

I. Anita Rau Badami and Her Feministic Vision

Anita Rau Badami, in her writings, tries to show that woman can get freedom and create their identity in male dominated society by rejecting patriarchal age old tradition and convention like in India. By depicting the situation of Indian women during the post colonial period, she shows the changing situation of traditional conventions of patriarchal society. Anita Rau Badami is one of the newest writers in Indian sub continental literature. Badami is a thirty four years old former journalist has been living in Canada since 1991. She was born in the town of Rourkela in the eastern state of Orison in India. She was daughter of a mechanical engineer and a train designer in the railroad. Because of her father's job, Ms Badami's family transferred every two or three years from one place to another place. She grew up in a household where English was primary language and nurtured by stories told by her extended family. She attended catholic school in India because Ms Badami explains until around twenty years ago. These were the only good schools in India. She always enjoyed writing and she sold her first story for a mere seventy-five rupees at the young age of eighteen. She earned Bachelor's degree in English at University of Madras. Then she studied journalism in Sophia College, in Bombay. Before becoming a full fledged writer she had various jobs. She worked as a copywriter for advertising agencies in Bombay, Bangalore and Madras and she wrote for newspapers and magazines for seventeen years she wrote many stories for children's magazines. In 1995 she was awarded a master's degree in English literature from the University of Calgory.

Anita Rau Badami is mostly regarded as a feminist writer who has written novels about the social and women's issue. She won Regional Common Wealth Writer Prize, Marian Engel Award as well as the Washington Post Best Book of 2001

for her excellence in fiction. She has a keen eyes for the social changes that ultimately end up in her stories. Her works depict the cruelties of multigenerational Indian households. In Badami's works we can see real picture of Indian society during the time of 90's and caste system and its impacts on social system.

Badami continues her writing offering new perspectives on the lives of women. Her characters are lively, independent and multidimensional women. They make their own choices. Badami's second novel *The Hero's Walk* deals with the complexities of Indian family life and with the cultural gap that emerges when Indian move to west. There are four generations of a close knit but crotchety family living in the south east coast of India. The publication of this book gave her reputation as a talented Canadian writer. The novel depicts the realities of multigenerational Indian household where members compete for dwindling resources. It also explores the relationship of a mother and daughter and mother-in-law and daughter-in-law. In the novel, *The Hero's Walk* the female protagonist Nirmala challenges the social convention by expressing her internal feeling and disobeying her husband and mother-in-law's interest.

Badami's works mostly deal with the issue of women. They explore the complexities in the lives of women and the difficulties they face in patriarchal society. She also depicts the feeling and desires of Indian women in her writings.

Anita Rau Badami spent her childhood moving through her native India as her railway engineer father shifted from place to place. In her first novel, *Tamarind Mem* she put her own autobiographical elements. This novel reveals with sensitivity and subtlety the various cycles of oppression that families impose upon each other which is not always conscious. This novel presents the domesticity and mystery into the life of young girls growing up in India. Kamini's mother as a young woman was told

stories from those that arouse Kamini's curiosity. Her parents admonished her about the duties of wifely behavior. Her husband's family often reminds her how proud she should be to be married to such an important man and to have such comfortable accommodations. 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's parents ignore her desire to become an Ayurvedic doctor. Her aged husband is dispassionate man who leaves her alone with servants and their daughter for long period while he travels all over India building railway tracks. Saroja does not conform as an amiable Indian daughter, as docile and submissive Indian wife or even as a caring Indian mother. A rebel all her life she suffers because of it. Although restricted and thwarted at fulfilling her own desires she imposes no restriction on her daughters and tells them to go and write their own memories. There is another woman Linda Ayah, a servant who never lets her station stop her from voicing her displeasure at her mistress's immoral conduct. Saroja's grandmother Putti Ajji was abandoned by her husband for being low caste woman. Putti Ajji charged a rupee for every meal from her husband and has been able to procure the family home for herself and her kids. There is the widowed cousin, whose unknown husband died when she was ten, she lives her life fully enjoying the latest Hindi movies and imported chocolates. In this novel she has brought out the conflict that an Indian woman has to encounter, first of her parents then with her husband and later with her grown up children. Badami draws on those memories for this vivid almost cinematic tale about a frustrated woman trapped in a cultural expectation of her time.

Badami's second novel *The Hero's Walk* is set in the dusty south Indian town of Toturpuram on the Bay of Bengal. In this novel, she has created-at-the seams

portrait of a downwardly mobile Brahmin family. Through this family, she examines intergenerational dysfunction, the erosion of the caste system as in her first novel. This is a novel of extraordinary strong characters living simple and believable lives. The male head of the family, Sripathi Rao is a copywriter in late middle age nearing retirement from a job for which he has no passion. Sripathi is busily writing letter to the newspapers for his own solace in a household composed of his scheming mother, melancholic unmarried sister and a wife and son for whom he feels little affection. He has not spoken to her daughter for years who is in Canada with her white husband. He is tempered, emotionally constipated and a domestic tyrant. After the death of his daughter Maya and her husband in a car accident he brings his seven years old orphaned grand daughter Nandana back to India who is not satisfied with their family member and remain mute for a long time. Sripathi's sister at forty-one has few marriage prospects mainly because of her tyrannical mother turns down every suitor who comes her way. His son Arun at the age of twenty-eight has no regular job, but operates as an agitator for various noble causes. The one decent long suffering anchor in this vortex of dysfunction is Nirmala, Sripathi's wife. She stoically endures pain and notheatedness of Sripathi and maintains link with the scorned and shunned Maya. She patiently waits for Ammaya to die and has faith that her son Arun will find his way in the world.

Badami's third novel *Can You Hear the Nightbird Call?* (2006) is the story of three women linked and distorted by the political turmoil that sweeps through the Punjab first during the partition of India and Pakistan in 1947 and then in the 1980's when the demand for an independent Sikh state called Khalistan comes into violent existence. Bibiji or Sharnjeet 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 woman much like Bibiji driven by dream of success but, unlike Bibiji, frustrated in her ambition. 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. Bibiji is troubled by his involvement in the politics of another country but cannot bring herself to stop him. Five months later in Delhi the Indian Prime minister Indira Gandhi was assassinated by her Sikh bodyguard. In the aftermath a wave of violence against Sikhs is unleashed and Nimmo and her family are destroyed. In this way, in this novel Badami explores the relation between the political and personal, how ordinary lives survive extraordinary tragedies and what survival in this context means. Badami here lawlessly wares the events such as the golden temple incident, Indira Gandhi's assassination and the subsequent massacre of the Sikhs through the eyes of the characters. The novel is dedicated to that unknown man as well as to the victims of Air India 182 a flight bombed which was heading from Canada to India.

Anita Rau Badmi has written three novels; *Tamarind Mem* (1996), *The Hero's Walk* (2001) and *Can You Hear the Nightbird Call?* (2006) all of these novels deal with the complexities of Indian life, social and women's issue. She portrays the women breaking the female taboos.

After the publication of Badami's second novel *The Hero's Walk*, in 2001, it received many critical acclaims. Different critics have viewed the text differently.

Regarding Anita Rau Badami's, *The Hero's Walk*, the critic Judy McAloon Comments 'it is a novel exploring the predicaments of Indian middle class family'. He says:

Nandana has not said a word to anyone since the accident and moving a new country and living with these odd strangers is difficult for her. The plot revolves around the life of the family as part of Indian culture and how Nandana and her grandfather both begin to adjust to their circumstances. The Rao family could be anyone's family and they all find some peace and hope for the future at book's end. (61)

Badami's brilliant and beautiful novel captures the life of middle class people in India and she also depicts the generation gap that occurs when two conflicting cultures collide and traditional values clash with modernity.

Another critic Valerie Miner says it explores the relationship between the family members in male dominated society like India. She says:

It is the perfect set up for a domestic comedy until fate intervenes with the sudden death of his daughter Maya and her husband in Vancouver guilt ridden for having refused to communicate with Maya because she humiliated him by marrying out of her caste and race. Sripathi brings his seven years old orphaned grand daughter Nandana back to India Badami's potrait of a bereft and bewildered is both restrained and heart rending. (368)

Sripathi is still ill tempered, emotionally constipated and domestic tyrant in mind and is driven by old conservative culture and values which is the main cause of his daughter's death. His seven year's old orphaned granddaughter is living a pitiable life. It is very difficult to adjust in new culture in India for Nandana.

Another critic Marina Budhos views the novel as depiction of cruelties of parents upon their children. He says:

The novel depicts the cruelties of multigenerational Indian households when member compete for dwindling resources. The grandmother is an angry matriarch who cannot forgive her son for not becoming a doctor and Sripathi is bitter about his daughter marrying a foreigner. The Rao's have grown as stagnant as the mossy water that surrounds their crumbling house. (8)

There are four generations in the family. All generations have their own life experience. Time is changing day by day but people from older generation are not ready to change their life and culture as time changed so there is gap between generations which created vast problem in the family life.

In this way different critics have viewed the text differently. They have talked about predicaments of a family in Indian society and others but no critic seems to have made research on women's quest for female identity so this research will be innovative one to explore the women's issue of identity.

II. Theoretical Discourse: Feminism

Feminism is a doctrine redefining women's activities and goals from a women centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to sex object, a second sex, a submissive and other. If we look at the history, we find that female beings are treated as inferior to men. Aristotle viewed female as lacking some qualities and St. Thomas Aquinas went to the extent of calling woman as imperfect man. After Descartes theorized a concept of split between the mind and the body, women have been associated with the body, whereas men have been associated with the mind. For instance, Freud believed that females suffer from penis-envy. Different feminist have protested against such concepts about women and their marginalization. Feminists try to explain the causes and conditions in which men are more powerful and their production, ideas and activities are seen as having greater value and higher status than women's Charlotte Bronte defines feminism as 'an entire world view or gestalt, not just laundry list of women's issue'. (12)

Feminist theory thus began with the immediate need to end women's oppression. The word feminism was not used until the end of the 19th century though the emergences of recognizably feminist ideologies were there before the nineteenth century as well. Any way it is a political theory and practice to free all the social bondage of patriarchy. Joan Wallach Scott has following view regarding feminism:

Feminism as politics appeals to the women [...] to mobilize them into a coherent political movement; the history of feminism thus has been the history of the project of reducing diversities (of class, race, sexuality, politics, religion and socio-economic status) among females to a

common identity of women (usually in opposition to patriarchy, a system of male domination. (4)

Feminists are united by the idea that women'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 feminists have used various theories to explain these inequalities and have advocated different ways of readdressing inequalities and there are marked geographic and historical variations in the nature of feminism. In classical times and early Christian era women were excluded from public and were made subordinate to men. Throughout most of the second millennium, in most societies women were deprived of property, education and legal status. They were given the responsibility of their husband if married or of their father's or other male relatives if not. So, feminist criticism rose to counter such patriarchal notions.

The earliest form of feminism was concerned with equal rights for women 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. French School of Feminism argued that revolutionary value of liberty, equality and fraternity should be applied to all white woman activities in America and they called for an extension of the principles of the American Declaration of Independence to women, including right to citizenship and property. Feminism resists such racial and sexual exploitation of women.

In the beginning, feminism focused on equal rights for woman and man, 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 nineteenth century activism primarily focused on gaining political power particularly the right of woman suffrage. In the later phase feminism came from socialist and civil rights movement which emerged in the 1960s in north and Central America, Europe etc. The second phase feminism emphasized the physical and psychological differences between woman and man.

Feminism has often been criticized as Eurocentric by black and women in developing world. The dissatisfaction of Afro-American woman toward the feminist theory of western white women contributed to the rise of African-American feminism. The African American feminism argues that the problem faced by women of colour is different from that by women of western white community. Western feminists' assumption that all of the same gender across classes and cultures are socially constituted as a homogeneous group is criticized by the African-American feminists. They argue that the only focus upon gendered power and viewing women as a homogenous group shadows the differences between women. The African American feminists consider western feminism almost a failure for not speaking about the issue of women of colour on the one hand and making themselves higher and superior to coloured women on the other. Thus western mainstream feminism does not speak about the double marginalization for the African-American women. African-American feminist argue that sexism, class oppression, and racism are inextricably linked together. They believed that the liberation of African-American women entails freedom for all people, since it requires the end of racism, sexism, and class oppression. The African-American feminists Alice Walker, Bell Hooks, Toni Morrison, Maya Angelon and so on have explored the problems and issues of coloured women in the racist, sexist and patriarchal society where they have been

doubly marginalized. Even the white women oppress the women of colour because they also considered women of colour as inferior to them.

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. They have been victimized.

Indian critic Gayatri Chakravarti Spivak has accused Anglo-American feminist theorist of making women of the developing world 'the other' by imposing western culture and have taken up feminist idea and accommodated them in their own situation. In India feminists have organized opposition groups to dowry system and subsequent dowry deaths where continuing demand of the grooms family not having been met have resulted in many brides being murdered.

Barbara Smith, an African American feminist defines feminism as:

Feminism is the political theory, practice to free all women; women of colour, working class women, poor women, physically challenged women, lesbians, old women, as well as white economically privileged heterosexual women, anything less than this is not feminism, but merely female self aggrandizement. (8)

Lesbian writers have argued that feminism is mute on the issue of their specific needs Andrinne Rich 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 other black feminist. She has argued for the political importance of asserting one's own identity.

Post colonial feminists argue that oppression relating to the colonial experience particularly social class and ethnic oppression has marginalized women in post colonial societies. Post colonial feminists are concerned with the 'double colonization' of third world women under the imperial conditions. They are ghettoized and secluded from the mainstream culture and suffered due to their western siblings as well. Because the western feminists create an inseparable division between them, the non-western women suffer from a sense of isolation and have hard time to express their identity. They are stuck between two trends of domination; patriarchy and imperialism, subject constitution and object formation. The post colonial feminists accuse the mainstream feminists of being 'Eurocentric' in their attitude towards women in the countries of third world trying to impose western model of feminism that is not always appropriate to the particular condition of third world countries. Post colonial feminists today struggle to fight gender oppression within their own culture models of society rather than through those imposed by the western colonizer. So it can be said that post colonial feminists reacted against universalizing tendencies in western feminist thought.

According to above held discussion most of the feminist critics believe that women have same mental capacity as their male counterpart and should be given the equal opportunity in social, political, economic spheres. To empower and free women feminist literature plays main role in patriarchal society. Feminist critics 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.

Third World Feminism

Western feminists have produced a homogenous and dangerous image of the Third World tradition. In reality there is not such similarity in the lives of women in third world, so western feminists create singular image of third world women it produces the image 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.

The groups of feminist theorists who acquired their views and took part in feminist politics in so called Third World countries are called Third World feminists. These third world feminists criticize western feminism in the ground that it is ethnocentric and doesn't take into account the different experience of women from Third World countries.

Chandra Talpade Mohanty and Sarojini Sahoo criticize feminism on the ground that it is ethnocentric and do not take into account the existence of feminism indigenous to Third World Countries.

Chandra Talpade Mohanty defines Third World geographically, the nation states of Latin America, the Caribbean, Sub Sahara 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 World. The use of the term "Third World Women" by western feminism has been widely critiqued. Mohanty argues that:

[w]hat we seem to constitute women of colour or third world Women as a viable oppositional alliance is a common context of struggle rather than color or racial identification. Similarly, it is third world women's

oppositional political relation to sexist, racist and imperialistic structure that constitutes our political commonality. (7)

She argues that western feminism appropriates the production of the third world women's a singular monolithic subject 'for a discursive colonization' furthermore western feminism articulated a discursive colonization through the production of third world differences, a historical something that apparently oppresses most of, not all of the women in these countries and it is in the production of this "Third World Difference" that western feminism appropriates and colonizes the fundamental complexities and conflicts which characterize, the lives of women of different classes religions, cultures, races and castes in these countries.

Third World feminists criticize western feminism that it failed to account adequately for experiences of the third world women. Western feminists assumption that all the females are socially and culturally constructed as a homogenous group is criticized by the third world feminist. Third world feminist tries to give response to the problem faced by third world women, are domestic violence, dowry murders, early marriages, mismatched arrange marriages, discrimination which are totally different from the problem of western countries.

Early marriage is in practice in Third World countries. Where girls get married at their teenage. Parents take their daughter as a burden of their family. Patriarchal society thinks that expenditure on education for daughter is waste of money and time as well. Instead of formal education from school, parents teach their daughter how to behave with her husband and other family members. They teach their daughter how to complete their household work after marriage. They send their daughter in the kitchen to learn cooking food, clean rooms and washing dishes etc instead of sending school.

Mismatched arrange marriage is another problem which third world women have to face in their lives. They are not allowed to choose their life partner. Parents find out boy when they think their daughter is in her teenage and take decision about their daughter's marriage. Daughter can talk with her life partner only after her marriage. Even they can not see the face of groom before marriage. Women are treated as only mute domestic animals that are to be saved, limited within the home and children, who in turn would give birth to children, cook food do household work and remain ignorant, innocent and obedient.

Kristen Holst Peterson and Anna Rutherford have used the phrase a'double colonization to refer to the ways in which women have simultaneously experienced the oppression of colonialism and patriarchy. It is argued that colonialism celebrates masculine achievement in a series of male oriented myths while "women are subject to representation in colonial discourse in a way which colludes with patriarchal values" The women in the third world post colonial societies become victims of gender in equalities existing in both the indigenous and the colonial culture both often simultaneously oppress women during colonialism and in its wake.

Gajendra Kumar in the essay 'Empowering the Third World Women', The Postcolonial Perspective; says 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, issue of race has been neglected which has prevented feminists 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 toward them.

Hazel Carby and other post colonial critics argue that black and Asian women are barely made visible within western feminist criticism; if at all they are addressed, their representation remains highly problematic their representation 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 marriage of Asian women. In advocating an end to arranged marriage of Asian women because they are doomed, oppressive western feminists do not consider Asian women's views and assume instead that their enlightened outlook is the most oppressive and liberating. Many critics studied the difficulties the black and Asian women faced in working with the popular discourse of feminism coming from the west. In the post colonial Third World Societies British colonialism interrupted the indigenous familial and community structures and imposed its own models instead.

Gyayatri Chakravarti Spivak's essay *French Feminism in an International Frame* 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 well educated women in the west who could help the less privileged women of the third world. Spivak demands that the relationship between the critic and her search must be more positiv. In her next essay 'Can Subaltern Speak?' taking the help of the post structuralist thinker like Michael Foucault she challenges the notion that human individuals are sovereign subject 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. She 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 devices which were unable to rightly decode their voice hence the silence of the woman as subaltern is a fact of interpretation and not a failure of articulation.

Women's plight is historically and culturally specific and the gender inequalities existing in both the indigenous and the colonial western culture often simultaneously oppress women during colonialism and after. In this context, it is argued that both colonialism and some of the nationalist resistance to it can be viewed as patriarchy and male centered and this problematizes the content to which they offer freedom to 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 was least inclined to take up the cause of freeing Indian women from their patriarchal subordination to men. Several critics have hinted at a trend toward male chauvinism in many forms of nationalism. Such icons of the nation as Mother India or Mother Africa are used in national representations to reconstruct the image of the passive female who depends upon active male to protect her or restore her honor. In these representations, the main agents of decolonization are men. Women's plight therefore, before and after the achievement of independence remains more or less the same and what we find out is the crude fact that during the anti-colonial struggle the feminist agenda has been sacrificed to the cause of national independence and after independence women have been assigned to their usual domestic roles.

In *Dislocating Cultures* Uma Narayan tries to show the misrepresentation of third world culture and feminist genders she says:

Issue that feminist groups in India have politically engaged with include problems of dowry-murders and dowry related harassment of women; police rape of women in custody, issue relating to women's poverty, work, health and reproduction and issue of ecology and communalism that affect women's lives. (13)

He further argues 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 specifically confronting many Indian women, many third world feminist issues are hardly 'foreign imports' imposed by feminists into context where "culturally authentic" non feminist women would entirely fail to see what the feminist fuss was about. 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 marriage. Marriage is an oppressive institution for many women

Third World feminists find fault in culturally and socially created practice of patriarchal society and try to subvert them. They protest against the forces which relegate them to secondary position. Uma Narayan says; 'Third World women's problems' are fundamentally problems of 'Third World women being victimized by traditional patriarchal cultural practices'.

Sati was very dangerous system in Indian country during the nineteenth century. In this system, the widow lies on her husbands funeral pyre before it is lit and is raised from it by a male relative of her husband. Women were taken as a part of her husband's body. If her husband died she would burn herself with her husband. Many Indian intellectuals and others assume that the practice of sati corresponds to or is an 'imitation' of the act of 'wifely nobility' depicted in the mythological story of Sati. The

mythological figure Sati is the wife of the God Shiva. It was also said that if women burnt herself with her husband, they could live together with her husband forever.

This kind of religious, system was main cause of woman's suffering in India.

Dowry murder is another problem in Indian society. Many Indian women are burnt by their families for dowry. Dowry is a compensation paid to the groom's family for taking on the economic burden of wife whose contribution to the family income is negligible Uma Narayan says:

Demands for goods and cash now a days seem to continue for several years after the marriage has taken place, the wife's harassment providing her within 'incentive' to pressure her parents to meet continuing dowry demands by her husband and n-laws. Families that are under pressure to provide large dowries for the marriage of their own daughter have additional incentives to 'exploit the daughter-in-laws'. (110)

In this way, husband and his family demands dowry from women's parents. If woman does not bring dowry consisting of gold jewelry and household items etc. her husband could kill her. Uma Naraya further argues that 'having expropriated as much money and material goods as they can from the woman's parents, the husband and his family murder the daughter-in-law to facilitate the son remarrying and securing yet another dowry '(111). This shows there is not certainty of woman's better future life after bringing dowry in her husband's house. Her husband's family can murder the daughter-in-law to receive more dowries from another marriage. The husband and his family not only murder the daughter-in-law but also they compel her to take decision of suicide. So, it is necessary to protest against such types of dowry related harassment and mistreatment of daughter-in-law.

Third World woman's problems are fundamentally problems of traditional patriarchal cultural practices. Men of Third World exploit women with the help of traditional patriarchal norms and values. Unchanging traditions are dangerous for women's life. These cause so many sufferings of women. According to patriarchal system, change is bad and traditions are good. They do not want to change their customs and age old traditions. Third World feminists need to challenge the notion of traditions. They say that traditions are bad and change is good'. They argue that traditions do not improve the lives of women and they need to be alert and attentive to all there various possibilities and to encourage widespread and critical dialogue on various aspects of social change.

Third World feminism's goal is to make their voice heard and work toward the full participation and dignity of women along with men. Uma Narayan says that if women want to make their voice heard, they should not be afraid of patriarchal institution and should revolt against their domination and start writing too. She views writing as 'a political gesture' that challenges politics of domination. She views that feminists should struggle to end patriarchal domination. Resistance should be the main weapon against patriarchal treatment.

Third World women need to subvert demythologize indigenous traditions which seek to label them in to subordination and contest those conventions of system of values and knowledge that seem to tilt the scale in favour of patriarchy.

Third world feminists have criticized the main stream western feminist perspective for excluding from their analysis and agendas in their works. There was pristine and unchanging continuity in their tradition and way of life, the interest and concern of women who are additionally marginalized in terms of race, class, ethnicity and sexual orientation. This kind of exclusion not only generates inadequate feminist

theories but also results in political agendas and public policies that fail to be adequately responsive to the interests of women from these marginalized groups.

Third World feminists argue that mainstream western feminists only focus upon gendered power and viewing women as a homogenous group shadows the differences between women. The position of women in different places can not be same. The experience of Third World women and experience of white women can not be similar because white women only suffer from gendered discrimination and inequality from white men but women from Third World have to suffer from double victimization. They not only suffer from Third World men's gender based discrimination but also from colonizers oppression. So, racial discrimination and exploitation, i.e, double victimization of women never gets place in western feministic theories. Western feminists have founded universal category to women and those who do not share those norms are excluded as others unable to represent themselves quite and ignorant. 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, so suffering of third world women is of its own kind which is quite different from those women of western countries.

This Third World feminism deals with the lives of the Third World women. This above form of feminist criticism has helped us to generate argument and justify female character's quest for individual identity in male dominated society. It has collectively helped us to understand the psyche, lives, feelings and desires of women in third world country like India. So as a very appropriate and useful one to discuss, this novel has been written in the context of Third World women.

III. Quest for Female Identity in Badami's *The Hero's Walk*

The Hero's Walk written by Anita Rau Badami deals with the women's issue. Though in this novel Badami has depicted the situation of Indian women during the post colonial period in India, she has depicted the conflict that Indian women have to encounter first at her parents then with her husband and later with her children. In the novel Anita Rau Badami has portrayed Nirmala's life sincerely. Male dominated society has always treated woman as inferior one who has to obey her husband, father in-law as well as mother- in- law. She has to remain docile and submissive and serve them.

Nirmala is representative of all females in male dominated society who is prevented from creating her own existence. Females are limited within household work and are not allowed to public place to create their identity. They are exploited by traditional social taboo. There has always been the power relationship between male and female in which the females are sometimes idealized but most of the time oppressed and exploited. Male dominated society has always repressed the feelings, desires and dreams of the female. The female protagonist of the novel Nirmala grows up in a society where female's identity is marginalized, where caste is everything, where women are considered as child breeding machine and to do household affairs. Where, marriage is stressed over education for female. It is a society where women are considered to rear child, serve family and remain away from the outside affairs like working for earning money, getting education, understanding social circumstances and decision making. If these suppressed women get chance to empower themselves they can resist the oppression in anyway they can, either through direct revolt, indifference or through silence to create their identity.

The feminist scholars have defined patriarchy as the rule of father over daughter, husband over wives, the rule of older man over younger man, the rule of mother in law over daughter-in-law. Women's position in patriarchal society is not better than slaves. Their position is secondary position to male sex. They are not allowed to speak as they like. They have no right to criticize their respected family member's view. They are not permitted to go in public place and take part in any political affair. Neither are they allowed to make their decision by themselves. They have to obey their mother-in-law in the household work and fulfill their husband's desires. Such is the condition of Nirmal as well as other female character's in the novel depicted by the novelist. It is said that in patriarchal society woman's happiness and welfare lies in marriage. A women needs man to be protected herself from any kind of evil. It is considered that educating daughter means the waste of money and waste of her youth for her family. Marriage is stressed over education. In this novel Maya's family too wants her to get married rather than to go to Canada for higher education Female characters Nirmala, Putti and Maya are example of how patriarchal society victimizes women. From their activities we come to know how women have to repress their desires.

Nirmala, the female protagonist gets married with Sripathi a truly rigid, passionless and senseless patriarch and her marriage turns out to be a failure and unsuccessful due to the carelessness and unaffectionate nature of her husband. As Sripathi is part of patriarchal society, he has taken charge of everything. He takes care of his mother who is very old and sick, worries about Sister Putti. He has no feeling to spare for his wife. Ammayya, mother-in-law of Nirmala has to complete her husband's unfinished duties so here Ammayya is also a part of patriarchy because her mind is also driven by patriarchal norms and values.

According to patriarchal rules it is clear that women's place is in home they are not allowed to go outside to take experience of outside world and work. She has to remain inside the four walls of house. The following remark of Putti proves that women are not allowed to go outside the home she says '[m]ay be but my fate lies within the walls of this house'. See today I am forty-two years old still I am stuck. Even if Maya sent me a ticket Ammayya would not have allowed to go' (179).

Putti has no experience of outside world till the age of forty-two. She is not allowed to go outside the house though she is unmarried. She has to remain inside the curtained house with no outside contacts. She lives by rules dictated by the patriarchal society. Nirmala is a house wife as well as daughter in law so she has to make tea for her husband and mother-in-law in the early morning. If it is late they do not accept tea. Nirmala has to remind herself what things her husband and mother-in-law likes and dislikes. Wherever he goes for, she prepares everything he needs:

'She had also made him wear a pale blue shirt she had purchased from Beauteous Boutiquet [. . .] 'You are going to meet our granddaughter for the first time', Nirmala argued, 'and you want to go in that wretched checked shirt of yours? Why you insist on keeping that shirt, I don't know. Even your dhobi wears nicer clothes. (139)

Sripati is going to Canada to meet his granddaughter but he is unable to choose right clothes for his trip and Nirmala is selecting his dress which is right and wrong to wear for Sripathi. It clarifies that if their husband goes anywhere she prepares everything whatever he needs. Woman has to manage everything that is related to her husband. Her whole life is only for caring him, obeying him, and serving him but her wishes, individual dreams are of no value. She has neither time nor opportunity to confront the world and create her identity Sripathi fulfills his obligation to society by acquiring

a wife and Nirmala just becomes the symbol of that duty completed. Nirmala fulfills all her wifely duty toward her husband. Sripathi never tells his own plan and feeling to his wife nor he tries to understand his wife's feelings and desires ' I want to see my grandchild' (287). Time and again she expresses her interests to meet her grand child but Sripathi does not let her meet her grandchild because Nirmala's daughter was not allowed to come in their home for her intercaste marriage. Nirmala's existence is ignored. He only wants to fulfill his desires from her wife and Nirmala also satisfies her husband's desires either it is in bed or doing other household affairs. But her desires are always neglected.

She remembered how many times during their phone conversation, her daughter had asked ' Mamma is it okey if I come home?' And she too afraid of going against Sripathi so completely, had said' No not now wait, I will speak to your father. But Nirmala had never spoken to him, intimidated by his solid, impenetrable anger unwilling to force of confrontation of any kinds she was too much of a coward to face unpleasantness head on. (287)

This shows how much she longs to meet her daughter and grandchild but her husband never permits her to invite her daughter's family in his house. It is an example of how patriarchal society neglects woman's desire and status too. This social construction in the patriarchal mind in such society is so rigid that it does not think other than what the conservative orthodox norms dictate. Badami, in this novel, shows how past cultural restrictions of that time in India affected women in their personal lives and aspiration. She has portrayed Nirmala as a frustrated woman trapped in the cultural expectation of the time period. Although Nirmala has got her own desires and dreams but due to the 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 and confront the world to create her identity. The patriarchal domination has robbed her freedom of speech and her capabilities.

In male dominated society women are constantly subjected to gender discrimination and differentiated as secondary object. Such discrimination is also depicted in the very novel when Maya, daughter of Sripathi gets full scholarship in Canadian university she is not allowed to go there for her higher education. They give priority to marriage than education. Ammayya says:

The girl is already twenty two times for her to get married. We had better start keeping our eyes and ears open for good boys. This scholarship and all is fine but more in portent is marriage. I am telling you these things take time and before we know it she also will be sitting like Putti and counting holy beads. (98)

They fixed engagement with Prakash and she is not allowed to go to Canada for her higher education. After her engagement with Prakash, she becomes able to go there but her family members are not happy with her. But her brother Arun is allowed to lead his study ahead and also allowed to participate in political activity. When Sripathi writes letters to her daughter Maya, he only reminds Hindu rituals and activities but never reminds about her study and her present life. Such type of discrimination between boys and girls are still prevalent in most of the third world countries like India. Boys are sent to school to get education where as girls are kept at home doing household work and get married in their early age. If they are not married till the age of twenties they become the cause of headache and also there emerges a kind of doubt in the mind of boys:

She had expected some resistance shock or perhaps anger, at the thought of an alliance between her son and the Brahmin girl. A sharp doubt entered her mind. Perhaps there was something wrong with Putti. That's why nobody had yet married her. She looked doubtfully at Nirmala now and got a warm simile in return. (319)

Though she is ready to accept Putti as her daughter-in-law, she has some doubt in her mind about Putti's character. She thinks deeply about the thing that why Putti is unmarried till now. There should be some kind of defect or something wrong with Putti which may be the cause of her present situation. Like wise in this society priority is given to son. Husband hopes that his wife will beget a male child. The father feels proud to have son and doesn't care whatever tension and troubles the mother has to go through.

The rites, rituals, 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 standards of morality provides more social freedom to men than women. After marriage woman has no right to live in her parental house. She is called by her husband's name. Her identity is lost. If their daughter marries to a lower caste person, they break all kind of relation with their daughter. They are not allowed to enter into their parental home even they do not want the relation between their daughter and son-in-law. When Dr.Sunderraj asks Sripathi 'if you are the father of Maya Baker?' (31). Sripathi hesitates to pronounce the caste of Maya after her marriage and only pronounces first name Maya and says ' I can yes Maya is my daughter'(31). Like wise a wife is not allowed to call her husband by name. It is disrespect. Such conservative tradition, domination and parochial social thought promote female exploitation in society.

A husband can have more than two wives. It is supported and practiced in male dominated society. Ammayya's husband has two wives:

After birth of her sixth child, Ammayya noticed that Narasimha did not come to her bed as often 'When she discovered he had taken a mistress when she ran to her mothers house weeping and furious she was told that she ought to be proud that her husband could afford two women'.

(86)

It is clear that a husband can have more than two wives but women are not allowed to remarry even when their husband is dead. Woman has not right to resist if their husband keeps mistress. She should be proud of her husband who has another wife. Ammayya has maintained her dignity for a long time when her husband has kept a lower caste mistress. Since Narasimha Rau will sleep with but not eat with lower caste woman. Woman in patriarchal society are victimized by unchanging tradition. They are hegemonised by orthodox traditional values and norms of society. This oppressive patriarchal tradition has always kept woman in confinement. Conservative norms in patriarchal society dictate that woman should consider her husband as a God. They are hegemonized by the patriarchal belief that they should obey their husband and perform every duty that a wife has to do. It is also said that woman is her husband's shadow. She follows him wherever he goes. Such concept of women as the shadow of her husband in patriarchal society is just made to show the inferior position and status of woman.

Patriarchal practice in male dominated society has prevented woman from coming out of home circle and confront the world to create their identities. The novel depicts restricted woman's psyche at its core. Nirmala has not only fulfilled her husband's desire but also of her mother-in-law's. In patriarchal society a girl has no

right to choose their life partner. They have to wait for their parents' decision. If their parents do not find proper boy for their daughter, they should remain unmarried.

These lines show this kind of situation:

There was an air of apprehension about everything she did, as it she constantly expected to be scolded. Even her gait was timorous. Her dark hair hung in two long oiled braids and made her look like as overgrown school girl. She was sixteen years younger than Sripathi. As forty two she was till waiting for her mother to approve a bridegroom for her event though her hope dimmed a little more with every passing year. (19)

In this way Putti is forty two years old now but unmarried because of her mother's behavior. Her mother is searching a boy of her own interest not of her daughter's, so Putti is so much frustrated because she is unmarried till this age. Her mother never asked her about her dream boy. What kind of boy she wants to marry:

From the outside Putti looked as content as a well milked cow but within her seethed an ocean of desire that would have shocked her mother. She could feel frustration building inside her like heat in pressure cooker. She had only recently realized slowly unwilling to believe it at first, that her mother meant never to let her marry. (80)

It shows that women in patriarchal society seem happy but they have so many suppressed and unexpressed desires and feelings. Which are not allowed to express in the society because of patriarchal norms and values. They are forced to repress their desires within themselves like heat in a pressure cooker. They seem happy outwardly but inwardly there are so many unexpressed sufferings and frustration as well as

hatred toward their society. They are compelled to live sacrificial happy life although they are not happy. If they express their unhappiness they are called monsters.

Nirmala gets married at the teenage of fourteen with the man ten years older than hers, is totally sunk into the pond of responsibility toward her family. In male dominated society Nirmala lives as a subordinated being and she has no choice of her own. In such man's company she can not find her identity and progress both. In such male dominated society it is difficult to find her own self. As Nirmala is not satisfied with her husband and she chooses the way of neurotic and silent revolution. Her inner wish is to live as a free human being. She wants individuality, freedom and feels suffocated and is unhappy in the husband centered world. Sripathi 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. He is the fine example of patriarchy. Nirmala wants freedom, love, affection and understanding from him but Sripathi never bothers to understand her feelings when she tries to express her desires and feelings to him. Sripathi asks her 'Leave me alone to read these things'. (12) Her husband has fulfilled his duty toward society and Nirmala becomes the embodiment of that duty fulfilled. For Nirmala her husband is a strange man. She never gets chance to understand him because he never speaks with her clearly. He never cares about her and her desires seriously. This is due to male ego and feeling of superiority he is not serious to her wishes.

In patriarchal society, if wife does not obey their husband and criticizes his husband's view, she is beaten by her husband as an animal:

His son was running down the stairs and at the foot of the stairs, starting up in horror, stood rice-seller koti and maid servant, and his sister Putti. In all years Sripathi had never touched his wife in violence,

only with desire and affection. Now he had hit her in front of his whole family and the maid servant and the man who sold them rice. (36)

According to her husband, their daughter's death in Canada is because of her marriage to foreign man. Nirmala criticizes it and says it is not because of her foreign husband but because of Sripathi's restriction not to come in his house for her daughter. She lost her life and Sripathi starts to strike on her. It is also tradition in patriarchal society to beat woman if they do not obey their husband and elder family members.

The roles of man and woman in patriarchal society are fixed. These roles of man and woman are there in the society are from time immemorial. According to patriarchal norms and values, males role is to earn money, Sripathi goes to work everyday. He is the sole bread winner of family. It is Nirmala who cooks, cleans and have children because she is a housewife. Age old attitudes and customs have made woman accept their roles and position as natural law similarly. The social and religious attitude toward the role of woman in family and society which still have strong hold on the mind of people are the main hindrances in the way of social progress of woman.

Nirmala is blamed for being angry all the time and is mostly seen having argument and debate with her husband. She quarrels with her husband even in useless matter. Sripathi says:

'What is this nonsense you are talking? Punish how you can punish somebody all the way. There from all the way here?' Nirmala demanded [. . .] why you always have to tell me what to do what not to do? 'he snarled at her' Is this my house or not? Did I ask you for money to pay layers? Did I ask you for anything at all? You came like a pauper to this house, and you talk as if you are some maharani. (39)

In this way, Nirmala has started to quarrel with her husband and comments on his activities so there arises negative thinking toward Nirmala's behaviour on Sripathi's mind and he also treats Nirmala badly.

This and many other parochial views installed in the mentality of Sripathi were responsible for the sharp tongue of Nirmala. The attitude of Sripathi and her mother reflected the attitude of Indian people and society where women are repressed and treated as non-existent. As a wife, her position in home is much inferior to that of her husband and her mother-in-law. According to traditional norms and values prevalent in Indian society, a husband is expected to be an authoritarian figure whose will should always dominate the domestic scene. In a tradition-oriented and male-dominated society, the hold of patriarchal traditional norms is still quite strong that patriarchal rules and emotional distance ultimately are responsible for Nirmala's dissatisfaction and disappointment. Women are bound to the tradition of Indian marriage in which family argues the union of bride and groom and thereafter sees to it that a wife should treat her husband as god. But the men in patriarchal society can't grasp the problem, Nirmala is not happy with her loveless husband and traditional role of wife. She wanted to get freedom which is impossible in the presence of her husband and mother-in-law. She is waiting for her mother-in-law's death first because she is so old and sick. Not only Nirmala but also Putti is angry with her. They are dissatisfied with Sripathi and Ammayya's behavior.

Putti and Maya talk about their daily life in midnight outside the house because they can not express their feelings and desires only in the day time 'we would creep out when everybody was asleep and she would tell me about her school I loved listening. It was like having a little sister'(179). This line tells us that they are restricted to share their feelings. They can not express their attitude openly so they

had to choose night time Putti does not have any experience of school life because she has not been sent to school in her young age. Maya is a little bit lucky than Putti, her mother was not strict and let her to go to school. Putti used to listen from Maya how teacher behave in classroom. It also shows that they become happy and free when their elder family members are absent. They sing song freely. In Putti's eyes, a true kind of happiness and brightness used to be reflected. Putti forgets everything when she listens Maya's experience but when she stays with her mother she seems to have swallowed her smile. She becomes serious and ill tempered. This stipulates that the cause behind her erotic nature is restriction that she felt in presence of her mother. When she goes away from her mother there is nobody to put her authority upon her. This erratic and neurotic behaviour shows Nirmala and Putti's longing for freedom, freedom in patriarchal society is restricted for woman and girl due to the double standard found in such society freedom is only achievable for man and it is always restricted for woman.

Resistance and Emancipation

In patriarchal society woman is taken as an instrument for man's pleasure as well as other is imbedded in our culture indeed in our psyche. Because of the strong social shackles of their upbringing and 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 *The Hero's Walk* does not however surrender to domination imposed upon her. Nirmala, the protagonist of the novel doesn't conform as a docile and submissive Indian wife or even a caring Indian daughter-in-law. With the help of sharp tongue she attacks every one. Her resistance to patriarchy is through disobedience and verbal attack:

Sripathi went up to his bed room and found that Nirmala had removed her pillow from their bed. He could hear taking in low tones in Arun's room and knew that she had made up the spare bed there for herself ganging up, he thought indignantly mother and son ganging up against me. (137)

In patriarchal society, the most important thing for a wife is to sleep with her husband and fulfill her husband's carnal desires but Nirmala rejects this after her daughter's death in Canada. According to Nirmala, Sripathi is responsible for Maya's death because he never let her daughter return to home though their daughter requested them for her return in India. Thinking him as a main cause of her daughter's death she quarrels with him and rejects his bed and shifts her bed to another room.

Nirmala has realized the position of other woman in her family. But violating the rules and norms of society she has brief flirtation what she is doing is breaking the conservative traditional norms to open up a way toward freedom. She helps her daughter to go to Canada for higher education who is not allowed to go there. She displays her resisting power by expressing her anger. She is aggressive toward her oppressive husband and family and resists it through anger. In the novel her resistance too is seen through her erratic mood. She frequently quarrels with her husband for not allowing her daughter to return her home. Because of his insistence her daughter never returned to India from Canada and dies. After her death there is dangerous quarrel in Nirmala's home:

Without any warning Nirmala launched herself at him. She hit him on his chest and wailed in his face 'your fault, your fault, your fault. You killed my daughter. You drove away from me you ! you! you ! 'Again

and again she hammered her fists against his body slapping and punching in frenzy. (35)

In this way Nirmala becomes unable to stop her indignation and starts to quarrel with her husband. She starts sudden attack on her husband and accuses of being a murderer of her daughter, because he never gave permission to her daughter to return in his home. After quarreling she remains silent. This is the one way of her resistance, Nirmala in her later age lived a rebellious life, she rebels against her husband and mother-in-law and their patriarchal rules through her life to show that she too exists. She too has her own feeling, desires, and longings.

In patriarchal society a daughter-in-law is not allowed to keep anything secret. She should be open for her family members and especially for their mother-in-law but Nirmala here is against this tradition.

Nirmala had taken more than she could bear for all the years of being good wife, daughter-in-law and mother, this was how she was rewarded. They had repaid her honest devotion with a kick in the face. NO she no longer cared about obeying Sripathi without question or hurting Ammayya. Now she dared to lock her steel cupboard that stored her saris, the few pieces of jewellery that she had collected for Maya. (286)

This shows that Nirmala has started disobeying or breaking patriarchal norms and values prevailing in Indian society. Disobeying her husband and hurting her mother-in-law in male dominated society is against rules and norms but she locked her cupboard that stored her materials and started to protest against her husband's order which is in favour of her own interest.

Maya's leaving home for abroad study is a kind of resistance against patriarchy:

No daughter in Sripathi's family had even left home on her own before her marriage. The suitcase was to be an acknowledgement of Maya's new status as a person in her own right an almost adult. It was also Sripathi's nervous first step into a modern world where daughters went away from home to study and worked to support themselves. (149)

Girls are not allowed to leave their home before their marriage and,so is in Sripathi's family till that time but Maya receives scholarship from Canadian university and goes to Canada for her higher study. In India woman are not treated well so Maya has also such kind of knowledge and she wants to create her own identity by studying higher education from foreign university where there is no such kind of educational gap between man and woman. She leaves home though her father and grandmother are not ready to send her for higher education before her marriage. She does not care about their suggestion and social norms and values of Indian patriarchal society she goes to Canada and studies there. After finishing her study she marries there white man with her own interest too.

Nirmala's daughter, Maya is equally a strong lady. She goes away to pursue a higher education in Canada instead of marrying. Nirmala never interferes and promotes her to go there and get good education and to do well in academics. She also asks her not to copy other's culture but create her own unique life and says ' You have to be one step ahead of the rest of the world ' In this way we can say that strong female ties among woman are responsible to uplift the progress of another woman. The cause behind Maya's independence is the support, she gets from her mother with the help of which she gets chance to create her identity. Nirmala suggests her that if

she becomes a graduate she will find a job herself and she will be able to find out her own life partner. Nirmala's views itself are revolutionary for her identity and individuality of woman are important rather than getting married and bearing children.

In this way, Nimala and Putti are waiting for their mother-in-law's death because she is the main obstacle in family for female member's progress and they are also going to disobey their restriction and order. They are breaking tradition, patriarchal norms and values. Putti meets a milkman, Gopal talks with him for a long time and resists her mothers warning not to speak with Gopal and she also speaks with her in a loud voice, she says:

'Shut up Ammayya' said putti surprising even herself. There was a moment of silence while her mother digested this unexpected response, and then the flood gates opened. Ammayya wailed and beat her chest, she hiccupped and Wheezed turned blue in the face and declared that she as about to faint, finally she smacked her cane petulantly on the floor and whined 'Sripathi did you hear the way your sister spoke to me and you just stood here and listened like a wet mop ? while I was insulted left and right? (294)

Putti does not obey her mother's order not to meet Gopal who is from lower caste and is not suitable for her life partner and her mother also reminds her that it is not better to talk with a man who is not good in his character and against the Indian norms and values but Putti does not care for her mothers suggestion and tries to connect relation and want to marry Gopal . When Ammayya objects, after meeting of Putti with Gopal, she asks her mother not to speak any more about this. She tries to create her own identity anid her own decision making freedom. She has also right to choose her

own life partner and make her future bright. Till forty two she remained silent but now it is impossible to remain mute because there is no sign of her marriage. She goes ahead thinking her own duty to make decision about her life.

In the ending part of the novel Nirmala goes to her neighbour Gopal's house who is mailman and is supposed is taken as lower caste person. In Indian society it is prohibited to go and eat in the house of lower caste. Till that time Nirmala has not entered in their neighbour's house but now she breaks such kind of tradition and goes to their neighbor's house. There she talks so many things about their family affair. She takes tea there and talks about her sister-in-law, Putti and Gopal's relation too. In this way they talk about their marriage and Nirmala also takes it positively and invites Gopal's mother Mrs. Munnuswamy come in their house, Nirmala and Putti frequently take decisions about marriage which is against patriarchal norms and values

Ammayya says:

'Putti if you marry this loafer you will be dead for me for ever. My curses will be on your head. A mothers curse is the blackest of them all. Your children will be born deformed. They too will abandon you and that evil fellow will beat you every single day!' But Putti heard nothing.(333)

In this way, Ammayya threatens her daughter and curses her because she is going against patriarchal society but Putti does not listen to her mother's word and turned deaf to her. Putti also rejects all kinds of offer from her mother because she does not want any kind of filthy things from her which are offered by patriarchal society not only by her mother.

In the novel, *The Hero's Walk* all the woman characters are resisting the domination that patriarchal society wants impose on them. They are trying to be free

from all kinds of patriarchal oppressions. In this novel Nirmala, Putti and Maya are modern women but they do not discard their cultural value and morality. Though Nirmala does not agree with her family member's behavior, she never rejects her family members. In this novel female characters want to modernize their culture and avoid, the inequality, discrimination and repression in it. They want to clear out these things, values and rules which are obstacles in female's progress and self development. They want to be happy in their lives and desire for a meaningful and respectful existence which is avoid of dependency, discrimination and suppression. They believe in marriage but pleasant and happy, husband-wife relationship. It means there should be proper communication and understanding between male and female in family to solve the problems originated in family life. They believe on the co-operation of both male and female which is necessary to run society ahead. So they do not totally discard the existence of male to discard the patriarchal oppression. They believe that both men and women should respect each other's feeling and desires all female characters want their individuality, their identity and their womanhood. When these things are discarded, they also discard men too. In this novel female characters struggle individually and unitedly both but its result is mainly related to individual success of women.

IV. Conclusion

The Hero's Walk by Anita Rau Badami is a domestic novel which deals with issues of woman. Nirmala, the female protagonist of the novel, wants to live a life of freedom. The main focus of the novel is on the female character, Nirmala, who lives in patriarchal society of India. She wants proper communication and understanding from family especially from her husband. But, her husband wants her to remain inside the four walls of house. Nirmala resists against the patriarchal norms and values to get freedom and create her own identity. Her husband and mother in-law are the representatives of patriarchy. They follow and impose patriarchal rules upon female characters of the family. Because of male dominated society's taboo she becomes unable to fulfill her desire to get formal education from school and obliged to marry to Sripathi in the age of fourteen. Although she is oppressed by patriarchal society she never imposes restriction upon her daughter but helps her daughter to go abroad for higher education with the help of her mother Maya goes to Canada to pursue higher education and marries according to her choice. On the other hand Putti, forty two years old daughter of Ammayya is restricted to choose a boy for herself because of her mother's unnecessary interest. Nirmala also helps Putti to find out boy to her sister-in-law and both of them made their decision independently, which is against patriarchal norms and values.

Lack of mutual understanding between husband and wife, male chauvinism, domination, and self centeredness of Sripathi are the main problems of unhappiness of Nirmala. For happy marriage life, there should be better understanding of each other's feelings, desires and interests between husband and wife both. Both must be honest and have respect for each other. Women should be treated equally like man in society.

Women should be given right of decision making about their personal life. Without these things there is no possibility of smooth balance of successful marriage life.

Ammayya is very old and sick who is also a representative of patriarchy so, Nirmala and Putti are waiting for her death. In this way after the sickness of both Sripathi and Ammayya, she feels a bit free and goes to her neighbour's house who is from lower caste. She visits lower caste people's house and takes tea from them. It is a strong slap in the face of patriarchy which does not let woman go out and create their own identity.

In this way, the study finds out the Indian woman's suppressed desire and their desire for creating their own identity and emancipation from orthodox rules and convention of Patriarchal society. Age old tradition and customs are the main obstacle for woman's progress. It also shows changing situation of time is creating consciousness in woman to liberate themselves from the male created notion which controls woman. This awareness in the novel is shown through the character of Nirmala, Putti, Maya and Nandana and other female characters. Either through direct revolt or silence or breaking traditional rules of society, these ladies revolt against male domination which is the main cause for the restriction to women.

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