

## **I. Recognizing Exploitation and Female Resistance in *The World Unseen***

This research focuses on Shamim Sarif's directed and scripted movie *The World Unseen*, a story that weaves hierarchies within the constructs of race, class, sex, sexual identity of 1950s South African society. Through the bond between women the movie tries to take us toward the world where any types of human made binaries will not be found. The movie follows the story of two Indian-South Africans women who fall in love in the racist and sexist society of South Africa. Featuring excellent performances from Lisa Ray (Miriam) and Sheetal Seth (Amina), the movie is charming and well crafted. And through their charming performance the story tries to dramatize the condition of women, who are dependent of their husband in every aspects i.e., economically, socially and sexually. The movie also warns the oppressed one to be careful about their rights and fuels them to fight for their liberation. Employing the lead of the feminism, the research argues that the film dramatizes the female bonding and corroboration as a final solution to the unfair treatment towards female and socially othered groups.

At the core of the movie, there lies the restrained love story between Amina and Miriam. Both astonished by the intensity of their feelings and the common need to break out of their oppressive worlds, try to create their own world. It is a story of repression and expression, questioning tradition and blind acceptance, of courage and fear, of integrity and deceit, of finding a voice and finally of choices. What really evolve from this story are these broader themes which are more universal in their appeal.

Writer and director Shamim Sarif, born on 24 September 1969 in London, UK is one of the rare renaissance women of the contemporary time. She is the novelist and filmmaker of South Africa and South African heritage. She has deep roots in

South Africa where her parents and grandparents are born and raised. As a heritage, South Africa is an inspiration for her first award winning novel *The World Unseen* which was published by *The Women's Press Limited* in 2001. Most of her works like *I Can't Think Straight, Despite the Falling Snow* deal with the issues of race, gender and sexuality and also explore the clashes between East and West, love and marriage, conventions and individuality, creating a humorous and tender story of unexpected love and unusual freedoms. She is an author of several published short stories and notable music lyrics, and has scripted and edited a children's television series and directed music videos. For her deep concern for the right and freedom of women, and for her writing hands which always flow for the existence of lesbians Shamim was rewarded as "International Lesbian/Bi Woman of the Year"(2008).

Breaking all the norms, conventions and the confinements of the traditional Indian community, Amina, invariably attired in snazzy men's wear, to live life on her own terms as a lesbian, flouts the law by owning a cafe with the racially mixed Jacob (David Dennis) with an intention of saving her loved ones and her country from the violence, intolerance and hatred. On the other hand, Miriam is a traditional and dutiful daughter, doting mother and modest and subservient wife to her husband. Both women's life rarely crosses. Moving around these two major characters, Amina and Miriam, the research tries to explore the hurdles that occur in the lives of woman. Moreover it also discloses the condition of blacks and colored people of 1950s South Africa. The research tries to bring forth the ultimate solution for the repression.

The theme of the movie is very interesting not just because the relationship that these two women have, but for the discrimination that has occurred in South Africa towards people of color. Africans in their own country too are being treated as others. Racism has existed throughout human history. It may be defined as the hatred

of one person by another or the belief that another person is less than human because of skin color, language, customs, place of birth or any factor that supposedly reveals the basic nature of that person. It has influenced wars, slavery, and the formation of nations.

The history of South Asians in South Africa involves decades of racism and coerced migration. This was best reflected by Mohandas Gandhi's civil rights work in the early 1900s, which is a better way to understand this dramatic film set at the onset of the country's apartheid period. As a window into a hitherto unexplored subculture, the film is undeniably interesting. But as a work of narrative fiction, there's little here we haven't seen before. It opens up new doors to those who go with its flow.

The movie, *The World Unseen* is directed by Shamim Sarif based on her own critically acclaimed and award-winning novel. The film is written, directed, financed, and produced entirely by women, and it shows in the tender, cautious, and enticing romance that unfolds between Amina and Miriam. The setting of South Africa and the oppressiveness of apartheid system, the drama is about the quest of several main characters for personal freedom. Amina yearns for a place where she can express her lesbian nature without hatred, gossip, and slander. Jacob yearns to respond to the affection of a white woman Madeline (Grethe Fox) at the post office but knows that he will not be able to overcome the racism of the community. And Miriam yearns to throw off the shackles of her marriage and be herself without regret. *The World Unseen* reveals desire as a force field of energy that takes us beyond ourselves. "You have nothing infinite except your soul's love and desire" (2) said the fourteenth-century Catholic mystic Catherine of Siena in *A Treatise of Obedience*. Soul's desire is the power that can conquer everything and the characters of the movie prove the very idea. Everything goes changing according to the course of time if anything

remains is the love and desire. Desire leads people to do something and love is that power which encourages fighting against every hindrances. Yearning is the best antidote to oppression, hatred, and rigid thinking. And throughout the movie the rebellious nature of oppressed character is beautifully expressed.

Like the novel of the same name, the film *The World Unseen* narrates the relationship between two disparate women in 1950s South Africa, where sexism went hand in hand with racism. The movie is about the quest of several main characters for personal freedom. In 1950's apartheid-ruled South Africa, two women of Indian origin begin a tenuous friendship. It was a system dictated by the white regime, a British administration agent in control of almost everything, blacks were treated as inhumanely, they were demonized where possible. These principles of Human Rights and anti-discrimination were only implemented after the African community demonstrated, held strikes and rioted over such discriminations and inhumane treatment of the black people. There are the whites who don't want blacks and whites mixing, but then throw in mixed races, and those whose bloodline is from another country, like India, and then those mixed races have prejudice against other mixed races, but are also discriminated against by whites.

Story of true love against all odds takes place. The story opens as Amina (Sheetal Seth) is outside of her cafe on a ladder. A crash is heard as someone runs over their flower pot outside. Amina is a young, single cafe owner who is unafraid of the tough policemen who enforce the country's whites-only laws. Among proper women with roots in India, Amina is seen as a heretic, a woman who dares to wear pants, dance in her cafe with black women and openly question her culture's emphasis on women as baby raisers and obedient wives. Miriam (Lisa Ray) is Amina's counterpoint, a docile housewife with two kids who is trapped in a loveless marriage

to a man who orders her around. When the two women meet, both lives are torn asunder, Amina's because she is clearly smitten by Miriam and pursues her romantically, Miriam's because she questions her own passiveness and her feelings for another woman. The situation gets harder after Amina invites Miriam to cook at her cafe. The central relationship is nicely played, shifting from awkwardness and tentative attraction to friendship and eventually intimacy.

The movie reveals the contradictions in all the main characters' lives, including that of the racist Omar, who calls South African blacks by the derogatory term kaffirs. Sarif nicely captures the mood of the day, as in the scene at the pulsating train station that has separate areas for coloreds and whites, and the scene where a cop yells that mixed-race marriages are against nature. Visually, the film is surprisingly subtle and rather beautiful. The South African landscape has always translated well onto film, and this is no exception. For her interiors and costumes Sarif employs a well chosen color palette, all rich browns and soft, natural shades, complementing both the surrounding landscape and the skin tones of her actors. The white cops in their blue uniforms look even more garishly out of place. The use of makeup is less understated, and sometimes faintly comical. Even after digging a garden for several hours, even during childbirth, these women never look anything less than perfect, their lipstick unsmudged and their hair immaculate. Kieran Grant criticizes about the role of characters in the movie:

The world unseen as a kind of distaff Brokeback Mountain. The struggle for married house wife Miriam and the iconoclastic, taxi driving Amina is more subtly laid out even given the epic impossibility of love affair, and the actor's natural performances are key. (11)

Sarif's feminist saga can be clearly found in the movie as the film is written, directed, financed, and produced entirely by women. The story shows in the tender, tentative, and beguiling romance that unfolds between Amina and Miriam. Being guided by the concept that yearning is the best antidote to oppression, hatred and rigid thinking everyone is revolting the laws, convention and suppression in the movie. Amina yearns for a place where she can express her lesbian nature without hatred, gossip, and slander. Jacob yearns to respond to the affection of a white woman Madeline at the post office but knows that he will not be able to overcome the racism of the community. And Miriam yearns to throw off the shackles of her marriage and be herself without regret.

Moreover, the important tool to revolt against the tradition, rules, laws and convention is the unexpected love affair between two women Miriam and Amina. Such relation can be termed as lesbianism. Lesbian is a woman who has sexual and erotic-emotional ties primarily with women or who sees herself as centrally involved with a community of self-identified lesbians whose sexual and erotic-emotional ties are primarily with women; and who is herself a self-identified lesbian. The women's budding sexual attraction is, for the better part, consummated metaphorically in the form of driving lessons. Amina offers to teach Miriam how to drive if she will in turn, agree to cook at the cafe. When Miriam demonstrates that she knows her way around a clutch, a brake and a gas pedal, Amina asks suggestively, "Do you know the gears too?" (Scene 1:05:22-1:05:58). The women talk through the evening and grow closer as they discuss their families' expectations of both of them. "I've lived my whole life my own way and it can be done," (Scene 1:10:05-1:10:49), Amina implores Miriam. The sexual tension and chemistry are palpable but loving another woman is simply unfathomable for Miriam. There is no future for these two women, at least not

together. But in the end, the movie left the impression that the road ahead might be filled with obstacles but it will definitely be traveled together.

After its release, the movie has earned widespread success. The movie has been responded in various ways since it is released. Many critics had criticized the movie from their own perspectives. A.V. Osorio criticized the movie as "mature thematic material involving sexuality, violence" (2). The violence of policeman can be seen throughout the movie. They always interrupt Amina's cafe. Sometimes destroying Amina's cafe in search of blacks and sometimes threatening Miriam in the search for Rehmat and her husband, policeman often disrupts. The brutality of policeman has been expressed violently.

As almost all the characters are Indian-South Africans, they all are suppressed. Besides, women are more suppressive by the system and tradition. In such repressive system, the spirit of sisterhood, to some extent, is a way out for suppression. Karam Kregole analyzes the movie from the perspective of sisterhood:

Amina displays her nonconformist spirit at family dinner-much to the chagrin of her rational grandmother, who orchestrates the event to showcase Amina as a marriage prospect. And Amina again shows her stripes when she defies the police and protects Miriam's visiting sister-in-law from arrest, saving the day from Miriam's family. (2)

Here in this research, I have tried to bring forth the racial and patriarchal discrimination. Throughout the movie every marginalized character are seen suppressed and oppressed. To lift up the suppressed character from the load of subjugation, the research moves on with the solution called female tie. Lesbianism and sisterhood, in the movie, are presented as the strong female bonding. And with the help of the very bonding the suppressed character are seen released. The female

characters of the movie like Amina, Madeleine, Miriam and Rehmat together share the bond of sisterhood where the relation between Amina and Miriam is reflected as lesbianism. Amina wants to save her country and loved one from trouble and violence. According to the marriage act of 1949, mixed marriages are strictly prohibited. So the policemen were searching Rehmat and her husband. According to the law mixed marriage is against nature and such depravity is punishable. As Amina hides Rehmat, she is threatened by policeman. But she doesn't reveal the secret. Amina and Miriam on the other hand share the strong affection. Rejecting all the norms of male based society, they decide to live in terms of lesbian. During the study of the movie, the research brings live the female bonding to resist all sorts of discrimination.

The relationship between Miriam and Amina is questionable in the patriarchal society where women are bound to be suppressed. The unconventional relationship between two women is indigestible while the society doesn't want to be reformed. Moreover in this research I have attempted to bring forth the gender and racial ideologies and have tried to resist the suppression of the very ideologies through different characters.

*The World Unseen* is an expression of the intricate hierarchies within the constructs of race, class, sex, sexual identity during this historical context and time period. The vibrant and willful Amina has rejected the confines of her traditional Indian community to live life on her own terms, as a lesbian, as a cafe owner whose business partner is colored, as a just activist, intent on saving her loved ones and country from the violence of intolerance and hatred. When she meets, a young housewife whose arranged marriage has left her loveless and weary, the two discover an unexpected and powerful attraction. Can they realize their desires? Can they create

a world yet unseen? During the research, the former questions are likely to occur. And the only way to overcome such questionable condition is the strong bonding. And in the movie the very strong tie is seen between female.

The research through the Third World Feminism tries to bring forth the domination, suppression and injustice towards the female. The movie situates in the context of 1950s South Africa and reflects the discrimination of that time. And it also deals with a struggle of Indian women in a racist and sexist culture of apartheid South Africa as well as it reflects the conflict of blacks against whites for the equality in their own country. As a methodological tool, Third World Feminism, in the canvas of Feminism, the research has taken the lead of feminist leading works i.e., Michele Wallace's *A Black Feminist's Search for Sisterhood*, Adrienne Rich's *Compulsory Heterosexuality and Lesbian Existence*, Cheryl Clarke's *Lesbianism: an Act of Resistance*, Alice Walker's *In Search of Our Mothers' Gardens* and other relevant materials which deal with Black Feminism. In this research I have attempted to show how the women have been exploited from the inception of human civilization by so called male based society and their effort to avoid all binaries for the equal right and prosperity. As the human civilization developed, many disputes like exploitation, enslavement, racial discrimination, inequality, marginalization and the class system appeared in human being's world. The research also tries to disclose the condition of blacks in their own country. Throughout history, women have always struggled to gain equality, respect and the same rights as men. This has been difficult because of patriarchy, an ideology in which men are superior to women and have the right to rule women. The patriarchal ideology has permeated the social structures of societies throughout the world and as a result, women are still struggling for rights that most men take for granted. In patriarchal society, a man seems to say that to be true

woman; she must accept herself as other. For man, nature herself has made a woman for man's use and for bearing everything like children, sorrows, pain etc. The patriarchy oppresses woman by blaming nature but in fact it's not the nature that discriminates man and woman, rather it is male based society .So, to come out of her anxious life and to create her position, every woman should fight against the autocratic patriarchal society. In order to seek for their identity and the place where they should be treated as equal to man, feminism and feminist theory was born.

Feminism mainly emerged to deconstruct the boundary of hierarchy and marginalization created by male, to establish a sense of equality between male and female, providing them equal opportunity as male. Feminism came out to ensure the rights of female, the right to live life on their own, and the right to have every opportunity that men posse. Millicent Garrett defines feminism as "to give every woman the opportunity of becoming the best that her natural faculties make her capable of" (22). According to her feminism is to give equal rights, it is to permit them to do what they want. Feminism can be defined as a perspective or a kind of activism that appeared against the patriarchy to uplift marginalized and other women by subverting male based society. It can be also described as a movement or a revolution that includes women and men who wish the world to be equal without boundaries. Feminism is an effort to ensure the role of female in every important aspects of human life. In the sense of equality, Drucella Cornell in his book *At the Heart of Freedom* says:

Feminism refers to political, cultural, and economic movements aimed at establishing greater rights and legal protections for women.

Feminism includes some of the sociological theories and philosophies

concerned with issues of gender difference. It is also a movement that campaigns for women's rights and interests. (34)

Feminism ideology has many different forms. Among all forms, as a research tool, I have selected Third World feminism. As the movie deals with the suppression of apartheid South Africa I think this applying theory is more applicable in this research.

Third world refers to the colonized, neocolonized or decolonized countries (of Asia, Africa and Latin America) whose economic and political structures have been deformed within the colonial process. And third world feminism is a struggle of a third world woman against racism, sexism, colonialism, imperialism and monopoly capital. Cherrie Moraga defines third world feminism as "third world feminism is about feeding people in all their hunger" (14). Moraga here brings the analogy of hungry people to define Third World feminism. According to her, feeding hungry man is similar to fight for a female who is deprived of her basic rights.

Finally, talking about the chapter divisions, the study is divided into three chapters. The first chapter is the introduction that has tried to introduce the issue and the hypothesis of the study to show the appropriation of its hypothesis as the workable one for the research project. It gives the brief introduction of the whole project with some information about the film, its scholarly criticisms and the theory through which the study will be conducted. The second chapter is the textual analysis which gives the overview of the actual reading of the film through the feminist insight the issues of gender and race; here the various theorists are taken into account to bring forth the marginalized and silenced voice of the film. While the third chapter is the conclusion of the entire project that restates the findings of the study.

## II. Female Tie against Patriarchal and Racial Suppression

The movie directed by Shamim Sarif, based on her novel of the same title *The World Unseen* never begins to tap the talent at its disposal. The movie attempts to break the hierarchies of patriarchy and racism through the different characters. The movie portrays the racial and patriarchal discrimination of the apartheid South Africa. Amina, the major character of the movie tries to break the convention of racial favoritism by running the cafe in the restricted area with her colored partner. Her effort to bind the black and white under the same umbrella of equality is praiseworthy. Specifically, the tie among the female characters becomes the keystone of the movie. The tie often termed as lesbianism, however offers a way out to raise their head against the patriarchal and racial subjugation including police brutality and an energy to fight against the law and system of society making their survival possible.

Throughout the movie every character at every moment are protesting against different domination. Blacks are protesting against the racism, Miriam protests against the patriarchy and Amina revolts against male based tradition and heterosexist society. Moreover female bonding can be found as the strong weapon against every sort of discrimination. Here sisterhood and lesbianism are the important parts of female bonding.

Sarif's tale of two women responding, tentatively and against the conventions that embody the fundamental values of a group of their time and place, to a powerful mutual attraction is set in early 1950s Cape Town, South Africa. Moreover, the setup deals with South Africa's prominent Indian community (classified as colored) and also a liberal and multicultural underground that flew in the face of apartheid. Together and separately these communities deal with oppression (from within as well

as outside) and get on with life while upholding pecking orders of their own. This South Africa is seldom reflected on the big screen, but is based here around a cafe that serves as a meeting place for the film's assortment of characters as well as a sort of microcosm for the society's more nuanced fringes. The love affair between the struggling housewife Miriam and taxi-driving Amima becomes impossible. It is the same unseen world where they meet and falls away and the typical love story in a dangerous time takes over.

Throughout the movie different sorts of discrimination are presented. The hardships of blacks in their own country, the difficulties of a woman to live a life on her own and the existence crisis of a suppressed housewife is being lively expressed. Sufferings of the subjugated people and the brutality of the discriminative system are the story line where the dire effort to abolish every oppressions of the different characters lies at the center. The research being based on the movie *The World Unseen*, through the perspective of strong female tie, tries unveiling the solution of every kind of oppression. Patriarchy and racism are portrayed as the antagonistic forces in the movie where female tie is the weapon against the domination in the conflict between the oppressor and oppressive.

So far the female bonding in the movie is concerned; lesbianism and sisterhood are found as the solid arms against the racial and patriarchal suppression. The unconventional attraction between Amina and Miriam, the role of Amina as the savior of Rehmat and sharing the same room of Location Café by Madeline Smith as white, are some of the best examples of female bonding. Besides, the soothing hand of Miriam for the truck-smashed kefir is praiseworthy. Miriam, a housewife is dominated by her husband throughout the movie. Omar, her husband, suppresses her. Though she wants to work out, she is forced to work inside the house. Omar in the

movie is the typical example of male chauvinism. Besides, Amina is also dominated by patriarchal society. Though she works freely in her own cafe, but her work as a cafe runner is not fully accepted by her grandmother. Her man-type wearing is being criticized backwardly. Not only men's but the suppression of women can also be found in the movie. Amina's grandmother and Farah can be categorized as the followers of patriarchy. Grandmother criticizing the work of Amina follows patriarchy whereas Farah by sleeping with Omar suppresses Miriam. Farah flirts with Omar. She takes the benefit of Miriam's pregnancy "I suppose she doesn't like you to touch her when she is pregnant" (Scene 0:14:11-0:14:56). But to some extent Farah also is found suppressed and this is proved by her dialogue "I can't believe our husbands are letting us out of here" (Scene 0:12:43-0:13:12).

By saving Indians from the white police Amina also performs the duties of sisterhood. In the movie, for Miriam (Lisa Ray), complete subservience to her controlling husband Omar (Parvin Dabas) and two children is the way to go. Only the slinky Farah (Natalie Becker) has found relief beneath the radar, sleeping with Omar while Miriam scrubs. Jacob on the other hand wants to continue his relation with Madeline, a white woman, breaking the rules of apartheid but finally finds him inside the whirlwind of racism that he couldn't get himself out from that. Moreover, Rehmat and De Witt are struggling against the mixed marriage act of 1949.

One day, when the men allow Miriam and Farah to go to a cafe. Both women dress in their traditional clothing, and find themselves at the Location Cafe, Amina's cafe. A waitress spills a tray of something, and Miriam bends over to help her pick it up, but the waitress is quickly excused by Amina, who also kneels to pick up. Their eyes meet for the first time in (Scene 0:06:48-0:8:22) and romance has its spark. The timid Miriam curiously steals glances at the trouser wearing Amina, who is dismissed

by Farah as a worthless rebel. Farah disapproves the rebellious character of Amina as she tries to break the traditional female role such as by wearing male dress, but Miriam is accepting:

Farah: She thinks a lot of herself

Miriam: May be she should. She owns a business and she is one of us.

Farah: Where do you see any of our girls looking like that?

Miriam: Like what?

Farah: Are you blind? Like a man.

Miriam: Maybe it is easier to work in trouser. (Scene 0:06:48-0:8:22)

In this conversation the dominating nature of Farah is exposed. Though Farah, being a woman and being repressed by male based society, she criticized Amina backwardly. Here the excerpt from Michele Wallace's *Anger in Isolation: A Black Feminist's Search for Sisterhood* is very appropriate. She writes "when I first became a feminist, my black friends used to cast pitying eyes upon me and say, that's Whitey's things" (12). Here the situation of Amina matches with position of the speaker. Both are casted of a pitying and aggressive eye. The speaker on the one hand is being criticized forwardly whereas Amina on the other hand is being picked apart backwardly. Amina in her dress up seems odd for everyone in the movie. Her curly hair and her man type wearing are being criticized. While Omar, Miriam, Rehmat and De Witt went to Amina's cafe, Omar criticizes Amina backwardly," She is not like one of our girls. Have you ever seen one of our girls with such curly hair?"(Scene 0:23:58-0:24:32) But Miriam and Rehmat, on the other hand, praised Amina and her spirit. Miriam herself wants to become as Amina as she spoke out when she went to meet Amina when her grandmother died "I Wish I could be more like you" (Scene 00:54:54-0:58:12) .Getting married, Miriam is suppressed by her husband. She had to stay

inside the house. But her spirit sought the liberation. She too wants to live freely as Amina.

For throughout history, women often have had to marry, whether they wanted to or not, in order to survive economically or because of the rigid social system in which they lived, offered them no other social or psychological option. In the movie, Miriam is the best example of those rigid systems. Though she is not happy with her husband she has to stay with him. She wants to be free like Amina, but she has to stay at home, looking her shop and her newly born baby. On the other side, Omar is not loyal to his wife. He often visits Cape Town to meet Farah, his sister-in-law. He has had an affair with her. His disloyalty can be seen when he in the absent of the delivery boy he flirts with Farah (Scene 0:12:35-0:13:25). Besides, Miriam unlike Omar is faithful towards her husband. But her devotion isn't respected throughout the movie. She wants to work outside but she is not allowed. She wants to go outside, but she has to ask permission.

From the time immemorial, women are treated as other or object by the patriarchal society which Simone de Beauvoir has raised in her book *The Second Sex*. They had not any instance in the society rather behaved like animals. By being conscious about fragile condition of the women, feminist Mary Wollstonecraft, in *The Vindication of the Right of Women*, Showalter in *A Literature of their Own*, Virginia Woolf in *A Room of One's Own*, had raised the issues of subjugated women.

The women have been browbeaten with the male image. Throughout history men have greater power in both public and private sphere. To maintain this power, men have created boundaries and obstacles for women. Women have been shaped by men. As the characters of the movie, this research too tries to protest against pasted on role of female. The norms and values constructed by the patriarchal society are on the

behalf of male rather than female. So to keep norms and values in female's side, they should establish their own kind of society so that their rights would be confirmed ever and ever. And to protest against the rooted patriarchy firstly the women should be well known about their rights.

In the film, Racism and patriarchy are not two separate institutions that intersect only in the lives of Black and women. They are two interrelated, mutually supporting systems of domination and their relationship is essential to understanding the subordination of all women. Racism is a part of the structure of patriarchy; one derives from the other. It is quite critical to destroy one before the other. Both discriminative ideologies stand against the individuality and dignity of women. Racism makes the experience of sexism different for Black women and white women. But it doesn't mean that Black women suffer from both racism and sexism, although this is true. Racism is patriarchal. Patriarchy is racist. One institution cannot be destroyed without destroying the other. In the movie some are suppressed by patriarchy and some by racism and some by both. Adrienne Rich defines patriarchy as:

Patriarchy is the power of the fathers: a familial-social, ideological, political system in which men - by force, direct pressure, or through ritual, law, and language, customs, etiquette, education, and the division of labor, determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male.(12)

According to her, patriarchy is defined as a role determining power. It's the power of a father which means that there is not important role of mother. If there is any it's only the role of suppressed, oppressed and subsumed. Everywhere, women are obliged to carry the loaded shack of subjugation. Their role is determined by male.

They are not allowed to live on their own rather they need to survive according to the direction of male. Generally, both patriarchy and racial ideology based on bias in power, based on the socially constructed concepts of gender and race, rooted in historical premises.

In the movie, the male superiority is as a part of the natural process and the white color as the gift of nature. The rape of Amina's grandmother (as narrated by Amina in scene 0:33:12-0:32:06) is the important event that describes about the male supremacy. Besides, Miriam is forced to live inside the house though she wants to work out. Amina on the other hand is too the victim of male superiority. She wants to work freely but she has been criticized everywhere. Her grandmother (father's mother) wants her to get married and nourish her husband and children.

Moreover white color is accepted as the gift of nature throughout the movie. Everyone is suppressed by the different dominating force in different ways and nature. In scene 0:49:50-0:50:12, when Jacob was in post office he was misbehaved by white customer "Hey boy. Get me some water! Go on. You understand English, do you?" Blacks are suppressed not only by the authority but also by the common citizens. Though both Jacob and White are customers, but in post office, Jacob is being behaved as the servant. Besides, the frequent interruption of the police in Amina's cafe to push out the black shows how superior the whites think themselves.

The patriarchal domination that has been rooted from the time immemorial has given the women the ideal model. The ideal model that is projected for a woman is to be surrounded by hypocritical homage and estranged from all real work, spending idle hours primping and preening, obsessed with conspicuous consumption, and limiting life's functions to simply a sex role. A woman who stays at home, caring for children and the house often leads an extremely sterile existence. She must lead her entire life

as a satellite to her mate. He goes out into society and brings back a little piece of the world for her. His interests and his understanding of the world become her own and she cannot develop herself as an individual, having been reduced to only a biological function. This kind of woman leads a parasitic existence that can aptly be described as legalized prostitution. The regulated role of a women matches with the legalized prostitution. The married women are determined to live inside their house. They cook what their husbands bring them and follow what their husbands instruct. Their activities depend upon their husbands' needs. Husbands went out to earn and wives stay at home, husbands got back with some money and wives fed them. The same cycle continues all over the life. In this life cycle their lack the affection and love. The relation is only the relation of followers and instructors. Lives of suppressed wives and oppressive husbands are similar to the analogy of prostitutes and customers. Only the difference is the issue of legalization. The same situation can be seen in the movie. The daily life of Omar and Miriam reflects the analogy of legalized prostitution. Their lives move around the same circle which lacks the love between the husband and wife. Omar is attached to his sister in law Farah and he has an illegal relation with her. Besides he restricts Miriam to go out and work. In scene 1:22:28 -1:23:55, Omar is against Miriam's will of going out. He is ready to leave Miriam but not ready to permit to work at Amina's cafe:

Miriam: I have to learn how to drive if I am going to work.

Omar: You work here.

Miriam: And I will still work here. And I will work at the café two mornings a week.

Omar: You don't need to work.

Miriam: I do. It's just for two mornings, just let me learn how to drive.

Omar: You will not be my wife and work.

Miriam: Do you want to divorce me? What about the children?

What is it Omar? Tell me what you are thinking?

Omar: I don't like it. If I don't like it, that should be enough.

Patriarchy at the beginning is an ownership of a particular sex but it gradually spreads its area of suppression and gives birth to other forms of suppression. Initially, in patriarchies there are division of role in the house and then the clash in different spheres such as community, class, rank and finally the state occurs. Patriarchy is the source from which all sorts of discrimination originate. Kate Millet in *Sexual Politics* writes "Patriarchy was accompanied by the ownership of persons, beginning with women and progressing to other forms of slavery, the institutions of class, caste, rank, ruling and propertied classes, the steady development of an unequally distributed wealth, and finally the state" (156).

The gap that exists between male and female and white and black in the movie explains that patriarchy is the hierarchal pyramid, a pyramid in which a few at the top have the most control, the people in the middle have medium, and the majority on the bottom have very little. This hierarchy is determined by power. Power has a lot to do with why these social divisions exist and are maintained. In the case of gender, men are in general benefit from this social division. Men are given more access, more privilege, and more value. A man must be masculine to climb up the ladder of hierarchy. A primary masculine trait that upholds patriarchy is domination. Masculinity does not necessarily involve domination, but domination is a highly valued masculine trait. Patriarchy allows and encourages men in general to control things that are deemed weaker or lower in the hierarchy. Some men even use the model of patriarchal masculinity against others by accusing them of being less than a

man (i.e. insults implying homosexuality or womanliness), which is another example of how the gender dichotomy is based on power. In the movie, whites stay at the top of the hierarchical pyramid, where they possess every power to dominate others.

Below one level, there stay the male and oppress female, for example, Omar. At the bottom of the hierarchical pyramid there remains the space for female, who at every step is dominated by the load of hierarchy. The people at the top control or own the media (value systems), military, money, law, institutions, corporations, land, air, and water. In the movie, whites own the top place. They keep this control by force (and threat of force), fear, and reward systems. They reward behaviors that go along with their plans and values. The rewards differ. They use the philosophies of sexism and racism to give out rewards differently. Sexism is when men are given more value than women; racism is when white people are given more value than people of color.

There are more rewards for men, more rewards for white people. White people and men want to keep their privileges. They use their positions of privilege to control others. Men control women. White people control people of color. "Straight" people control queers.

When Miriam helps the truck hitting black, Omar knowing that slaps her saying "Your place is here with me not with those cafres" (Scene 0:47:32-0:48:02). His behavior shows how possessive and oppressive he is. He slaps Miriam because she has helped the truck hitting black against his will. Besides Miriam, throughout the movie is being oppressed by her husband. For him she is only to work at shop and to care their children, confined to domestic periphery. The following conversation among Amina, Omar and Miriam clarifies that woman as oppressed and the men as oppressor:

Amina: I come to see if Miriam would cook for the cafe.

Omar: What did you say?

Miriam: I said that I have to mind the shop and the children.

Omar: My wife doesn't need to work.

Amina: Look, I am sorry it's not a question of need. (Scene 0:59:46-1:01:22)

The dominating nature of Omar is explicit and Miriam is dominated here. In the patriarchal society women are directly suppressed and hated. They don't have equal status and responsibility as men have. Besides Omar's male chauvinism is depicted in scene 0:14:47 -0:15:01, when Miss Benjamin, the maid, comes to inform him about the birth of new baby. Though Omar has one son already but still he desires for a son: "Miss Benjamin: Hello mister husband, or should I say mister father, Omar: Is it a boy?"

The film also replicates that women are suppressed not only by men but also by the women. Even their own fellow beings sometimes turn out to be the complicit in their wretched disposition. Instead of trying to better their existence, they assist the dominant ideologies that subjugate females. Amina's grandmother always disfavors the birth of the girl. For her, daughters are born to get married and work for their husband and children. She doesn't like Amina to work out, "The girl needs to be brought back to a decent way of living" (Scene 0:15:41-0:16:01). Here her statement clarifies how she thinks about the girl. The conversation between free spirited Amina, male chauvinist Suitor and traditional Amina's grandmother (father's mother) show how the women are the enemy of women:

Suitor: Do you want only boys?

Amina: What would make you think I'd want boys at all? Nothing else really matter, does it?

Grandmother: What rubbish! Everybody wants boy

Amina: Well I am not everybody and I wouldn't care if I had a boy or a girl as long as the child was healthy and happy. (Scene 0:16:06-0:17:36)

Characters of the movie are the evidence of this fact. From tradition women are born to get married though they don't want to get. Every moment they have to answer every questions poured from the unknown too. But in the above conversation Amina retorts very rebelliously. If she was quite, there would be the possibility of more questions. In this context, some words from the James Baldwin in *An Open Letter to My Sister, Angela Davis* are appropriate. He asserts:

Well. Since we live in an age in which silence is not only criminal but suicidal, I have been making as much noise as I can, here in Europe, on radio and television—in fact, have just returned from a land, Germany, which was made notorious by a silent majority not so very long ago. I was asked to speak on the case of Miss Angela Davis, and did so. Very probably an exercise in futility, but one must let no opportunity slide.

(1)

What Baldwin suggests is that to endure an injustice is worse than suicide. The silent is not an appropriate antidote to any kind of oppression. Hence, there should be sought a way out because it no longer can work. The opportunity is to be seized.

In scene 0:21:12- 0:22:12, when the Miriam, Omar, Farah, Rehmat and all are having meal together, Omar's and Rehmat's view match, so the Miriam says that both have to be twins. But in fact they are twins. But Miriam was unknown of it and she asked Omar why couldn't tell her, then, Farah replies "men never tells you anything." This reply is the best example of male chauvinism. For Omar, Miriam is not so

important person to expose his every reality to her. Miriam for him is just a maid to work in his house and to rear up his children. In this sense, movie demonstrates woman is just a sexual or identifying terms, just a piece of flesh to be desired.

Moreover, racial discrimination is another aspect of the movie. The movie has been well woven through the thread called patriarchy and race. Africans, because of being black, have been suppressed in their own country. During the past 500-1000 years, racism on the part of Western powers toward non-Westerners has had a far more significant impact on history than any other form of racism. The most notorious example of racism by the West has been slavery, particularly the enslavement of Africans in the New World (slavery itself dates back thousands of years). This enslavement was accomplished because of the racist belief that Black Africans were less fully human than white Europeans and their descendants. This belief was not automatic, that is, Africans were not originally considered inferior. When Portuguese sailors first explored Africa in the 15th and 16th centuries, they came upon empires and cities as advanced as their own, and they considered Africans to be serious rivals. Over time, though, as African civilizations failed to match the technological advances of Europe, and the major European powers began to plunder the continent and forcibly remove its inhabitants to work as slave laborers in new colonies across the Atlantic, Africans came to be seen as a deficient species, as savages.

Omar himself being the mixed blood keep black as his servant and his behavior for him is not so good. They are treated as if they are others, not human beings. When Amina's parents went station to receive Amina's grandmother, seeing the black in the station, she speaks "all these Afrikans. That is the problem of this country. Too many black people. You should come home my son, it is a better life. How will Amina find a good husband here?"(Scene 0:14:32-0:14:55). Black people

because of their black skin are subjugated in their own country. Even the commoner suppresses them. Similarly, a white man comes to Omar's shop at night to repair the headlights of his truck after hitting a man on the road (Scene 0:44:58-0:45:49). The conversation follows:

Whiteman: My lights have gone. Hit the bloody cafre walking in the middle of the road right in my way. Thought it was just one side he caught both my light have gone.

Miriam: How is he?

Whiteman: Who?

Miriam: The cafre how is he?

Whiteman: Dead, I hope.

The Whiteman has hit the black but he has no sense of regret for his deed. Instead he expresses his arrogance for him and lets him on the road to die. He has problem to walk freely on the same road because he is black by skin.

The divided sections for blacks and whites in post office show how the blacks and white are treated differently. When Jacob is at the post office with Madeleine, locking up, the policeman enters. He asks what is going on, and sees Jacob. He tells Jacob that blacks aren't allowed in that area, but Madeleine thinks quickly to protect him. She says he is just her driver. They leave, and Jacob acts the part, driving Madeleine home. He is distraught, and refuses dinner with her, because it just isn't possible. He walks away in disappointment. In their words:

Policeman: I was driving by and I saw the door open.

Madeline: Oh, I am fine thank you. Just locking up.

Policeman: Sorry to trouble.

Madeline: No trouble.

Policeman: Who is there?

Madeline: He is Jacob

Policeman: The station we are standing is for whites only.

Madeline: He was just helping me lock up.

Policeman: He shouldn't be there. Who is he anyway?

Madeline: He is my driver.

Policeman: Why doesn't your driver keep the keys?

Madeline: Because I prefer to keep myself.

Policeman: Yeah, I know what you mean. Better to be safe than sorry.

(Scene 1:17:00-1:20:01)

Being the breadwinner of the family has been seen as man's proper role, but economic hardship due to racism and capitalism has caused situations in many families of color and poor families where men can't make adequate money. Jacob can't run his own business which may cause economic crisis here. Moreover blacks are allowed only to work as servants to survive. Patriarchy (and white men colluding with it) has compelled many black men and women alike to defend black men's manhood in the context of patriarchal racism, which reinforces the divide between men and women. In *Killing Rage*, bell hooks writes:

Since most black men (along with women and children) are socialized to equate manhood with justice, the first issue on our agenda has to be individual and collective acknowledgement that justice and the integrity of the race must be defined by the extent to which black males and females have the freedom to be self-determining. (22)

Justice can emerge only as black males refuse to play the game, refuse patriarchal definitions of manhood. It is the experience of many women that the ideal

womanhood is white economically privileged womanhood. It manifests as abuse, violence against women, disrespect, control of sexuality and women's bodies, objectification and beauty standards, and the devaluation of women's contributions, views and opinions, etc.

In the film, Jacob as black is deprived of running his own business. The system that discriminates the people because of their color, Jacob couldn't even run his desired business in partnership. The following conversation between Madeline and Jacob shows how the blacks are treated in their own country:

Madeline: You are Amina's business partner, aren't you?

Jacob: Ah, well, no. I just work for Amina.

Madeline: Oh, I am sorry. I forgot. Partnership would be illegal, wouldn't it? (Scene 0:03:30-0:04:37)

According to the movie's dialogue, the partnership between a white and a black will be an illegal job. The society suffers from the racial subjugation. Jacob cannot owe a partnership even if it is for their survival and existence.

Patriarchy, racism and double jeopardization are interrelated to each other. Patriarchy gives birth to racism and because of both there comes out a double jeopardization. Patriarchy suppresses the second sex and racism oppresses another race. When both patriarchy and racism together come into practice, then the double marginalization exists.

Double jeopardization is another aspect of the movie. Some of the characters of the movie fall victim to the double marginalization, firstly, being a woman and secondly, being a mixed blood. The classification of the Indian-Africans as colored itself is the discrimination. Amina's grandmother (mother's mother) is presented as the sufferer of multiple jeopardizations. She was raped by black. If she had been

awhite, she would never have been raped. Though being raped was not her mistake, yet she has been treated as she has committed a huge crime. Frightened and being ashamed, she hides it from her family but the event couldn't be hidden and is exposed to her family. She was brutally beaten up as an animal. Then she was cast off to India after her baby (Amina's mother) is born part black. While leaving on the train, her former husband stole their son out of her grandmother's arms. From then on, her grandmother warned of the oppression in marriage, and Amina took it to heart.

Sisterhood as a female bonding is the crucial part of the movie. Madeline, Miriam, Amina, and Rehmat share the bond of sisterhood. Madeline, being white shares the same roof of location cafe although it's offensive to stay and eat at same place with blacks according to the system of apartheid in South Africa. Audre Lorde in *Sister Outsider* emphasizes on the female bonding. She mentions about the female need for another female. She further writes "There are two different struggles involved, one is the war against racism and the other is the need of women to confront and wade through the racist and sexist constructs underlying our deprivation of each other"(24). Here, she explores female-female relationship as sisterhood. According to her, sisterhood is very important to resist the sexist and racist construct of the society. What she wants to speak is that a feeling of racism is the barrier of sisterhood, it divides women; and a bond called sisterhood brings them under the same umbrella. In the war against racism and patriarchy, female binding is the strong weapon to get victory over. If women are genuine for the struggle to improve the lives of all women, then they have to assume their responsibility for eliminating all sorts of repression. And this assumption can be fulfilled by the female tie. The discriminations that are presented in the movie bear the struggles, the struggle of a woman to live on her own and the struggle of a black for a prosperous life. And the very struggles are necessary

part of uniting women in a bond called sisterhood. Basil Elias in *Towards the Destruction of Patriarchy* warns every female to wake up in time. His cautionary lines fuel up the women and their efforts to ensure their rights. He further writes "we shall not wait until our sisters are burned and our earth is charred before we raise our voices in opposition. We have been silenced long enough. The time has come for us to be victors not victims" (44). In his lines he evokes every female to come alive before they are burned in the fire of oppressions. He appeals for sisterhood to protest against all suppression. However, the bond of sisterhood works effectively to save one another's existence.

In scene 0:40:45-0:45:12, while everyone gathered and danced Rehmat comes running and asks for help. The police are searching for her. Initially Amina denies her, pushing her out the door, but then says that if she had helped her in front of the customers, one of them would break when the police arrived. While this is happening, the police question Farah, who gives Amina away. The police burst into the party, and ask where she is, to which Jacob replies she is taking a nap. They come into Amina's room, question her, and she denies knowing where Rehmat is, or even which woman they are talking about. The policeman slaps her, and the other threatens her cafe, but they eventually leave. Amina then opens her wardrobe and Rehmat crawls out from a hole in the wall, and is safe. Amina here is the savior of Rehmat. Though she was threatened by the policeman, her spirit of sisterhood didn't allow her to disclose about Rehmat. Here Amina fulfill the role of sister to Rehmat. Amina by hiding Rehmat, protests the mixed marriage act of 1949. Ann Judith in *Sisterhood is Powerful* explores the importance of collectivity of power. Instead of fighting in isolation, she advises to gather the power in one form to protest against the suppressions.

What we must do now is resist collectively instead of in isolation.

We can pool our financial resources to reduce the danger of summary firings; we can share our child-rearing responsibilities to free each other's time for action. We can support each other emotionally and become sisters in oppression and, finally, in victory. (110)

What Judith speaks here is the gathering of power. She urges every woman to support each other emotionally to fight against the domination. The moral support will lead them towards victory. Instead of passing time only in rearing up children and in household works it would be effective to share responsibilities for making free time to take action against the repression.

In scene 0:02:36-0:4:34 minutes when policeman come to push the black out from the location cafe, Amina and a lady worker in together protest against their interruption. Besides, the presence of Madeline, a white lady, helps the situation to be calm. If Madeline would not have been present in the cafe, something bad may happen. Amina, Madeleine and lady worker protest together against the police brutality. They play the role of arms against police barbarity and make them run away. In the case of absence of any one arm, they wouldn't have succeeded to make the police run away. Besides, Amina isn't prejudice for blacks. She thinks them as equal to other "I know this government would like us to think that they are savages, but Africans can speak as well as we can" (Scene 1:01:30-1:02:20).

The movie shows that suppressed characters try to find out a way thereby presents a challenge to the domination or dominant ideology, whether it is racism or patriarchy or something else, for their identity and existence. When the suppression reaches at its climax then the suppressed people search the way out of it. "Dreams of revolution set the hearts on fire and fill nights with the most dangerous caresses. This

world's icy and dreamless logic will never touch our minds, because our reasons are the reasons of flame" (27) writes Basil Elias in *Towards the Destruction of Patriarchy*. In the movie too every suppressed character are revolting against the suppression. In scene 1:03:22-1:04:01, when Farah is waiting for Omar, her husband comes early from the work because the market is closed because there was an action by the blacks against racial oppression. This scene signifies the protest of blacks against the oppressive and white supremacy system. In scene 1:09:54-1:12:03, when Jacob is speaking with Amina about his dating with Madeline, he expresses his dissatisfaction for the rules which are not in the favor of blacks:

Jacob: I have asked Madeline for dinner and she accepted.

Amina: do you know what you are doing.

Jacob: I believe I do, yes.

Amina: where will you take her for dinner?

Jacob: I am not fit to take her anywhere, am I? Only good enough to serve her a plate of food but not to sit and eat with her.

Amina: Bring her here then.

Jacob: I have lived my entire life in this place by their rules. I don't want to end life alone because of them.

The above conversation shows the revolutionary nature of Jacob. Here he is against the racial discrimination. He is tired of the rule which disfavors blacks at every moment. He is the victim of the rule but now after suffering all over his life, his flame of revolution burns out in form of words and behavior. He doesn't want to be oppressed, instead he is trying to avoid all these binaries and live his life on his own. Farah is also to some extent is rebellious character. Her deception for her husband

ironically signifies her anger for patriarchal domination. Besides, Miriam wants to work at Amina's cafe against Omar's will. When Omar stops her saying that he doesn't like her to work out she retorts him "it's not enough. It never has been. I just didn't know what to tell you until now. You will have to find a better way of speaking to me." In scene 1:08:50 -1:09:12, she spits her anger for her husband about his relation with Farah:

Omar: I want to talk to you

Miriam: Where is Robert?

Omar: Inside probably. I was angry with him.

Miriam: Why are you angry with all of us? I should be angry with you.

Omar: It's finished. I won't be seeing her anymore.

Miriam: Why did you do it, Omar?

Omar: I don't know.

Miriam: You hurt me.

As Miriam is too much impressed by Amina's lifestyle, she doesn't want to live being suppressed by her husband by losing her existence. After being suppressed half span of her life, Miriam is searching the way out of the domination. All over her life she didn't know how to deal with domination of her husband but now she speaks out without any fear. Her intense desire of being free encourages her to deal with her husband. Amina's words are inspiring source of her daring steps "Be careful what you wish for Miriam" (Scene 0:56:20-0:57:05). Amina wants Miriam not to be exploited by the male domination. The conservative society strives to suppress the woman by overloading traditional male oriented values and systems to make them as inferior. It is and has been traditional that the man is the head of the house. He is the leader of the house or nation because his knowledge of the world is broader, his awareness is

greater, his understanding is fuller and his application of this information is wiser. After all, it is only reasonable that the man be the head of the house because he is able to defend and protect the development of his home. Women cannot do the same things as men; they are made by nature to function differently. But in fact it is the society that distinguishes between men and women. Equality of men and women is something that cannot happen even in the abstract world. Men are not equal to other men, i.e. ability, experience or even understanding. The value of men and women can be seen as in the value of gold and silver, they are not equal but both have great value. But the men fail to understand, even after being wise, that men and women are a complement to each other because there is no house or family without a man and his wife. Both are essential to the development of any life.

Amina and her little effort to bind everyone inside the non-divisional world are appreciable. Amina can be seen helping everywhere. Either Rehmat or Miriam both is thankful to Amina. Moreover she also helps Jacob to maintain his relation with Madeleine. Though totally her effort didn't work but she succeeds half. In *An Open Letter to My Sister*, Angela Davis James Baldwin opines:

We know that we, the Blacks, and not only we, the Blacks, have been, and are, the victims of a system whose only fuel is greed, whose only god is profit. We know that the fruits of this system have been ignorance, despair, and death, and we know that the system is doomed because the world can no longer afford it – if, indeed, it ever could have. And we know that, for the perpetuation of this system, we have all been mercilessly brutalized, and have been told nothing but lies, lies about ourselves and our kinsmen and our past, and about love, life, and death, so that both soul and body have been bound in hell.(8)

Here Baldwin calls the system a greedy one. He expresses his arrogance for the system in which whites are categorized as superior and blacks as inferior. He encourages all the oppressive to rebel against the system. For whites what is important is only greed and profit. There is no value of humanity in the discriminative system. He further speaks about the change that has occurred in the world. Now the blacks are also conscious about the about their rights. They need their own status rather than the forced role. In past, blacks are been mercilessly brutalized for the continuity of white superiority. For the perpetuation of the system blacks are told nothing than lies. Baldwin requests his brothers and sisters no to be the victim of the system which god is only profit. Rather he fuels them to go against the system to create a new world where their rights are safe and sound. He further speaks in a very rebellious tone:

The enormous revolution in Black consciousness which has occurred in your generation, my dear sister, means the beginning or the end of America. Some of us, white and Black, know how great a price has already been paid to bring into existence a new consciousness, a new people, an unprecedented nation. If we know, and do nothing, we are worse than the murderers hired in our name. (12)

Baldwin here expresses his arrogance for the system and also for the quietness of his brothers and sisters. He alerts them about their sacrifices which they had already paid and warns them not be the scapegoat again. After knowing the reality about present and after the contemplation of all sacrifices contributed in the past, remaining silent is similar to hire a murder for own name.

The movie also shows the unconventional attraction between Amina and Miriam and the very untraditional affection is another important means to resist against the patriarchal and racial ideology. This is called lesbianism conventionally.

Lesbianism in the movie is presented as the strong and foremost weapon against every kind of discrimination. Female bonding in the movie can be seen in two forms: Sisterhood and Lesbianism. Through these forms, the suppressed characters try to resist against the subjugation and try to create an ideal world without any binaries. Lesbianism challenging the role of women as expected by the society breaks both silence and secrecy from the world. Cheryl Clarke, an African American Lesbian woman, in *Lesbianism: an Act of Resistance* speaks of sexual oppression and also about the liberation of the people. She speaks on behalf of the lesbian and also discloses racial oppression and male dominance. She further discusses about the corrupted relationship between male and female, African American lesbian and the difficulty of loving another woman that is not within the same race. Lesbianism for her is an act of resistance to live in patriarchal society, in very angry and zealous tone she writes:

For a woman to be a lesbian in a male-supremacist, capitalist, misogynist, racist, homophobic, imperialist culture, such as that of North America, is an act of resistance. (A resistance that should be championed throughout the world by all the forces struggling for liberation from the same slave master.) No matter how a woman lives out her lesbianism - in the closet, in the state legislature, in the bedroom - she has rebelled against becoming the slave master's concubine, viz. the male-dependent female, the female heterosexual. This rebellion is dangerous business in patriarchy. Men at all levels of privilege, of all classes and colors have the potential to act out legalistically, moralistically, and violently when they cannot colonize

women, when they cannot circumscribe our sexual, productive, reproductive, creative prerogatives and energies.(6)

To live the life as a lesbian is a kind of pace marched against the patriarchy, this is what Cheryl speaks is about the resistance. She speaks about the globalization of lesbianism. Men's power lies in women's weakness and the very weakness lies in the dependence for survival. Here, Cheryl encourages women to become independent. And the independence of female will be born through the female bonding. The begotten tie helps to dismiss the male supremacy. By dissolving the male superiority women can secure their rights, and for that they need to free their body from the colonization of male dominancy.

The lesbian bond between Anima and Miriam comes as an opposition to male and racial domination. From the first meeting of Miriam and Amina to Miriam's acceptance to work in Amina's cafe the attachment between them is very symbolically presented. In scene 1:05:22-1:08:50, when Amina comes to teach Miriam driving, Amina symbolically speaks out her desire "Are you ready for me?" Though the context is different but the intended meaning is the symbolic expression of Amina's affection for Miriam. In scene 1:06:05 to 1:07:41 when Amina is giving driving lesson to Miriam their romance takes place for the first time. Though Miriam knows how to drive she likes to be taught by Amina. The dialogues follow their romance:

Amina: Let's start with the pedal first. This is the gas pedal, the accelerator and this is the. . . .

Miriam: Break

Amina: And this is the.....

Miriam: Switch

Amina: You know how to drive?

Miriam: No. Why would I ask for lessons if I knew how to drive?

Amina: I don't know. May be you wanted to see me.

The relationship between Amina and Miriam in the movie has been criticized as lesbianism. During the driving lesson in scene 1:06:50 -1:07:41, their deep affection leads them to physical attachment. But suddenly they are distracted by Omar. Though trying to get rid of the male dominating system, they have some fear of the society.

Miriam: Do you think he saw us?

Amina: No. We are having a driving lesson.

Miriam: I am not finished yet.

Omar: Get out of the truck.

Amina: Miriam, we will finish another time.

Here the driving lesson connotes their relation. They are disturbed by Omar during the lesson so they symbolically speak about finishing it next time. Jeannette Catsoulis reviewed the movie as racial oppression and lesbian longing. She writes "The World Unseen is a trembling soap of racial oppression and lesbian longing; three Indian women endure South African apartheid in the 1950s with strategies as diverse as their personalities"(2). Amina wants to live on her own but she is being criticized backwardly by all. She also wants to save her loved one from the violence of policeman but policeman always interrupt in her café and push someone around. Miriam on the other hand wants to be free from the sack of family burden. But she is compelled to stay at home. She wants to work outside but she is limited inside the household work. And Amina's grandmother was raped by a black man and then cast

off to India after her baby, Amina's mother, is born part black. While leaving on the train, her former husband stole their son out of her grandmother's arms.

Though restricted by the conventions, both Amina and Miriam, avoiding the norms, dare to live as lesbian. By living as a lesbian she challenges the dominant tradition of heterosexuality. Alice Walker's essay *In Search of Our Mothers' Gardens* explains the hardships that black women had to endure and their perseverance in maintaining their creativity throughout. Although these women were beaten down and destroyed by the world around them, they still managed to use the little amount of creativity they consciously had in them to create masterpieces and pass down their creativity from generation to generation. In the movie, though it was quite difficult to create such unconventional world, Amina and Miriam, facing the difficulties, decide to live the life in terms of lesbian. Lesbianism, in the movie, as the form of female bonding, can be found as a strong response to patriarchal oppression. One day, when the men allow Miriam and Farah to go to a cafe, both dress in their traditional clothing find themselves at the Location Cafe; the Amina's cafe. During while a waitress spills a tray of something, and Miriam bends over to help her pick it up and Amina, also kneels to pick up. Their eyes meet for the first time. Meeting of eyes sparks the light of romance.

Amina and Miriam reject the norms of patriarchy to create their own world as lesbians. Their relationship protests the conventional concept of heterosexuality. Adrienne Rich in her paper *Compulsory Heterosexuality and Lesbian Existence* suggests two important theses for further development by feminist thinkers. First, she maintains that compulsory heterosexuality is the central social structure perpetuating male domination. Second, she suggests a reconstruction of the concept lesbian in terms of a cross-cultural, transhistorical lesbian continuum which can capture

women's ongoing resistance to patriarchal domination. Her synthetic and creative approach is a necessary first step to further work on the concept of compulsory heterosexuality. Rich further asserts:

I feel that the search for lesbian history needs to be understood politically, not simply as the search for exceptional women who were lesbians, but as the search for power, for nascent undefined feminism, for the ways that women-loving women have been nay-Sayers to male possession and control of women. (22)

Rich denounces those Feminists who fight for the rights of the women but assume the persona of a heterosexual, middle class female. She argued that the traditional Feminists turn a blind eye to the existence of homosexual females. All same-sex desires must be denied or indulged in secrecy, and various kinds of same-sex bonding are looked upon with suspicion. Heterosexuality is imposed, managed, organized, propagandized, and maintained by society. Women receive messages that promote heterosexual behavior in the form of myths and norms. This is a myth that serves to imply that a man is the only one who's capable of satisfying a woman sexually and likewise prevents women from having relationships with other women for fear of not being given sexual satisfaction.

As Amina wants to live her life on her own, she rejects all the norms of men made society. She doesn't want to get married and feel the burden of the married life. She is emotionally attached to Miriam. She wants to spend her life with Miriam. She in terms of lesbian wants to take Miriam away from the male dominated society "we could move away from him, Miriam, and I will look after you and the children" (Scene 1:13:03-1:16:22). Amina, because of being warned of the oppression in

marriage in grandmother's words, is against marriage. She wants to take Miriam away from the dominating society and wants to her life freely.

Lesbian identity is the sense of self of a woman bonded primarily a woman who is sexually and emotionally independent of men. Rich's concept of lesbian continuum describes a wide range of woman-identified experience; not simply the fact that a woman has had or consciously desired genital sexual experience with another woman. It's the bonding against male tyranny (648-649).

The suppression male does to woman is sometimes unbearable. Mostly women for every man are just an object to play with. Women are compelled to depend upon for their basic needs too i.e., food, money, security, sex etc. Woman with revolutionary mind tries to avoid all those dependence and decides to live life on their own being free from male in every aspect especially sexually. Cheryl Clarke in *Lesbianism: an Act of Resistance* compares between Heterosexuality and lesbianism:

Heterosexuality is a die-hard custom through which male-supremacist institutions insure their own perpetuity and control over us. Women are kept, maintained and contained through terror, violence, and the spray of semen. Lesbianism is an ideological, political and philosophical means of liberation of all women from heterosexual tyranny. (31)

What Cheryl Clarke explores here is the distinction between heterosexuality and lesbianism. She defines heterosexuality as a diehard custom which keeps the woman under its periphery and maintains her through its load of violence and suppression. Heterosexuality is a tyrannical regime and lesbianism is an effort of liberation from the very dictatorship. In the movie both Miriam and Amina decide to live as lesbian to reject the norms and conventions of the society and to be free from the load of

suppression. At the end of the movie the acceptance of Miriam to work in Amina's cafe signifies their decision to live their life as lesbian:

Miriam: I may still need some lessons.

Amina: You drove all the way from Delhof?

Miriam: Do you still have that vacancy?

Amina: Two days a week.

Miriam: If it works out . . . even more. (Scene 1:24:16-1:25:36)

Miriam wants to be free from the load of oppression. She keeping off all the discriminations behind, finally decides to live her life on her own, a life as a lesbian. The unaccepted attraction between them is a challenge to the heterosexist society.

In the film, sisterhood turns out to be the necessary means to maintain their existence in the society of racial and patriarchal discrimination. To avoid oppression, female seeks the way out. And the only left solution is the sisterhood, the need to make a cooperation of between and among the female fellows. With the help of the bonding, females try to live their life without the suppressive hand over them. In addition to it, lesbianism comes along with sisterhood. Lesbian relation between the female characters also works as a form of resistance and challenges the heterosexist assumptions of the then society which keeps on maintaining the rift between male as the power holder and the female as the submissive. Main characters in the movie are found suppressed through patriarchal ideology, some are found oppressed by racism and some are doubly jeopardized. Both patriarchy and racism are the bases of suppression. Patriarchal ideology in the movie works a sociological way in which men hold the power and the women are secondary. Similarly, racism is the belief that a particular race is superior or inferior to another, that a person's social and moral traits are predetermined by his or her inborn biological characteristics. Racial

separatism in the atmosphere of the 1950s, as the film shows, remains the ordering system in South Africa. It is the belief, most of the time based on racism, that different races should remain segregated and apart from one another. However, tired of the suppression, the characters seek out the solutions. The research by showing the character's quest for personal freedom and complete liberation asserts that the film dramatizes the female bonding as only and appropriate solution of repressions.

### III. Conclusion

*The World Unseen* through the female bonding tries to abolish all kind of binaries and attempt to create the world without discrimination. The movie by the depiction of different characters brings out the condition of Blacks and women of South Africa during 1950. Some characters of the movie are being suppressed by patriarchy and some by the racism. Both patriarchy and racism play the important role as repressive forces during the movie. Patriarchy on the one hand represses woman and doesn't allow her to work according to her will. Rather it creates the boundary to be within it. It gives a woman a role model, a model in which she is bound to live inside the house rearing up her children. On the other hand, racism oppresses the people of color. Its behavior depends upon the color of skin. In racism white color is taken as the symbol of supremacy and also the gift of nature.

Amina is a free spirited woman who running a café in partnership with a colored partner dissects the system which represses blacks. During 1950 in South Africa it's a kind of offence for blacks to stay with white. Amina dares to create a small world called location cafe, where every commoners are indifferent of awful law. She in an attired snazzy manner runs a café with Jacob with the desire of saving her country and loved one from the violence of suppression and subjugation. For the white policemen who don't let the blacks live harmoniously, Amina's cafe is a place of demonstrating their brutality, whereas for the blacks who find peace at least in location café, is the place of their imagination. When Amina at the first time sees Miriam, both steal the glances and the spark of affection gets light in their second meeting at the same place. For free spirited Amina her liberty is everything whereas Miriam lacks the way of living. Both lives rarely cross. In such unpaired

circumstances, their affection binds them together and both through their strong bonding protest against every difficulty that comes along their lives.

In a system that divides white from black and woman from man. Amina's effort of deconstructing the boundaries between blacks and whites and bringing them under the same umbrella of brotherhood is praiseworthy. From overcoming oppression to finding personal freedom, from the hardships of a loveless marriage to enjoy the hesitant joy of an unexpected love affair, Miriam breaking all the boundaries of patriarchal ideologies, decides to live with Amina. Besides Amina running her café with a colored partner and serving the blacks and whites at the same place indirectly resists racial and gender discrimination in South Africa.

The research makes significant contribution mainly in two areas of concern. Firstly, it analyzes on a system that discriminates blacks from whites and female from male. Secondly its significance lies on its focus on female-female relationship and the possible chance of the survival of an unexpected and unseen love between two women, blurring all the norms and conventions of the society.

The primary objective of the research is to bring women to the mainstream and to resist the discrimination between blacks and whites. Bringing up the female bonding as the strong resisting force against repression, the research aims at deconstructing and illuminating the binaries of patriarchy and racism especially focusing on three female characters- Miriam, Amina and Madeline. Moreover, the movie by the visualization of all the discrimination targets at presenting the live picture of South Africa. Besides it also focuses on the importance of female bonding. In nutshell, the research is significant not only because it sketches the relationship among women but also exposes the attempts to abolish the discrimination and the prejudices that have occurred in South Africa to the people of color.

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