

TRIBHUVAN UNIVERSITY

Quest For Female Identity in Anita Rau Badami's *Tamarind Mem*

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QUEST FOR FEMALE IDENTITY IN ANITA RAU BADAMI'S TAMARIND MEM SHAILESHWORI BHATTA 2008

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This thesis entitled “Quest for female identity in Anita Rau Badami’s *Tamarind Mem*” submitted to the central department of English, T.U., Kirtipur, by Shaileshwori Bhatta has been approved by the undersigned member of the research committee.

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Abstract

This research explores a female's quest for identity in Third World context. Here, the female protagonist, Saroja, is portrayed as a frustrated woman confined in the traditional norms of society and as a woman having erratic nature. Saroja is fed up and exhausted with the society which doesn't let her to create her identity. Even after her marriage, she realizes unsuccessful because of her husband's uncommunicative, unaffectionate and dominating nature. So, after the death of her husband and daughter's maturity, she breaks the conventional pattern of society by opting for unconventional tour of India to assert her individuality, emancipation and free wish. .

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I. Anita Rau Badami and her Feministic Vision

Introduction

One of the newest writers in the vibrant field of Indian sub continental literature is Anita Rau Badami. Mrs. Badami is a thirty four year old former journalist, who has been living in Canada since 1991. She was born in the town of Rourkela in the eastern state of Orissa in India. Her father worked as a mechanical engineer on the railroads. Because of her father's job, Badami's family moved every two to three years from place to place. So, she had a mobile childhood. She grew up in a household where English was primary language and she attended catholic school. Badami always enjoyed writing and she sold her first story for mere seventy five rupees at the young age of Eighteen. She moved to Canada in 1991 and in 1995 was awarded a Master's degree in English literature from the university of Calgary. Her graduate thesis becomes her first novel, *Tamarind Mem*, which was published worldwide in 1996.

Anita Rau Badami, a highly regarded Indian-Canadian contemporary Novelist, got Regional common wealth writers prize, Marian Engel Award as well as the Washington post Best Book of 2001 for her excellence in fiction. She is mostly regarded as a feminist writer who has been writing novels about the social and women issues. Woven in to her text are the sparkling strands of women's lives that are often in conflict with society. Her characters are lively, independent and multidimensional women who make their own choices. A former television reporter, Badami, who left India and emigrated to Canada in 1991, has a keen eye for the social changes that ultimately end up in her stories. The human element, the human story at the core of each of her books resonates across cultures. Her work reflects her interest in how the mores of urban India are shifting. The caste system is a complex Indian phenomenon

that she tackles peripherically in her books. Badami believes it is losing its vice-like grip over the populace.

Badami, a versatile author continues to forge her own way in literature offering new perspectives on the lives of women. Her critically acclaimed novels deal with the complexities of Indian family life and with the cultural gap that emerges when Indians move to west. Her first novel, *Tamarind Mem* (1996) is strongly autobiographical which deals with the intimate mother-daughter relationship. It contains many aspects similar to the author's own life. As the author's life revolved around the railway colonies of India, so does this book. However, Badami claims that this story is not an autobiography; she simply began writing this novel through memories of her past and novel into a fictional story. The publication of this book gave her reputation as a talented Canadian writer. *Tamarind Mem*, Badami's astonishing 1996 debut was a wise and unflinching novel that portrayed the deep ties of love and resentment between mothers and daughters. Recognizing that mother's can carve their own niches without asking the permission from their adult daughter is a theme Badami movingly and critically examined. Here, she challenges the social conventions by depicting mother living her own life. Saroja, the protagonist of the novel reverse to the expectation of her daughters and society make the unconventional journey of entire India by observing different places after the death of her husband to assert her individuality and emancipation.

Badami and her Other Works

Badami's fictions mostly deal with the issues of women. They explore the complexities in the lives of women and the difficulties they face in male dominated society. Moreover, her novel presents the intimate aspect of Indian women's psyche,

feelings and desire. Badami is a mature writer capable of engaging the reader in a story in which little happens and that moves at a leisurely pace.

Anita Rau Badami spent her childhood roaming through her native India as her railway engineer father traveled from job to job. For her first impressive novel *Tamarind Mem*, she draws on those memories for this vivid almost cinematic tale about a frustrated woman trapped in a cultural expectation of her time. This novel presents the domesticity and mystery into the life of young girl growing up in India. Using memory as a base Badami weaves intricate and complex tale of a family. Originally published in India in 1996, this first novel is Badami's second to appear in the United States after *The Hero's walk* (2001), her bestselling second novel. *The Hero's walk* won the Regional common wealth writers prize and the prestigious Marian Engel Award, given to Canadian woman author in mid-career for outstanding prose writing. After the release of Anita Rau Badmi's critically acclaimed first novel, *Tamarind Mem*, it was evident a promising new talent had joined the Canadian literary community. Her dazzling literary follow up was *The Hero's walk*, a novel teeming with the authors' trademark tumble of the haphazard beauty, wrickage and folly of ordinary lives.

Set in the dusty seaside town of Toturpuram on the Bay of Bengal, *The Hero's walk* traces the terrain of family and forgiveness through the lives of an exuberant cast of characters bewildered by the rapid pace of change in today's India. Each member of the Rau family pits his or her chance at personal fulfillment against the conventions of a crumbling caste and class system. Anita Rau Badmami explains that "*The Hero's walk* is a novel about so many thing: loss, disappointment, choices and the importance of coming to terms with younger and the circumstances of your life without losing the dignity embedded in all of us. At one level, it is about heroism not the hero of the

classic epic, those enormous god sized heroes but my fascination with the day to day heroes and heroism that's needed to survive all the unexpected disasters and pitfalls of life."(34)

Anita Rau Badami's second novel, *The Hero's walk* takes an extended look at the extended family living in the small city of Toturpuram. Through this family, she examines intergenerational dysfunction, the erosion of the caste system, and as in her first novel, *Tamarind Mem*, the complications resultant from having members of one's family living on other continents. This is the novel of extra ordinarily strong characters living simple and believable lives. The protagonist and male head of the extended family, Sripathi Rau is a copywriter in late middle age, nearing retirement from a job for which he has no passion. Ammayya, his mother is a demented, bullying, kleptomaniac miser who makes life miserable to every one in the household. However, she comes by her malignant behavior through murky personnel past, for her philandering husband openly keeps a mistress, spends money lavishly on every thing. Additionally, Sripathi's spinster sister, at age forty one has few marriage prospects mainly because her tyrannical mother turns down every suiter who comes her way. Sripathi is disaffected from both of his children. His son, Arun at age of twenty eight has no regular job but operates as an agitate for various novel causes. Arun's sister, Maya is a professional medical person who lives in Vancouver. Her great crime, for which Sripathi will never forgive her is having married someone of her own choice from different cast while studying in North America, thus, causing him embrassment when prearranged suitor back in India is Jilted. Sripathi's wife, Nirmala, stoically endures pain and hotheadedness of Sripathi and maintains link with Maya. As if three generation of the same family is not enoug,when Maya and her husband die in a car crash in Vancouver, a fourth is soon to be added in the form of Nandana, Maya's

orphaned six years child who has been traumatized by the death of her parents. Sripathi and his family cope at best they can with their own grief and with this strange, silent child whose life is so changed. The novel is just a sensitive portrayal of ordinary life in an old culture with old traditions and values which centers on the lives of different generation of women. Badami's writing is lucid clear and at times pleasantly poetic. Her great skill is that all her characters come to life and are totally believable. This novel shows how the author reaches deep into her character shares their surface and more profound thoughts and emotions.

Badami's third novel *Can you hear the nightbird call?* (2006) is the story of three women linked and destroyed by the political turmoil that sweeps through the Punjab first during the partition of India and Pakistan in 1947 and than in the 1980s when the demand for an independent Sikh state called Khalistan comes into violent existence. Bibiji or Sharanjeet kaur, is the beautiful ambitious wife of papaji, a wealthy sikh businessman in Vancouver. She has grown accustomed to use her beauty and her wealth to get her way in everything. Leela Bhat, first her tenant and later her closest friend, is a women much like Bibiji driven by dreams of success but, unlike Bibiji, frustrated in her ambitions. Nimmo, a gentle fearful woman trapped by nightmares of her past is Bibiji's, niece. She lives a modest middle class life in Delhi, certain that disaster lies around the corner of every single day. Because of the sense of guilt of crime in the past, Bibiji persuades Nimmo to let her bring up her older son Pappu in Vancouver. But the fate and the politics of Punjab intervenes again. One of the people inspired to violence is Pappu, now a turbulent young man torn between his life in west and his history which lies in India. Because of the wave of violence, the family of Nimmo is destroyed. In this way, in the very novel Badami explores the relation between the political and the personal, how ordinary lives survive

extraordinary tragedies and what survival in this context means. It is narrated by three women all of whom share the fate of being at the wrong place at wrong time. Badami, here flawlessly weaves the events such as the golden Temple incident, Indira Gandhi's assassination and the subsequent massacre of the sikhs. The novel is dedicated to that unknown man as well as to the victims of Air India 182. Badami has written a fine novel about ordinary people finding extra ordinary strength to get on with life. *Can you hear the Night bird call?* is a masterful leap from Badami's previous two novels, the much acclaimed *Tamarind Mem* and the award winning *The hero's walk* which also explores the theme of "it's small world and we are all connected" but nightbird is painful read, A read which makes us believe it can happen to me.

In this way, Anita Rau Badami has written three novels; *Tamarind Mem* (1996), *The Hero's walk* (2001), and *Can you Hear the Nightbird call?* All of these critically acclaimed novels deals with the complexities of Indian life and with the cultural gap that emerges when Indian move to west. Like Lawrence and shields, she portrays the generation of women who defied cultural and sexual mores of their times. Moreover, she portrays the women breaking the female taboos. In *The Hero's walk*, one of her high caste character fall in love and wishes to marry a low caste man, breaking female taboo. Badami writes graceful, evocative prose and plays complex variations on her theme. All her characters are vibrant and deftly drawn.

Critical Opinions on Tamarind Mem

In Anita Rau Badami's *Tamarind Mem*, the research will focus on the quest for female identity. After the publication in 1996 her debut novel, *Tamarind Mem* has received many critical acclaims. Different critics have viewed the text differently. But, this research attempts to focus on the quest for female identity in Third World context and her desire to get emancipation.

Regarding Anita Rau Badami's *Tamarind Mem*, the critic Michael Spinella comments it as a novel exploring the relationship of a mother and daughter, He says;

Kamini comes of age among postcolonial India's railway colonies. Her father is often away, charting new frontiers for railway expansion, and she is left home with her mother and sister. She eventually leaves for Canada, where she remains wistful for the smells and sounds of India. Kamini worries when her mother suddenly departs for a trip across India. Saroja then speaks telling her story of longing for a life independent of husband and family. She accounts her loveless marriage and thwarted attempts to become a doctor. (803)

Badami's brilliant and beautiful novel captures the life of women in India and the constant moving about of a railway family. She also depicts the generation gap that occurs when two conflicting cultures collide and traditional values clash with modernity. It's a powerful story which permits mother and daughter to speak for themselves.

Another critic Renu mahajan says that beyond mother-daughter relationship, she has extensively brought out the conflicts that an Indian woman has to encounter, first at her parents, then with her husband and later with her grown up children. According to her, nicknamed 'Tamarind Mem' for her acid tongue, Saroja is a vociferous, angry and a bitter woman. She further compares this novel with the works of Rohinton Mistry and Vikram Seth. But unlike them, Badami has explored the complex issues without an elaborate and complex plot. She writes that although her dreams and desires have been thwarted but she imposes no restriction on her daughters. She also talks about other strong women like Putti, Ajjji, her widowed cousin and Linda Ayah.

Fredrick Luis Aldama, however probes the depth of isolation and estrangement felt by the women of two generations of Indian women. He says:

As the narrative of *Tamarind Women* unfolds, Badami punctuates the coming-of-age story with a series of beautifully wrought meditation by an adult Kamini that evocatively explore her deep connections to her mother and her childhood. This voice melds nicely into the voice of mother, who is given center stage in the last third of the novel and points a more complex picture of her past sorrows and joys. (91-92)

According to him, Badami doesn't let *Tamarind Mem* end entirely on a doleful note, infusing a tone of hopefulness that suggests that the mother's struggle has made it easier for future generations of Indian women like Kamini to forge their own memories and to determine their own destinies.

Another critic, Donna Nurse views the novel as a vivid and cinematic tale about a frustrated woman trapped in the cultural expectation of her time. She opines:

Saroja's happiness ends the day she discards her dream of becoming doctor and marries an ambitious railway official at her parents insistence. Fifteen years her senior, Vishwa turns out to be an uncommunicative, unaffectionate man and there is little Saroja can do to alleviate her loneliness. Her increasingly hostile attitude earns her nick name 'Tamarind Mem'. (53)

She further comments novel as depicting the society which favours boys over girls who are expected only to acquire a husband. For her, the novel is a solid accomplishment an exciting addition to the burgeoning tradition of Indo-Canadian writing that includes Rohinton Mistry, M.G. Vassnti and Shyam sehadurai. And by

telling the story of bitter woman so eloquently, Badami offers a measure of sweet redemption.

Another critic, Rebecca stuhr comments it as a novel providing no tidy resolutions to inter-generational and intercultural conflicts. By taking unconventional travels, Saroja not only defies the narrow expectations of her parents, who pushed her into a loveless marriage and ended her ambitions, but she also breaks away from the expectation of her daughter. Although set primarily in India, this portrait of mother and daughter transcends geographical limitations. She finds this novel similar to Amy Tan's *The Benesetter's Daughter's* (LT1/01)

In this way, different critics have viewed the text differently. They have talked about mother-daughter relationship, Indian society and other but no critic seems to have made research on woman quest for female identity. So, this research will be innovative one to explore the women's issue of identity.

Tamarind Mem: At a Glance

In Anita Rau Badami's *Tamarind Mem*, there are two autobiographical elements the author has borrowed from her own life. Like the protagonist, she grew up in the railway colonies of India and her father was mechanical engineer. Using her childhood memory as base, Badami creates the complex saga of family.

There is the father Vishwa, an old and tired man who is so attached to his job and away from home that he has been unable to forge a connection with his family. He is described as a man who has no feelings to spare his wife. He is compared to a dried out lemon peel whose energies have already been squeezed out by caring for sick mother, worrying about his sisters, inheriting his dead father's unfinished duties. It ate up his youth. His wife Saroja is nicknamed 'Tamarind Woman' (after sour fruit which is used to make sour chutneys in India) because she has a sharp caustic tongue which

she frequently use to attack out at everyone. Her husband especially deals with her verbal rages by becoming silent and locking himself up in another room. While she continues to rant and rave until finally breaking down in loud sobs that often wake the two daughters up. The dedication page of *Tamarind Mem*, explains the title: Tamar-i-Hind, or Date of India. Flokllore has it that the Tamarind tree is the home of spirit that do not let anything under the tree survive. Accordingly, travelers are advised not to sleep in it's shade. The tamarind tree is never used for auspicious ceremonies, as its fruit being sour, it is believed that ceremony will turn sour and thus become fruitless and lose all meaning.

Through the eyes of innocent childhood, the older daughter and narrator Kamini, blames her mother for being aggressive all the time and sympathizes with her father, who is always affectionate and loving to them, and imaginative to their wishes. Moreover, he takes their favour by telling them many stories. The younger daughter, a colorless, nondescript personality, simply accepts things for the way they are-As an adult Kamini understands that it must not have been an easy marriage or happy life for her mother; because her father leaves again and again and every time he comes back he needed to be readmitted into lives altered daily during his absence. And she realizes that because of the continuous relocating, Saroja could never have lasting friendships or be admitted into her husband's private world of Journeys.

At the heart of the story is the relationship between Kamini and Saroja, daughter and mother two strong women who love each other deeply but always remain in conflict. Only when Kamini goes away to pursue a higher education in Calgary does she begin to comprehend why her mother had so relentlessly forced her to do well in academics-so that she could have the kind of choices that were denied to Saroja generation ago.

Saroja's dream of becoming a doctor remains unfulfilled because of her orthodox and conservative family's expectation that daughter must be married young. She comes across as completely frustrated at being cast in the traditional role as an Indian wife and mother who must always be the epitome of an ideal conservative wife being at home, cooking, keeping house and raising children. Saroja is a unique figure. She rebels plenty. She manages to persuade her parents to let her finish high school and has a brief flirtation with Indian car mechanic, Paul da Costa while husband is away.

Finally, she shocks her daughters by refusing to move in with them and opting for an unheard of and extremely unconventional choice of traveling all over India through train. She has nothing to stop her. Her husband dies and her daughters leave home, one marries and other pursues higher studies: choices they independently made. Saroja decides she wants to see the country on her terms, on her schedule and through her conversation with the women traveling with her; we get a glimpse of who she really is.

II. Theoretical Tool

Historical Background of Feminism

Feminism is a general term covering a range of ideologies and theories which pay special attention to women's rights and women's position in culture and society. It is a discourse that involves various movements, theories and philosophies which are concerned with the issues of gender difference, advocate equality for women and campaign for woman's right and interest. The term tends to be used for the women's movement, which began in the late 18th century and continues to campaign for complete political social and economic equality between man and woman. Feminism is further defined in *Feminist Theory*:

As a movement seeking the reorganization of the world upon a basis of sex equality in all human relations; a movement which would reject every differentiation between individuals upon the ground of sex, would abolish all sex privileges and sex burdens and would strive to set up the recognition of the common humanity of woman and man as the foundation of law and custom. (7)

Feminists are united by the idea that woman's position in society is unequal to that of men and that society is structured in such a way as to benefit men to the political, social and economic detriment of women. However, feminist have used different theories to explain these inequalities and have advocated different ways of readdressing inequalities and there are marked geographic and historical varieties in the nature of feminism. From the ancient time, it has been recorded that civilization had been over taken by male deity worshipping, patriarchal cultures in which men were political military leaders and woman were kept in subordination. In classical times and early Christian era women were excluded form public and were made

subordinate to men. For example, Aristotle in *politics* argued that women were inferior to men and must be ruled by men. He called the female inferior by the virtue of certain lack of qualities. St Paul told Christian wives to obey their husbands and not to speak in church. Thomas Aquinas believed that women are imperfect men. Moreover, men regarded their sperm to be active to give form to ovum which lacked identity and waited for sperm to energize it. Similarly, Freud calls the girl suffering from penis envy. Throughout most of the second millennium, in most societies women were deprived of property, education and legal status. They were made the responsibility of their husbands if married, or of their fathers or other male relatives if not. So feminist criticism arose to counter such patriarchal notions. There is a long list of women who protested against the discrimination, inequality prevalent in the patriarchal society. There were examples of exceptional women who challenged patriarchal structures in their lives and writing. For instance: a German abbess, Hildegard of Bingen defied the authority of male church leaders and an Italian writer and courtier Christine de-Pisan defended women and wrote biblical commentaries which challenged the patriarchal ideas inherent in Christianity. By the end of 17th century, a number of women writers, such as Mary Astell were calling for improvements in women's education.

Historically, feminist thought and activity can be divided into two waves which began in about 1800 and lasted until the 1930s. It was largely concerned with gaining equal rights between men and women. The second wave which began in late 1960s has continued to fight for equality but has also developed a range of theories and approaches that stress the difference between women and men and which draw attention to the specific needs of women.

Although the word 'feminism' was not used until the end of the 19th century, the emergence of recognizably feminist ideologies can be traced to the late 19th century. The earliest form of feminism was concerned with equal rights for woman and men. This meant equal standing as citizens in public life and to some extent equal legal status within the home. These ideas emerged in response to the French revolution and the American War of Independence, both of which advocated the values of liberty and equality. Feminists in France argued that revolutionary values of liberty, equality and fraternity should apply to all while woman activist in America called for an extension of the principles of the American Declaration of Independence to women, including right to citizenship and property.

First wave feminism originally focused on the promotion of equal contract and property rights for women and the opposition to the chattel marriage and ownership of married woman by their husband. However, by the end of 19th century activism primarily focused on gaining political power, particularly the right of woman suffrage. Yet, feminist such as Voltairine de Cleyre and Margaret Songer were still active in campaigning for woman's sexual, reproductive and economic rights at this time. In Britain, the suffragettes campaigned for the woman's right for vote. In England, Mary Wollstonecraft wrote *A Vindication of Rights of Woman* (1792), in which she demanded equality and better education for women, and made the first sustained critique of social system which relegated woman to an inferior position. In the early 19th century, a small group of middle class women in the United Kingdom began to call for better education, improved legal rights (especially within marriage), employment opportunity and right to vote. Equal right feminism was given theoretical justification by John Stuart Mill, who wrote the *subjection of women* (1869), which was partly influenced by his wife Harriet Taylor. From the 1850s onward, the

campaign for equal rights for women become focused on the winning the right to vote. Toward the end of 19th century, another strand of feminist thinking appeared which questioned social attitudes towards women including cultural and literary representations and social prescription for women's behavior. By the turn of century the media in the west become preoccupied with the stereotypes of the 'New Woman' who challenged the patriarchy not only by demanding equal civil rights but by defying conventions and choosing her own life style and cloths. By the 1920s, feminist began to turn their attention from question of equality between women and men to issues which mainly concerned woman. For example, calling for improved welfare provision for mothers and children. These factors would become stronger in the 2nd wave of feminism.

The original impetus for 2nd wave of feminism came from socialist and civil rights movement which emerged in the 1960s in North and Central America, Europe etc. The women's liberation movement which began in the United States, combined liberal, rights based concerns for equality between men and women with demands for a woman's right to determine her own identity and sexuality. These two strands of ideologies were represented in the seven demands of movement established between 1970 and 1978. These were equal pay, equal education and equal opportunity in work; financial and legal independence; free 24 hours nurseries; free contraception and abortion and demand for a woman's right to define her own sexuality and end to discrimination against lesbians and freedom from violence and sexual coercion.

Central to 2nd wave feminism is the notion that the personal is political; ie individual woman do not suffer oppression in isolation but as the result of wider social and political systems. This ideology was greatly influenced by the writing of Simone de Beauvoir and Kate Millet, who drew attention to ways in which woman

were oppressed by the very structure of western society. *In the second Sex* (1999), de Beauvoir argued that western culture regarded men as normal and woman an aberration (the other) and she called for the recognition of the especial nature of women. Kate Millet in *sexual politics* (1970), drew attention to the ubiquity of patriarchy and to the ways in which it reproduced itself through the family and culture notably in literature. The recognition of endemic nature of patriarchy fuelled the feminist idea of universal sisterhood that women of all cultures and background can be united within their common oppression.

Second wave feminism emphasized the physical and psychological differences between woman and man. Some feminist criticized traditional psychoanalysis, notably the Sigmund Freud for assuming that all people are or should be like men. They become concerned with ways in which women perceptions were determined by the particular nature of the female body and the female roles in reproduction and childbearing. In France, the feminist theorists Helene Cixous and Luce Irigaray explored the ways of making new knowledge from the view point of the female body, including the idea of woman writing. This strand of feminism which become known as culture or radical feminism focuses on the difference between women and men that they believed make woman superior to man and advocated female forms of culture. It was regarded as a step backward by many people who were working towards, reducing the reproductive emphasis in women's lives. Its opponents criticized it for being essentialist that is for reducing women to bodies and for assuming that all women are the same. The arguments continue over determinist ideas that women are always bound to be caring and nurturing and that men are naturally aggressive.

A powerful strand of feminism is concerned with the way in which men have controlled and subordinated woman's bodies. For example, Mary Daly argue in

Gyn/Ecology (1979) that patriarchy coerced women into heterosexuality using violence to suppress women's power and sexuality. Feminists have argued that sexual and domestic violence are not isolated incidents but are control to the subordination of women by patriarchy. Feminists, notably Andrea Dworkin wrote powerfully against pornography as a means by which patriarchy exploits women's bodies and incites violence against women. In responses to these treats, feminists asserted women's legal right to their own bodies, including the importance of the right to choose motherhood. They have also looked at the ways in which women might use motherhood as a source of strength and as a way of influencing future generations rather than as a means of reproducing patriarchy. In particular, some feminists have advocated different forms of parenting as single mothers or within lesbian relationships.

Feminism has often been criticized as Eurocentric by black women and women in the developing world. For example, Indian critic Gayatri Chakravorty Spivak has accused Anglo American feminist theorists of making women of the developing world 'the other' by imposing western perspectives on them. However, women from non-western cultures have taken up feminist ideas and accommodated them in their own situations. For example, black feminists have developed perspectives which take account of the fact that they are doubly marginalized by race and sex.

By contrast, some Asian Afro-caribbean and African American feminists have developed politics which draw their ethnic origins as a source of strength. Feminism in America has linked oppression across gender, class and social lines, although it has recently begun to focus more deeply on women's issues. In Islamic countries a secular liberal feminism has developed that seeks to eliminate discrimination against women and to outlaw practices such as polygamy, seclusion in the home and the husband's privileged right of divorce. In India, feminists have organized opposition to

dowry system and subsequent dowry deaths where continuing demand of the groom's family not having been met have resulted in many brides being murdered.

Lesbian writers have argued that feminism has not paid attention to their specific needs. Audre Lorde has been influential in developing lesbian feminist theory by arguing that heterosexuality is a construct imposed upon women, through which men control women's role in reproduction and render lesbians invisible. Like some black feminist, she has argued for the political importance of asserting one's own identity.

Another variety of feminist thought, particularly strong in the United Kingdom is Marxist feminist theory. This extends the theory of production expounded by Karl Marx and Friedrich Engels to examine the economic and material exploitation of women, the sexual division of labour especially in domestic work and child care and women's inequality within work place. In the United States, a similar position is taken up by materialist feminists who argue that women as a class are oppressed by material conditions and social relations. Marxists felt that when class oppression was overcome, gender oppression would vanish as well.

Socialist feminism connects the oppression of women to Marxist ideas about exploitation, oppression of laborers, socialist feminists see women as being held down as a result of their unequal standing in both the workplace and the domestic sphere. Prostitution, domestic work, childcare and marriage are all seen by socialist feminists as ways in which women were exploited by patriarchal system which devalues women and the substantial work that they do. Socialist feminists focus their energies on broad change that affect society as a whole, rather than on individual basis.

Another prominent variety of feminist thought, Ecofeminism links ecology with feminism. Ecofeminist sees domination of women similar to domination of the

environment. Patriarchal system, where men own and control the land, are seen as responsible for the oppression of women and destruction of natural environment. They argue that men in power control the land, and therefore they are able to exploit it for their own profit and success. In this situation, women are exploited by men in power for their own profit success and pleasure. Ecofeminism connects the exploitation and domination of women with that of the environment. Ecofeminism believes that there is relation between women and nature that comes from their shared history of oppression by a patriarchal western society.

Post Colonial feminists argue that oppression relating to the colonial experience, particularly social, class and ethnic oppression, has marginalized women in postcolonial societies. They challenge the assumption that gender oppression is primary force of patriarchy. These feminists object to the portrayal of women in non western societies as passive and voiceless victims and the portrayal of western women as modern, educated and empowered. Postcolonial feminist today struggle to fight gender oppression within their own cultural models of society rather than through those imposed by the western colonizers. It is critical of western forms of feminism, notably radical feminism and liberal feminism and their universalization of female experience. Moreover, it can be described as feminists who have reacted against both universalizing tendencies in western feminist thought and a lack of attention to gender issues in mainstream postcolonial thought.

Similarly, another variety of feminism, black feminism argues that sexism, class oppression and racism are inextricably bound together. Alice Walker and other womanists pointed out that black woman experienced a different and more intense kind of oppression from that white woman. Angela Davis was one of the first people who articulated an argument centered around the intersection of race, gender and class

in her book, *Women Race and Class*. Post structural feminism also referred to as French feminism uses the insights of various epistemological movements including psychoanalysis, linguistics, political theory, race theory, literary theory and other intellectual currents for feminist concerns. Many post structural feminist maintain that difference is one the most powerful tools that females possess in their struggle with patriarchal domination. Postmodern feminism approach to feminist theory incorporates postmodern and post-structuralist theory. The largest departure from other branches of feminism is the argument that gender is constructed through language. The most notable proponent of this argument is Judith Butler.

In recent years, feminist thinking has had to react against the concept of post-feminism which argues that women have achieved full equality and that there is no need for further activism. It has also had to tackle the phenomenon of backlash, as identified by feminist writers such as Susan Flaudi. In this men (and women) in political and other arenas in the United States and United Kingdom are seen to be attempting to serve the achievements of feminism, for example, by launching renewed moral crusades against abortion and the single parent family.

Liberal Feminism

Liberal feminism began in the 18th century and has encompassed the numerous issues such as education, slavery and voting rights. It is a mainstream of feminism that asserts equality of men and women through political and legal reform. It explains women's position in society. They seek compromise and rather search for equality. It focuses on women's ability to show and maintain their equality through their own action and choices. Liberal feminist basically raises the issues of the reproductive and abortion rights, sexual harassment, equal pay for equal work, health care, voting, education and brings to light the sexual and domestic violence against women. They

emphasize upon the reform of society rather than revolutionary changes. This type of liberal feminism basically appeared in Virginia Woolf and Mary Wollstonecraft's writing. Liberal feminist generally work for the eradication of institutional bias and the implementation of better laws. Virginia Woolf is best known for her feminist writing in *A Room of One's Own and Three Guineas*, where she directly discusses the situation of women writers throughout modern history. She is a feminist who disliked the word feminist. Her main concerns were deeper, men's anger at women misunderstanding between the sexes and above all the psychological conditions under which women and men were brought up. Woolf sometimes imagined the society in which man and women would come together in purpose and desire. Thus, the theme of androgyny appeared in her work. Woolf's feminism went in its own direction. In the Book *A Room of One's Own* she explains the situation of women writers and addresses the question of why a sister of Shakespeare wouldn't likely have been able to write anything let alone a play. She would have had none of the material resources, breadth of human experience, money, time to do so. She would have been discouraged by everyone. In *A Room of One's Own*, she writes,

A woman must have money and room of her own if she is to write fiction: and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved. (13)

Although it was written over sixty years ago, it remains a controversial text. it is filled with the ideas and arguments that are still alive today.

Mary Wollstonecraft's *A vindication of Rights of woman* will deserve its ranks as the first great feminist work. Here, she went beyond her dissenter friends, whose views remained strictly patriarchal. The fundamental principle enunciated here are that mind doesn't know the sex and that, as Claire Tomalis has remarked" . . .

society is wasting its assets if it retains women in the role of the convenient domestic slaves and alluring mistresses, denies them economic independence and encourages them to be docile and attentive to their looks to the exclusion of all else" (344).

Discussing the attitude towards female character and education, in the chapter VI of *A Vindication of the Rights of Woman* she writes:

For instance the severest sarcasm have been leveled against the sex, and they have been repeating 'a set of phrases' learnt by rote when nothing could be more natural, considering the education they receive, and that their highest praise is to obey, unargued, the will of man. If they be not allowed to have reason sufficient to govern their own conduct why all they learn must be learned by rote. (396).

Here, in this book, she attacks the sentimental novel of her time for their harmful influences on women's intellectual development which make woman forget their economic, political privileges. These novels teach them to find happiness in love refine sensual feelings. She stands as a whole against patriarchal society and its domination over females. She says a male is endowed with both power of judgment and power of reason. A male goes to public sphere participates in social, economical and political aspect but females are compelled to participate in household work. They should be docile and submissive she should look beautiful and obey. She further opines that women's confinement in socially guided codes and conducts that are patriarchal in behavior lead women to derogate their own sex.

Mary Wollstonecraft, one of the earliest liberal feminists, denied that women's emotional disposition is due to nature. Wollstonecraft believed that if men were forced to be locked in the same cages that women are subjected to, men, would be over sensitive, narcissistic and self indulgent. She was greatly interested in women's

accessibility to education and believes that winning the right to an education greatly increased women's battle for personhood. She wanted woman to attain what men of a similar class had in terms of opportunities and access to public activities. Activists like Betty Friedan and Gloria Steinem in USA and Beatrice Faust in Australia exemplified new kind of liberal feminism. Another liberal feminist Naomi Wolf focuses upon empowering individual. She devotes considerable attention to the social obstacles women face and urges social reform of these obstacles.

Liberal feminist desire to free woman from the oppressive, patriarchal gender roles. They stress that patriarchy defines women's lives by placing them in women acceptable roles that are in line with feminine ideals. Classical liberal feminist want to overcome these obstacles by erasing gender discriminatory laws and policies enabling women to compete equally with men. Welfare liberals, on the other hand, want society to believe that women should be compensated for past injustices as well as eliminating socio-economic and legal barriers.

In this way, liberal feminism started as liberal political thought influenced by the writers like J.S. Mill. They emphasized on the development of liberal society where there is equality, understanding, co-operation and equal opportunity between sexes.

Radical Feminism

Radical feminism is a current within feminism that emphasizes the patriarchal roots of inequality between men and women, or, more specifically social domination of women by men. It focuses patriarchy as a system of power that organizes society into complex of relationship producing what radical feminists claim is a 'male supremacy' that oppresses women. It challenges and overthrows patriarchy by opposing gender roles. These type of feminist thought emerged as an important force

in the western world in the 1960s. Radical feminists believed that eliminating patriarchy and other systems which perpetuate the domination of one group over another, will liberate everyone from an unjust society. They also believe that the main rival of women is patriarchy, which guarantees male supremacy and the subordination of women at work and home. So, they advocate for lesbian relationship to free themselves from men.

An important figure in the rise of modern feminism was Simone de Beauvoir who wrote a well known book *The Second Sex* in 1949. In this book, she reads the whole human history which has done injustice to women because women have been relegated to secondary position in relation to man. It is her narrative of women's existential otherness. A mark of otherness is one's inability to shape one's psychological, social and cultural identity; Beauvoir analyzes men's depictions of women in biology, psychoanalysis, history and literature. Opposing the statement in *The Old Testament* women is created out of man's rib Beauvoir says:

One is not born, but rather becomes, a woman. No biological, psychological, or economic fate determines the figure that the human female presents on society, it is civilization as a whole that produces this creature, intermediate between male and female which is described as feminine. (301)

Paternalism regards women as 'other and man as one. This mystical otherness of women has nothing to do with their nature. This otherness is a cultural construct. A female becomes woman after her birth. There is nothing womanish in her. It is the male discourse that defines woman giving them patriarchal identities. Her main argument in this book is that women have always been thought of and treated as an object which regards women as second sex, inferior and weaker sex. In the title 'Myth

and Reality' of the book she points out that myth is created by patriarchal ideology about women. The nature of patriarchy is egocentric which creates myth about women and these myths are just created to rule and subordinate women. The book even reflects upon the great collective myths about women in the works of great writers:

We have seen woman as flesh; the flesh of male is produced in the mother's body and recreated in the embraces of the women in love. Thus women are related to nature, she incarnates it; vale of blood, open rose, siren, the curve of hill. She represent to man, the fertile soil, the sap, the material beauty and the soul of the world. She can hold the keys to poetry; she can be mediatrix between this world and the beyond; grace or oracle star or sorceress, she opens the door to the supernatural, the surreal. She is doomed to immanence; and through her passivity she bestows peace and harmony-but if she declines this role, she is seen forthwile with as a praying mantis, an ogress. In any case, she appears as the privileged other, through whom subject fulfills himself: one of the measures of man, his counterbalance, his salvation, his adventure, his happiness. (944)

While talking about myth, she has talked about immanence and transcendence.

Throughout the history man has occupied the transcendental position and women are put to the position of immanence.

Radical feminist tend to be more militant in their approach. This type of Radical feminism too appeared in Elaine showalter's writing. Elaine showalter for example, described the change in 1970s as a shift of attention from andro-text to gynotexts. She coined the term gynocriticism, meaning the study of gynotext. In other

words, it's a mode of criticism done by the women, of the text written by women. The subject of gynocriticism as, she says are the history, style themes, genres and structure of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution or laws of female literary tradition (115). She divided feminist criticism in two types, that which is concerned with woman as reader and that which is concerned with woman as writer. *A Literature of Their Own* is one of the most influential works of recent feminist criticism where she has recognized the problem; the danger of universalism that would bury feminist critical activities in patriarchally founded discourse. Elaine Showalter's *A Literature of Their Own* describes three stages in the history of women's literature and proposes a similar multi-part model of the growth a feminist theory. The first phase is feminine phase which is the phase of imitation of the prevailing modes of the dominant tradition. The second phase is the phase of protest against the values and standards in favor of autonomy. The third phase is identified as the phase of self discovery and search for identity and journey within.

Kate Millet's 'Sexual Politics' can be taken as milestone in the rise of this stream. It symbolized the beginning of feminist criticism for it was the major book of feminist criticism in the United States. Here, she constructed her theory of sexual politics and derived the feminist ideas from culture. She argued that the relations between men and women are power relations; that men tend to have the power and that sexuality enforces their power. She describes the sexual politics as the method by which one sex seeks to maintain and extend it's power over the other subordinate sex. Her chapter's on D.H. Lawrence, Henry Miller, Norman Mailer and Jean Genet was to demonstrate how destructively men write about women and their sexuality. It also condemns Freud as the prime source of patriarchal attitudes against which feminist

must fight (150). For Kate Millett, the essence of politics in power and the task of feminist critics and theorist is to expose the way in which male dominance over female contributes the most pervasive ideology and provides it's power.

Millet's central claims are simple, and they essentially represent a formalization of the ideas that were already current in new women movement. According to her, the power relationship between man and women takes the form of male domination over women in all areas of life. Sexual domination is so universal, so ubiquitous and so complete that it appears natural and hence becomes invisible (185) . The patriarchal power of men over women is therefore basis to the functioning of all societies and it extends far beyond formal institutions of power.

The collaboration of Gilbert and Gubar has been extremely influential in the advancement of both the study of women writer and feminist literary theory. Their well known work *The Madwoman in the Attic* (1979) traces the female literary tradition and thus combats what they term women's anxiety of authorship. They argue that in the past and into the present the writer's creativity has been identified virtually completely with men. They even argue that the women don't fit to the patriarchal model of Harold Bloom's theory 'Anxiety of Influence'. They say:

Bloom's model of Literary history is intensely (even exclusively) male and necessarily patriarchal. For this reason, it has seemed, and no doubt will continue to seem, offensively sexist to some feminist critic. Not only, after all, does Bloom describe literary history as the crucial warfare of fathers and sons. (1236)

Their focal thesis lies in creating a space for women literature or creating a subculture unaffected by males and attacking male ego. Gilbert and Gubar offer a litany of the

results of women's socialized anxieties; a variety of mental and physical illnesses, including anorexia, agoraphobia and claustrophobia.

Hence, most of the feminist critics believe that women have same mental capacity as their male counter parts and should be given the same opportunity in political, economic and social spheres. Feminist literature particularly in patriarchal society is to empower and free women. They believe that only a feminist struggle will significantly change the position, status, roles, and relations between men and women. Moreover, it will bring some social changes which will improve the social status of women and eliminate the domestic violence. Women ask for cultural space for woman like man. Demand for social justice, racial equality, educational reform, gender equity reinvigorates feminism.

Third World Feminism

Third World feminism has been described as a group of feminist theories developed by feminists who acquired their views and took part in feminist politics in so called Third World countries. Although women from Third World have been engaged in the feminist movements, Chandra Talpade Mohanty and Sarojini Sahoo criticizes western feminism on the grounds that it is ethnocentric and doesn't take into account the unique experience of women from Third World countries or the existence of feminisms indigenous to Third World countries. According to Chandra Talapade Mohanty, women in Third World feel that western feminism bases its understanding of women in internal racism, classicism and homophobia. This discourse is strongly related to African Feminism and postcolonial feminism.

Chandra Talpade Mohanty defines Third World geographically: "the nation states of Latin America, the Caribbean, Sub Saharan Africa, South and South east Asia, China, South Africa, and ocean constitutes the parameters of the non-European

Third World. In addition, black Latin, Asian and indigenous people in USA, Europe, Australia, some of whom have historic links with geographically defined Third Worlds, also define themselves as Third World people" (5). The use of the term "Third World Women" by western feminist has been widely critiqued. Mohanty uses the term interchangeably with "women of color" (7). She argues that,

what seems to constitute women of color or Third World women as a viable oppositional alliance is a common context of struggle rather than color or racial identifications. Similarly, it is Third World women's oppositional political relation to sexist, racist and imperialistic structures that constitutes our political commonality (7).

Although, she uses the term "Third World women" Mohanty argues that western feminism appropriate the production of the Third World women as a singular monolithic subject." for a "discursive colonization" (51). Furthermore, western feminism articulate a discursive colonization through the production of Third World difference, a historical something that apparently oppresses most if not all of the women in Third World countries.

Gajendra Kumar, in the essay 'Empowering the Third World women: the post colonial perspective', writes that western feminism has an ethnocentric bias in presuming that the solutions white women of west have advocated in combating their oppression are equally applicable to all the women on the earth. As a result, issues of race have been neglected which has prevented feminist from thinking about the ways in which Racism and patriarchy join each other. Besides white women have not been able to visualize themselves as the potential oppressors of the black and Asian women, even when trying to be benevolent towards them.

Third World feminists charge western feminism that it failed to account adequately with the experiences of the Third World women. Western feminist's assumption that all of us of the same gender across classes and culture are socially constituted as a homogenous group is criticized by these Third World feminist. Third World feminism basically tries to give response to the problem confronted by woman in Third World context. Many Third World women confront different kinds of mistreatment within social context and cultures. The main problem faced by Third World women are domestic violence dowry murders, discrimination, early marriages and mismatched arranged marriages which are the problem totally different from the problem of First world.

Western feminist have produced an inaccurate and politically dangerous image of Third World tradition. Actually there is historical heterogeneity in the lives of woman in Third World. So producing singular Third World women image is just a western construction. A homogeneous notion of the oppression women produce the image of an average Third World women. It produces the images that Third World women are ignorant, uneducated, poor, family oriented, tradition bound domestic victimized which depicts their self representation as educated, modern, free to make their own decisions.

Coming back to how the western feminism address the problem of Third World women, we hear Hazel Carby and other postcolonial critic exploring that black and Asian women are barely made visible within its discourses; and if at all they are addressed, their representation remains highly problematic their representation is orientalist and their social practices are taken to be barbarous, from which the Third World women need rescuing by their enlightened western sister Carby gives the example of western feminist horror concerning the arranged marriages of Asian

women. In advocating an end to arranged marriage for Asian women because they are deemed oppressive, Western feminists do not consider Asian women's views and assumed instead that their enlightened outlook is the most progressive and liberating.

The women in the Third World postcolonial societies, become victim of gender inequalities existing both in the indigenous and the colonial culture often simultaneously oppress women. Ketu H. Kartak who argues that in India, Mahatma Gandhi's fight against the British colonialism during the period around 1920-1930 used specifically gendered representation for building his kind of nationalism, but ultimately has least inclined to take up the cause of freeing Indian women from their patriarchal subordination to men. Several critics have hinted at a trend towards male chauvinism to many forms of nationalism. Such icons of the nation as mother India or mother Africa are used in nationalist representation to reconstruct the image of the passive female who depends upon the active males to protect her or restore her honor.

Uma Narayan, in *Dislocating Cultures* takes aim at the related notion of nation, identity and tradition to show how western and Third World scholars have misrepresented Third World culture and feminist genders. *Dislocating culture* contributes a philosophical perspective on areas of ongoing interest such as nationalism, postcolonial studies and the cultural politics of debates over tradition and westernization in Third World context. She says:

I am arguing that Third World feminism is not a mindless mimicking of western agendas in one clear and simple sense that for instance, Indian feminism is clearly a response to issues specially confronting many Indian women. (13)

Issues that feminist groups in India have politically engaged with are the problems of dowry murders and dowry related harassment of women, issues related to women's

education, poverty, work, health and with other issues that affect women's lives. While women in western contexts might be unfamiliar with the violence against women connected to the contemporary functioning of the institution of dowry and arranged marriages.

Many mainstream western feminist perspectives have been criticized by Third World feminists for excluding or marginalization from their analysis and agendas, the interests and concerns of women who are additionally marginalized in terms of class, race, ethnicity and sexual orientation. Such exclusion not only generates inadequate feminist theories but also result in political agendas and public policies that fail to be adequately responsive to the interests of women from these marginalized groups. Third World women are victimized by the unchanging tradition.

The black/ Third World feminists argue that the only focus upon gendered power and viewing women as a homogeneous group shadows the difference between women. The black women in America and white women in America don't share the similar level of subordination. The white women have to only suffer from gendered discrimination and inequality from white men, but black women has to suffer from double victimization. They not only suffer from black men's gender based discrimination but also from white men and women's racial oppression. The racial injustice and exploitation, double victimization of women never gets place in western feministic thought and theories. The Third World women are treated as slave domestic animals who are to be confined within the four walls of house remain submissive, docile and obedient. The Third World man never considers them to be important one. So the suffering of Third World women is of its own kind. White feminist have founded a universal category of women and those who don't share those norms are excluded as others, unable to represent themselves, quite and ignorant. The

distinction between western feminist representation of women of the Third World and western feminist self representation is the distinction of the same order as that made by some Marxists between the maintenance function of the house and the real productive role of wage labour.

In direct attack on Mohanty and Trinh as well as bell hooks Sara Suleri argues that "rather than extending an inquiry into the discursive possibilities representation by the intersection of gender and race, feminist intellectuals like hooks misuse their status as minority voices by enacting strategies of belligerence that at this time are more divisive than informative. Suleri claims that Mohanty's claim to authenticity only black can speak for a black; only postcolonial subcontinental feminist can adequately represent the lived experience of that culture points to the great difficulty posited by the authenticity of female racial voices in the great game which claims to be the first narrative of what the ethnically constructed woman deemed to want.

Gyayatri Chakravarti Spivak essay 'French Feminism in an International Frame' in her study on cultural politics problematize the relationship between Third World women and their representation via First World scholarship. She goes on to point out the problematic assumption that the system of knowledge can be generally applicable around the world. She also problematizes the position of the critic while recording her error in feeling empowered as a well educated women in the west who could help the less privileged women of the Third World.

In the next essay, 'Can Subaltern Speak?' Spivak taking the help of the poststructuralist thinkers like Michael Foucault, she challenges the notion that human individuals are sovereign subjects with command over their consciousness. These critics are victim of assumption that they can be reliable mediators for the unrepresented voice of the oppressed, through whom, the oppressed can clearly speak.

Spivak made it clear that the muteness or silence of the woman as subaltern is created by the fact that even when they uttered words, they were still interpreted through conceptual and methodological device which were unable in rightly decoding their voice, hence the silence of the women as subaltern is a failure of interpretation and not a failure of articulation.

Chandra Talpade Mohanty, in the essay 'Under Western Eyes' especially focuses on western feminist discourse on women in the Third World and presents the critique pertaining to Third World scholars writing about their own cultures, which employ identical analytic strategies. Moreover, here he focuses upon the production of the Third World woman as a singular monolithic subject in some recent feminist texts.

Hence, the Third World feminism insists on the heterogeneity of the lives of the third women. This above form of feminist criticism has helped us to generate argument and justify Saroja's quest for individual identity in male dominated society. It has collectively helped us to understand the psyche, lives, desires and feeling of women in Third World country, India. So, as a theoretical tool, Third World feminism is very appropriate and useful one to discuss this novel written in the context of Third World woman.

III. Textual Analysis

Quest for Female Identity

Anita Rau Badami's *Tamarind Mem* deals with the woman's issue. It is a story of Saroja told through the perspective of her daughter, Kamini and by Saroja herself. In this novel, Badami has shown the situation of Indian women during the postcolonial period in India. Within the context of mother-daughter relationship she has extensively brought out the conflicts that Indian woman has to encounter first at her parents then with her husband and later with her grownup children. In the novel, Badami has portrayed Sarjoa's life poignantly. Saroja is representative of all females in male dominated society who is prevented from creating her own identity. The male-dominated society has always treated woman as inferior one who has to obey her husband, remain docile and submissive, and serve them and many more. Moreover, they are confined within household affairs and are not allowed to come out to create their identity. There has always been the relationship of power between man and woman in which the women are sometime idealized but most of the time oppressed and exploited.

Saroja, the female protagonist of the novel, grows up in a society, where son counts but daughter doesn't, where caste is everything, where marriage is stressed over education for female. Similarly, it is a society where women are considered to do household affairs, rear child, serve family and remain away from the outside affairs like decision making, understanding politics, working for earning livelihood and getting education. Such type of male dominated society has always repressed the feelings, desires and dreams of the woman. If these suppressed woman get chance to empower themselves, they can resist the oppression in anyway they can, either through silence, indifference or through direct revolt to create their identity. Saroja's

desire to become a doctor is shattered when her family forces her into an arranged marriage with a man fifteen years older than herself. She can't pursue her dream. Here, patriarchal domination acts as a vital force which becomes barrier for her in achieving her identity.

Patriarchal Domination

The term patriarchy has been defined by feminist scholar as the rule of father, including the rule of older men over younger men and father over daughters, as well as husband over wives. In patriarchal society, the status of women is no better than slaves. Their position is relegated to the secondary position to male sex. They are not allowed to speak much and have critical opinion. Society doesn't allow them to take their decision by themselves. Neither they are permitted to come out nor take part in any public affairs. Such is the condition of Saroja in the novel, *Tamarind Mem*. When she tells her desire to become Ayurvedic Doctor, her father responds, "So why you are wasting your youth and our money? Get married. Get married. A woman without husband is like sand without the river. No man to protect you and every evil will blow over your body. Listen to your mother." (158). From these lines, too, it is clear that in patriarchal society, it is considered that a woman's happiness and welfare lies in marriage. A woman needs man to protect herself from every kind of evil. Marriage is stressed over education. Saroja's family, too, wants her to get married rather than to pursue her dream to become a doctor. Educating her means the waste of money and waste of her youth for her family. Her dreams have been thwarted in patriarchal society. Saroja is an example of how patriarchal society victimizes women. From her narration, we come to know how she has to repress her desires.

Saroja, the narrator and the protagonist of the novel gets married with Vishwa, a true rigid patriarch. But her marriage turns out to be failure and unsuccessful due to

uncommunicative and unaffectionate nature of her husband. Saroja anticipated that her husband will understand and help her in pursuing her dreams but her husband behaves reversely beyond her anticipation. Her marriage becomes passionless and unhappy. Vishwa is representative of all male in patriarchal society. He has been described as:

A man who has no feeling to spare for his wife. A dried out Lemon peel whose energies have already been out caring for sick mother, worrying about his sisters inheriting his father's unfinished duties. It ate up his youth. (216)

As Vishwa is part of patriarchal society, he has taken charge of everything. He takes care of his mother who is sick, worries about sisters and has inherited father's unfinished duties. But he has no feelings to spare for his wife. Moreover, Vishwa never allows his wife to be part of his "private world of journeys" (225). Although she wanted to travel with him but he never permits her. He says,

'Woman don't go on line'

'But I want to know what you do there'. I tell him.

That's where I work, says dadda with smile. Like you work in home. (236)

Vishwa's remarks make it clear that woman's place in home is something unbearable as she must not come outside to see the world and to work. She has to remain inside the curtained house with no outside contacts; He lives by rules dictated by the patriarchal society. He needs breakfast at Eight o'clock, sharp a minute later makes him furious and a minute earlier means that a fresh batch of crisp Dosai or toast has to be made. Food can't be kept waiting for him and he refuses to wait for it. Moreover, Saroja has to remind herself what things he likes and dislikes. She makes a list that

"cabbage and cauliflower gives him pain capsicum smell too strong, tomato is a non Brahmin vegetable" (237). Whenever he goes for traveling, she prepares everything he needs. This shows that in patriarchal society a wife has to take care of everything that is related to her husband. Her whole life is only for caring him, obeying him and serving him but her wishes, individuality, dreams are of no value. She has neither time nor opportunity to confront the world and create her identity. Vishwa fulfills his obligation to society by acquiring a wife and Saroja just becomes the symbol of that duty completed. She fulfills all her wifely duty. But Vishwa never fulfills his duty toward his wife. He neither expresses his feeling nor tries to understand her feelings and desires. Her existence is ignored. Only she gets silence through out her married life. Her marriage imprisons her into the prison of "immense silence" (204). Saroja can only come out and travel during the time of his transfer.

Saroja satisfies all his desire either it is in Bed or doing other household affairs. But her desires are always neglected. She writes:

I hope and hope that my husband will soon take me with him on line to Darjeeling so that I can get away from heat from silence of this house broken only by the sounds of trains, I wait long-long time but he never takes me. (237)

This depicts how much she longs to travel and spend time with him but her husband never permits her. It is an example of how patriarchal society neglects woman's desire and status too. The social construction in the patriarchal mind in such society is so rigid that it doesn't think other than what the conservative orthodoxical norms dictate. Badami, in this novel, shows how past cultural restriction of that time in India affects women in their personal lives and aspiration. She has potrayed Saroja as a frustrated woman trapped in the cultural expectation of the time period. Although Saroja has got

her own desires and dreams but due to patriarchal domination she has to lead a traditional role. She has to confine herself within the four walls of house. She couldn't break those boundaries to come out and confront the world to create her identity. This patriarchal domination has robbed her freedom of speech and her capabilities.

In patriarchal social system, women are constantly subjected to gender discrimination and differentiated as secondary object. Such discrimination too is depicted in the very novel. Saroja becomes the victim of such discrimination. Saroja's brother, Gopal is able to pursue his dream of higher studies by going to England. But she is compelled to get married with the man similar to her father's age. Moreover, for her father doesn't even hesitate to make useless expenditure. He says, "We will have the ceremony at home for Gopal. I am still capable of spending for my son" (164). Saroja's father is ready to make any expenditure for his son even if it is a wastage of money. But makes a big fuss about spending money for her college books. When Saroja argues about it, she gets slapped and anger of her parents. When she graduates, her father barely glances at the parchment with its curly black lettering. Only his son's diploma is worthy of his attention. Such type of discrimination between boys and girls is still prevalent in most of the Third World countries like India. Boys are sent to school to get education whereas girls are kept at home doing household affairs and they get married in their early ages. Likewise, in such society priority is given to the son. The husband hopes that his wife will bear a son child. It is not the mother who demands for a son rather it is the father's mind shaped by a male-dominated society that needs a son to show off. The father feels proud to have a son and doesn't care whatever tensions and troubles the mother has to go through. The rites, rituals and customs practiced in patriarchal society too are based on discrimination. This vividly describes that in most

of the Indian families, male child is still preferred to female child. This double standard of morality provides more social freedom to men than to women.

After marriage, a woman has no right to live in her parental house. She is called by her husband's last name. Her identity is lost. Saroja, in the novel is called 'Mrs Moorthy' by her neighbours. A wife is not allowed to call her husband by name. It's disrespect. Such traditional, conservative, dominating and parochial social thought promotes female exploitation in society. She says "I become Railway wife, I lose my bearings" (193). Saroja's husband is a railway officer and she follows him wherever he travels during his transfer. So, she could not maintain any long lasting friendship with anyone because one year she remains in Lucknow and next year she goes to Calcutta.

A husband can have more than one wife. It is supported and practiced in male dominated society. Saroja's grandfather Rayaru has two wives. Her grandmother Putti Aji has maintained her dignity for twenty years while her husband has kept a lower caste mistress. Since Rayaru will sleep with but not eat with a lower caste woman. She charges him a rupee for every meal he asks her to cook for him. Showing Saroja her fortune in coins, she says, "the old whore is deaf and alone and your grandfather lives on my charity" (172). In male dominated society, it is deemed that "it is not good to have a wife who knows too much. It is nasty for her husband's pride" (169). They must not look and try to be smart. "Decent girls don't go to movie alone or with boys Decent girls spend their time at home learning to cook" (218). Such notions prevailing in the society are not only responsible for the confinement of woman but also liable to make women feel that they are correct.

Woman in patriarchal society are victimized by unchanging tradition. They are hegemonized by orthodox traditional values and norms of society. This oppressive

patriarchal tradition has always kept woman in confinement. Conservative norms in patriarchal society dictates that woman should consider her husband as god. The hold of this stereotypical view is so strong that even women think that their husband is their god. They are hegemonized by this patriarchal belief. They think they should behave politely and perform every duties of wifely behavior. Saroja's parents too are affected by this concept. The stereotypical vision of the society toward women is deeply instilled in their mentality that had set one woman or family in opposition to another woman. They admonish Saroja about the duties of wifely behaviour and say "Your husband is your god. Always obey him, It's your duty Never refer to him by name, it is disrespect. And for god's sake don't let your too smart tongue wag-wag more than necessary" (224). Regarding husband as god, serving him and obeying him are deemed as good and ideal of womanhood. Similarly "A woman is her husband's shadow. She follows him wherever he goes" (214). Such concept of woman as the shadow of her husband in patriarchal society is just made to show the inferior position and status of woman.

Mistreatment of widow is considerably more wide spread phenomena. Their status in most of the Indian community is stigmatized. In Indian society, a widow has no right to remarry though it is acceptable for man. They are considered as useless thing. Chinna, Saroja's relative is child widow, in the novel. Her husband died when she was barely ten years old and her father, unable to bear the shame of widowed daughter, packed her off the relatives. Her father says, "She is no use to me"(178). Chinna moves from house to house, cooking, looking after expectant mothers, bathing newborn babies, soothing quarrelsome children with sugar cubes and stories. Widowed position in such society is no worth than servant. They too are sexually exploited Chinna is not allowed to marry again. She remains unmarried throughout

her life. She says "But you are right, what would I know of the wonder of married life, unfortunate one that I am?" (178). In male dominated society, widowed condition is very much pathetic. Chinna is not allowed to marry only because she is female. But Rayaru has two wives because he is male and belongs to so called superior sex. This shows how wide gap is existed between male and female in traditional societies. It is ironical and hypocritical that a society permits and supports polygamy for man but a child widow is not permitted to marry. Such patriarchal practices in society has prevented woman from coming out of home circle and confront the world to create their identities.

In Muslim society, Muslim girls have to hide themselves under Burka wherever they go in order to veil themselves from the males. Moreover, even in their house they have to be sedate and soft voiced. In such society, women are kept as prisoner forcing them to wear black instead of wearing other shimmering cloths. In such community, the birth of boy is considered more desirable and welcomed with greater delight and rejoices than that of girl. In the novel, Shabnam's mother though has three girls in row but again there is another child on the way in the desire of son. This is also the finest example depicting the intolerable condition of woman in patriarchal society which degrades women to the position of machines owned by males for manufacturing children.

Saroja's Unhappiness Due to Patriarchy

The novel depicts restricted woman's psyche at its core. During the first part of the novel which is told from Kamini, Saroja's daughter's perspective, the readers are ignorant of the reason's behind Saroja's unhappiness as her daughter is, but in the last section of the text, told in the first person from Sarjoa's point of view, we understand the cause behind her unhappiness. We learn that she once passionately wanted to

become a doctor. Her ambitions were stifled by her conventional and domineering mother who echoed her father's desire to find her a husband rather than educating her. He complains, "Didn't I tell you to stop her studying? Get her a boy? Now see how it affects the whole family" (163). Saroja shows her dissatisfaction uttering these words, "Why can't she allow me a chance to create my own shade instead of sheltering under someone else's" (162). But of no avail. This depicts that unhappiness in Saroja's life comes due to restriction imposed upon her by patriarchy which doesn't allow her a chance to create her own identity.

Saroja gets married at the teenage of seventeen with the man fifteen years older than herself who is totally sunk into the pond of responsibility toward his family. Her unhappiness is revealed in these lines.

Not only have my parents tied me to a man so old and silent I feel I am enclosed in quiet of funeral ground, but he also has a sick sister for whom I must care. I am their sacrifice to the fire god so that my sister might get fine young men. I turn away from my husband and the scene outside the window blurs as my eyes fill with tears. (192)

Saroja thinks that she has been sacrificed for the sake of bright future of her sisters. In patriarchal society girls are not kept in parent's house for a long time. They get married in their young age so that it might not affect other girls in family. We also discover that Saroja's husband dada is monstrously insensitive man. He refuses to offer any companionship or affection throughout the long dry marriage life.

In male-dominated society, Saroja lives as a subordinated being and she has no choice of her own. In such man's company she can't find her identity and progress both. In any matter with Saroja, Vishwa gives a silent response. When she argues with him he shuts himself inside the room. In such male dominated society, it is difficult to

find her own self. As Saroja is not satisfied with her husband, and she chooses the way of neurotic and silent revolution. She uses rebellious nature to search her identity. Her inner wish is to live as a free human being she wants individuality, freedom and feels suffocated and unhappy in the husband centered world. Vishwa behaves and treats the woman as in traditional society i.e. woman has to live under the control of man. He hates woman's individuality and their freedom and believes in male-domination to such extent that he gives least freedom to his wife. He is the fine example of typical male dominated Indian identity. He expects her to conform the ideal of subdued womanhood. Saroja wants freedom, love, warmth, affection and understanding from him but Vishwa never bothers to understand her feelings. She has anticipated that her future husband will be gentle and caring, discuss his work with her, and talk to her often. But her husband turns out to be silent, passionless and insensitive to her feelings. He is affectionate and imaginative father. He shows an interest in everything what his children do, an affection he never shows to her. He behaves as if she is stranger. She tells:

I have nothing to discuss with this stranger who takes me from one town to another showing me a whole country. He sits with his daughter about him, telling his tales while I hover in penumbra of their shared happiness. (227)

By marrying Saroja, her husband has fulfilled his duty towards society and Saroja becomes the embodiment of that duty fulfilled. For Saroja, her husband is a strange man. She never gets chance to understand him because he never speaks to her. She says, "While I, his wife, the other half of his body, I have only silences and the vast distances his travel creates between us" (226). Saroja couldn't make a successful marriage. Vishwa is physically involved with her but doesn't care about her and her

desires seriously. He is never serious to her wishes this is due to male ego and feeling of superiority. He has acknowledged that once she passionately wanted to become a doctor but he ignores and neglects her dream. This issue is sometimes the cause of their quarrel. As long as Vishwa was there, he takes charge of everything. Family doesn't have to worry about anything. He goes to work every morning because his duty as man is to earn money. He is the sole breadwinner of family. It is Saroja who cooks, cleans and have children because she is a housewife. The role of man and woman in patriarchal society are fixed. These roles of man and women are there in society from time immemorial. They are just made to subordinate and marginalize woman in different sphere of life. Age old attitudes and customs have made woman accept their roles and position as natural law. Similarly, the social and religious attitude towards the role of woman in family and society which still have strong hold on the minds of people, are the main hindrance in the way of social progress of woman.

Saroja is nicknamed as 'Tamarind Woman' after the sour fruit because she has sharp and caustic tongue, which she constantly uses to lash out at everyone that includes especially her husband who deals with her loud verbal rages by locking himself up in another room while she continues to rant. Through the eyes of innocent child, her daughter Kamini, the narrator of the first part, Saroja is blamed for being angry all the time and sympathizes with her father who always gently loves his daughter and tells them many stories. She is mostly seen having argument and debate with her husband. She squabbles with her husband even in useless matter.

Remembering constant unhappiness of Saroja, Kamini says that " I was worried about being left behind by Ma, who every now and again, threatened dad that one morning he would wake up and find her gone" (31). So whenever she listens to her

mother's hysterical sobbing, she shakes her sister Roopa awake, forcing her into her slippers and a sweater for if Saroja was going to leave the house so that they could follow her wherever she goes. She further remembers and says:

I never thought of arguments as anything other than my mothers, for ma did all the talking and Dadda locked himself into tight box of silence A deep silence only the soft phhp-phhp suck of his lips on the pipe stem smoke wreathed his head and his face was an indistinct hour." Can't you say something 'cried ma, enraged by relentless which was more deadly than anger worlds could ever be "say something, Say something, Says something, She screamed once flinging all the bone china cups and sources Dadda bought from England many years ago into the kitchen sink. My father sat in his armchair, a ballooning grey shadow, and said not a word, staring into the mist of smoke, refusing to listen to Ma's hysterical sobbing. (43)

In this way, Kamini remembers the constant conflict between her parents and finds her mother's mistake during her childhood. Each night before her father leaves; she always waits for quarrel to erupt. She adores her father for his gentleness and for his willingness to listen to her and calls her mother mean-mean witch for her habits. But when she grows up, she realizes how unhappy and unsuccessful married life she is leading. She acknowledges her constant unhappiness and the vicious circle of her oppression and suffering. She only then comprehends the cause behind her sharp tongue. She finally says:

Perhaps Dadda was to blame for the person Ma had become. He shut her into rooms from which there was not even a chink of an escape. He himself had left again and again and every time, he came back he

needed to be readmitted into lives altered daily during his absence.

(147)

Ultimately, Kamini knows that it is her father's patriarchal rules that must be blamed for the person Ma has become. She invests all her life as being a good wife, looking after her daughters, supervising the household, making sure that Dadda got his meals exactly on schedule. But what did she get from all this is only silence and negligence from her husband. She is treated as if she doesn't exist here. Her position, status and existence is neglected. Her wishes, desires are ignored. Her husband mostly cut off from her. She gets loneliness even in the presence of her husband. This is caused not only by the nature of her husband but by the conventional pattern of society.

Kamini realizes how bored life her mother, Saroja was leading. She sees the social constriction imposed upon her. Her father scolded her mother saying " your place is in this house not out there in street doing social work and gossip" (84). This and many other parochial views instilled in the mentality of her father were responsible for the sharp tongue of Saroja. The attitude of Vishwa and her father reflects the attitude of Indian people and society where woman are repressed and treated as non existent. As a wife, her position in home is much inferior to that of her husband. According to traditional norms and values prevalent in Indian society a husband is expected to be authoritarian figure whose will should always dominate the domestic scene. In the tradition oriented and male dominated society, the hold of parochial traditional norm is still quite strong. These ironfisted patriarchal rules and emotional distances ultimately are responsible for Saroja's dissatisfaction and disappointments.

For Saroja, marriage becomes an oppressive institution. The sweet fruit of marriage turns out to be sour one. Saroja is bound to the tradition of Indian marriage

in which family arranges the union of bride and groom and thereafter sees to it that a wife should treat her husband as god. One of the novel's most disturbing moment comes as the young Saroja prepares to embark upon life with her new husband, "I don't know this man," she silently laments. "How can you send me away with this stranger?" (183). For Saroja her husband is new for whom she is leaving behind all her relation even in modern India mythical and legendry concept of husband and wife relationship are found. But the men in patriarchal society can't grasp the problem in which these women are bound to live. The dissatisfaction in Saroja is due to her longing for the life independent of the demands of a husband and family and her longing to create her own identity. She is fade of with her loveless marriage and traditional role of wife. She wanted to get freedom which is impossible in the presence of her husband. Her aged husband, a dispassionate man mostly leaves her alone with servants and their daughters for a long period, while he travels all over India by building Railway tracks. Saroja tells us "I use my grandmother's strategy to wards off the pain of rejection. His aloof, merciless cool, my defensive anger. I will not beg for the affection that is due to me, his wife" (215). Saroja is a rejected wife and her weapon to defend it is anger.

Saroja happy and affectionate when her husband is absent from household, becomes mean tempered and withdrawn while he is at home. When her husband is out on line, she humns in the bedroom .She sings as she wraps a rustling cotton saris around herself and then she comes out to dry her hair on the verandh where the sun roars out of a blue, blue sky. She smiles at everyone. Moreover, she spends hours chatting with her friends on the telephone and disappearing for a matinee show. A true kind of happiness and brightness used to be reflected in her eyes. At that time, she becomes so happy that she claps her hands and says, "Let's go for a picnic" (48).

She ignores everything, doesn't care about dust balls and cobwebs. But when her husband comes home, she becomes mean thinlipped. She seems to have swallowed her smile. She becomes serious and ill-tempered. This stipulates that the cause behind her erratic nature is restriction that she felt in the presence of her husband. When her husband is out there is nobody to put his authority upon her. She feels as if she has got emancipation. This erratic and neurotic behaviour shows her longing for freedom. Freedom in patriarchal society is restricted for woman. Due to double standard found in such society freedom is only achievable for man and it's always restricted and thwarted for woman.

Resisting Patriarchy and Emancipation

In patriarchal society, the tradition of making man feel superior and the woman reducing herself almost becoming an instrument of man's pleasure as well as other is embedded in our culture, indeed in our psyche. Because of the strong social shackles of their upbringing and the prevalent ideals of the womanhood, they might not be able to revolt against the situation directly. But they try to resist the subordination in their own ways. Some of which are implicit action and some are explicit revolt.

The major character in *Tamarind Mem* doesn't however surrender to domination imposed upon her. Saroja, the protagonist of the novel, doesn't conform as an amiable Indian daughter, a docile and submissive Indian wife or even a caring Indian mother. A rebel all her life, she suffers because of it. With the help of her sharp tongue she attacks everyone. Her resistance to patriarchy is through verbal attack. The mother, Saroja has the nickname 'Tamarind Mem' because of her increasingly hostile attitude. This name originates from the sour fruit of the Tamarind tree. Sarjoa is certainly a unique and she rebels plenty. Though her desire to become a doctor is

thwarted and restricted, but she manages to persuade her parents to let her finish high school. Even after completing high school she argues with her parents for her desire to study. But she receives nothing, only a non-committal silence. She argues all she pleases but her words remain unheard. She demands with her father,

'Why not for us daughters, hanh? It's Okay for you to spend money on your precious son. Just to shave his head in front of big audience, why not go to a barber shop?'

'Who are you to decide what your father does with his money?' ask my mother, giving my hair sharp tug.' (164)

These lines make it clear how rebellious nature she possesses. Moreover, she has known that though unknown to her mother but her mother is leading unhappy married life. She says:

yet and yet, with all those year of wifedom behind her, she can not, or will not answer my question. If she is unhappy why does she push me, her daughter into the same jungle of sorrow? why can't she allow me a chance to create my own shade instead of sheltering under somebody else's? (162)

Saroja has a strong desire to create her own identity rather than sheltering under other's identity. Even at her marriage she quarrels with her family "with all those degrees, I don't need a marriage degree" (170). She gets the frown and anger of everyone by being insolent and stubborn. Saroja is a bold and strong lady who has realized that marriage is not ultimate goal of life. A woman's happiness doesn't solely lie in marriage but in creating her identity too.

Saroja has realized the position of other woman in her family. She tells that, "They are like cows. All they do is to have children and gossip. The only person who

has any guts is Putti Aji" (170). Even after her marriage, she happens to accept the attention of the Anglo Indian man, Paul da Costa, a car mechanic when she becomes completely frustrated at being cast in traditional role as an Indian wife and mother who must always be epitome of an ideal conservative wife, being at home, cooking, keeping house and raising children. By violating the norms and rules of society, she has a brief flirtation with this Anglo man while her husband is away. What she is doing is breaking the conservative traditional norms to open up a way toward freedom. This mechanic, Paul da Costa offers Saroja an alternative to the passionless marriage her family arranged against her will. She tells:

I don't know how to respond to this half breed man who sits in my verandah and tells me about the latest films, about his cousin in Australia, about everything and everything. I smile timidly afraid of what the servant will think if I join his full bodied laughter. I am after all, a memsahib and there is a distance to be maintained between us.

(209)

Similarly, when her husband is out, she goes to watch movie and goes in taxi wherever she likes. But when her husband comes home she sometimes goes into immense silence and sometimes squabbles with him. She displays her resisting power by expressing her anger. She is aggressive towards her oppressive husband and family and resists it through anger. In the novel, her resistance too is seen through her erratic moods. She frequently quarrels with her husband for not taking her with him in his trips, "What is so special about these trips that you can't take us with you even once" (44). After quarreling, she starts to cry and make loud harsh sob. This is one way of resistance. Moreover, Saroja curses all of Vishwa's sahib's ways and tells him not to forget his ancestry.

Saroja lived a rebellious life. She rebels against her parents against their ironfisted patriarchal rules. Similarly, she rebels with her husband who too is a rigid patriarch. She struggles through her life to show that she too exists. She too has her own feelings, desires and longings. Only after the death of her husband and daughter's maturity, she leaves her traditional role and travels as she pleases. When Vishwa was there, he tried to restrict Saroja to the home while he works in public sphere. But after his death, she travels according to her wish. She says, "All my life I went where your father wanted me to and now I follow my whims" (51). Now there is no one to impose his authority over her. She is free to pursue her dreams and desire. The death of Vishwa means the death of restriction and oppression of patriarchy under which Saroja lived for eighteen years without complaining. His death gives her emancipation from the confinement of traditional norms and values of Indian society. Her longing for individuality and freedom is fulfilled only after his death. Finally, Saroja turns out to be a woman who can make choices, take decision and makes up her mind to start a new kind of life. This is very obviously a true way to emancipation. Empancipation is consciousness in feeling, attitude and perception that change a person to sublime thought. The eagerness to understand and identify oneself is fundamental characteristics of emancipation.

To emancipate from the bounds of conventional society, Saroja adopts the neurotic and erratic behavior. Though she possesses everything but still she is unhappy. This is the main problem faced by every intellectual Indian woman. The strangeness in her behavior comes from the wishes of liberation from the continuous exploitation of her husband not by mental illness. All her neurotic and erratic nature suggests that she wants to emancipate herself from pattern of patriarchy. Saroja, ultimately feels freed after the death of her husband and makes journey from

subjugation to emancipation. As she is free, she travels and makes tour to whole India telling her story to the people she met in compartments of train and enjoying and seeing the places that her husband wouldn't take her to on his frequent trips.

Similarly, during her widowhood, she spends most of her time aimlessly sitting in balcony, enjoying life, remembering past, telling herself stories and doing something. She never had time to do as Memsahib because she writes:

But after marriage there are new rules to follow fresh boundaries.

There is always someone in the house, the peon, the gardener, the maid, the dhobi and Linda Ayah with her terrible glasses. They watch me discuss this new memsahib, make sure I do not stray, for Dadda, the man to whom my parents hand me like a parcel wrapped in silk and gold. (221)

Truely after marriage, for a girl new kind of life is waiting. There are new rules, new boundaries that woman should follow in patriarchal society. A woman can't do what she likes to do. She has to do what is expected by such male- dominated society. Saroja shocks her daughters by refusing to move in with them and opting for an unheard of and extremely unconventional choice of traveling all over India through train. She says:

I don't know where I am going. A pilgrimage, like those old people is religious stories packed off their daughters, washed their hands of the sons, gave away all their useless belongings and left on long journey to see how other people lived. (30)

She has nothing to stop her. Her husband dies and her daughter leave home; one marries and other pursue higher studies, choices they made independently. Saroja decides she want to see the country on her terms, on her schedule. And through her

conversation with the woman traveling with her, we get glimpse of who she really is, what type of life she longed for. Her rebellious nature and her desire of emancipation is revealed through these lines:

I could not recollect why I was so unhappy those first years of marriage, why I had liked car mechanic so much. Was it because by wanting him I was defying the rules of conduct that defined me as memsahib, a good Brahmin wife.

But now I have rested enough, my feet are beginning to grow wheels. Yes, it is time for me to pack up and go. Once I traveled because my husband did. Now, it is time for me to wander because I wish to and this little apartment with the gulmohar flowers will be here for me to return to when I am tired of being gypsy. (265)

In embarking on her travels, Saroja not only defies narrow expectation of her parents, who pushed her into a loveless marriage and ended the ambition but also breaks away, from the parochial expectation of the male dominated society. In such traditional and conservative society, she discards her traditional role and travels experiencing the freedom that many women would not even dream of it is really a great individual success in the quest of individual identity. She simply sends lyrical, maddening postcards of her travel to her daughter in North America. She writes:

I have rubbed the peel of ripe Nagpur orange on this card, ' Right now it smells as fresh and tangy as the fruit itself. I hope the smell has not faded by time that card reaches you. And if it has, all you have to do is to imagine. (123)

Saroja travels from place to place. Sometime in Nagpur and sometime in varansi.

Before the death of her husband, she struggles throughout her life with the desire and

constriction in the various social and emotional circumstances in which she finds her. Previously, Sarjoa by no means is fully defined by her role as wife and mother. She is confined within these roles. But later, she gets emancipation from these roles and makes choice according to her desires. Whenever her daughters interfere, she tells "Do I ask you all about your coming and going? Do I ask you why you have to live in the North Pole, hanh? Did I ask your sister why she runaway"(262). Although restricted and thwarted at fulfilling her own desires, she imposes no restriction on her daughter and tells them to go and write their own memories.

She says:

These are my memories; I want to remind Kamini why should you worry about them? Why do you allow my history to affect yours? Why should it matter to you if your father made me happy or an Anglo mechanic? They are dead and gone Yes. Yes our stories touch and twine but they are trend of different hues. Mine is almost at an end, but yours is sill unwinding. Go you silly girl, built your own memories.

(263)

Saroja's daughter Kamini is equally a strong lady. She goes away to pursue a higher education in Calgary instead of marrying. Her mother never interferes and asks why she does so. Only when Kamini goes to Calgary she begins to comprehend why her mother had so relentlessly and mercilessly forced her to do well in academics. So that she could have the kind of choices that were denied to Saroja a generation ago. She used to be ambitious about her daughters, "Your have to be one step ahead of the rest of the world." She declares "Better than the best. Don't let anybody be ahead of you" (119). Moreover, she encourages Kamini saying, "At least one child of mine should get chance to achieve that I wanted. It's your duty to keep your mother's head high"

(121). In this way, we can say that strong female ties among woman are responsible to uplift the progress of another woman. The cause behind Kamini's independence is the support she gets from her mother. Throughout the novel the strong mother daughter relationship is depicted, with the help of which she gets chance to create her identity. Saroja suggests her that if she becomes a doctor or engineer, then no need to get married. Saroja's view itself are revolutionary. For her identity and individuality of woman are important rather than getting married and bearing children.

Beside Saroja and Kamini, there are other strong women who resist patriarchy in their own way. First, there is Linda Ayah, a servant. She is equally a strong woman who bosses over other servants in the house. Moreover, she frequently voices her displeasure at her mistress immoral conduct. She demands "Why you are so pleased when sahib leaves the house?" (54). "What you see in that Paul person that your own mister doesn't have henh?" (212). She too has the realization of position and status of woman. She grumbles "All these men are the same. If I didn't have my Mathew the first time itself, you think that the drunken bastard I married would have left me alone?" (92) she hates the men who takes women as machine for bearing child.

Then, there is Putti Ajji, Saroja's Grandmother who is abandoned by her husband for a "low caste" woman. Putti Ajji charge, a rupee for every meal from her husband and has been able to procure the family home for herself and her kids. Putti Ajji acts as a model figure for Saroja whom she calls "the only person who has any guts" (171). By calling so, Saroja offends her grandfather's dignity and condemns herself to the marriage that prevents her from becoming doctor she wants to be. Her grandmother Putti Ajji might have lost her husband to another woman, but she has held on her pride and to her husband's property. Putti Ajji says, "Think, Think who the winner here is? I have my self respect, my children; have a house and a father's

name. The slut your grandfather visits had nothing" (215). Saroja tells, "I admire Putti for exactly the reasons Amma doesn't, my mother wanted to get as far as possible from her mother, and so she followed every rule Putti Ajji broke" (215). Her grandmother fought for all that she could get from the hollow marriage. She is the only woman in their family who has dared to show a spark of rebellion.

Finally, there is the widowed cousin, Chinna whose husband died when she was ten. She lives her life fully, enjoying the latest Hindi movies and eating imported chocolates. Even Saroja's mother has resisted against patriarchy through silence. She says that her mother has tolerated everything by erecting a fortress of silence. Silence is a great weapon to resist.

All these woman characters are resisting the domination the society wants to impose on them. Saroja and Kamini are modern women, but do not discard their cultural values and morality. Although Saroja has some kind of emotional attachment with Paul da costa, but she never disregards her culture and degrades her morality by running away with him. He is part white and his Indian parents are member of much lower caste than Saroja's family. So, although Paul tries to tempt her with stories of free life she might live with him in Australia, she can't conceive of leaving her daughters and husband though she despise him. Her decision devastates the Youngman and brings about a tragedy. These ladies want to modernize their culture and correct the inequality, discrimination and repression in it. They want to be happy in their life and desire for a meaningful and respectful existence which is devoid of dependency, discrimination and suppression. They believe in marriage institution, harmonious and pleasant husband wife relationship. They totally don't disregard the existence of male to disregard the patriarchal oppression because the co-operation of both male and female is necessary for smooth running of society. They believe that

both man and woman should respect one another's feelings and desires. All these women characters have discarded men who disregard their individuality, their identity and their womanhood. However, these women's success is their individual success resulting through individual struggle.

IV. Conclusion

Tamarind Mem by Anita Rau Badami is a compassionate family saga perfectly illuminating the bond existing between mothers and daughters, the sweet and sour side of a multifaceted and complex relationship. The novel basically focuses upon the female character Saroja living in a society which is rigidly patriarchal. Different mores and tradition in post independent India are shifting. Saroja revolts against the age old traditions and conventions of patriarchal society to create her identity. Her husband and her father, representatives of male dominated society, support and follow the orthodox rule of society. Due to the prevailing customs and conventions about women, Saroja is prevented from pursuing her dreams of becoming a doctor. As time passes, the social mores too shift. Although Saroja's dreams are not fulfilled, she imposes no restriction upon her daughters. Her elder daughter, Kamini, pursues higher education in Calgary and another daughter, Roopa, marries according to her choice. Both of them made their decision independently. This shows how many differences exist between the mother and daughter as a result of a changing culture in the modern India. Kamini and Roopa belong to time period different from her mother. Thus, Badami also plays around with the generation gap that occurs when two conflicting cultures collide and traditional values clash with modernity.

Saroja, the protagonist of the novel, wants to lead a life of freedom. She wants understanding, communication and affection from her husband. But her husband wants her to remain inside the four walls of house. He turns out to be uncommunicative and unaffectionate. In such crisis, she turns out to be neurotic and shows erratic demeanors. Only after her husband's death, she gets emancipation. After his death, she takes unconventional and unheard journey throughout entire India to

assert her individuality and emancipation. Her decision is a vehement slap into the face of patriarchy which doesn't let women go out and create their identity.

The qualities like mutual understanding, absence of male chauvinism, domination and self centeredness creates harmonious husband-wife relationship. As such things are impossible in the relation of Saroja and Vishwa, she becomes happy after the death of her husband. Death of Vishwa, for Saroja means death of bondage and restriction. This shows that marriage is an oppressive institution for a woman in Third World countries like India.

For a successful marriage life, both husband and wife should have better understanding of each other's interest, feeling, and desire. Both must be honest and have respect for each other. All these things are essential for the smooth running of successful marriage life. As such qualities are absent in the relationship of Saroja and Vishwa, Saroja happens to respect the attention of car mechanic, Paul da costa .She tries to seek all these qualities in him. Though she loves him, but she does not degrade her morality by running away with him. She does not defy her marital values by degrading herself. This shows that women in India want to liberate themselves and create their identity without neglecting their culture and morality. But these cultures themselves are male made.

In this way, the study explores the Indian woman's strong desire for creating her identity and getting emancipation from the outdated social convention and orthodox rules of society. It also shows consciousness in women to liberate themselves from the male created notion which subjugates women. This awareness in the novel is shown through the character of Saroja, Linda Ayah, Kamini, her grandmother and other revolutionary and strong ladies. Either through silence or

verbal attack or going against conventional norms of society, these ladies revolt against the patriarchy which is responsible for the confinement of women.

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