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Pishi as a Subaltern Woman in the Study of Mahasweta Devi's "Statue"

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By

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Letter of Approval

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Abstract

Mahasweta Devi's "Statue" is all about a marginalized and subaltern character. It distinctly speaks out how the marginalized character is mute because of patriarchy and the caste system. Pishi, the voiceless remains voiceless in spite of her great contribution to the family. Pishi is the example of subaltern character, who is dominated at the hands of patriarchy and the caste system. Because of the socio-economic and religious aspect of society, Pishi has to sacrifice her will and desire. She is silenced throughout her life. Her voice is not heard.

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I. Mahasweta Devi and Issue of Subaltern in "Statue"

This research entitled Pishi as a subaltern woman in the "Statue" by Mahasweta Devi in the form of story, translated by Gayatri Chakravorty Spivak in English from Bengali language in 1999, raises the issues of a woman, who is an old and also a widow. The main character in the "Statue" is mute, silenced, submissive and marginalized by tradition cast and most importantly the socio – economic and religious condition. Pishi doesn't go against her family and society. She remains within the boundary created by so called male and high caste people. She is submissive, weak, poor, helpless and outcaste. The character Pishi from start to the end of the story remains on spoken, docile, weak. She does not represent any important thing, what she represents is marginalization and lack of access to everything. Pishi is an outcaste, double marginalized, helpless character, who does not have any right to property and decision making of the family. She is prohibited to get married with high caste boy, not only that she is also prohibited to have participation on the marriage ceremony.

Pishi, main character of the "Statue" by Mahasweta Devi invokes on the problems of women. Why women are made marginalized? Why are they out caste? Haven't they any right regarding family and property? Why is that inhuman behavior to them? Pishi has to suffer a lot in whole of her life. She not only struggles but also suffers a lot in the hand of patriarchy and caste system. She has sacrificed all of her wishes and desires for the sake of patriarchy but in return patriarchy made her to suffer a lot. She lives in fear of her brother, she is outcaste person, none comes to her to know about her condition, it is because the society she lives is patriarchal and caste based. The society she lives is deaf for the voice of women.

Mahasweta Devi, born in 1926, is one of foremost literary personality, a prolific and bestselling author in Bengal, in short fiction and novels. Her major concern is on marginalized people and nationalism. She is also a social activist, who raises the issues of woman, tribal's and minorities. In most of her works she raises the voice of nationalism. Being a Bengali writer, she writes about caste system and patriarchy as obstacles to women and lower class, caste people. She has made important contribution to literary and cultural studies in India. Her empirical research into oral history as it lives in the cultures and memories of tribal's made important contribution. Her powerful tales of exploitation and struggle have been seen as rich site of feminist discourse by leading scholars. She expresses conventional borders of Bengali literature in the form of politics, gender and class. She is a significant figure in the field of socially committed literature.

In most of her works she writes about domination, exploitation and suppression of minority by majority group. In some of her works she writes about gender issues, in some caste and class issue.

Mahasweta Devi, in her works like *Standayini*, *Draupadi*, *Araneyer Ahikari*, talks about the issues of subaltern. She raises the issues regarding class, caste, race and gender. In "Standayini", she presents a character Jashoda, who is marginalized by class and gender. Jashoda is subaltern character who is obliged to give her milk to the master's son to support her family economically. At the end of her life her breast also deceives her, she remains dominated and as a productive machine. In *Draupadi*, and *Aranyer Adhikar* she also raises the issues of gender and minority group.

Pishi, the main character of "Statue" is forbidden to have participation in the marriage ceremony of two girls in her some caste. Why is such inhuman action to her? Why is she prohibited to get married with high caste boy? Why is she outcaste,

alone and unheard, being with full of family members? Why she is treated not as a human being but as an animal by her own brother and his family members. These are some of the questions that this research tries to probe into. Moreover, why she does not have only right on economy, social ritual and other opportunities like other's in society? What is her fault? Why is she destined to live like a beast? Are not there any kin of her? If yes, why they exploit and dominate her all the time? This research entitles "Pishi as subaltern woman is the study of Mahasweta Devi's statue that tries to investigate the causes of subalternity to Pishi. The main character in the "Statue" is in pathetic condition. All the time she has the fear of her family members. She cannot live like other family members. She is not free mentally, physically and socially. She has to obey rules and regulations created by so called and high caste people. She is not allowed to live the life of her choice; she has to live how others tell her to. Why is such inhuman behavior to her?

Pishi, the main character of "Statue" is a widow, who is marginalized by both patriarchy and caste system. She is marginalized not only in the hand of patriarchy but also in the hand of caste system. Pishi is outcaste, and lives in a hall far from Bhunya house, which is large and it is located in the village of chhatim in Eastern Bengal. She is in trouble all the time because of her family members. The society, where she lives is patriarchal and caste based. She is not allowed to participate in household affairs, ritual ceremonies and social customs. She is all alone, there is not anyone except Nabin, who is her cousin. He promises her to help in future if he gets a job.

The entire story takes place in Chhatim, where Sadananda (Pishi's younger brother, Nabin (Pishi's cousin) and other family members are living now. The story opens with a rumor that Dindayal Thakur is coming to his home after 54 years, in a form of a martyr. Before 54 years, he was hanged in the name of conspirator of

country. None in the village knows that he is now a renowned martyr of country, whose good deeds are proved and the statue of Dindayal Thakur is going to set up in the village. Nabin who is a son of Sadananda, plays important role to bring Dindayal in village so that village can be developed.

In the story, "Statue" we can see an old woman who is 78 years old, and she is a widow. None likes to speak with her, except Nabin. In past Nabin also did not come near to her to speak but now Nabin takes care of her if he thinks necessary of it. Pishi is an outcaste, subordinate, helpless and poor character, who is obliged to fulfill her hunger by roaming in the forest like a beast. She roams in the forest in search of food, so that she can solve the problem of hunger. She always thinks about food to have full of belly and full body of clothes. Even at the time of Baisakh and Jestha, she uses to burn the fire on oven. She lights fire not to fulfill her interest but to keep her body warm and hot, the food given by her family lacks.

Her family members use to give her less amount of food, which is not sufficient to fulfill her hunger. It only keeps her alive as a skeleton. She is silence all the time; she even does not know about her own condition that she is in trouble. She is innocent and does not know how to revolt against this patriarchal and caste based society. She is all alone throughout her life. In the past, when the multi-layered destruction did not take place, Pishi was regarded as a good omen for her parents and society. She was as precious as gold but when the multi-layered destruction took place in 1924, she is taken to be outcaste in her own house.

Nabin is with her, to help her to resist against the society but she fears and cannot raise her voice for her right. When the rumor spreads about the arrival of martyr Dindayal in the village, Pishi also knows about that. Nabin asks Pishi, who is Dindayal and why he has written a letter to Pishi. Pishi, now is in great dilemma,

whether she has to tell Nabin all her past events or not. Nabin knows that reporters find a letter written by Dinu Thakur, which is addressed to Dulali. And while reporters will be in village in the ceremony of inaugural of Dindayal's statue, they want to have interview with the same Dulali to whom Dindayal has written the letter. By hearing all these from Nabin she remembers her past. In the past Pishi and Dindayal were in love, but society and their family did not let them to unite their love.

In early childhood Pishi has to become widow. She is a female in patriarchal society then a widow and low caste. Pishi is from lower caste and Dindayal Thakur is from upper caste. Both of them are in deep love but caste system and patriarchy restricts them to get married.

Pishi, the main character of "Statue" is a widow, marginalized by both patriarchy and caste system. In the story "Statue" the main character has to suffer a lot. She is made to be a widow in her childhood. Her parents make her to get married at that time, when she has not any conscience about marriage, she is born in Bhunya family, after her marriage she becomes a widow. In her society, widows are not allowed to get remarried; it is regarded as a sin which can't be washed off. Throughout her life she is silenced, she wants to raise her voice and to tell her innocence but none is able to listen to her. Everyone in society neglects her in the name of curse. Because of her, her family is in trouble. Thakur uncle, who is from Brahmin caste, gets destroyed because of her. But in reality she is totally innocent and she does not have any intention to destroy or hurt others. Because of patriarchal society, she has to remain outside of the familial affairs and because of her love with upper caste boy, she is not allowed to get married with the boy, who becomes a martyr later when their relation breaks up.

She is out caste in her own house, because of that cruel, inhumane, cold blooded patriarchal and caste based society. She becomes victim of both at the same time. Why is that cruel behavior made to her? Is not she a human being? Has not she has any right to live like others? Obviously, she has all kinds of human rights but her rights have been seized in the name of patriarchy and caste system.

Pishi has to live her life being an outcaste and dislocated from her own house. What is her fault? Why is she made helpless and powerless, who even cannot look at the face of her brother, Sadananda. Nabin, her cousin, and her lover Dindayal, want to raise her voice, give her new life but they both cannot get success. They cannot fight with this patriarchal and caste based society. Pishi gets frightened with her brother Sadananda, who is younger than her. She has to obey what Sadananda says to her. She is silenced throughout her life in the name of prestige and patriarchal dignity. Fifty four years ago she had faced many destructions in her own family and in the family of Dindayal. Because of that society, Dindayal has to escape from the house, they both Dindayal and Pishi are in love. Dindayal is from upper caste Brahmin, his father is a priest in the house of Pishi. She is from high class but low caste family. They both are unaware about the impossibility of union of their love. Dindayal has got good education, passed school level and has gone to another city for his further study but Pishi being a widow and a female she has to remain within the boundary of four walls, she is not allowed to get education like Dinadyal, because he is from high caste and he is also a male. Pishi has to sacrifice her will, her youth in the name of family and prestige. Her only works to do are to remain in house, look after her small brothers and help her mother in kitchen. Being a male Dindayal has got the chance to go out of the house and to get education. He also has the good knowledge about rules,

regulations and laws as of the country but these rules and regulations are not in practice at their time.

As a result, they have to sacrifice their love in the name of patriarchy and caste system. When Dindayal's father, who is priest to Pishi's father knows about their relation, he starts to search a girl for Dindayal, Pishi tells Dindayal to get married with another girl, who is from same caste and fit for him,. She makes him to get married with another girl but at last he denies to get married with the girl, whom his parents want. Dindayal tells Pishi to get married but Pishi rejects to get married by eloping with him. He promises to settle a house in another city, where no one can get them but Pishi fears of that patriarchal and caste based society. She thinks of her father and his prestige in society, if she elopes with Dinu, her father has to leave off the caste. Because of pre-occupied mentality of Pishi with patriarchy, she thinks about males not for herself. From there Dinu escapes by leaving Pishi to save ideas of Patriarchy and becomes a martyr for the country. At that time he has written a letter to Pishi. Which is found by journalist. When Dindayal escapes from the village, police come in Chhatim for his search. Police destroy all thing in Thakur uncles house. They drag Dindayal's mother and sister. Police are from lower caste, they touch high caste Brahmin who is also the priest of Manosha. After the destruction of their family and property Thakur uncle curses Bhunya family. He points to Pishi for all these events. This multilayered tragedy happens because of Pishi. This event happens in 1924, which is a many layered tragedy, multiple destruction with one explosion.

After this event, Pishi is blamed for the incident and starts to become outcaste in her own house. Only her mother cares about her necessities. After her mother's death she has to depend on her brothers. Her brothers make her to live separately in a hall which is little bit far from Bhunya house. This hall is in isolation. None used to

visit there. Her family members use to give less amount of food, which only keeps her alive as skeleton.

Pishi is a subaltern woman, because she has no access to economy, she has to depend on others. Till birth to death, she has to depend on male members of her family. First, she has to depend on her father, when her father dies, she has to depend on her brother. The authority of property transformed from one male to another but not to female. She is older daughter of her parents but she has to depend on younger brother than her. Even a bit right is not relates her over the property. None comes to her to speak, to know about her. She lives like a beast, wears forest leaves, roams in the forest in search of food and complains nothing. She is outcaste from the time of her father but till now she has to remain as outcaste. Her father's image is replaced by her brother. She is a widow of 78, being a widow she is not allowed to get married. She has sacrificed all her emotions and feelings for the sake of family but in return family makes her an outcaste and restricts her to all human rights.

She is outcaste not only in the hand of patriarchy but also in the hand of caste system. She is not allowed to get married with a high caste boy, who is in deep love with her. In the name of prestige and pride of her family, she abandons her love but this patriarchal and caste based society does not realize her contribution. The society only takes her as a bad omen and destroyer of two families. Neither family member nor society member speaks and comes near to her. None is interested to speak with her. In the past, she has contributed a lot for her family and society but now all her contributions are forgotten as a bad dream.

Guha's view clarifies that the alleged 'Peasant consciousness' is a strategy they have got to adopt for establishing subaltern people as an autonomous domain having their own history. Ranjit Guha in his *Subaltern Studies Vol. V*. defines subaltern as

working class people. He takes different references from Mahasweta Devi herself, Gayatri Chakravorty Spivak, Lenin, Marx, David Arnold to define subalternity.

According to him, subaltern is known as oppressed class of people, who do not have their right on their own labor. He also talks about Marxist feminism, where he gives the example of a female character Jashoda, who is made to give milk to her master's children. Here, Jashoda is double marginalized being a woman and being a lower-class, she is compared to milk giving machine.

In the essay "Chandra's death", Guha defines subalternity as helpless, obliged and powerless women who have to bear pain and death without any objection.

Women are double marginalized, one in the hand of patriarchy and other in the hand of colonialism. Here Rajit Guha defines subalternity as lower, working class people, who are labours who do not have right on their own labour.

Most of Bagdis are also to some extent engaged in agriculture, usually as Kurfa or under-raiyats, and comparatively few have attended the more respectable position of occupancy tenants. In western Bengal we find large numbers of them working as landless day-labourers. (143)

Guha, defines subalternity as Marxist perspective, mostly who are engaged in agricultural sector, they lack ownership over the land and they have to work as landless labourers. He gives the example of western Bengali people who are in minority, who do not have access or less access to the economy. He also defines subalternity as lower class, low caste and females. Mostly females are in the marginalized position. They do not have right to make decisions in family. They have to obey what male orders them. When Chandra is pregnant, it is her male counterpart, who decides to abort the child.

Subalternity as a literary perspective got used widely after the publication of *subaltern studies volumes* under the leadership of Ranjit Guha in South Asia, Guha in *Sublattern studies I* writes:

Subaltern are those 'of inferior rank', those subordinate in terms of class, caste, age, gender and office or any other way. As an opposition, they are not those who are dominant, the ruling groups and the elites. Elites may be foreign (officials, industrials etc) and indigenous (feudal magnets, the industrial and mercantile bourgeoisies, upper bureaucrats etc.) The elites were dispersed and varied, significantly their members might at regional and locals; either in part of the elite or, according to circumstance and situation, classified as subaltern. (vii)

Gramsci used the term "Subaltern" meaning of inferior rank to refer to those groups of the society who are the subject to the hegemony of the ruling class. (Ashcroft et al 215). He writes "After the failure of workers' revolution in Italy, he questioned the classic Marxist view a proletarian revolution was the inevitable consequence of the economic division of labour between the workers and the capitalist and that ideology would disappear "once capitalism was overthrown" (Morton 65). But the vanquishing of ideology by overthrowing capitalism does not mean the end of proletariats revolution. Though capitalism has faded away another way of ruling in prevailing there, that is, in Gramscian term "hegemony".

David Ludden in his volume *Reading Subaltern Studies* writes:

Outsiders have built over wall for subaltern studies and landscapes its environment to dramatize its distinctiveness. Respondents, interlocutors interpreters and translators have worked with the

subaltern studies material and redefined it by writing it differently.

Insiders have become outsiders. Outsiders have become insiders. (3)

This clarifies that the so-called subaltern studies group can never represent the real voice of the real subaltern people. The notion of community is frequently based on an inside outside dichotomy of subaltern subjective consciousness. What is represented by subaltern studies group is their own voice.

Gayatri Chakravorty Spivak says in her essay "Can the Subaltern Speak?" subaltern can not speak, even if they speak, their voice can not be heard by so called elite and bourgeois. Subaltrn means the marginalized group of peoploe who don't have any access to mainsream culture, they are female, low caste and tribes who are oppressed and dominated by powerful people, not to listen their voice. Subaltern people are made to be silenced and act like animal, when these marginalized group of people raise their voice and if their voice is heard they remain no more subaltern. In her essay, "Can the Sublatern Speak?" she gives an example of Sati, who struggles to have existence upon politics but at last what happens is, she commits suicide after her menstruation. So that the society, where she lives is patriarchal, it may blame her to have illicit relation with someone if she has committed suicide before menstruation period:

The subaltern cannot speak. There is no virtue in global laundry lists with 'women' as a pious item. Representation has not withered away.

The female intellectual as intellectual has a circumscribed task which she must not disown with flourish. (104)

All these critics have defined subalternity in their own term. Some critics take subalternity as 'inferior in rank', some define it as subordinate, subservient and

minority group whose voice cannot be raised properly by themselves or with the help of others.

The term 'Subaltern' for the first time used by Antonio Gramsci, who linked this term with the rights of non-ruling people, the subalterns. He has contributed a lot in the field of subaltern studies. He has used 'subaltern' as 'inferior rank' to refer to those groups who are the subject to the hegemony of the ruling class. The concept of hegemony was originally developed by him. The term 'subaltern' of 'low rank' is expressed in terms of class, gender, caste age and office and other ways.

In 1990, the historian Burton Stein said that the interest on subaltern studies is growing. In 1980 Ludden defines the era as "a decade of historical inflorescent" in South Asian studies but the ideas of subaltern was initially used by Antonio Gramsci, whose *Prison Notes* were smuggled to Moscow for translation and publication refer to 'inferior groups' (213). According to Gramsci, subaltern refers to those groups in the society who are continuously being the subject of hegemony of the authority groups. In this point of view, the farmers, labours and other groups who do not have access to the hegemonic power can be identified as the subaltern class.

In south Asia subalternity as a literary perspective was used widely after the publication of subaltern studies volume under the leadership of Ranjit Guha. The volumes of the subaltern studies are amalgamation of heterogeneous ideas of different scholars because subalternity can be defined differently according to its context.

Though, the subalterns studies takes the issues from the bottom and searches their agency in history it differs according to the nature of the countries historical situation. Subalternists formed 'Subaltern studies group' to speak the voice of long marginalized people. The subaltern people also look for the intellectuals who could speak their voice but in fact the voices of subalterns always remain unspoken, the

subaltern studies group then can never represent their real voice. The notion of community is frequently based in an inside outside dichotomy of the subaltern subjective consciousness, Gayatri Chakravorty Spivak writes in her essay "Can the Subaltern Speak?" That since subaltern people lack history, they can't speak she especially raises the issues of the females as subaltern who are 'more deeply in shadow, and states" the subaltern as female cannot be read or speak" (104).

Mahasweta Devi, born in 1926 Dhaka, to literary parents in a Hindu Brahmin family. Her father Manish Ghatak was a renowned poet and novelist of the Kallol era, who used the pseudonym dabanshwa. Noted film maker Ritwik Ghatak was the youngest brother of Manish Ghatak. Mahasweta's mother was a social worker and also writer whose brothers were very distinguished in various fields such as the noted sculpture Sankha Chaudhary and the founder educator of the economic and political weekly of India, Sachin Chaudhary. She gained first education in Dhaka, but after the partition of India, she moved to west Bengal in India. She joined Vishwabharati University in Shantiniketan and completed a B.A. in English and then finished an M.A. in English of Calcutta University as well. She later married popular playwright Bijan Bhattacharya, who was one of the founding fathers of IPTA movement. In 1948, she gave birth to a Son, named Nabaram Bhattarcharya, who is currently one of Bengali and India's leading novelist whose work are noted for inter-intellectual vigor and philosophical flavor. She got divorced with her husband in 1959.

Her major works are: The *Queen of Jhansi*, *Hajar Churashir Maa*, *Arnyer Adhikar*, *Bitter Soil*, *Outcaste*, *Draupadi* in other works essay in cultural politics. The *Blood of the Hunted*, *Breast Stories of Women Outcasts*, *Peasants and Rebels*.

Mahasweta Devi's own relationship to historical discourse seems clear. She has always been gripped by the individual in history. Her work *Hajar Churashir Maa*

(1973-4) her prose belonged to the generally sentimental style of the main stream Bengali novel of fifties and sixties. It seems to the reader that the vision of *Hajar Churashir Maa* brings personal crisis through a political event of immediate magnitude (the climatic phase of the annihilation of the urban nexalities)

Mahasweta from what was perceived as 'literary' or 'subjective' into an experiment with a form perceived as 'historical'. The stories of Agnigrabha, mark the site of this difficult move. In *Aranyer Adhikar* (1977). The prose is historical fiction in beginning, history imagined into fiction. The division between fact and fiction is operative in all these moves. Indeed, her repeated claim to legitimacy is that she researches thoroughly everything she represents in fiction.

The Plausibility Jashoda (Standayini), a Draupadi (Draupadi, Agnigrabha), a Birsha Munda (Aranyer Adhikr) is that they could have existed as subalterns in pacific historical movement imagined and tested by orthodox assumptions. When the subalterns historians imagines a historical movement, within which shadowy named characters, backed up by some counter. Insurgent or dominant gender textual material, have their plausible being in order that a historical narrative can coherently take shape, the assumptions are not every different. Those who read or write literature can claim as little of subaltern status as those who read or write history.

In all of these works her major concerns are subalternity (gender, class, caste) struggle for independence, nationalism and rights of tribal's and marginalized group.

For the research, Mahasweta Devi's story "Statue" is chosen. Where the issue of subaltern can be applied. Among so many works of Mahasweta Devi this one is very much interesting in one side and very heart rendering on the other. This story reflects the true picture of 20th century Bengali society, where women are treated as objects to exploited and dominate. We can see the Pishi, who is not only alone but

also outcaste. She has to live as a beast in her own house. Her relations with family and society exists no more, she is treated as an animal and use to given small amount of food, which is not sufficient to fulfill her hunger. From all way she is treated as an animal and use to given small amount of food, which is not sufficient to fulfill her hunger. From all way she is treated badly. This work highlights the marginalized condition of woman in Bengali society. How they are treated? What is the cause behind their ill treatment? Why women become outcaste for their minor cause? What is their position in the society are the questions of this research. The main character Pishi is made to suffer a lot throughout her life. Now she is 78, but none has heard her voice and none wants to be near of her.

Her lover Dindayal Thakur and Nabin, her cousin both attempt to raise her voice but they are in vain, because the societies where they are living don't let them to raise her voice.

Among so many works of Mahasweta Devi, this story "Statue" is clear hint of suppression of female who are not only marginalized but also double marginalized. Women have to sacrifice, there wish and desire in the name of prestige and pride of the family, but at last what happens is family itself abandons her in the name of curse and bad omen. Throughout her life she does good things, rear her brothers as her own son, but when she wants to live like a human being she has to become outcaste and an animal.

The main character in "Statue" is the victim of patriarchy and caste system. She is vitally important as she illustrate the complex patriarchal society structure. Many critics have analyzed Mahasweta Devi's "Statue" in many ways. They have focused only on Pishi, Pishi as a suppressed, docile character. Who reflects the condition of women in Eastern Bengal.

In this connection Doctor Ajay S Sekhar elaborates upon Mahasweta's narration of "Statue" in his book *A Minor Critique of Mahasweta's Narration*, he states that:

Mahasweta is voicing the muted and silenced representing the gender margins within that of caste. The causes of the gendered subaltern, empowerment and radical feminist realism as an attempt for subaltern speaking have been attributed to her fictional text. (10)

Doctor Aajay's Skehkar says that Mahasweta is giving the voice to those, who are muted and silenced her attempt in this regard is praiseworthy. Especially women become marginalized in the caste system in that respect Mahasweta shows the causes of women subaltern, and solves the problem of women, how they can be empowered and how they can speak for their right.

On the other hand critic, Amar Nath Prasad in his *Indic Literature* (2006) explains that:

"Statue" is touching, poignant tale, where suffering of an old woman is presented thorough the character of Pishi. Mahasweta in her story "Statue" states about the subaltern condition of woman. They cannot raise their voice even with the help of others. (40)

Amar Nath Prasad analyzes the text as a sentimental and touching text. Where women are made subaltern. Women are in pathetic condition, they cannot raise their voice, themselves or by the help of others.

Various critics have viewed "Statue" from different perspective. Critics have highlighted on issue such as caste and feminist. But analysis from the subaltern position like that of socio-economic, caste and patriarchal condition, tradition and superstition had not yet been researched. Due to the caste-patriarchy condition, socio-economic and religion the character is forced to be subaltern and becomes outcaste.

All these critics cannot argue that subaltern is the problem, sublaternity should not be there in the society. They cannot raise voice against oppressed class people as well as males. Tillnow, these critics are showing female as passive, submissive and docile. They should show the main character Pishi as a bold character like "Sanichari" in *Rudali*, who is not only subaltern but the image to erase the sublaternity from the society.

Pishi as a double marginalized character in society is not only voiceless, but she has the voice of whole universe. She is not only suffering but also represents the universal problem of women who are not only outcaste but widow, she represents uneducatedness, outcaste, loneliness of the women who us poor in the familial and societal affairs.

The present research is divided into three chapters; Introduction part introduces the objective of the research, including literature reviews, discussion of the text by mobilizing the theoretical concept of subaltern studies. Second chapter deals with the problem of the research, analysis of the text. It revolves around the theoretical modality and deals about the subaltern position of double marginalized women. It seeks to dissect the given text's hypothesis and objective. In the "Statue" Mahasweta Devi Presents a woman character Pishi, who is not only marginalized but also double marginalized by both patriarchy and caste system. The main problem of this research is related to Pishi as a subaltern woman, who is outcaste, dislocated and alone at her own house. The third chapter is the conclusion of the research; it presents finding of the research and major hypothesis.

II. Pishi as a Subaltern Woman in Mahasweta Devi's "Statue": A Textual Analysis

Pishi, is a subaltern woman, from the point that she is outcaste from her own house, she has not any access to the property. Her voice can't be raised properly even by her lover and her cousin. None becomes successful to raise her voice. At the starting of her life, her lover Dindayal is there to make her his wife but he fails because of that patriarchal and caste based society. She denies his love in the name of prestige of her family but neither she got love and respect from her family nor from her lover. Her lover escapes from there and gets tragic end of his life. At last when journalists find a letter which is written to Pishi by her lover, journalists want to meet her but Sadananda, her younger brother threatens her, if she meets with journalists, she will have to leave the house. She will not get even a place and small amount of food, which she has now.

From this incident we can generalize that Pishi as a subaltern woman, who is destined to live like an animal. She does not have any right to speak, eat full of stomach, come out of the house, participate in marital and other social, cultural and religious activities, express her ideas get education, remarriage etc. She is bearing uncountable tortures and pains by her family members. She is treated as an animal, as if she does not have any sentiment. Nabin's mother, tells her husband Sadananda to speak with Pishi, from the out of the door because Pishi is getting thinner and thinner. Her appearance to her own brother can become terrific and dangerous.

In Gayatri Chakravorty Spivak's essay "Can the Subaltern Speak?" (1988) which deals with a woman, who is a Sati, and she has to commit suicide after her menstruation, because of that patriarchal society. She has to prove herself. That since subaltern people lack history, they can't speak. She concludes her essay as: "The

subaltern can't speak. There is no virtue in global laundry lists with 'women' as a pious item. Representation has not withered away. The female intellectual as intellectual has a circumscribed task which she must not disown with flourish" (104).

History is necessary to raise the voice forward. Without history no one can put their voice for right, since there is no history, those silence date always silenced.

Elites have their history so they are silencing the subaltern people. Subaltern people don't have their history so they have being dominated. Dipesh Chakravorty writes:

Sometimes you can be a larger group than the dominant one but your history could still qualify as 'minor/minority', thus leads us. One could say, to the question of what may be called the minority of some particular posts. . . Such minor pasts one might say are those experiences of the past which have to be always assigned an inferior or marginal position as they are translated back into the historian language. (475)

Exploitation and oppression have been a perennial source of revolts. The main goal of subaltern studies was to develop a critique of the standard nationalist and 'neo-imperialist' history of modern India. Subaltern studies attempts to write "history from below". Michael Foucault defines history in terms of power and knowledge. He claims that the so-called history is nothing rather than a 'discourse'. The history for him is the history of power holders. Ranjit Guha uses the phrase 'the politics of people'. He meant that both high class and subaltern have equal contribution in history construction but subaltern's voices and deeds are not included in history because they are powerless. Gramsci thinks that history of subaltern class was a complex as the history of the dominant class. Moreover, the history of the subaltern class in Gramsci's term is unavoidable, fragmented and episodic as they were subject to the

activity of the elite groups even when they raise their voice against complement elite groups.

Gayatri Chakravorty Spivak in her essay "Can the Subaltern Speak?" using the militant term for lower ranks who can't figure in the victor's account of history declared that 'the subaltern can't speak' (104). She has strongly made conclusive statement that the subaltern group or the oppressed ones are indeed voiceless. The interplay between the pre-colonial and colonial structures of epistemic voice that erase the space from which the subaltern can speak. She further argues that after, the subaltern makes an attempt at self representation, yet this act of representation isn't heard. The hegemonic listens don't recognize it, because it does not fit into the official institutional structures of representation.

Thus, subaltern according to Spivak can only be heard through the elite but they misrepresent the subaltern. So, the subalterns have to seek for the intellectual that can raise the voice for the subalterns which is never possible. She insists that subaltern is not just a word used for oppressed or other, rather in Gramsci's original covert usage; it signified "protection," whose voice could not be heard, being structurally written out of the capitalist bourgeois narrative. She questions, "How can we touch the consciousness of the people even as we investigate their politics? With what voice consciousness can the subaltern speak?" (80). As far as the subaltern women are concerned, they are far more marginalized. Spivak as a feminist similarly insists that on the one hand the women are dominated by their male counterparts and on the other are suppressed and exploited by colonialist. Colonialism appears to be more hazardous to females than to the males in the colonized spaces. She turns subaltern studies towards other issue. She wanted to present woman as subaltern group for she finds that subaltern studies as a rather appealing platform. As the voice

of the subaltern groups are unreachable because they are never able to speak; they are voiceless.

"Statue" revolves around the life of Pishi, a poor low caste, outcaste, 78 years widow, it is an asidely tale of exploitation and struggle. Pishi, the main protagonist evolves from the long suffering woman, who is outcaste, widow, repressed and does not have any access to the property. She is outcaste not only in family but also in society. No one goes near to her none speaks with her, she use to give small amount of food, which only keeps her alive but not fulfills her hunger.

The old woman sits in a single room, past the courtyard of the Bhunya house. She looks like the Manosha-crone of myth. White hair, torn clothes, emaciated body- only the eyes have something that tags at your mind. Her room is quite large. There is a broad dais in it. Nabin comes to this room. For about 10 years now. Before that he too threw stones at the old woman, called her witch and ran off. (12)

The lines above show how Pishi is made to suffer a lot. How she is alone and outcast from the family. These lines show how Pishi is in sorrowful condition, she does not have any right over property, family decisions. Being a human being, she isn't treated like a human being in her own house. Only her eyes are lively are parts of her body are emaciated. She has to live alone, none comes to her room and she doesn't use to go to other's as well. Anyone who sees her used to throw stones upon her as if she is a witch and a neglected person. Pishi's condition in her own house shows that she is a subaltern woman. Who is alone, who isn't allowed to have participation in martial ceremony, in her white cloths. She is doomed to suffer a lot, she is physically alive but mentally she is already dead. The patriarchal society, caste based society has

made her nothing more than just like a bad omen, who is bad and unlucky for them. In their family there would be, death of their children if she looks at them.

So she was marked as misfortune in the Bhunya household. Rather than kill her physically they kept her in a room raised on the yard's for side. For the wives of Pishi's two brothers, Nabin's father's two elder brother's, said that their children would die by the breath of this inauspicious misfortune, this sister in law earns her keep. Even at 78 years of age, she binds kindling in creepers, drags it and puts it at the other edge of the yard. Nabin's mother or sister gives Pishi some rice-sale-oil-lentil at month's end, two saris yearly. (13)

These above lines clarify how Pishi is dominated, exploited, discriminated, isolated, outcaste in her own house. She has to live alone in a hut, which is far from their house. Pishi isn't treated even as an animal, animals are kept for the benefit of the people but for them Pishi does not benefit even like an animal. Pishi has to struggle for her arrival, she has to climb on creepers, so that she can find something to eat. Her family members use to give her small amount of food, which is not sufficient to her to survive, they use to give her two sari's which is not sufficient to her. She is like a prisoner. She can't get sufficient food to eat. However, She accepts without any hesitation whatever is given to her.

Subaltern group of people are those people, who are marginalized, who can't raise their voice against discrimination and oppression. Even if they can raise their voice, they fail to represent themselves. Here Nabin, Pishi's cousin, is playing a very vital role to raise Pishi's voice, make her strong but he fails to represent Pishi's voice. Pishi herself doesn't revolt, she is passive and what others determine to her ,she accepts without any objection.

Pishi makes no protest. Long ago, along time back, she forget to protest against others' behaviour towards herself. She has accepted hunger pangs as chronic and unutterable reality. She died, possibly long ago. From earliest consciousness, she remembers that she was at once unwanted and indispensable in the household, Her mother had children yearly, their family was enormous. Sadananda who carries on the silent torture with his wife and younger son was, how strange, raised in her arms from birth. Her mother had child bed fever. It seems unreal to think all this now. ” Does she belong to this house?” If she is a close kin, then why outcast? If not kin, why is she in the house?” (13).

The subaltern group of people don't protest like Pishi, because subaltern group of people are docile, submissive, dominated and having no access to the economy. They are lower class people, low caste and woman, who forgets that they have their own identity, they have their own history. So, in the "Statue" the main character Pishi is made to accept what her family members fell her to do from long long ago. She has forgotten to protest, she develops herself as others, she accepts hunger pangs as chronic and unalterable reality. From long ago when a event happened from that time she became unwanted and burden for her family. She remains no more desirous, she has not only feelings, what she knows is her hunger. All, the time she sets herself to fulfill her hunger. To whom she has reared, grown he become terrific and controller of her. Sadananda, Nabin's father, to whom Pishi used to carry on her back, now limits her and does not allow her of familial works. She has done many more contributions for the sake of family but now all the sacrifices was in vain. She even thinks that whether she is from that (Bhunya) house or not. “If she is from same house, why she is outcaste If she is not from that house why they are keeping her and feeding her to live ?”(13) That is the most stricking question, why is she treated not as a human

being? What is her fault? Now Pishi, is in sorrow because of patriarchal society, where women are not allowed to express their desires, they are not even allowed to love someone. All the time, they have to stay on the face of family and society.

In "Statue" Mahasweta Devi, has pictured the Pishi, main character of the story, a double marginalized character by both patriarchy and caste system. She has to suffer a lot not only by caste system but also of patriarchy, she is struggling to have existence upon the earth, she does not have distinct identity like others in the society she is represented as a subaltern character, to investigate it is the main contention of this research. Her major concern in the story is only how to fulfill the hunger. She is also being in her own society and family. She used to do extra-ordinary things to keep her body alive. Only Nabin her cousin, takes care of her if he thinks necessary and if he has money to buy something.

The condition of Pishi, is heart rendering and touching. Her family members dominate her all the time:

Nabin asks, Are you crazy?

Why? What have I done?

Such heat, so hot, and you're sitting by the fire?

Warmth?(11)

The above discussion between Nabin and Pishi shows that, Pishi is lighting the fire even in hot weather. This is not her interest but of her obligation to keep her body alive. The food and clothes given by her family members is not sufficient to her, they use to give her small amount of food. She lights the charcoal and keeps the fire going. Two reasons, first reason is that a box of matches is for her a luxury beyond reach. She never gets money, so the idea of buying matches doesn't arise. The second reason

is that with her belly always empty or three-quarters empty, there is nothing left in her body. She likes the fire's warmth and for lack of blood feels chilled all the times.

Pishi, subaltern or marginalized character is in great pain. She has to do many things to survive, she has to live like an animal, who does not have anything. She even can't speak with anybody except Nabin. Nabin, her cousin is only one Person, who is supporting her but his support is not regular because he himself is lower-class and helpless in this patriarchal, traditional and caste based society. Nabin wants to support Pishi to live as simple life as others but he can't become successful to raise the voice of Pishi.

The society of Eastern Bengal is patriarchal and traditional in nature. The main controller of the family are males, who have the authority over land, house and other economic activities. Women are limited only on house, they use to do what males use to say them to do. So, mostly eastern society is patriarchal, where family values a lot and especially females are bound to do their ritual and cultural ties made by the so called society which only impose rules and regulations but can't fight for the rights of females. Females are marginalized, once at a hand of patriarchy, it means females are dominated and exploited by their male members of the family. Whether this male member is older or younger than them women are victims of patriarchy and caste system, they have to sacrifice their emotions, feelings, desires and many others for the sake of family and society.

She solves her life's problems in various ways. Sometimes people leave milk and water in day pots as thank offerings at the shrine. She collects the pots.. Once when she was driven out she was given a pot to cook in a frying bow. That pot and bowl vanished long ago.solves her utensil problems by collecting pots this way. Nabin has promised to

buy her pots and bowls when he gets a job. Sometimes you see her, in the hot mouth of Chaitra in early evening. Far from the village, plucking ripe branches of lentils at speed from someone else's field.

For one reason alone, to solve the food problem. (15)

This heart rendering picture is of Pishi, who is suffocated, exploited, made to suffer a lot, in the hand of patriarchy and caste system. Pishi hasn't anyone to support her to fulfill daily requirements of her. She is all alone. Nabin, her cousin is there to help her but he is also powerless or helpless. He can't do anything for the sake of Pishi. Pishi has to solve all her life's problem alone, none likes her, her brother Sadananda and his daughter and wife don't use to give sufficient food to fulfill her hunger. Pishi hasn't any option except wandering on the temple of Manosha and forest, where she can get something to eat, which will keep her alive and lively.

When she wanders into the forest, she looks like unearthly, thin frame, the winds of Chaitra in her white hair, a rapt look in her eyes. Her all thoughts are belly centered, when she dreams, she dreams crude dreams. In her dream she wears a whole cloth and eat a full serving of rice in a bell-metal plate. Every day, only rice, no lentils, no vegetables.

Dindayal, her lover, has become martyr because of her but none wants any information from her. If people would talk to her, they would know the reality that Pishi and Dindayal was in love affair. And Pishi would be highlighted so neither her family members nor society's people allow her to come at the front. What they want is silence of Pishi, her submissiveness and her silence. They want Pishi to live like an animal. She hasn't any right to raise her voice against her domination and exploitation. Subaltern people have their own history in the past. They have done many contributions, not only for their family but also of country. But when time passes and

powerful starts to dominate powerless, the history is not seen by the perspective of margins or powerless. History is seen through the eye of powerful. Hence in "Statue" same thing is happened. History is seen through the eyes of powerful, especially by males. In the past Pishi has done great contributions to her family. By choosing family in the place of Dindayal, she makes her father's pride strong but what happens in return is, she is made outcaste. She is disallowed to have full belly food and full body covering clothes. Dindayal Thakur now becomes Martyr because of her but no one likes to give this to her. She is neglected all the time.

Who says life ends at widowhood? Who says there can be no marriage between a Bhunya and a Thakur? Dulali, Dulali, I would have regretted nothing if I could have seen you once, I have not appealed and will not appeal my impending sentence of death by having. But at the other and I will wait for you, until we met again. Then it is written, you and I wanted nothing more than each other. Even that this heartless society will not allow. I call you, Dulali, Duali ! can you hear me. (18)

These lines clearly show, that Pishi is the victim of caste system. She does not have right to marry with upper caste boy because the society where she lives is based on caste system and is of patriarchal society. Her lover Dindayal Thakur is from Brahmin and she is from Bhunya. So caste system squeezes their love and life. The society which they live is traditional in nature, which believes in Patriarchy. They have to sacrifice their love in the name of society. They both are suppressed in the society's hand. Their deep and pure love becomes victim in Society's hand.

"Why get angry?"

No I'll dance for joy.

Why're you angry?

All you do at home us eat. Home gossips gets out and I won't be made?

Baba, times have changed.

Nothing has changed in the villages.

No problem?" (22)

This conversation is between Nabin and Sadananda, his father. Sadananda is afraid of the gossip in the village because of Pishi. In the past she has committed great mistake in the eye of villagers and her family. From which event she has to be an outcaste as lonely and powerless. The same remour is straight to spread, Nabin is the person, who is spreading this news in the community. But his father wants to stop this remour in the name of prestige. Sadananda focuses that like past there will be disgrace and shame of Bhunya family because Dulali (Pishi) has a love affair with high caste boy. Their marriage become failure and Pishi has to be outcaste from her own house, Dinu escapes from there. Later he becomes martyr and returns back to his Village Chhatim after 54 years of this tragic events, as a form of "Statue". He is now a renowned martyr, closely related to Pishi but no one like to have information from Pishi. It is Nabin who is in the process to take/bring Pishi at the front of the "Statue" inaugural programme but his family members are against of it. They think that Pishi is disgraced and shame for them. It is Sadananda, Pishi's younger brother, who is also the head of the family, controls everything. He threatens his son, Nabin not to inform reporters about Pishi. If he reports them their familial problem will come in the fore after that not only Chhatim community but whole country becomes aware about love-affair between Pishi and Dindayal. So, anyhow, by threatening Pishi or Nabin, Sadananda wants to hide this tragic event from the people. Sadananda, warns Nabin to keep Pishi away from the reporters. Nabin has to tell, he does not know about the

letter to whom it is written. Reporters may ask many questions to Pishi, so she should not come into the fore to raise her voice.

This society, where Pishi and Nabin are living is 20th century, which is male dominated, caste based society, where woman like Pishi are suppressed, oppressed and exploited by so called male members of the family. At first Pishi has to suffer at the hand of caste system by forbidding to get married with Brahmin boy and when she rejects to marry with this boy and wants to preserve her familial values and prestige she unwisely has to become outcaste from her own home. Being a woman she does not have any right to her property. At childhood, she has to totally depend upon her father and at old age she has to depend upon her brother Sadananda, who is two much cruel to her.

"Pishi ! he cried out

Who's that? Nabin?

What're you doing in this dense jungle?

Hey, it's ripe myroblans, have one?

Pishi came up pulling her bundle of twigs behind her.

Nabin says, sit down here.

Why?

I must talk

With me?

Who else do I talk to at home? Are they human?

Why? Does your Dad scold you?

Forget them, sit." (23)

This conversation between Nabin and Pishi clearly shows that Pishi is all alone. She does not have to lead a life of human beings. She is struggling to live by roaming in

the dense forest to have something to eat. They don't use to give her sufficient food to eat, so she has to fulfill her hunger searching food in the dense forest, where none use to come, she looks like a beast, and thin. None wants to talk to her. Even when people look at her they use to be afraid of her. It is Nabin who is close to her, he promises her to provide good food and shelter. He till now can't get a job, he has to depend on his father.

Dinu Thakur wrote you a letter before being hanged.

That letter is printed in a book: "What'll happen, Nabin?"

What'll happen to what? Where'll I go if your dad sends

me away? No one's is going to send you away. Listen. (23)

These lines between Nabin and Pishi, are the product of this patriarchal and caste based society where a woman has to suffer a lot. She has all the time fear and terror. She is not free even to think, speak, stay and live. She has to do what others tell her to do. Especially by so-called male members of their family. Here, in the "Statue" something is happened, it is the reflection of 20th century male dominated Eastern Bangal society. Where a widow is treated worse than an animal.

She can't speak with any person even with family or out of family. All the time she has to fear that, what her brother will say to her. "What my family members will do if I do this", this kind of fear is always there in her mentality. So she has to live submissively, a docile and dominated life. After the finding the letter by Dinu Thakur to Pishi, Nabin tells Pishi that this letter is for Pishi, which is printed in a book, at that time Pishi gets terrified and expressed her terror in front of Nabin. Now Pishi, has a shelter in a hall a little bit far from Bhunya house, if Sadananda gets angry he can send her out of that hall also.

At 12 she went to the wedding of a special friend. Kusum's aunt truned her out with out, out, Fearing the Bhunyas, Kusum's mother said to her, Duli! You're not to see a wedding dear, you're not to join in the wife-rites. Come and see when Kusi goes to her groom's house in the palki. Four years later, it was another wedding day, the day kusi's younger sister Malati was getting marrid. Everyone went from her house Dulali stood alone behind the house, standing on her toes, holding the champak tree branch, listening to the wedding music. (30)

This is the reflection of 20th century eastern Bengal society where woman are treated as non-human beings. Especially women, who are widow, backwarded, sociologically, culturally and traditionally. They are not allowed to have participation in any religious or cultural ceremony, even if they participate, people use to take it as bad omen and people start to boycott them from these ceremonies. Kusi's aunt institutionalizes ethos of patriarchal society which is exploiting woman in different forms. Women, who are helpless, poor, are treated like Pishi. Pishi, is innocent. She does not know the cause of rejection at first by society. She is rejected in the society, because the structure of society is patriarchal. She has to sacrifice all her desires, wishes in the hand of patriarchy.

Pishi is prohibited to have participation on the marriage ceremony of two girls in her community. When she enters in the first marriage, which is her friend Kusi's with great enthusiasm and interest, she is humiliated. Kusi's aunt behaves her as an untouchable, because she is a widow. Being a widow, she has to be humiliated, dominated, suppressed by the society and her own family. At this time, Pishi is only 12 years. What is her fault? To get married of early? It is her parent who sets marriage at four and she becomes widow at the age of six, when no one knows the meaning of

marriage. She is squeezed both in the hand of patriarchy and caste system like a lemon squeezed in a machine.

Go Dulali, Shameful, she's waiting! Go quickly. Dulali had to go. Dinu

said, so? See I made you well?

You made me well?

Didn't I call the Lord everyday?

Dinu.

What don't talk like than

Why?

I hurt.

I hurt, too. (35)

What can I do about that? Please be calm. I am of low caste and then a widow. You are getting education. The eldest son of the house, you will be married.

We'll see.

You are uncle's strength and hope.

We'll see". (35)

These lines reflect the pathetic condition of their love, the love between Pishi and Dinu Thakur. They both are in deep love but they are trapped in the hand of caste system. Dindyal Thakur, who is from Brahmin family, loves too much to Pishi, who is from Bhunya, low caste, Dinu's father is a priest of Bhunya's. Here, Pishi is doubly marginalized, once at the hand of caste system and the other at the hand of patriarchy. She is now suffering and is in trouble because of her past love. Society of both century, Bengal is caste based and patriarchal, where women don't have any rights to

property. They have to live like an animal, who can't raise her voice against patriarchy and caste system.

When Dulali gets sick, Dina Thakur calls doctor from Patke, and she gets cured but she is afraid to get close with Dinu Thakur. But Dinu Thakur has already estimated to get married with Pishi but Pishi (Dulali) is afraid of the society, which will not let them to marry. Dinu Thakur is trying to raise voice for Pishi but his attempt is also in vain. She herself is in the fear of that society. She cannot challenge the society as Dinu Thakur has challenged. Pishi, is clarifying the condition of their love, their love can't become successful because Pishi is from low caste and she is also a widow. The obstacle between Pishi and Dinu, is society which is based on eastern patriarchy. They both are victim of the society.

Pishi is a subaltern who is marginalized, oppressed and exploited by that society. Pishi has to sacrifice not only her emotions, feelings but also of her youth, her love. She is in trouble because of that society. Everybody thinks that because of Pishi the multiple layer of tragedy happens in the Thakur family. She is all innocent. She is prohibited to have education to get good food. She hasn't any access to property, no one use to speak with her. She is all alone all the time. She has to suffer a lot throughout her life. After the destruction of Thakur family, Pishi is blamed to cause the tragedy. The tragedy, in which Dindayal is hanged on the blame of terrorism, and his family is also gets terrific and disasterious condition because of Dinu but every society members blame Pishi as the destroyer of Thakur family. Her father Mahananda gets angry with Pishi, Pishi was gold like win for them in the past but when she is proved to be bad fortune to them, they start to neglect her.

This is the reflection of 20th century male dominated society, where male members are the centre of the family. Male members have to hold the prestige in the

family. Low caste people are not allowed even to touch high caste people. The caste system is the product of so called male and elite group of people, who think themselves superior to females and marginalized group, who don't have any access to main stream culture and the economy. They are silenced by the so-called powerful and males. Females are too much in shadow because of males. Here Pishi is in shadow, because of her father at her early age and in her old age she has to depend upon her brother. She has to obey what her brother tells her to do. She has to accept what he gives for her survival.

Widow marriage is regarded as curse and sin in 20th century Bangali Society. People who use to commit these kinds of sin are banished from the village or country. So, the society where Pishi and Dindayal Thakur are living is too much superstitious and traditional in nature. Dinu is not letting Pishi to live the life of hellish and darkness, but in the fear of family and society Pishi is going far from Dinu Thakur. Pishi has not the courage to live by challenging the society. She prefers to die than to challenge the society. She is in the favor of patriarchy so that she is submissive and docile., She enjoys the norms and values of patriarchal society. She has not even the courage when Dinu Thakur supports her. People have to reclaim their caste if they have to cross the caste system.

After the multi-layered tragedy, all the events which are happening is blamed to Pishi. She is all alone, there is nobody to support her. Pishi Neither can reject her father nor can accept her lover. She is in dilemma, to whom she can accept, if she accepts her lover, she has to leave her home, if she leaves her father, Pishi is destined to suffer a lot in the time when she wants help from society. She is so much poor and helpless, who can't do anything for her identity.

Dulali is made an outside at home. This room is raised. She is not allowed to enter the household. There is an arrangement for her unkeep-rice, lentils, oil, salt, wood, paraffin, sari, washcloth. Then the shrine room is raised again after penance. This life since then. ?As long as mother was alive, she'd come and sit outside. Mother would weep. Dulali did not have the strength to weep. Day and nigh she thought, why didn't I listen to him. Why didn't I leave, he had said there is a huge world outside chhatim. She'd think why, for whose pride and respect, did I say 'no' to him? (47)

Pishi, weak, alone and pathetic character, suffers a lot in the hand of patriarchy. She has to sacrifice all things, in the name of prestige, fame and pride of her father. Pishi is marginalized and subaltern as Gayatri Chakrovorty Spivak. Gayatri Chakravorty Spivak argues. Spivak raises a question "Can the Subaltern Speak?" in the form of essay. In this essay a Sati has to sacrifice her life not to save her chastity but to get rid of the politics. In this essay Spivak says that subaltern can't speak. If they can speak, they remain no more subaltern. Subaltern group of people are those people who are silenced, dominated and exploited, economically, socially and politically. From all acres, they have to be retired, they have to leave the hope to have access, or right. Subaltern group or person can be defined as silenced, dominated, docile, submissive, helpless like Pishi.

Pishi is left to be suffer a lot, without any right, love and caring. She is in the 20th century Bengal society, where women are not regarded as human being. They have not any right to express their feelings, sorrows and opinions. Not only Pishi but also her mother is helpless in the hand of patriarchy and caste system. Here, in the story "Statue" Pishi is suffocating in her father's hand and in society's hand. Caste

system is prevailed in her society. Even a Kayastha is not allowed to touch a Brahmin, because Brahmins are regarded as supreme caste and they should be prayed by other caste. They are regarded as a good and suitable person, to offer prayer to Gods so the society where Pishi is living is based on caste and patriarchy system. Pishi is not allowed to enter household, her mother wants to support her but she is as helpless a Pishi. Pishi, from 54 years she is living outcaste and helpless life. No outsiders but her own parent, especially her father becomes her enemy, who is very cruel to Pishi. She does not expect this kind of behaviour from her father, who represents patriarchy, who acts like male superior.

Patriarchy and caste system in the Bengali society is handed down by generation to generation. Women have to depend first upon their father's then on husband and son. But here Pishi is dependent upon her brothers instead of husband, because she becomes widow at the age of six and remains always widow. She is not allowed to get married throughout her life. Her sentiments does not matter anymore. What matter is what she has to do, what she has to obey. She has to obey the rules and regulations of patriarchy. She has to remain submissive, docile. She has been helpless, because she is a female and a widow, widow's marriage is regarded as a sin in patriarchal society. Pishi is all alone like an untouchable and isolated. She is made to suffer a lot by the family and society.

Pishi, the main character of "Statue" is an isolated and outcaste character, to whom no one likes to talk. She is living like a beast. She does not know why her condition is that but she accepts what her luck bestows her. No one can escape from their own luck. She does not any right to property and family decisions. She is not treated as a family member.

All right Nabin's mother said, why should you tell Nabin? Go once on the quiet and visit the old woman, threaten her. I'll go to her room.

What's the problem if you stand in the door frame. Look, the God has no good. Muscle these days. It was through her that we lost our worship practice the priest was displaced. Was not the Brahmin son hanged? Yet she wanders in the wilderness and the goddess familiar, the python, does not bite her? So many people die of Snake-bite, was she born with the gift of life forever? And she made my son strange.

(57)

Women are treated as animals in patriarchal and caste based society. The society, where Pishi is living is tyrant and patriarchal. She does not know how to raise her voice against this society anymore. So, she does not challenge the society. She remains always the same. Dinu Thakur and Nabin, her cousin are in the process to raise her voice to give her own identity but both of them fail. Both of them are helpless as Pishi, because they only deserve small amount of power. The whole country, the whole village is in the trap of patriarchy and caste system. She is living to protect norms, values and prestige of society and family but society and family leave her alone to live or die. People who are kins to Pishi, don't like Pishi, anymore, What they like is Pishi's disappearance and her death.

In her own house, she is outcaste. She is living all alone. She looks as if she is a beast and she threatens human beings. Because of her family, she has to remain silent thought out her life. She is marginalized all the time. She does not have any opportunity. She has to live as others like her to live. She is in the condition that no one likes to go near to her if they go unwillingly or unintentionally. They have to become terrified with her figure because her figure looks like a skeleton and terrific.

Now she is under the shadow of Sadananda, who is her small brother. In age and maturity Sadananda is younger than her but in reality Pishi has to obey what Sadananda tells her to do. Sadananda is dominating, oppressing her every moment mentally or socially. She is under the control of a male, who is from same Bhunya clan. Her family take her as a shame or disgrace who is responsible for the downfall of their family. The priest, Dinu's father is angry with them and curses them for the downfall of their family. He leaves their Goddess Manosha in destitute. Their Goddess Manosha becomes prestige and unprayed for 54 years, because of Pishi.

Pishi is like neglected soil. She looks cracked and dry like thirsty neglected soil, beginning love, dresses itself in grass with just a bit of water, Pishi too wants to pour herself out with just a little love from Nabin (58)

Pishi is all alone in her home. She isn't cared by anybody, family and other people in the society do not like her. She is neglected like a non-human being. She is “othered ,” to borrow Simon de Beauvoir’s term. She is a subaltern character in the story "Statue". Her position, her physical condition, her access to the household affairs is beyond her reach. She even can't fulfill hunger. She is in the condition that none loves her, she is wearing grasses and only having small amount of food. She expects love from her family members but they neglect her by forgetting her sacrifice in the family. She has contributed a lot in the past but all her history is forgotten and she is now in shadow as if that she is not a human being. She is treated as an animal by her own relatives. She has the hope that Nabin will help her and take care of her if Nabin can get a job.

Nabin loves Pishi even more, unlike his father and other family members. It is the Nabin, who is a source of hope for Pishi. Here Pishi is marginzlied, subaltern

character who is doubly isolated by patriarchy and caste system. She is in the hand of patriarchy and and caste system all the time. She has not her own choice. She has to follow what others dictate her. She is a widow of 78 years old, her history; her contribution to her family is forgotten. She has to suffer throughout her life because she has sacrificed her will and desires in the name of prestige of her family. But, now this family forgets about the sacrifice of Pishi, and treats her as helpless, docile and submissive character. None is able to come near to her, know about her problems. The society as well as family is only in the way to dominate her, made isolated and weak. She does not have any opportunities, like other people in the society. Other people have the right to live with their family, take education but she is beyond these opportunities. She is not able to even fulfill her hunger, she is given only small amount of food, which keeps her alive by making her body like skeleton, which terrifies her own family members. In her young age she was so much beautiful, in that time she was restricted to have good clothes and to comb her hair properly. She accepted whatever family told her to do. Till now, she is accepting her family's decision as her duty and responsibility.

Pishi, even fears to go in the mass where the "Statue" of Dindayal Thakur, who is now a great martyr, who has written a letter to Pishi but her family members are not allowing anyone to inform Pishi about that news. Reporters want to have interview Pishi but Sadananda, her little brother, threatens her, that if she comes out of the house, she has to leave that isolated hall also. There will not be family relation between them. So, Pishi, here is marginalized character. She is all the time made to bow her head, accept what others tell her to do. Nabin is a person who is raising the voice of Pishi. Subaltern people can't raise their voice. Subaltern people can't raise their voice themselves, others attempt to raise their voice. Others like Nabin and

Dindayal want to raise the voice for dominated but they fail because of the minority and powerlessness. They haven't proper power, which could be heard by main stream. Pishi, who is helpless, powerless, docile character who has contributed a lot for the formation and maintenance of Bhunya's prestige but now her contribution is forgotten. She is now marginalized character. None even wants to hear her pathetic past, present and future also. She is always in the fear that if she speaks something in her own favour she will be banished from the land of Bhunya. She is in the trap of caste system and patriarchy. Because of the caste system, she has to loose her love who is from upper caste, Brahmin on the other hand, she has to sacrifice her feelings and emotions in every moment in the hand of patriarchy. She is exploited in the hand of patriarchy because she becomes a widow in the age of six and she has to remain unmarried till her life. Now she is 78 years old, she has the experiences of life and struggle but until now she has not the right to take decision about her life.

For that long ago event, that caste-duty cross fire, they ruined Pishi's life. So many lives were torn apart. Why is the Thakur family extinct? Because a Bahman boy loved a Bhunya girl. Such marriages happen all over the place these days. Does anyone worry about this anymore? (59)

Bengali society which is based on patriarchy and caste system exploit the life of Pishi. In the name of prestige and caste Pishi has to sacrifice her love and her self respect. Because of Pishi's rejection, Dindayal has to escape from the village. Later he is hanged in the name of conspirator of country. After his death penalty, police come to his house in the village and destroy all things. Police are also from so-called lower caste. They touch Thakur uncle's daughter and wife and drag them out of the house. Thakur gets furious and curses Mahananda, Pishi's father and leaves the village. This incident happened many years ago, which destroyed Pishi's life. At that time the

marriage between Bhunya girl and a Brahmin boy was impossible but now time has changed and inter-caste marriages are taking place. Pishi regrets that if they were born in 21st century they would unite their love for ever. 20th century Bengali society exploit, suffocate their love in the name of caste system. If Pishi is not a widow, from Brahmin she will be permitted to get married with Dindayal Thakur. Many Eastern society play major role to shape the life of the Easterners. They have to choose what society allows them to do. So, here we can conclude that society, and its members become the barrier for Pishi's love. Now a days some kind of love is free and acceptable.

Because of Pishi and Dindayal's love, the life of Thakur family is destroyed. None knows, where they have gone. Only a member, who is Thakur's daughter is heard to be there in somewhere in a village. Dinu Thakur, his mother, father have to sacrifice their life because of the inter-caste love. What is the mistake of loving Bhunya girl by a Brahmin boy? It is Pishi, who is alive and bears all the tortures given by her family and society in the name of that multi-layered destruction.

Nabin is in favor with Pishi, he promises her to give good clothes and food if he will get a good job but does not get a job and he too is dependent upon his father. He is only the person, who gets pain by seeing the Pishi's condition. He flares up with rage when he sees Pishi. Pishi complains about nothing. Pishi comes only to endure. It's as if ever the evil treatment she received at the hands of Nabin's father and brother was her due. In the village reporters are coming to set "Statue" of Dindayal as martyr and to talk with Pishi.

But the family members want to keep Pishi far from the reporters.

When Sadananda first stood in front of her room ,

at first she could not believe it.

Sister who is there ?

its Sada?

Sada?

Sadananda. Nabin's father.

Is anything wrong with Nabin? (60)

Pishi, helpless, outcaste woman, who is made subaltern by this patriarchal and caste based society. None comes to her, neither her kin nor her villagers. She lives alone at a hall which is a bit far from Bhunya house. from her childhood, she is an outcaste, she is not allowed to take part in familial and social activities. Though she can speak, she has to remain as she can not speak. She has the feelings like others but she has to act like she has not any feelings. It is the first time Sadananda comes to her, not to meet with her, not to know about her, but to threaten her. He threatens her not to come in front of the reporters. Nabin is only about the matter of concern for Pishi because Nabin is only the person who is near and serious about Pishi.

Pishi, a subaltern woman suffers because of the patriarchy. Patriarchy made women as puppet, doll and plaything, it takes women as powerless and docile. Patriarchy takes women as the beings who are created to obey rules and regulations made by so called male and high caste people. Women are doubly marginalized once at the hand of patriarchy and twice at the hand of caste system. Anyway, women don't have their own identity, access to property and the facility of education. Women are made backwarded not only because of themselves but also because of patriarchy and caste system.

Dinu Thakur's Statue is going up.

I know.

You should know first.

There is Nabin !

However what I have to say is, fine ,

there is a Statue whatever happens, happens

But you won't show yourself

Not a word to anyone. (61)

These lines reflect the domination made by patriarchy to dominate women. Especially to those, who are powerless, helpless, poor, submissive and live in the horror and terror of patriarchy and caste system. Dinu Thakur is the lover of Pishi. He becomes martyr, and in the form of Statue he is coming in his village. Pishi knows about the news that government has been going to set up the statue of Dindayal in the village by Nabin. It is Sadananda, who threatens Pishi, not to show her face any more to villagers and reporters. If she does so, their head will bow down, something will happen like past. So, Sadanda reflects the norms, values of the patriarchy and wants to continue this system. He says to Pishi to remain silent and unspoken in front of reporters. This is the sign of domination by patriarchy to women. Pishi represents the group of eastern women who are made silenced, submissive and powerless.

Whatever happens in the society and family woman is blamed for destruction and loss, but for creation and gain man is appreciated as great, courageous, strong person. Women have to tolerate whatever happens with them in the name of prestige of her family and society. Women can not go against patriarchy if they want to go, they have to be an outcaste and alien despite being with full of family.

Whatever happened, happened then. All the disaster came from you. Thakur uncle threw away the house worship did not take the image even when father begged on his hands and

knees on bare earth. The line perished because of divine ire.
 We could no longer hold our head high. D'you remember
 that? yes. Don't you say any of that. Reporters might come.
 Its no use raking up old scandal. If you try to say anything
 remember you'll have get out. (61)

Pishi, a helpless, powerless, old widow of 78 years old. She is living as an animal in her own house. None is there for her except Nabin who accompanies her in pain. Her past incident comes like a bad dream for her after 54 years. The Statue of Dindayal Thakur is going to set in the village the letter Pishi by him, reveals his and Pishi's love affair. Reporters are interested and want to meet Pishi. So that for the honour of Dinu Thakur, she is only remaining. But the cruel patriarchy seizes that right from her. Sadananda, to whom she reared like her own son, younger than her comes and threatens her, not to come in front of reporters. Sadananda with his own sister fears to enter into the hall ,because now she looks like a threatening object,only skeleton is on her body. What is lively is only her eyes. Till 54 years, she has to live by counting every moment. In that long duration of 54 years none came in the hall to meet her. It is first time Sadananda comes to her. She can not believe on her eyes and ears. He is there to threaten her not to come out of the hall in the day of reporters visit in the village. Sadananda fears that if reporters will meet Pishi. The old incident re-present or reappears in their life. They have to bow their head because not only Chhatim will know about the love affair of Pishi and Dinu but whole country will know and they have to lose their prestige.

III. Conclusion

After the comprehensive exploration of the issue regarding, Pishi as a subaltern woman in the study of Mahasweta Devi's "Statue", this thesis comes to the conclusion that Pishi has been characterized as a subordinate, docile, weak and subaltern woman, who does not have access to household affairs, social rituals and prayer ceremonies. She is excluded from economic right. As long as the subalterns themselves cannot raise their voice due to having no power and their access and agencies in history, they need and seek some intellectuals, that could represent them so that they could be heard and spoken. Here in the story "Statue" both Dindayal Thakur and Nabin become failure. Because of the society, which is based on caste and patriarchy.

Mahasweta Devi in "Statue" has tried to represent voiceless subaltern, who is doubly marginalized by both patriarchy and caste system. She is 78 years old, living alone in her own house, can't participate in decision making and other issues of the family. She is excluded from social programmes, like marriage, birth ceremony and others. She is not given sufficient food to eat, which keeps her healthy and alive. Her physical body is like a skeleton, only her eyes are lively. She wanders in the forest in search of food. She has to light the fire all the time, not for her interest but to keep her body warm and hot, which the food given by her family members lacks.

The subaltern people lack consciousness. So, can not resist against such exploitations. Pishi is the representative of the subaltern class that is always victimized by patriarchy and caste system. Her brother makes her outcaste and lonely though she is family member of same caste. Pishi is unaware about her own exploitation, who accepts her condition as it is. Her family members don't give a single look to her because of her threatening structure and her hate. They want Pishi no more

in their territory but death also does not come to her. In the past, Pishi has contributed a lot for her family but now all her contributions are forgotten. She is all alone. She is neglected as a soil, which is useless to all. It reflects that the suffering of helpless is always the matter of celebration in the so called patriarchal society, who take female domination as their pride. First her father outcastes her from the house, after her father her brother continues the task of dominating her, by doing this they think themselves superior and powerful. Nabin and Dindayal Thakur have done great contribution to raise her voice against their patriarchal and caste based society, but they both are in vain. They both are less powerful; they are in minority so they have failed. They can't raise Pishi's voice for her right. When Nabin is trying to bring Pishi and her problems on the public, Sadananda, Pishi's younger brother threatens her, not to come and tell about her. If she will come, they will throw her out of their land, there will be nobody to help her. Even the small amount of food given to her is cut off if she shows her face in front of reporters.

Thus, Mahasweta Devi's representation Pishi as a subaltern woman is clear through this research. Pishi's condition, her exploitation, suffering, aloofness helplessness, shows her as a subaltern woman, who is not only outcaste from family but also outcaste from all rights, which she should have. She is all alone through there are family members and society. Her voice can't be heard by so-called patriarchal and caste based society. She is marginalized, by both patriarchy and caste system at the same time. She is prohibited to get married with high caste boy, and outcaste from her own house. From these incidents, we come to the conclusion that Pishi is presented as a subaltern woman in the story and Mahasweta Devi critiques the excesses of patriarchal society.

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