on her. He does not believe in betraying someone, she tries to impress everyone. By his behaviors, He believes in building the relations not in betraying. But Kuljeet is going to initiate a new relation which is based on selfishness and betrayal. He does not believe in the respect towards the relation but he takes every relation to fulfill his self motive. Quiet opposite, Raj is shown moving on the toughest way to gain his love and blessings of the elders. So, we can also assume the diasporic generation builds up in the reading of "Indianness" between the father and daughters. Though the daughter is correct she is proved wrong by her father because it is the father, the patriarch who makes decision and believes his understanding to be correct and decides the marriage of Simran with Kuljeet. Thus, Simran, being a girl of Indian diasporic society has to follow the decisions of her father, and she accepts these decisions silently.

When Simran knows about her marriage to be arranged with the son of her father's friend, her dreams are shattered, but she does not express her grief imprint of her father neither shows any same of revolt. She silently runs towards her and her act is interpreted as her shyness by her father. This shows the domination of father's fear even on the feelings of the daughter. But her mother understands her grief and tries to console her. The helplessness of female figure is shown in the scene when Simran tears all her diaries, her dreams metaphorically. Her act shows how the female psyche is build in the Indian diasporic communities. They ever do not know that it's their right to fulfill them. The male dominated society has just taught that females can do only one thing that is sacrifice for females either in the form of father, brother, husband or son. These things are assumed by the conversation between mother and daughter.

Simran; I had forgotten ma that I haven't even the right to dreams.

Mother; no my child, of course you may dream but don't expect them to come true.

(Caption in English)

The above dialogue shows the pain of Simran, the destiny of the woman framed by patriarchal society. After acknowledging that her marriage is already arranged with someone she has never seen, her dream of getting her lover is fully smashed which has been portrayed by her act of tearing all the pages of her secret diaries where she had mentioned about her lover. Here, the act of tearing the pages signifies her surrender in front of the patriarchy. The dialogues clarify her disability to fight and protest against the society. Her disability prevails in her because of her brought up she has been brought up in the Indian diasporic communities where daughters are taught to sacrifice their happiness not to protest for their happiness. The dialogues of mother show her experience of defeat in the male dominated society. She knows that, if a woman tries to fulfill her dream or even tries to express them, she would get nothing more than hatred and punishment from the male oriented society. In this type of societies, only male have right to dream and process to accomplish them. But if a woman dreams she should never expect or hope to make her dream fulfilled. It is so because her hope and expectation can make the life worst and can invite more hardships and troubles.

The patriarchal society always tries to build the women according to their ideologies. They want their women always bowing their head, in front of their decision. They expect meekness shyness, and many more qualities which can prove them weak and unable. They teach their women that they are their mortar and women should obey their male blindly without raising even a question. Women have to serve their males as they are slave to them. Women should be perfect in doing all the household works make the males happy. In many ways patriarchy has determined the territory of women inside the four walls of household.

In the movie *DDLJ*, Baldev Singh's wife Lajjo has been confined inside the territory of household. Throughout the film, she has been presented in the territory of kitchen. She is seen always busy with the household responsibilities; serving foods, calling husband to assure he reached work safely cooking,

taking care of family members and so on. But she has never been shown taking any decision and giving suggestions to her husband. When she is pleading to Raj (Shah Rukh Khan) to run away with her daughter and try to giving economical support by providing her jewellories. Here there jeweler's are provide to woman not to make her economically secured but to make her beautiful and to be the showroom of her husband's wealth and economical capability.

Lajjo is presented as a typical Indian wife who has accepted the patriarchal norms. She seems to be a defeated soldier in the war with patriarchy. She has understood the standards of male of judging their females and she has already molded herself according to these standards to be a good wife and a good mother. Her acceptance of male domination can be seen in the conversation with her daughter Simran. Simran tries to seek permission with her mother to go to Europe. In return, she gives her the response, in which her surrender towards the norms of patriarchy can easily be depicted:

Mother: Europe?

Simran: Yes!

Mother: with friends?

Simran: Yes.

Mother: for a month?

Simran: Yes

Mother: Very good!!! Chutki, call the doctor. Tell him that our Simran has gone stark mad.

Simran: will you at least take a look?

Mother: Check out your brain first. You talk of traveling by Eurail? If he hears, he'll bring the roof down. A lone girl must not travel.

Simran: mom, I'm not going to be alone. My friends are going to be with me.

Mother: no good arguing with me. I'm not going to object. But you will need his permission. Ask him when he's home.

Simran: please god!!! Keep Babuji in good mood.

Simran, after being forced by her friends, asks her mother for permission to go for a Europe trip. When her mother comes to know about her decision for a trip, she makes the joke of her daring she does so because she has already forgotten the femaleness inside her. She had turned herself into a puppet which works according to the instruction of the patriarchy. She has forgotten that, females are also humans who can wish and express their feelings. When she acknowledges the wish of her daughters, she becomes puzzled and makes fun of her for daring to wish such an impossible thing. She calls her daughter mad because she knows that asking such a thing against the male made norms is the madness. For her the madness of a girl is then when she tries to think anything beyond the rule of patriarchy.

In the male dominated society, males have framed some norms, for the females specially. And the females are supposed to move with in the framework. Males, in order to dominate females, first frame their psychology according to these norms and than make them females believe that they must behave accordingly. Work and if they cannot, they are not supposed to be called a normal female. This belief is made to transfer from one generation of female to another. And the females of earlier generations become the mouthpiece of later generations.

In the film *Dilwale Dulhania Le Jauenge*, Lijjo and Simran are the females of two generations. Lajjo from the earlier generation and Simran form the other. Lajjo, now being a mother, tries to make

her understand the norms and values of Indian patriarchy system. When Simran tries to persuade her to let her go for a trip, she forbids Simran and tells that lone girls should not travel. Her words have a touch of patriarchal ideologies; she has also started to believe that girls are made to be suppressed. They must be confined in the four walls of household. But when Simran tries to make her understand that she can go there, Lajjo simply says that she doesn't have right to make decision. The job of decision making is in the part of males, she has to understand these things in the long period of suppression.

Lajjo after leaving a long span living in Indian diasporic community has changed herself from a female to a living puppet of the hand of her husband. But this change is very gradual. Her life is full of the sacrifices which she has done for the male members of her family. She has sacrificed all her happiness for the sake of others happiness. And now she is habituated to all of these things. The following dialogue shows how this attitude is transferred from one generation to other.

Mother: you know Simi, when I was a kid, my father would tell me there is no difference between man and woman. All have equal rights. All my childhood, I lived believing, it is true. But as I grew up, I realized what a lie that is. I was not given an education because it was more important that my brother be education. That was first sacrifice then at every step, sometimes as wife, I went on sacrificing my own happiness. But once you were born, when I hold you in my hands for the first time. I made a precise, never to let happen to my daughter, what happened to me. No more sacrifices as every step as daughter, as sister, as wife. So, what if she is a girl? She'd live her life as she wishes. She'd have her share of happiness. But I was wrong, Simran, I had even forgotten that a woman has not even the right to make promises. She is born to be sacrificed for their man. For their women, men will never make sacrifices. Therefore, I your mother, come to take from you, your own happiness. Forget him, my child. Forget because gain father

won't care for your tears. For the happiness of everyone, I beg of you forget him child.

(Caption)

This dialogue shows the type of raring given to every girl in the Indian diasporic communities. In other words, they are told to be equal to males but in practice they are treated as the second being. She is always oppressed and suppressed by the male members. From the very beginning of their life, they are made to sacrifice their all happiness. In the above dialogues, the voice is self assured and it comes across, in the beginning, as the voice of mother, the voice of protest. But it succumbs under its own weight. It succumbs even as it enunciates different order, what resurfaces in the non squinter is that woman must sacrifice and daughters are constituted by the patriarchal order. Women are made to sacrifice, they promises fulfilled. Females have no right to make promises even with themselves. They have no right to assure happiness of their children. As they have sacrificed they should also train their daughters to sacrifice like them.

In the movie Lajjo, from very beginning has sacrificed her studies, her wishes and so many desires etc. being a daughter, she sacrifices all those things to make her father happy. After she is married off, she again has to sacrifice for her husband. When she becomes mother, she tries not to let continue the series of sacrifice in the life of her daughter. But she is proved a failure because she cannot fight against the will of husband and at last she is made to ask the happiness of her daughter. She wants happiness of all others, so to make others happy; she is repeating the same series of sacrifice, by asking her daughter to forget her lover.

In the Indian diasporic societies, the male defines women according to their standards. If the women acts according to their will and the rules made by them, they admire them but if the women go against the rules of patriarchy. She becomes a whore for them. The admirations they do to the woman to make them moving on the path made by patriarchy but if the same women do any work which is

against the rule of patriarchy, she is punished and her life is drawn in tears. In the film *DDLJ*, these things are presented very clearly. There are two dialogs of Baldev Singh, which shows the changing ideologies and measuring standards of patriarchy for a woman (Simran) according to her act:

Baldev Singh: you were so little when we brought you here, and now.

They said that a grown up daughter is a burden on a man. But a daughter like you makes a father's chest swell with pride. You are my good girl. (Caption)

The above mentioned dialogue on surface shows the admiration to a daughter from her father. But it has very deep patriarchal politics inside. In this scene, Simran is presented doing Pooja (Indian Ritual) in the very moving when other members are still slept. Her father sees and calls her near and admires her for being a good daughter. Actually, Baldev Singh is a diasporic Charter and loves her culture very much. He has made his family run on her this ideology. When he sees, his build ideologies followed by her daughter who is brought up in London, he becomes very happy. He then considers her, pride for him because her deal has proved that she is moving on the way shown by patriarchy. She has accepted all the rules and regulation de which are determined for Indian diasporic women. She has sacrificed all her happiness to obey her father. She even has no complaints to her father who has made her dreams shattered, due to all her sacrifices; her father has allowed her to be called a good girl. But her too the sense of representation and mastery of the male figure is shown as the father calls Simran: "My good girl".

The sacrifice of Simran's happiness can be depicted by the following dialogues between Raj and Simran:

Raj: Do you ever fantasize for ...

Simran: No I never do my marriage has already been arranged.

Raj: marriage has been arranged already...

Simran: yes.

Raj : so he is handsome, good looking.

Simran: I don't know. I have never seen him.

Raj: you're never seen the man you're going to marry.

Simran: not necessary. My father has seen him. He is his friend is sun,

Raj: you'll spend your life with someone you're never met? A complete Stranger!

Simran: That's how it happens with us.

Raj: And, are you happy with this decision?

Simran pauses. (Caption in English)

In these dialogues, we can assume the surrender of Simran in front of the father's decision. Her silence shows her meeker in front of the norms of patriarchy. When Raj starts to explain his fantasies of his beloved Simran too reminds of her one. But when Raj asks, she simply dents and says that she can't do that because has marriage has already been arranged. When Raj guts to know that she has not seen her fiancée, he becomes so surprised and questions her decision. But she simply shows her indifference towards the unfair treatment of the patriarchal society and when Raj tries to find out whether she is happy or not, she keeps mump. Their silence shows her helpless as her dreams; her desires are in the grip of male make society.

In the dialogues, we can also notice two kinds of treatment to a boy and girl. Raj, who is an Indian boy living in the Indian diasporic community, can express all has fillings very frankly. He is not

compelled to care about rules and regulation of the society. But Simran, being an Indian girl living in the same territory has to be changed in many invisible barriers. She has to grave all her happiness, her dream and desires inside her heart. She is not are allowed to expirer them in front of other. And to go protest for her rights same impartibly to her as she is alone, helpless because no one as there to support her. And she knows that to make every one happy. She has to sacrifice her dreams. If she dares to do so, her life will be full of tears and she will not be a good girl of her father anymore.

Something happens in the later scenes. When Simran understands the love for Raj and she tries to disobey her father's will which changes the plot immediately. The change can be seen in these dialogues:

Simran: All I know is that for me, his life. I can never be anyone else's; me;

(Simran sees father)

Mother: Oh! You are not slept yet. I was talking to Simi and forgot the time

Father Shouts:

Father: I told you, not to betray my trust I look a promise from you. And you've deceived me? I don't want to listen to anything. Pack! Tomorrow morning we leave for India.

(Simran starts crying, her mother tries to console her)

Father: Let her cry. She has written it on her own dusting. She will have to leave for herself how to get over it let her cry. (Caption)

These dialogues show how the males show their domination in the life women. In these dialogues, Baldev Singh has shown himself the only one member who can make the decisions. Other female members are there just to obey him as his slave.

We can notice the changed form of language used by Baldev Singh. Previously, when Simran was an obedient daughter, he used to admire her and call her his pride but the same daughter. When she talks about her happiness, they believe of Baldev Singh turns just opposite. The daughter, who used to be pride to him, has turned into a curse simply because she talked about her derive. The blame of betray I has been given to the daughter because she is trying to go against the will of the father. If going against someone's will is betrayal then first of all, the males care the culprit who always goes against the desire of their female members. But it doesn't happen, the males of Indian diasporic communities think that it is there right to go against the will of women, they consider that they are made to govern the women of their society and if they smash their dream, ignore their desire these are not their crime but are their authority. If a woman does not the same thing, if becomes a blunder for the patriarchal society. It is so because according to the rule of patriarchy. Women are made to suffer. They are sending to this world to resave their males and sacrifice all their happiness for the sake of males' wishes. If they cannot do that, they are destined to be blame as a betrayer and are punished according to the patriarchal standards.

So, we can see this oppression of female in any form. A female has to be dominated with the males in every form. In childhood, she has to obey her father, after marriage of her husband and in the ole age of her sons.

Females living in the Indian diasporic communities bound to live inside the patriarchal boundaries. They are bound to control their imagination, their fancy etc. to be fitted in such societies. If they come to desire or wish something beyond the boundary, it is very important to engrave it inside one's heart. These derives which can't be fulfilled due to male created ideologies, become their unfulfilled dream. About their, these desire they can just fantasize but they cannot put their effort to complete them as they have not get any space in these societies. In the movie *Dilwle Dulhaniya Le*

Jayenge, Simran makes the same mistake of desiring a love marriage with her dream lover, which is beyond the rules of Indian diasporic societies. At first, when this feeling is initiating in her mind, she tries to suppress them. She tries to crush her all dreams and put her efforts to be limited in the male-made norms. She makes the decision to ignore her desire and accept the decision made by her father. She does so because she knows that there is no any space for her dreams in her father's territory.

When she meets Raj in the Europe trip, she sees her dreams coming true. But she is still afraid of her father. As a result, she always tries to keep distance with him. She does not express her fillings to him even by mistake. But her desires start to be collected in her subconscious mind. The other desires for freedom, for expressing herself etc. also mix up with the desire of loving Raj. And her all these desires come out when she drinks cognac to be safe from the extreme cold. She gets intoxicated and in the unconsciousness. She sings the following song:

May I have a jig?

Oh no!

May I try a pirouette?

Oh no!

How about a kiss?

Goodness no!

Let me fly with a wind,

God help me! (Caption)

Through the songs, Simran expresses all her suppressed desires. In intoxication she sings all her desires and there is a near sexual encounter that, naturally, stops rate of compromising Simran's virginity.

Though Simran is intoxicated, she is still following the rule of patriarchy. Being a female, she understands herself a slave to male and thus she is seeking permission to express her feeling to Raj, another male figure of the diasporic community. Raj denies her request of expressing for feeling as he is not habituated to these sort of pleading and to support his denial he brings east through the work. "Rabba" here, suggests his request to the god (Indian belief) to save him from the unexpected form of Indian lady.

In this song, we see that Simran drinks cognac which symbolizes the west she drinks it to be saved from the cold. Metaphorically, we can assume that Simran is accepting west to save her existence as her father had done before twenty two years. To solve the problem of bread and butter, her father had come to London, leaving his place Punjab. The acceptance of western ways but father is not he always longs to get back to his roots. This shows the difference in the diasporic feeling between generations of the Indians living in the diasporic communities.

Raj's feeling of diaspora is somewhat different from both Simran and Baldev Singh. He enjoys the western ways at one hand and at another he calls himself very proudly. He claims himself a 'Hindustan' who can understand the value of Indian girl's honor. He follows the culture of respecting elders and obeying them as an Indian. He also shows male domination sometimes like other Indian males do. But as he is in love with Simran and also in presented as the protagonist, the sense of domination can be assumed less than other male characters. However, in some scenes we can depict his domination over Simran. Like in the following conversation, there is a flavor of domination

Simran: I told you not to pursue me! Who do you think you are?

Raj: what do you think of yourself? I was not pursuing you. Thank your stars. I came in the nick of time; else, you would have been in jail. I help her, and she says this hey! Take her away. (Caption)

In this conversation we can assume the sense of over power in Raj has been presented over powering Simran. In this scene, Simran has been caught by some police because she does not have her passport. Raj rescues her by calling her his wife, and cheating the police, in the span of cheating them he touches her and even pretends to kiss her and when she complains him about this he scolds her and tries to prove his ability to protect her. He tries to prove that he is more capable and only he can make her secure. In this way, he is showing his domination over Simran.

The sense of his domination has been depicted in the last scene of the film. In this scene he takes the decision about what to do; whether to elope or not. He does not involve Simran in the act of decision- making as other male members of Indian diasporic community do. Simran wants to run away with Raj because she knows her father, his character of being stubborn to fulfill his promise to his friend Ajit. She knows the habit of her father to dominate others feeling. But Raj, himself being a stubborn member of the same Indian diasporic community, wants to challenge her father. At last when, he seems to be defeating, he makes the decision alone to leave the place and let Kuljeet marry Simran. His selfishness and self orientation can be seen in his lone decision. Raj makes this decision alone and even informs Simran about this decision. After he becomes sure that he will lose Simran to her arranged marriage, instead of revolting against the father and other members, he delivers an impassioned speech where he tells Simran that she must obey her father. "All our lives; they gave us so much love. About our lives, they can decide better than we can. We have no right to make them sad for the sake of our happiness."(Caption)

In many scenes of the movie, this norm of patriarchy is shown challenged too. In the many events, there is disharmony and ambiguity has been presented in these social norms. Like, during the scene of Karva Chauth (fasting done only by women) Simran fasts, and with her Raj too fasts without letting her know this. One of the characters, Kammo, (aunt of Simran) is presented unmarried even in her past-youth. The reason of her this stage is narrated through her that she has not got a bridegroom of her choice. But this character is just an exception to give a comical relief to the audience. This does not happen in Indian diasporic communities.

Baldev Singh, being a diasporic character always tries to build India in the foreign land. In his this effort, he brings all the culture and tradition of his homeland to the western metropolitan city. With his culture and tradition, he brings the patriarchal ideologies of his root and creates the domination over the female in the Indian diasporic communities.

Baldev Singh's wife Lajjo and his daughters Simran and Rajeshwori are presented as the female victim in the Indian diasporic community. In the process of sharing his cultural and religions commitments, Baldev Singh negates the females' space in the diasporic community. So in the movie the double oppression of female in the diasporic communities has been presented very successfully.

Female living in the diasporic communities is always doubly oppressed. The first oppressions are, obviously, of the western male over eastern, especially over women. The second oppression is of Indian male over their females.

In the whole movie, females are not presented interacting with the westerners. In their home too, they are presented as just a slave to their male members. One of the female character Simran, is the victim of the patriarchy and she suffers just because her father is attached to his roots and tries to make her life according to the norms of the roots, she has never seen. Simran, leaving in, the Indian

diasporic communities is deprived of these freedom and selfhood within the same spaces where the other western women are living in privileged position and gender equality.

This movie has clearly depicted the plight of Simran of not getting equal rights and happiness for her life. This movie has also presented how the Indian cultural heritage and the patriarchal ideologies of Indian are decisive in shaping the life of Simran, her marriage freedom and autonomy. This movie feels the Diaspora with fixed Indian practices, and especially Indian practices that are predicted upon women as sacrificial victims.

IV. Conclusion

The cultural heritage that people possess and the ideologies that shape out their socio-cultural structure travel with the people wherever they go. The Indian communities are overwhelmingly dominated and regulated by the patriarchal ideologies. In such ideological structure, women are thought to be the 'Second Sex' who is known with the identities that the males assign to them. The boundary that the males create transcends the geographical boundaries as that is always the same wherever they move out. There are lots of Indian diasporic communities throughout the globe. However the system that rules such communities never changes and asserts the same patriarchal ideologies in the name of the cultural heritage.

As a result, woman always becomes the second subject who is always the back sitter where male occupies the driver's seat and regulates his community according to his will. Thus women are supposed to obey the males and to limit themselves within the boundaries of the patriarchal ideologies in the western metropolitan locations where other women are living in the privileged position. Those women who limit themselves within that boundary and let males rule them are praised and are treated as the goddesses whereas those who revolt against such domination and try to transcend those boundaries are regarded as the witch and the destroyer of the cultural heritage.

In the movie, *Dilwale Dulhania Le Jayenge (DDLJ)*, the female characters are portrayed limiting themselves to the boundaries created by the males. Though they are geographically located in the western setting, the system that rules out their community is the same that rules back home in India. Such communities in the name of developing the sense of belongingness to their homeland perpetuate the malpractice that rules their homeland. As a result, women always become the sufferer under the patriarchal domination though they live far away from their homeland. The female protagonist, Simran in the movie *DDLJ*, becomes the victim of such diasporic communities who live far away in the western

location but carry out the same cultural heritage and the patriarchal ideologies of the their birthland (India). Other female characters too are subjugated under the patriarchal ideologies whereas males enjoy the fruits of patriarchy wherever they live.

Thus it becomes viable to conclude that, *Dilwale Dulhania Le Jayenge* by Yash Chopra captures the saga of the life of immigrant and diasporic Indian families in the western location. Though living in the metropolitan locations of the west where women are in the privileged position and enjoying the gender equality, women in the Indian diasporic communities are devoid of the freedom and selfhood within those same spaces. The Indian diasporic communities located in the west are however contaminated by the patriarchal ideologies that rule the whole India. Thus the cultural heritage and the patriarchal ideologies of India are decisive in shaping the notions of family, marriage, freedom and autonomy to the women among the diasporic Indian communities.

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