

**TRIBHUVAN UNIVERSITY**

Representation of the Submissive Subaltern Characters in Majid Majidi's *Children of Heaven*

A Thesis Submitted to the Faculty of Humanities and Social Sciences

in Partial Fulfillment of the Requirements for the

Degree of Masters of Arts in English

By

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**Letter of Recommendation**

Mr. Gehendra Timilsina has completed his thesis entitled “Representation of Submissive Subaltern Characters in Majid Majidi’s *Children of Heaven*” under my supervision. He carried out his research from August 2009 to April 2010. I hereby recommend his thesis to be submitted for viva voce.

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**Letter of Approval**

This is to certify that the thesis entitled “Representation of the Submissive Subaltern Characters in Majid Majidi’s *Children of Heaven*” by Gehendra Timilsina, submitted to the Central Department of English, Tribhuvan University has been approved by the undersigned members of the Research Committee.

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## Abstract

This research explores the representation of the submissive subaltern characters in Majid Majidi's *Children of Heaven*. From the movie creation inside the Iranian government's strategies and inwards story of this movie there is submission. Main characters are submissive and inferior. Main two protagonists are children from same family, where age makes them inferior, their parents are also inferior because of poor economic background comparing with neighbors and also inferior with religion makes them submissive, they are hegemonies. They are voiceless and injustices happen to them. They have been failing to revolt against ruler, elitist and dominant. As the concern of the revolution from lower peoples, in this movie there is not such revolution openly but it is underlying in the story and unpredictable but evoked sometime in the story which turned into void at the end. So, this movie through sentimental story and emotional appearance tried hard to wins audience's sympathy and expects revolution from audience which is strong to social change. This is the submission of the characters that can't fight for their own right and wants revolution happened from audience, dependent and obedient with audience for their relief.

## Contents

Approval Letter	
Acknowledgement	
Abstract	
	Page No.
Chapter I	1-10
Introduction	1
Chapter II	11-33
A Study of Subalternity	11
General Introduction of Subalternity	11
A Brief History of Subalternity	11
Subalternity	19
Subalternity and Literature	27
Subalternity and Visual Culture	29
Chapter III	34-60
Representation of the Submissive Subaltern Characters in Majid Majidi's <i>Children of Heaven</i>	34
Chapter IV	61-64
Conclusion	61
Works Cited	

## INTRODUCTION

Majid Majidi was born in an Iranian middle class family, he grew up in Tehran and at the age of 14 he started acting in amateur theater groups. He then studied at the Institute of Dramatic Arts in Tehran. After the *Iranian Revolution* in 1979, his interest in cinema brought him to act in various films, most notably *Mohsen Makhmalbaf's Boycott* in 1985. As an actor his acted movies are *The Last Village* (1993), *Baduk* (1992), *Shena dar zemestan* (1990), *Ta marz-e didar* (1990), *The teacher* (1988) known as *Examination Day*, *Dar justedju kahraman* (1987), *Kased* (1987), *Teer baran* (1986), *Fleeing from Evil to God* (1984), *Marg Deegari* (1982) and *Towjeeh* (1981).

As a director he directed movies up to now are *The Song of Sparrows* (2008), *Untitled Majid Majidi Project* (2008), *The Willow Tree* (2005) also known as *Weeping Willow*, *Olympics in Camp* (2003), *Barefoot to Herat* (2002), *Baran* (2001), *The Color of Paradise* (1999), *Children of Heaven* (1997), *Pedar* (1996), *The Father* (1996), *God Shall Come* (1995), *The Last Villag* (1993), *Baduk* (1992), *A Family Day for POWs* (1989), *Examination Day* (1988), *Hoodaj* (1984) and *Enfejar* (1981). As of 2004, Majidi was the only Iranian director who has been nominated for an *Academy Award for Best Foreign Language Film* with the film *Children of Heaven* in 1998. He lost the award to the Italian film *Life Is Beautiful* by Roberto Benigni.

On the other hand he Majidi also used to write screenplay and story he writes many screenplays and stories up to now those are *The Song of Sparrows* (2008), *The Willow Tree* (2005) also known as *Weeping Willow*, *Olympics in Cam p*(2003), *Barefoot to Herat* (2002), *Baran* (2001), *The Color of Paradise* (1999), *Gaz-e Mohajer* (1999), *Children of Heaven* (1997), *The Father* (1996), *God Shall Come* (1995), *The Last Village* (1993), *Baduk* (1992), *A Family Day for POWs* (1989), and *Examination Day* (1988).

He also works as a producer in many film, his produced films are *The Song of Sparrows* (2008), *The Willow Tree* (2005) also known as *Weeping Willow*, *Olympics in Camp* (2003), *Barefoot to Herat* (2002) and *Baran* (2001).

His acclaimed film *The Song of Sparrows* will be the opening film of the Visakhapatnam International Film Festival in India. He was one of five international film directors invited by the Beijing government to create a documentary short film to introduce the city of Beijing, in preparation for the 2008 Summer Olympics which was held in the Chinese capital; the project was titled "Vision Beijing".

The films of Majid Majidi act as a looking glass to a religion and culture that has been under much scrutiny and has been greatly discussed in recent years. This research dissects Majidi's most popular recent films, in order to gain a better understanding of Iran and the Islamic tradition. It explores how Majidi's films demystify an Islamic culture for a western audience.

Iranian cinema has struggled through as much turmoil, oppression, and change as the region itself has. The cinema of Iran has been either completely rejected by Muslim clerics as a poison of western that corrupts people's souls, or it has been utilized by clerics as a means of propagandizing, throughout its very short history. At present, Iranian filmmakers, for the most part, are conforming to the imposed confines of Islamic jurisprudence, while still managing to transcend boundaries through uses of symbolism and realism. The term *Iranian Neo-Realism* is often used to describe the new films coming out of Iran, and it is a term that alludes to the many thematic and stylistic similarities between present day Iranian film, and the *Italian Neo-Realism* cinema that formed because of the post-war struggle for identity. The similarities between the cinema that arose from communism and war in Italy in the 1940's, and the present day cinema that has been getting some International acclaim in Iran, a post-revolution country that is coping with the meshing of religion and politics, are countless.

Majid Majidi, working in the Iranian film industry for over twenty years and he is the prominent of the current directors, has directed ten feature film, each one gradually taking a more politicized approach to storytelling. Majidi has managed to confront many of the issues facing Iran and Islamic fundamentalism, while continuing to portray the many beautiful aspects of the Islamic faith. Through an in-depth study of Majidi's three most popular films, *Children of Heaven* (1997), *Color of Paradise* (1999), and *Baran* (2001), this researcher will discuss the many common themes that appear throughout these films, and look at his stylistic approach to cinematic storytelling.

*Children of Heaven*, the first of Majidi's internationally recognized film, is probably also his most simple and translatable film, having mostly apolitical themes that would resonate with a wide audience. *Children of Heaven* tells the story of Ali, a young boy in the suburbs of Tehran, who accidentally loses his sister's only pair of shoes as he is out having them repaired. The entire film focuses on the children's difficulty in coping with having to share one pair of shoes while concealing the loss from their parents who are heavily burdened with money troubles. While the children both run into difficulty and face embarrassing situations over the fact that they are sharing one pair of shoes, their main concern is making life easier for their parents who are struggling with keeping the family afloat.

The opening shot in *Children of Heaven* is one of the cinematically beautiful and resonating elements found throughout all of Majidi's films. The shot uses extreme close-ups of hands working. It exposes what would ordinarily be seen as everyday routine actions, and transforms them into moments of beauty, giving dignity to the worker and to the action itself. Most of Majidi's films focus on the difficulty of the working class to survive, but instead of depicting the exertion of the work, Majidi exposes the work as aesthetically beautiful, allowing the viewer to appreciate the art in everyday life. *Children of Heaven* opens on a static close-up of a worker's aged and dirty hands slowly and carefully sewing and patching a

pair of worn, petite pink shoes. This shot lasts for several seconds before it cuts to a medium shot that introduces Ali as he waits and watches the repairman.

Ali's father is also introduced through a close-up of him chipping blocks of sugar for an upcoming religious ceremony. When he is given a glass of tea from his daughter, Zahra, he asks for a clump of sugar for his tea. Zahra is confused because he has piles of sugar in front of him. Ali's father explains that the sugar belongs to the mosque and it would be wrong to use it. This theme of self-sacrifice for the sake of religion and faith is presented in Majidi's films as an unquestionable and clear path that simply must be followed, regardless of the hardships it brings upon the family. It is the very submission with religion because of inferiority. This is also seen when Ali's mother gives Ali a bowl of soup to take to an ill neighbor, despite the fact that they barely have enough to eat themselves.

Another theme found in many Majidi films, especially *Children of Heaven*, is the idea of the interconnectedness of humanity. *Children of Heaven* goes to great lengths to portray this theme, and the result is a beautifully joined story that expresses how one person's actions, however unimportant they may seem to them, can have a huge impact on the lives of others. This is found in the scene where a street beggar accidentally takes Zahra's shoes. As Zahra leaves for school wearing Ali's shoes, the viewer hears the street beggar walking about yelling the items he has for sale, which include girl's slippers. Zahra does not notice this, but she does notice when a young girl shows up at school wearing her shoes. Zahra follows her home, but sees that her father is blind, and so she leaves without trying to get them back.

This interconnectedness continues when Ali gives Zahra a pen he won for having good grades, to make up for losing her shoes and making her wear his shoes. Zahra, who loves the pen, accidentally drops it on her way home from school and the girl with her shoes finds it. She is seen at home admiring it and using it for her homework, but she finds Zahra and gets it back to her in the morning.

Another powerful theme in *Children of Heaven* is Majidi's use of misunderstandings that are never resolved. While Ali is acting very much like an adult in trying to solve his sister's problem, he is continually reprimanded for acting like a child. He is late for class because of having to wait for his sister, and the school superintendent (Principle) punishes him for playing with friends and being late. Ali's dad also scolds him for acting too childlike, while Ali is actually trying to protect his family. Each time Ali is misunderstood, he takes his punishment without arguing, understanding that obedience is more important than anything.

While Ali does everything in his power to get his sister a pair of shoes, including running in a race in which third prize is a pair of shoes (though he accidentally comes in first), it is Ali and Zahra's father who buys the two children new shoes in the end of the film, symbolizing God's providence for those who work hard. The film ends before Ali and Zahra discover their new shoes, very typical of Majidi's style of never ending on a perfectly happy note.

Stylistically, *Children of Heaven*, being the first acclaimed film from Majidi, is very simple and fluid. Many shots seem to linger on their subject, adding to the feeling of realism. Majidi also utilizes mostly diegetic sound, using non-diegetic music very sparingly. Film critic Joseph Cunneen was less impressed with the aesthetic elements in *Children of Heaven*, he compares this movie with Iranian movie Jafar Panah's *The white Balloon*, for aesthetic elements and appreciate *Children of Heaven* for ability to portray realism in an engaging manner, its presentation of everyday life is authentic. 'Authentic' here seems the perfect word for *Children of Heaven*. For the hour and a half that the viewer is watching Ali and Zahra's struggle, their emotions and concerns become yours, allowing the viewer to enter a world that would previously have been impenetrable.

Majidi's 1999 film *The Color of Paradise* is decidedly his most religious film, though it focuses more on the beauty of God in nature than on the specifics of the religion of Islam.

The most striking similarity between *Children of Heaven* and *The Color of Paradise* is Majidi's use of children as his main protagonists. Because Iranian cinema is censored by the government's film agency, *Farabi*, many Iranian directors have been accused of focusing on children in their stories to avoid the complications of showing relations between women and men. While this may be the case for Majidi, his later film, *Baran*, tackles women's issues and male/female relationships head on.

Majidi's 2001 film *Baran* is certainly his most politically motivated and overtly moralistic film of the three. It opens with a three-paragraph statement about the 1979 invasion of Afghanistan by the Soviet Union, and discusses the 1.5 million Afghani refugees currently living in Iran. Majidi chooses to focus on it as the main subject of his film.

While *Baran* is one of Majidi's most progressive films, thematically, dealing with issues of racism, poverty, refugees, and love, it is also one of his most stylistically impressive films. Majidi uses long continuous shots of the workers moving throughout the construction site, bright colors, and many scenes with either snow or rain falling. These elements not only represent Majidi's growth as a cinematic storyteller, they also suggest Iran's growing film industry as an art and as a business.

Anthropologist, Hamid Naficy, in his article 'Iranian Cinema under the Islamic Republic', discusses the two avenues Iranian filmmakers are currently taking in cinema today: The populist cinema inscribes post-revolutionary values more fully at the level of plot, theme, characterization, human relationships, and portrayal of women. The quality cinema, on the other hand, engages with those values and tends to critique the social conditions under the Islamic government.

Majid Majidi masterfully exposes the beauty of the Islamic tradition, while simultaneously criticizing some of the negative aspects of politically mandated religious practices. His characters are often upright and religious Muslims, but his films focus mainly

on the fact that they are outsiders who see the world from unique, non-conforming perspectives. Majidi is trying to tell stories about the struggle for identity within a strict political environment. Majidi's Lateef in *Baran* is never presented as a deeply religious character, though his selfless actions seem to be guiding him closer and closer to God and a profound happiness. This theme can be found throughout Majid Majidi's films, suggesting that Majidi is not only concerned about the end, but sees the means to the end as of the ultimate importance.

About Majid Majidi's and his films are viewed through different perspective by many intellectuals and scholars. Many of them appreciate Majidi's fabulous, marvelous creativity and representation of social reality. Concerning to these issues *Children of Heaven* is one of his exemplary movies. Regarding to the issues here are some reviews those shows the perspective of world renowned scholars about Majidi and his film *Children of Heaven*. Mollie Eternity from Melbourne, Australia views Majidi and The movie *Children of Haven* from this perspective:

Majid Majidi is a genius. He is a director and actor of great talent. This film presents a sweet story of a brother and sister, their bond and their unique solution to solving the problem of a pair of lost shoes. The child actors are adorable and utterly convincing and the production of the film is of such quality that you get lost in watching it. The story itself is humorous, at times, and inspiring. Though the premise may be simple, each scene is infused with such passion, beauty and emotion that the experience of viewing this film is anything but simple. To all who have yet to view the film, take note of the very last scene. (75)

Here, reviewer focused on very last scene and appreciate Majidi and his film *Children of Heaven*, as heavenly body.

On the other hand James Berardinelli in Reelreviews wrote his review about *Children of Heaven* from this perspective:

*Children of Heaven* shares several traits with other Iranian movies I have seen (notably those by Abbas Kiarostami): a gentle, relaxed style, an almost-poetic fascination with basic images (such as fish swimming in a pool), and the use of numerous, seemingly-unimportant anecdotes to build a larger emotional picture. *Children of Heaven* isn't about Zahra's lost shoes, Dad's difficulty finding work, or Ali's placement in the race. It's about how those things define one family, and why the characters make worthwhile companions for 90 minutes of our time. There's certainly nothing epic about Majidi's narrative, but sometimes, as in *Children of Heaven*, an inconsequential and intimate story can provide a satisfying emotional payoff. (102)

James Berardinelli is talking about the technique that applied in this movie and also he views this movie from perspective of good family relation more than the difficulties that faced by major protagonists and also the effect this movie produced to the audience. He found this movie satisfactory.

Similarly, Frederic and Mary Ann Brussat are appreciating this movie, and says:

This bright jewel of a film is a cross-cultural masterpiece that touches the heart and reveals the universality of familial love and the determination of children to make do even in the most dire circumstances. For the talented Iranian writer and director Majid Majidi, less is more and little things make all the difference in the world. (155)

They applaud Majidi by saying a talented Iranian writer and director, and poured their words in the tribute of this movie for cross-cultural masterpiece that touches the heart and reveals the universality of familial love.

On the other hand Bert Cardullo in the journal *Hudson* titled *Angels beyond America* poured his words in the grace of this movie, and says:

Tellingly, the look or quality of the images in *The Children of Heaven* is such that what we remember of these siblings' unspectacular, drably colored Tehran (as opposed to the lush greenery of the sequence shot in the moneyed section of town) is the proximate, geometrically patterned background provided by its weathered mud bricks and walled-in alleys. Contrast this straitened environment with the prettified and expansive one of any American movie about kids, and you'll get some idea of the difference between the two cinemas' respective treatment of children. Given that such children are mirrors of their parents and their immediate society, given in particular that child characters in both American and Iranian films have to some degree been devised to please domestic (adult) audiences, I'll take the sober decorum of Zahra and Ali over the wised-up precocity of, say, the young Tatum O'Neal and the younger still Macauley Culkin. (109)

In this journal review, Bert Cardullo compared American children and Iranian Children, where American are living in magnificent houses and Iranian are living in pathetic condition he talks this in the course of talking about the setting and also compare this movie with western other movies. And appreciate this movie.

Concerning to all the reviews and commentaries, all are appreciating Majidi and his film *Children of Heaven*. This film has succeed to demonstrate the family bond and Majidi is successful to portrayal good relation in family members, social realities and also represents the well relationship between neighbors in Muslim societies shows through this film negotiation with Ali's family and his neighbors.

But no one has raised the voice underlying concealed the real factor which is submissiveness through the cause of inferiority. It is the matter of subaltern concern. In this movie major characters are from same family. Two children, Ali and Zahra are playing the major role in this movie. All has given their perspective from the point of view of heavenly body to those protagonists and their family but their suffering is unheard, their submissiveness, passivity, subordination, underprivileged are not talked. All the viewers has given them an example of obedience, understanding and also Compare those children protagonists with Children of Heaven. Here this researcher is going to talking about the submissive subaltern characters in this movie because of inferiority complex within character, through the perspective of subaltern point of views.

## **A STUDY OF SUBALTERNITY**

### **General Introduction of Subalternity**

The term “subaltern”, which comes from the Latin root sub “under” + alter “other”, literally refers to any person or group of inferior to rank and station, whether because of race, class, age, gender, sexual orientation, ethnicity, or religion etc. The subaltern has now become a standard way to designate the colonial people who employ this discourse. The whole concept of subaltern subject is now to resist this European discourse rather than comply with it. So, many postcolonial writers have now undertaken the task of resistance by writing in a European language.

### **A Brief History of Subalternity**

Subaltern Studies, which emerged in 1982 in India to write the ignored historiography of the marginalized people, tried its best to establish the subalterns as an autonomous body. The group was led by Ranjit Guha was very much enthusiastic about providing the subaltern people with their own voice. This group is known as a group of historians, “who aimed to promote a systematic discussion of subaltern themes in South Asian Society” (vii). The group had simultaneously aimed to study ‘the general attribute of subordination in south Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way’ (vii). Here, the questions may arise: what is subalternity? What does the term ‘subaltern’ stand for? We should have to look back to the history of subalternity to know these. It was not a new term when they declared their project in 1982. They reincarnate ‘subalternity’ by launching their project.

The origin of the term “subaltern” can be traced back to the medieval age, where this term applied to vassals and peasants. By eighteenth century, it however, came to denote lower ranks in military suggesting peasant origin. From the nineteenth century in India and

America, historians and writers began writing about military campaign from the subaltern point of view. When Antonio Gramsci adopted it finally this term got rather an authentic voice to refer to those groups in the society, who are subject to the ruling classes. Subaltern classes may include peasants, workers and other groups who they denied access to hegemonic power. As a Marxist, Gramsci was very much concerned with the proletarians whose voice remains suppressed in the history. When the history of the state is revealed in the state, history being the history of the ruling groups, he was interested in the historiography of the subaltern classes. Gramsci realized the need of revolution to catapult the suppressed people for which he observed that the politically disoriented people are not capable of carrying on such a great revolution on their own. So they need the assistance of the intellectuals with the Marxist bend of mind. This is how Gramsci perceived and manipulated the term 'subaltern'. He however, got attention only after his death when Raymond Williams introduced his works to the English reading world in 1977.

Through the ends of the 1970s the academic world was also moving towards cultural studies. The academicians and intellectuals were busy in studying colonization and its aftermath. Intellectuals of the third world countries were found that the once colonized spaces were still culturally colonized despite the fact that they had acquired political independence. At the same time, the Marxist and socialist systems in the countries like Vietnam and USSR had turned into failures. It was seen as the failure of the state controlled system. The state was supposed to have failed to speak for its people it seems, the people and the state were getting separated from each other. Consequently, the historians began separating society and culture from the state institutions and political economy. These changes resulted into the decline in the state-centered historical research by late 1970s. Instead, the social 'history from below' was flourishing. In 1963 E.P. Thompson's book, *The Making of the Working Class*, is often cited as an inspiration for the growing number of 'bottom up' studies of subaltern people.

Eric Stokes announced the 'return of the peasant' to colonial history in his book *The Peasants and the Raj: Studies in the agrarian society and peasant rebellion in colonial India* (1976).

By 1979, women's history was popular enough in the US to merit source books and guides to research. In 1982, Eric Wolf published his seminal book *Europe and the People without History*, which can be called the first global history from below.

In India, the 1857 centenary had stimulated new histories of rebellion, some directly inspired by rebels like Kattabomman Nayakkar, whose epic of resistance to British rule had been reproduced in many popular media, including cinema. On the other hand the writers and critics pointed out the failure of the Nehruvian state. In India the history of subaltern classes was flashing. It, however, was not known as Subaltern Studies then. When the project of subaltern studies was about to launching the core member of Subaltern Studies Guha and other were surrounded by heaps of research on history from below. The Naxalite insurgency broke out in 1970s. This insurgency somehow was a result of frustration and disillusionment of Indian people. Indeed, they were disillusioned of Independence. After all, it was not vast different from colonization, Indira Gadhi announced the state of emergency. India turned into a regime. In such sociopolitical situation and academic milieu, the Subaltern Studies Group emerged with quarreling with the official history which ignored the marginalized indigenous people in India in 1982. The purpose of them was to erase the imbalance created in academic work by a tendency to focus on elites and elite culture in South Asian historiography. On the other hand Guha also opened *Subaltern Studies* by declaring a clean break with most Indian historians, announcing the project's ambition 'to rectify the elitist bias' in a field 'dominated by elitism colonialist elitism and bourgeois-nationalist elites must include almost everyone else. And their goals empowered from the belief that the Indian nationalism had been long dominated by elitism-colonialist elitism and bourgeois nationalist elitism. The very foundation of both kind of elitism was the British colonialism. Concerning to the Subaltern

Groups the bourgeois nationalist history was successor to colonialist history as both of them ignored the activities the subaltern people did independent of elite groups: colonialists, bourgeois nationalists or indigenous elite class. These people had played a very significant role to drive the colonizers away from India. However, the colonialist historiography did not record their deeds and actions. Even after the decolonization, the bourgeois nationalists like Nehru and Gandhi succeeded the colonizers; they proved to be true successors to colonizers in their thoughts as well as deeds. Their political and bureaucratic mechanisms were similar to that of colonizers. The parliamentary system, English education system etc were legacies of colonialism. The bourgeois nationalist historiography wrote about the deeds and thoughts of those bourgeois nationalists only as the colonial historiography. Both ignored the voices as well as deeds of the indigenous and marginalized people. As the nation, in this new context, was getting reorganized, re-imagined and re-theorized, Subaltern Studies Group, too, was engaged in re-imagining history, itself. The Subaltern Studies Group drew the materials from Marxist historiography to state the people of margin in the process or rewriting historiography of India. However they did not follow it as it is. They blamed Marxism of developing complicity to bourgeois nationalism as it did not question the very concept of nation. Instead, they began carrying out researches on various aspects of subaltern people in different parts of India. In their first three volumes, they fully devoted themselves in unraveling and establishing the consciousness of the subaltern people. Especially they focused their attention on peasants' insurgency. For their deeds and actions touched the peak in such insurgencies despite they were not recorded in colonialist and bourgeois nationalist historiographies.

Subaltern Studies emerged as a theory of change and it tried its best to establish the subalterns as an autonomous domain and also it sustained vigorous political commitment. The academic atmosphere was undergoing a sea change. Post structuralism and

postmodernism had swayed the academic world. Cultural studies were achieving more and more attention from different parts. In such a context, along with *Subaltern Studies IV*, *Subaltern Studies* also underwent a great change. *Subaltern Studies IV* included the writings of two US based theorists Gayatri Chakravorty Spivak and Bernard S.Cohn, who brought cultural perspective in *Subaltern Studies*. Spivak rendered linguistic as well as cultural mode to *Subaltern Studies* with her seminal essay “Subaltern Studies: Deconstructing Historiography” (*Subaltern Studies IV, 1986*). She enabled *Subaltern Studies* to shift to representation from politics. She, therefore, gave literary mode to *Subaltern Studies*. Spivak, in the *Subaltern Studies V*, reinforced the literary mode as she contributed her translation of Mahashwetadevi’s “Stanadayini” as well as commentary on it entitled “A Literary Representation of the Subaltern: Mahasweta Devi’s ‘Stanadayini’”. The writers like Susie Tharu and Amitav Ghosh followed her in the succeeding volumes.

To give the *Subaltern Studies* with feminist mode as can be seen in “Subaltern Studies: Deconstructing Historiography”, Spivak is credited where she raises the feminist issues slowly and gradually, *Subaltern Studies* was moving towards representation, critical theory, cultural studies from subaltern politics. Spivak, in her essay, announces: “The *Subaltern Studies* Collective generally perceive their task as making a theory of consciousness or culture rather than specifically a theory of change” (330). It was the first major shift that emerged in the history of *Subaltern Studies*. Meanwhile, socialist, communist and Marxist systems were deteriorating throughout the world. And, the academic world was moving towards post-Marxist studies. In such a context, postcolonial studies remained the only domain which could provide a platform to the third world voices. In such Critical moments, Edward Said, in his foreword to *Selected Subaltern Studies* (1988), wrote that this *Subaltern Studies* consisted of the pieces of post-colonial histories. Moreover, he also pointed out the need to include the texts of the writers like Salman Rushdie and Marquez into

Subaltern Studies. Spivak repeated her previous claim that Subaltern Studies is a theory of subaltern consciousness or cultural study of the subaltern people rather than a theory of change in her introduction to the same Subaltern Studies. She focused on colonial subject as the major concern of theorization. Now it somehow drifted towards representation from subaltern politics or from Gramsci to Derrida or Foucault. “Post-colonial cultural criticism and literary theory”, in David Ludden words, “*had embraced subaltern Studies*” (18). Rosalind O’Hanlon introduced it to a workshop on popular culture organized at Cambridge, and it was warmly accepted. Anyway it was getting globalised slowly and gradually. Subaltern Studies had already been disseminated to various corners of the world. This global take off was the second major shift. “Subaltern Studies”, in David Ludden’s words, “rejected official nationalism and developed transnationally as did its readership and its critical appreciation” (12). Frederic Cooper, in his essay “Conflict and Connection: Rethinking Colonial African History” included in *American Historical Review* which had invited him to read Subaltern Studies in the context of Africa, appropriates Subaltern Studies as a means to discuss about the distinctive features of African scholarship. Florencia Mallon exploited it in the same manner for Latin American scholarship. The Latin American scholars and historians formed a study group Latin American Subaltern Studies Group (LASSG) modeled after Subaltern Studies Group in 1993. Latin American Subaltern Studies Group produced a book *Latin American Subaltern Studies Reader* under the editorship of Ileana Rodriguez. In Mark Thurner’s words, “LASSG” is “favorably places the Latin American work on the global map of postcolonial and subaltern studies” (778). Regarding to this matter, it was becoming multicultural as well.

In all, Subaltern Studies, after its first three publications, shifted to the study of colonization and indigenous culture rather than peasant insurgencies as such. But the shift was not as shocking as we might consider it to be. Guha in his previous essays too talks of

colonialism and he also brings about the parallelism between colonialism and bourgeois nationalism in his writings. In his seminal essay “Dominance without Hegemony and Its Historiography” (*Subaltern Studies VI*), he reinforces his previous claim that bourgeois nationalism was as coercive and inhuman as colonialism was. Both historiographies use “assent” of people as a camouflage to hide the cruelties and injustices they inflicted on the people. Subaltern Studies became a part of postcolonial studies especially its cultural critique to colonialism and bourgeois nationalism. “Subaltern Studies”, in Gyan Prakash’s words, “is developing into a vigorous postcolonial critique (1475). In the process of addressing the colonialism, it, just like postcolonialism, tends to interrogate the imperialist worldviews. R. Radha Krishnan, in his celebrated book *Diasporic Mediations*, tries to assess the work of Subaltern Studies Group in this way:

The work of Subaltern Group of historians and theorists in situating the ‘critique’ has been outstanding in its capacity and willingness to submit theory to historical interrogation. These theorists work in the mode that combines modes of highly nuanced self-reflexivity (some of it derived from poststructuralism) with the pressures of historical exigencies. Thus, in speaking for the subaltern subject, these historian-theorists come up with the complex diagnosis of coloniality, postcoloniality and bourgeois nationalism. (24)

Subaltern Studies is also rife with the problems as like postcolonial studies. Its two-storey-structure is even could not digest by the people who applaud it. They argue that this kind of structure alienates it from the theories which encompass more than two classes. Moreover, this kind of separation between elite and subaltern deprives the latter from toppling down the former. Always the Subaltern Studies main focus point is in the subaltern consciousness. Many critics have argued that Guha and other subalternists to be idealists. Similarly problematic is their concept of the subaltern people as an “autonomous domain”.

As the critics argue, the ruled never can be detached from the ideologies of their rulers the way Subaltern Studies has depicted. Instead, the subordinate group is always directly or indirectly influenced by the ideologies of the dominant class. Some critics have pointed out that it does not really represent the subaltern people or their resistance to or victimization at the hand of the hegemonic power. David Ludden, quoted Jim Masselos and calls “the subaltern...a creation, a reification of historians...” (23). Ludden views that any theory of subaltern autonomy tends to erase them from the very history, itself. Here, his sound like that of Spivak somehow, who claims that the subalterns cannot speak themselves. For they have only the language and strategies of the elite group to express themselves. Their can be no unproblematic representation of the subaltern group.

As postcolonialism, it has become the confounding phenomenon. In both, the marginalized groups have got to appropriate language and strategies of the dominant ones. Some critic followed the same trend and pointed out that the real subalterns have always escaped the Subaltern Studies. Despite all these criticisms, Subaltern Studies has been widely read and discussed throughout the world. It offered the American intellectuals an impetus to carry on their cultural studies in a new way. Moreover the subalternists like Dipesh Chakrabarty and Spivak have tried their best to defend it from the acerbic criticisms to the critics. In his essay “Invitation to a Dialogue” (*Subaltern Studies IV*). Dipesh Chakrabarty not only tries to defend it from the critics especiall the Marxist ones but also pinpoints its problematic relation with Marxism. In 1988, Spivak’s seminal essay “Can the Subaltern Speak?” got published. This essay is credited to have brought the suabalternity into postcolonialism and also he presents women as a subaltern group. Nowadays, its two-storey-structure has been justified by aligning it to two paradigms colonialism brought about. They argue that it indicates the torn consciousness colonialism brought about in the middle class people by exposing them to two kinds of existence: master-slave, colonizer-colonized, elite-

subaltern and so on. The situation the Subaltern Studies is marching ahead suggests that it is a rather creative as well as malleable project. So that it's been assimilating ideas from diverse disciplines: history, literature, anthropology, culture, sociology, movie and so on. It is interdisciplinary. Subaltern Studies is the new way of writing historiography: a history from below. So, it has reinvented many terms including subalternity itself. Though it is problematic, it has brought about a paradigmatic shift in our way of perceiving life and world. As other poststructuralist and postcolonial theories, it was very useful to those intellectuals who oppose the totalitarian concepts and Meta narratives like modernity, enlightenment as such in the process of inquiring colonialism. Just like postcolonialism, Subaltern Studies has got to appropriate and re-appropriate the language and theoretical strategies of the elite group to speak on behalf of the subalterns. Likewise, it heavily derives raw materials from various discourses like Marxism, cultural studies, post structuralism and others as post colonialism does. Gyan prakash calls the approach of the Subaltern Studies an interdisciplinary one as it "obtains its force as a postcolonial criticism from a catachrestic combination of Marxism, post structuralism, Gramsci and Foucault, the modern west and India, archival research and textual criticism" (1490). He agrees that Subaltern Studies has undergone a number of changes in various respects since its emergence in 1982. "Yet what has remained consistent", in his words, "is the effort to rethink history from the perspective of the subaltern" (1490)

### **Subalternity**

"The term 'Subaltern', as Guha announces the editorial of *Subaltern Studies I* (1982), "will be used in these pages as a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age gender, and office or in any other way" (vii). He includes rural gentry, impoverished landlords, rich peasants and upper-middle peasants into the category of subaltern classes. He, however, admits that they

"could under certain circumstances act for the elite..."(8). He declares that Subaltern Studies will study "the history, politics, economics and sociology of subalternity...in short, the culture informing that condition" (vii). Subaltern Studies commitment to history and culture is rather conspicuous. As the elite historiography is generally regarded as "official history" by sidelining the people's history, SS has committed itself "to rectify the elitist bias characteristic of much research and academic work in this particular area" (vii). It shows that elite historiography serves for official history whereas subaltern serves the interest of the marginalized people.

The history of subaltern classes is a very complex issue. Gramsci thinks that history of the subaltern classes was as complex as the history of the dominant classes. Moreover, the history of the subaltern classes, in Gramsci's opinion, is inevitably fragmented and episodic as they were subject to the activity of the elite groups even when they raise their voice against complacent elite groups. The Subaltern classes have less access to social, cultural institutions and also in the most important issue means by which they can control their representation. To subaltern the only means to get rid of subordination and submissiveness is the victory over elite groups permanently who they are controlling every important social, cultural and economic institution. The victory cannot be achieved immediately; it requires a lot of patience, knowledge and consciousness. Here, Gramsci "is concerned with the intellectual's role in the subaltern cultural and political movement into hegemony" (78). As the subaltern groups do not have the means as well as the strategy to get access to the places where elite have dominant or hegemony, they need the intellectuals to show them the way to go forward. The intellectuals, while serving the elite classes, should mobilize the people. Only then the subaltern classes can be turned into revolutionary figures, which will strive to achieve independence and will get equal representation.

The politics of people has its own typical features. Guha varies it from the politics of elite. He thinks that subaltern "was an autonomous domain, for it neither originated from elite politics, nor did its existence depend on the latter" (4). It, despite of colonialism, was proceeding on by adjusting itself to the prevailing condition in different form and content. So, it was old as colonialism was. The development of nationalist consciousness, in accordance with elitist historiography, was an achievement either of colonialist administrators, policy, and culture or of elite personalities or ideas. Obviously, such historiography, claims Guha, fails to "acknowledge or interpret the contribution made by people on their own, i.e. independently of the elite" (3). In other words, it ignores the people's politics, an autonomous domain, which outlived elite politics. This is to say that the subaltern politics through adaptation to parliamentary institutions whereas subaltern classes through traditional organization of kinship and territoriality or class association. Even the strategy of political mobilization demonstrates the link between British colonialism and bourgeois nationalism. The bourgeois nationalists adopted the legacies of colonialism. In a way, they are successors of colonial regime. The elite historiography equally claims that "Indian nationalism was primarily an idealist venture in which the indigenous elite led the lie from subjugation to freedom" (2). It elaborate how the historiography of elite ignores the roles the subaltern classes played independent of elite command or headquarters during the anti-imperialist movements. Likewise, the national narrative fails to speak on behalf of the people as the postcolonial nationalist project imposes a form of elitism. Naturally the rational philosophy of Enlightenment is its impetus. In a way, this kind of project is undertaken with the Western bias. Consequently, the "subaltern issues and themes," as Partha Chatterjee is quoted by R. Radhakrishnan in his book *Diasporic Mediations*, "do not figure out in the nationalist equation...."(147). Radhakrishna, referring to chatterjee, argues that the nationalism is

problematic as it "sustains and continues the baleful legacies of Euro centrism and Oriente's"(194). In this statement Radhakrishnan, questions nationalism.

The co-desistence of elite class and subaltern class was a strong evidence of "the failure of the Indian bourgeoisie to speak for the nation. There were vast areas in the life and the consciousness of the people which were never integrated ubti ttheir hegemony" (*Subaltern Studies I*, 5-6). Despite colonialism's perpetration inhuman violence and injustics on people, the colonialist historiography claims that colonialism was based on people's assent. In short, it endows colonialism with hegemony which history denied it.

Undoubtedly, "the incubus known as Raj was "a dominance wiht hegemony" (xvii, *Selected Subaltern Studies*). Ranjit Guha, in his essay "Dominance without Hegemony and Its Historiography", asserts that colonialism involved dominance with hegemony. In other words, it proceeded on with the help of coercion rather than assent of people. The people resisted against colonialism. The colonial historiography, however, simply overlooks their resistance. It undermines their political sensibility. Now it is busy in proving the British colonialism as a rule that was based on the assent of the people. It does not reflect the injustices colonialism inflicted upon the ruled people. On the top of all these, some native historiographers fall prey to the discourse of colonialism and its so-called project of improvement. All these factors are responsible behind the emergence of colonialism as a project of imperialism that involved the assent of the ruled.

Pervasively, colonialism was a rule without hegemony as Guha views. This hegemony was either created out of coercion or it was simply imagined by colonialist historiographers while writing British history. At the same time, they, however, believed that they wrote Indian history. Actually, they had written a little portion of British history. The South Asian history was just one stage in the colonial career of the colonialist historiography. To ignore the thousand years long history is definitely and act of colonial arrogance. After

independence, the bourgeois nationalism inherited it as a colonial legacy. It boasts of representing all people as it has won the assent of the people. Like colonialism, bourgeois nationalism, not unlike colonialism, is also the domination without hegemony. So, Guha says: "In short, the price of blindness about the structure of the colonial regime as domination without hegemony has been, for us, a total want of insight into the character of the successor regime elite nationalism - too as domination without hegemony" (307). They thought that the elite class led the great anti-imperialist movements like Civil Disobedience, Non cooperation, and Quit India. Right here, Subaltern Studies developed a rather different idea. It claims that the subalterns defied high commands and the headquarters to make these struggles their own. For this purpose, they appropriate these movements by framing them in the codes specific to the traditions of popular resistance and phrasing them in their idioms derived from the communitarian experience of working and living together. So the bourgeois nationalist historiography, here, emerges deceitful as it "has made such anti-imperialist mobilization into the ground for bourgeoisie claims to hegemony..."(xviii-xix). And we know better what the ground reality was. As a matter of fact, their claims were contested even by the mobilized themselves. Concerning the above mentioned on subalternity, it can be said that Subaltern Studies aspires to "rewrite the nation outside the state-centered national discourse that replicates colonial power knowledge in a world of globalization" (20). Subaltern Studies, therefore, has brought a paradigmatic shift in the perspective through revision of elite historiographies. And its outcome, of course, is that subaltern people are now identified as the agent of change. They possess the potential to bring about change so as to counter the elite hegemony.

Subaltern Studies as a new kind of national history, It "consists of dispersed moments and fragments, which subaltern historians seek in ethnographic colonialism" (20). Of course, this kind of historiography, "constitutes subversive politics because it exposes forms of

power/knowledge that oppress subaltern people and also because it provides liberating alternatives" (20). In the process of inquiring colonialism, and its aftermath, "the historians and postcolonial critics stand together against colonial modernity secure a better future for subaltern people, learning to hear them, allowing them to speak, talking back to powers that marginalize them, documenting their past" (20). The historians should aspire to create "a liberated imagined community" (20) which "can come into its own in subaltern language and memory. They, not unlike magical realists, should make themselves free from "the shackles of chronological, linear time"(20). Indeed, it has developed into a cultural history as it is based on the culture of the subaltern people. In the process of its multicultural take off, it has been "more detached from the history of the project" (20). In other words, it is not necessary that Subaltern Studies must always talk of Indian historiography. Instead, it can be adopted by the historiographers and theorists of any country to make a cultural critique of his/her country. In a sense, it has acquired a global phenomenon. As a postcolonial cultural critique, Subaltern Studies aspires "to restore the integrity of indigenous histories that appear naturally in non-linear, oral, symbolic, vernacular and dramatic forms" (20). As we know, SS has already moved away from people's politics to the study of the culture of the subaltern people. Now it tends to take resort to cultural as well as literary modes to inquire into history. It, too, is a great shift in the people's perspective to know history. "The first emancipatory act that the SS project performs in our understanding of tribes, castes or other such groups", as Veena Das writes in her article "Subaltern as Perspective", "is to restore to them their historical being" (314). In all, its commitment to restore history of subaltern people is rather genuine aspect about SS. Indeed, David Ludden says that Subaltern Studies has become "an original sight for a new kind of history form below, a people's history free of national constraints" (12).

Another hotly debated issue about Subaltern Studies is Subaltern consciousness. Spivak, in her seminal essay "Subaltern Studies: Deconstruction Historiography", gives a

deconstructive reading to the activities of Subaltern Studies Group up to their third volume. She tries to assess their work in her writing. Like many other critics, she, too, finds problem with their compartmentalized views of consciousness. While assessing their work, she comes to realise that it somehow resembles deconstruction, which puts the binary oppositions like elite/subaltern under erasure. Their project, in her view, is a rather positivist one as it aspires to investigate, discover and establish a subaltern of peasant consciousness. It somehow assumes that this empirical project will lead to a firm ground or truth that can be disclosed. It conspicuously reflects European Enlightenment project because the latter, too, aspires to recover consciousness. Consciousness is considered to be the very ground that makes the disclosure of truth or firm ground possible.

In a way, the collective approach seems to be plagued with as much idealism as the Enlightenment project is. Spivak, however, thinks that "consciousness, here, is not consciousness, here, is not consciousness-in-general, but a historicized political species, subaltern consciousness" (338). She, therefore, regards their effort to recover peasant consciousness as a strategic use of positivist essentialism in a scrupulously visible political interest. She suggests "that its own subalternity in claiming a positive subject position for the subaltern might be reinscribed as a strategy for our times" (345). This would allow them to use critical force of anti-humanism. However, this consciousness must be used in narrow sense, as self consciousness, if they really want it to be a fruitful strategy. She, again, reinforces their strategic use of "peasant consciousness" by saying that (SSG) should be "concerned not with consciousness-in-general but in this crucial narrow sense" (342). It shows that first of all subaltern people should be conscious of themselves.

Subaltern writers attempt to establish the subaltern people as the subject of insurgency. That's why they propose to focus on subaltern consciousness as their central theme. Otherwise, the subaltern people's experience of insurgency would be turned into a

history of events without a subject. Dipesh Chakrabarty, in his essay "Invitation to a Dialogue" declares:

The central aim of the Subaltern Studies is to understand the consciousness that informed and still informs political actions taken by the subaltern classes on their own, independently of any elite initiatives. It is only by giving this consciousness a central place in historical analysis that we see the subaltern as the maker of the history s/he lives out. (374)

Guha's view shows that the alleged 'peasant consciousness' is a strategy they have got to adopt for establishing subaltern people as an autonomous domain having their own history. Spivak finally suggests SSG to follow "reading against grain" approach because it "would get the group of the dangerous hook o claiming to establish the truth knowledge of the subaltern and his consciousness" (356).

In his essay "Elementary aspects of peasant insurgency" Guha, too, depicts tribal revolts as the subaltern rebellion, which is completely different from nationalism. "Subaltern studies", in David Ludden words, "entered the academic scene by asserting the complete autonomy of lower class insurgency" (10). It is equally remarkable that the scholars from inside and outside Subaltern Studies have established subaltern people's everyday resistance against elite classes as the basic feature of life in the politically decolonized spaces like India.

Nevertheless subaltern consciousness has been always a critical point of subalternity. Jim Masselos, as quoted by Ludden, criticized such kind of essentialist notion about the peasant consciousness. He calls "subaltern.. a creation, a reification of historians" (23). Likewise, he thinks it is merely a "stereotype of resistant subaltern people" (22). In other words, any theory, which endeavors to establish the autonomy of the subaltern classes would erase them from the history.

Nevertheless the peasants or subaltern groups tend to resist the elite domination. It emerges as an invariant feature about subaltern groups. Obviously, it somehow makes the discussion on the subaltern mentality fruitful. Even when they took part in the anti-imperialist movements like Non-cooperation, Disobedience and Quit India under the elite leadership of the political parties, they resisted the bourgeois nationalist as well as indigenous elite leaders by disobeying their orders. They would take orders from them. However, they would take part in the movements in their own traditional ways. They would derive the terms from the idioms of their everyday life so that they could make these struggles their own. This tendency, too, depicts their assertion of freedom and self-identity. Meanwhile, we should not forget that "defiance", as Gautam Bhadra says, "is not the only characteristic behavior of the subaltern classes" (63) but also "submissive to authority" is equally important feature of their behaviors. In short, "defiance" and "submissiveness" constitute the subaltern mentality. It is crystal clear that subaltern consciousness is rife with this serious conflict. Like their history, their consciousness, too, tends to be a fragmented as well as complex one. After all, they are subject to the elite hegemony.

### **Subalternity and Literature**

The theorist link of theories with literature when they propound their theories. As concerning to this issues, Subaltern Studies inaugurate this project in 1982, its core members had not thought of its association with literature, objective of them was not to prove certain theoretical strategies to analysis literary works. They wanted to make an empirical study of the culture of those people who have no access to "hegemonic power". In such a context, the SS, in their three first volumes, attempted to establish the peasants as an autonomous domain. To fulfill this purpose, they also talked of the peasant or subaltern consciousness. When the Spivak's inclusion in *Subaltern Studies IV*, Subaltern Studies, however, entered a new realm: literature. In other words, Spivak added new dimension to Subaltern Studies with the

linguistic as well as literary mode. She, seminal article “Subaltern Studies: Deconstructing Historiography”, declared that Subaltern Studies is not much concerned with change but with the representation of consciousness or culture: of the subaltern classes. She explores the language and textuality of the discursive power. In a way, she prefers representation to politics.

In spite of the fact that her essay is not particularly focused on literature, it is supposed to have given the literary twist to subaltern Studies as it somehow manages to initiate linguistic and cultural modes in Subaltern Studies the way literature does. “Epistemologies and ways of knowing history”, as David Ludden quotes Aijaz Ahmad, “came under scrutiny as social theory took a linguistic, literary turn” (13). Of course, Spivak did not limit Subaltern Studies to the literary mode for nothing. She had another great motive behind it. She wanted to present women as a subaltern group. And, she found Subaltern Studies as a rather appealing platform. She exploited literature in order to render Subaltern Studies with another mode: Feminism. In her translation as well as deconstruction reading of Mahasweta Devi’s “Stanadayini” (Subaltern Studies V), Spivak simultaneously reinforces literary as well as feminist modes of Subaltern Studies. In her texts, she has depicted how women are subalternized in colonialist and patriarchal society. Literature has become a point of departure for feminist agenda at the hand of Spivak. In this manner, her main intention is to put forth her feminist issues. She exploits literature for realizing her purpose.

When Edward Said wrote foreword to *Selected Subaltern Studies* (1988), he announced that Subaltern Studies consisted of pieces of postcolonial histories. At the same time, he recommended that Subaltern Studies should also include writers and poets like Gabriel Garcia Marquez, Salman Rushdie, Faiz Ahmad Faiz and Mahmud Darwish. Said’s announcement was another ground breaking moment for Subaltern Studies, for it reinforced the literary mode of Subaltern Studies. Spivak, in her introduction to “*Selected Subaltern*

*Studies*” repeats the announcement she had made in her essay “Deconstructing Historiography”. Her idea somehow confines Subaltern Studies within representation of the culture of the subaltern people. In a way, Subaltern Studies not only became a part of postcolonial writing but also that of cultural studies. Later on, the writers like Amitav Ghosh, Sussie Tharu contributed their writings to Subaltern Studies. Now the inclusion of the literary writings has been a regular phenomenon in Subaltern Studies. Moreover, if we look into the purpose of both postcolonial literary writings and Subaltern Studies, we can notice a number of similarities between them. They both try to represent suppressed and marginalized groups. Postcolonial literary writings deal with the issues like Diaspora, cultural encounter, hybridity etc involved with the third world people.

In the same manner, the Subaltern Studies deals with the issues like subaltern consciousness, an effect of colonization on subaltern people. In short, postcolonial writings mainly speak on behalf of the third world people whether they are in their own places or they are in the first world living as immigrants. Likewise, Subaltern Studies speaks for the subaltern people. Thus the culture of indigenous people emerges to be a point of convergence for subalternity and postcolonial literature. With the help of the technique like magical realism, the postcolonial literature tries to demonstrate various aspects of the indigenous culture disrupted by colonialism and its aftermath. Subaltern Studies, as a postcolonial critique, aspires to inquire elite historiographies including colonial historiography. In a way, it tries to deconstruct colonial historiography to establish subaltern historiography as the hegemonic one. Moreover, both heavily derive from post-structuralism. In a way, both have got to appropriate the language and the theoretical strategies of the dominant groups in order to speak on behalf of the marginalized groups. Indeed, both postcolonial literature and Subaltern Studies have turned into two interrelated postcolonial discourses in recent times.

## **Relationship between Subalternity and Visual Culture**

In the very beginning of the subaltern Studies it was not thought as the association with Literature, visual culture was the far away. The history of visual culture is not so far than hundred years slowly and gradually with the development of technology and knowledge visual culture was introduced. Visual Culture as an academic subject is a field of study that generally includes some combination of cultural studies, art history, critical theory, philosophy, and anthropology, by focusing on aspects of culture that rely on visual images. Among theorists working within contemporary culture, this often overlaps with film studies, psychoanalytic theory, gender studies, queer theory, and the study of television; it can also include video game studies, comics, traditional artistic media, advertising, the Internet, and any other medium that has a crucial visual component. Because of the changing technological aspects of visual culture as well as a scientific method-derived desire to create taxonomies or articulate what the "visual" is, many aspects of Visual Culture overlap with the study of science and technology, including hybrid electronic media, cognitive science, neurology, and image and brain theory. It also may overlap with another emerging field, that of "Performance Studies." "Visual Culture" goes by a variety of names at different institutions, including Visual and Critical Studies, Visual and Cultural Studies, and Visual Studies.

Early work on visual culture has been done by John Berger (*Ways of Seeing*, 1972) and Laura Mulvey (*Visual Pleasure and Narrative Cinema*, 1975) that follows on from Jacques Lacan's theorization of the unconscious gaze. Late nineteenth-century practitioners of visual knowledge, such as Georgy Kepes and William Ivins, as well as iconic phenomenologists like Maurice Merleau-Ponty also played a role creating a foundation for the discipline.

Major work on visual culture has been done by W. J. T. Mitchell, particularly in his books *Iconology* and *Picture Theory* and by the art historian and cultural theorist Griselda

Pollock. Other writers important to visual culture include Stuart Hal, Jean-François Lyotard, Rosalind Krauss and Slavoj Žižek. Continuing work has been done by Lisa Cartwright, Margarita Dikovitskaya, Chris Jencks, Nicholas Mirzoeff and Gail Finney. Visual Culture studies have been increasingly important in religious studies through the work of David Morgan, Sally Promey, Jeffrey F. Hamburger, and S. Brent Plate. It is the history of development of Visual Culture.

Before visual culture was introduced art had aura. Only the higher class or elite class had access to such art grassroots people or poor people such as Subaltern Class hadn't access to such art. So, consciousness of the domination, class conflict and social hierarchy had not known by such groups. There were not revolutions against dominant groups by the suppressive people. With the development of the visual culture art became cheap and everyone can access on it. After than, the consciousness of the people has changed, people became aware of their class and social hierarchy.

In the very beginning of this culture only the picture had moved, with the new technical innovation with moving picture sound also mixed on it. But sound was recorded later from the background; it was also difficult to produce such art technique. Gradually, with the moving picture sound also recorded at the same time when it was acting. The history of it was not so far than thirty years. Marxist critic Walter Benjamin also talks about the importance of this culture in the mass media, he says that it is the new way of revolution. Where art became the access of everyone and it became the way of knowing class consciousness and it caused revolution. People know the world within short time through it. Now everyone has T.V, Radio and Computer as well which spread knowledge of new thing which is innovate recently within few minutes of its introduced. So, visual culture is the new way to develop class consciousness and revolution. It is also important to evoke the voice of Subaltern Groups and their revolution, if the art has an aura in the present scenario the

consciousness of the subaltern groups had not spread and revolution from such groups had not even in thinking. It is the new way to subaltern groups to empower for revolution against dominant class.

When we are talking about representation in the visual culture especially in the movie, characters are portrayed with different characteristic confined with the certain role which is determined by the Script writer and the Director of the movie and they are also control by the certain power and politics of the world politics. They are also come from the social reality which compels them to feature that social reality in the movie. On the other hand as they are in power they make character are submissive and passive than them. These things evoked by Foucault in his essay *Truth and Discourse*. As the subalternity concerned they deified the eastern or regarding to the Subaltern Studies, Script writer and the Director are powerful in the movie so they represent the western and the character are submissive then them so we can compare character with the easterner. On the other hand, regarding to the subalternity marginalized people thinks themselves are weak, passive and inferior which makes them submissive. These things are evoked by Edward Said in his essay *orientalism*. When the westerner represents the eastern in the movie, western shows eastern are submissive, inferior weak etc. Regarding to this audience or people can internalized the consciousness which caused the character submissive and inferior, and there can be revolution possible, which contribution is gone to the visual culture, such as Movie, T.V serial etc. As the Salman Rushdie said in his essays *Outside the whale and Attenborough's Ghandi: Issue of Representation*. He raises the issues of western representation of the east. In the contemporary postcolonial theory of representation is closely related with the Foucauldian concept of discourse is representation.

Rushdie finds the western movies filled with the stereotypical representation of in this essay. For Instance *The Far Pavilions* the movie as well as T.V serial is full of fake

portraits inflected by the waste on the East. Rushdie says “works of art even works of entertainment, do not come into being in a social and political vacuum and that the way they operate in a society cannot be separated from politics from history” (87). Rushdie urges loud and clear to revolt against western’s fake representation and their domination over non-western. Rushdie says “The various films and T.V shows propagate a number of notions about history which must be quarreled with as loudly and as embarrassingly as possible” (88).

Attenborough’s film Ghandi “Rushdie opines that deification is an Indian disease and the Indian’s therefore deified where Ghandi was put almost to the level of God by the Indian” (104). In this film it is shown that revolution can and should be made purely by submission and self sacrifice and non-violence alone.

On the basis of the above mentioned on subalternity, the following chapter analyzes the movie *Children of Heaven* from the subaltern point of view. In this movie major character are submissive which through the inferiority complex. Regarding to this point, this analysis explores their life history to depict the subaltern history.

## TEXTUAL ANALYSIS

### **Representation of the Submissive Subaltern Characters in Majid Majidi's *Children of Heaven***

This topic "Representation of the Submissive Subaltern Characters in Majid Majidi's *Children of Heaven*" shows the concern of subalternity in Majid Majidi's movie *Children of Heaven*. Subalternity demonstrates the submission of the subaltern groups. On the broad this researcher has described subalternity in the chapter II. With concerning to Majidi's many works which have described in Chapter I, the family drama or movie *Children of Heaven* is one of the prominent movie to represent the social reality of the suburb areas of Teheran, Iran. So, to find out the underlying reality in the movie this research is conducting. To cull out all the issues it is important to views the many upheavals about this movie in the national and international arena for its feedback. This movie has got more encouragement than the commentaries and awarded with many national and international Awards.

This movie was released in 1997 A.D in Iran and English name of this movie is *Children of Heaven*. According to the Iranian year it was released in 1375 and the Iranian name of this movie is *Bacheha ye aseman*. It is a family drama, family movie when we talks about the genre of this movie. And Plot Keywords are Shoes, School, School Principle, Children, and Boy etc. On the other hand, this movie is known as *The Children of Heaven* which is used in review title in USA. This movie has weaved with two scenes, manufactured in Persian language and subtitle has developed later in English and setting of this movie is slum area of Tehran Iran. 88 Minute is total run time of this movie. This movie is produced by Mohammad Sared Seyedzadeh. This movie had released in 22 January 1999 AD in USA in International arena. Both writer and director is Majidi himself.

According to the Iran government only those movies can be shown, those are authenticated by the government and get 'A' grade in grading and those get 'C' is used to

censored. This movie has got 'A' grade. So, that this movie had let to release after released many private, national and international Medias tried to approach to this movie. Many journalists have taken interviews with Majidi to know the difficulties faced by the unit in the shooting and strategy that had applied in the shooting and also about the reality of government's strategy towards the movies. Iran has rigid rules and regulation which can ban or inspire the movie regarding to the story and movie creation should be done under rules and regulation.

Ali is the main male protagonist and Zahra is the main female protagonist in this movie. They are brother and sister. In the very beginning with bringing Zahra's repaired shoes from cobbler house, Ali goes to vegetable shop to buy some potatoes. Shopkeeper orders him to put potatoes in the bag from the lower level which is placed for the lower class people. Ali mistakenly placed Zahra's shoes in the corner of vegetable box and starts to pick potatoes. Garbage Seller arrives at the sharp time and picks the shoes of Zahra and put them in the cart and taken away. Ali after finish shopping looks for those shoes but shoes has already gone. In the course of searching those sneakers, he pushes up the vegetable box and they are turned over, shopkeeper scolds him and chases him away. Ali goes home with dim face. He tells Zahra the every circumstance that had happened. He promises to return her sneakers back. He returns back to the shop in search of shoes, in the way Ali's friends request to him to play with them. Ali doesn't notice them, reaches to the shop, but once again the harsh shopkeeper chases him away from there. Hopelessly, he goes home and explains everything and pleads with Zahra not to tell it to the parents. In the evening, their father brings some sugar to break them into small pieces. Because of the poverty, house owner's threatens, monotonous life etc makes him frustrated and he down pour his frustration towards his family members by blaming them. Ali's mother is ill and laying in the bed so Ali's father scold her why she quarreled with house owner on the doctor's avoidance from the stress

things. Also he rebukes Ali for not being responsible to housework. On the other hand because of the fear of parents both brother and sister are pretending to studying and chatting with each other by wrote things on the paper. Zahra threatens Ali by saying, she will tell everything to the parents. Ali persuades her emotionally; he cleared her that their parents haven't money to buy new sneakers. And propose her to wears his sneaker when she goes to school next day. School time favors them because Zahra's school time was in the morning and Ali's class was in afternoon. So, Ali request to Zahra by giving her new pencil to wear his sneakers. Those shoes are bigger than her feet, even she is agrees to wear those shoes. Now then both need to wear same sneakers. When Zahra comes from the school and Ali goes to school, they change the sneakers in the midway. Because of waiting to Zahra, Ali reached late in the school every day, when Zahra's school close, she used to run from school and Ali used to waiting her in the way to change sneakers with Zahra's arrival and shoes changed Ali's used to run for school. But he becomes late every day. One day when he reach school late his headmaster threaten expulsion him from the class but next day's also he came late, he is breathing so fast and headmaster doesn't let him to go to class and order him to bring his parents. Suddenly, Ali's class teacher arrived and persuades the headmaster; Ali is being a genius student and takes him to classroom. On the other hand Zahra always used to be very careful about the Ali's school time so after closed her school without losing a single second she used to run to meet Ali.

One day at school, Zahra finds her lost shoes are wore by another small lady and she followed her to her home. She tells everything to Ali and both goes to her home but they finds that girl's father is blind then they felt hesitation and doesn't tell anything to anyone and left the sneaker's memory from their mind, but next day Zahra finds that, that small girl wore a new sneakers. Zahra asks her about the old sneakers which were Zahra's lost sneakers, that

girl replies Zahra that, when she scored well in school, her father buys every time new shoes to her. Once again Zahra disappointed to lose those sneakers.

Although, their family is poor they are very sincere about religion and neighbors. Ali's father is breaking sugar into small pieces but doesn't let any single piece has eaten within family. On the other hand, they haven't enough foods to eat in their house but they used to help their neighbors by providing them foods.

One Friday, Ali's father request Ali to go to work in wealthy neighbors to work as a Gardner with him. They go on bicycle, they reached in the wealthy neighbors but in the beginning they can't explain things very properly to the house owners, so that they have been chased many times. Hence, they were in the process of returning back to their room from inside of the one house child find another child outside. He calls them and asks about their job. At last, that child persuades about their job to his grandpa and call them back to work in his house and they become success to get job. Grandson of the house owner needs a friend to play but there were no friends. So, when he found Ali of his same age, he eager to play with him so he requests his grandfather to hire them to work in their garden. At last they get job for one day and also earn good money. With some hopefulness they returned back to their home in bicycle. But in the way their bicycle's breaks fell and both of them fall from the cycle. Ali's father is injured. Their hope changes into disappointed.

One day, Ali sees the notice about the long range race competition and also he sees the prize list and found that who becomes third will get new shoes. Ali became eager to participate in the race competition to win good sneakers. So, that he can give those good sneakers to his sister and also he tells about that to her sister. But he faces the difficulties to register his name. He request his teacher to enlist his name as a runner but teacher reject to enlist his name, he pleads his teacher so much, even he is sobbing in front of the teacher, his teacher become compel to test his stamina. Ali performs well in the test match and teacher

enlists his name in the participatory form. Next day when race is opened he is ascertained that he will come in third position. In the course of running he was coming in the third position but one of the competitors push him away and he fell down in the road, he standup and flash back his past experience that empower him to run fast and he forgets everything even he forgets to come in the third position. And he wins all and become first in the competition. When race is finished he asks with his teacher, 'is he comes third?' But teacher replies him that he become first, once again he feels sad of not winning sneakers. He comes home and sit-down in the side of pool and shriek his feet in the water because of pain and bent over his head towards his knees and hides his face. It has shown that his father is coming from the shopping, but not shows his arrival into home. The story is finished in the suspense movement.

Concerning to this movie *Children of Hevaen* major characters are Amir Farrokh Hashemian as Ali, Bahare Seddiqi as Zahra, Mohammad Amir Naji as Ali's Father, Fereshte Sarabandi as Ali's Mother all are single family members, story has circulated within family major events happened within family and other are minor except than running competition. Ali is a main male protagonist, his real name is Amir Farrokh Hashemian he is only of 9 years old. His first acted movie is *Children of Heaven*. He has played a leading role in this movie, he appear in the very beginning and remain tills to end in the major events and he has portrait as inferior because of his age and economic status. He has many responsibilities in the very small age and dominated times and again at home, school, wealthy neighbor, by friends and also by parents. He is very obedient and things are happened to him and lead by time. He doesn't want to give any burden to his family. From beginning to end he has been struggling to provide sneakers to his sister Zahra. He loses her shoes in the shop. That's why he has suffered much but he never dares and wants to tell it to his parents. Once, he finds the notice in school about the long range running competition, where third prize is good Shoes.

So he participates in the match by several requests to the teacher and run for the third position to win shoes. From beginning to till to end Ali is dominated, subordinated, suppressed by the powerful, ruler and superior those represents through different appearance as school teacher, parents, friends, wealthy neighbors, shopkeeper etc in the movie makes him submissive because of his inferiority. These all things lead audience's sympathy towards Ali and empowered them to evoke aggression against sophistication, inequality, domination, injustice, bourgeoisie, capitalist system. This is the major concern of subalternity. Here are some photos of Ali.



Helpless Ali sitting near the pond (Scene I) Photo or running competition (Scene II) Photo of end (Scene II)

As photos shows he is innocent, helpless, submissive and inferior.

On the other hand, Ali's sister Zahra is a main female protagonist. Her real name is Bahare Seddigi only of 7 years old and double submissive through inferiority comparing with her brother. She has many responsibilities in home; to care just newly born baby, to cook, to help parents, to wash dishes, clothes and also she needs to fulfill the responsibility as a good neighbor. She has emotionally blackmailed by her brother, who has lost her shoes in the shop after returns them from the cobbler house. That was Ali's carelessness. Zahra compels to remain silent in the whole movie about her sneakers with her parents because of brother. We can also say that, there is mutual relationship between brother and sister. As she is inferior towards her brother she is double submissive and she has dominated emotionally in the whole movie by her parents, brother and other in society but she is innocent about this all. This all

things make her success to win audience's sympathy. For instance, internalization of this all by audience increased in their consciousness regarding subalternity and it may evoke the revolution thorough audiences against domination and encouraged to fight for freedom and equality. Here are some photos of Zahra shows the innocence of small child about the social reality.



Photo represents Zahra's innocence of social reality (Scene I) Ali and Zahra are walking to Roya's house to talks about shoes(Scene I)

Except Ali and Zahra, their parents are playing the major role in this movie and other characters are minor. Their father's name is Karim his real name is Mohammad Amir Naji. Ali's Father (as Amir Naji) he works as an actor in many movies. Although he is superior to other family members, he is also submissive and inferior in this movie. He works hard to existence of his family in unequal and dominant society. He has taken one room in rent, house owner comes time and again and threatens his family to kick out them from his home, but he has no idea to defend with him without remain silent.

As a Muslim, his responsibility is to feed up the prayer in Masque. He hasn't sufficient money to buy even sneakers to his children, so that Ali and Zahra hiding the secrecy about lost sneakers because of internalization of their poor economic condition. At the middle of the film, he goes in search of job to wealthy neighbors, who can provide him part time job with Ali. But he couldn't persuade to the house owner of wealthy neighbor about their job, so that many times he and Ali are chased. He has taught Ali to dealing but he himself became inferior which makes him submissive in front of wealthy people. Later Ali talks with house owner's grandson about their job and grandson argues his grandfather at last

they get one day job to clean the garden. They get job, while house owner's grandson persuade his grandpa after he finds a child like him and fascinate to play. Unlike Ali and his father that child seems superior and Ali and his father become inferior in front of him. In reality that child is the means from which they get job, child become here a job provider who can deal things even with his grandpa but Ali can't tell his problems to his parents and his father can't describes things properly with wealthy house owner, that's why they are chased many times. It is the inferiority because of poor economic condition. Here, the small child of wealthy family became a master to provide a job to Karim (Fateher of Ali) and Ali. Karim and Ali compel to do work there because of their poor economic condition and submissiveness. It is discrimination between higher class and lower class. These all events stimulate audience to go against discrimination in society and also manipulate the audience's sympathy towards the poor, inferior and lower level peoples in society.

Concerning to the elements of subalternity, there is resistance from the lower class people in the society, this movie has also some revolutionary elements, it is minimal in the characters but more is expectation through emotionally evoked from audience. Somehow, we can see strong revolutionary characteristic in Ali's mother. She quarrels with the house owner when owner comes for rent and behaves very harshly, but she has minor role in the movie comparing with three member of family. But she is also submissive and inferior comparing with her husband. Time and again her husband put restrictions on her to do things strongly, which compels her to remain silent and also her husband order her to do work. It is the social reality of the Iran and it is depicted very clearly.

On the other hand some other characters has also played important role, Nafise Jafar-Mohammadi as a Roya, her filmy father's and Mother's real name are Mohammad-Hasan Hosseinian, and Masume Dair. Dariush Mokhtari as a Ali's Teacher, Behzad Rafi as a Trainer, Kamal Mirkarimi as a Assistant, Kambiz Peykarnegar as a Race Organizer, Hasan

Roohparvari as a Race Photographer, Abbas-Ali Roomandi as a Shoemaker, Jafar Seyfollahi as a Green Graocer, Qolamreza Maleki as a Salt Seller, Zahra Mirzai is a Zahra's Teacher, Sara Zamani as a Trainer, Mohammad Haj-Hosseini as a Mosque Servant, Seyd-Ali Hsseini as a Ali's Friend, Davud Shams as a shoe Seller, Mash-Ebrahim Safari as a Ali's Father's Friend and other are minor characters, playing the important role in this movie.

According to the many commentaries and reviews published concerning to this movie, all are views this movie from positive perspective. But nobody has seen it as a sort of revolution from lower rank in society. So, that this researcher is going to examine and analysis it from the subaltern point of view, which will shows the submissiveness, inferior, lower rank in society and other subaltern concern. In the journal Hudson, Bert Cardullo in the topic Angels beyond America wrote about Ali's family and says:

Residents of Tehran's run down southern section, the Mandegars consist of five members: a new baby in addition to Ali and Zahra, and, along with their dad, a mother (Fereshtceh Sarabandi) who is disabled by a serious back condition that may require surgery. The father, Karim, has no trade to speak of, though he does occasional work as a handyman and gardener; he is not lazy or irresponsible, just devoted Allah, whom he serves, without pay, in various capacities at the loval mosque, (Perhaps it is in this sense that his youngsters may be regarded, without irony, as "children of heaven.") And Islam, like Christianity in the west, seems to serve Near-Eastern capitalism by keeping the Karims of the region plus the homeless beggars' one social rung lower—in their place as gouging shopkeepers and uncharitable landlords' profit of them. (108)

In this abstract, it has shown that Karim's family is poor, he and his family members are very loyal to everything because of their poor condition and they are exploited by upper class like

shopkeepers and house owner. Karim is the head of family is very much devoted with god without any profit. He has done work without any gain, it shows the inferiority and passiveness, if he has power and superior he hadn't done any work like that in mosque without any profit. Because of devotedness to god, social status, lower rank makes him and his family submissive and loyal to everyone and remain silent whatever injustice happened them. So that, those children are called of *Children of Heaven* because they doesn't take any action against injustice and obedience to everyone and has done everything whatever ordered to them. Because of passive acceptance and loyal makes them children of heaven and they are dominated time and again .

On the other hand, in the live journal, Ratheesh Krishnavadhyar wrote after viewing this movie and says:

Today I watched the Iranian film *Children of Heaven* (1997) directed by Majid Majidi. The film is the story of two children, Ali and Zahra, from a poor Iranian family. In the beginning of the film, we see Ali getting his sister's shoes repaired from a cobbler. He goes to a vegetable shop after that, and keeps the shoe-bag in a corner of the shop. A man collecting garbage takes the bag away mistaking it for garbage, and Ali returns home with a broken heart. Zahra cant go to school as her teacher would beat her if she comes without shoes. They cant ask their parents for a new pair of shoes, as they know that their father cant afford to buy one, and they may get a scolding for losing the old shoes. So, what should they do? (200)

In this criticism, we finds that even Zahra can't go to school as her teacher would beat her if she comes without shoes, now her shoes are lost. Because of economic scarcity their parents can't afford her any shoes recently and if they tell this matter to their parents they may beaten by the parents. As they are inferior to the parents they are feared to tell and remain silent and

submissive. Because of it there comes a question what should they do? Without remain silent. There is no way than remain silent and also they doesn't want to give any economic burden to their parents even they suffer tragically. It is the submission because they are not fighting for their right.

Similarly, Shlomo Schwartzberg wrote reviews in the Reel Journal published by Boxoffice Media from New York and says:

Yet another fine film from Iran, "The Children of Heaven" deals with that country's favourite subject, children and their difficult, sometimes perilous path through an indifferent adult world. When a young man loses his sister's only--and recently mended--pair of shoes, the siblings have to share the boy's footwear, because they scared to tell their father about the loss and can't afford to buy a replacement pair for the girl. Their plan soon becomes untenable, so it's up to the boy to find a way to get his sister a new pair of shoes. (59)

Here, Schwartzberg somehow tries to preset the Submission through which is from inferior rank in family. So that, those innocent children are feared to explain the pathetic situation to their parents and try to solve the problem by themselves because they doesn't want to provide any burden to their parents. Where not only those children are submissive but their parents are also submissive because of poor economic status.

In the journal *Journal of Religion and Film*, Majid Majidi and New Iranian Cinema Annie Gregory described the one event which is important.

Ali's father is also introduced through a close-up of him chipping blocks of sugar for an upcoming religious ceremony. When he is given a glass of tea from his daughter, Zahra, he asks for a clump of sugar for his tea. Zahra is confused because he has piles of sugar in front of him. Ali's father explains that the sugar belongs to the mosque and it would be wrong to use it. This

theme of self-sacrifice for the sake of religion and faith is presented in Majidi's films as an unquestionable and clear path that simply must be followed, regardless of the hardships it brings upon the family. This is also seen when Ali's mother gives Ali a bowl of soup to take to an ill neighbor, despite the fact that they barely have enough to eat themselves. (6)

Furthermore, in the faith of god Karim's self sacrifice his labor and remain obedient to tribute to religion is because of inferiority. He fears with god. So, he doesn't want to do anything out of god's law even in his hardship. On the other hand, his family members are also inferior towards him and with neighbors. So that to maintain good relationship with neighbors they provide a food to them because they have feared of being isolated and also they are not independent because of it they are inferior comparing with other and submissive and dependent with other such as god neighbors for good fortune.

As the theory concern subalternity, it has said that subaltern group means are submissive, inferior rank in society, subordinated, dominated, which is through the age, caste, gender, class and so on. They are the subject of ruling class. It has said that there is also resistance or revolution at the end. Gramsci says that subaltern groups are the subject of hegemony, passive, inferior and submissive. In the matter of revolution, in this movie there is not any direct revolution but somewhere it can be realize. Whole part of this movie deal with the submission through inferiority. Which we can find in the very beginning of this movie at first dialogue between Ali the Nine years male protagonist and Shopkeeper it is because of Class and age. Here is a dialogue between Shopkeeper and Ali:

Ali: Hello, Akbar Aqa. I need some potatoes.

Shopkeeper: Not those, kid. Pick some down there (Scene 1).

In this initial dialogues, Ali the protagonist of this movie goes to the shop to buy some potatoes and beg with Akbar Aqa (the shopkeeper) some potatoes and start select potatoes

from the sack but the shopkeeper suggest him to collect from the down not from upper. And also orders Ali to pick potatoes from down which specially placed for lower class people. Akbar Aqua already knows about the socio economic background about Ali and his family and also as Ali has been a child the shopkeeper force him to collect potatoes from the down which are unhygienic as the potatoes of upper. As from the lower class and of small age Ali is inferior comparing with shopkeeper. As shopkeeper ordered Ali obliged to collect potatoes from down very obediently because of his inferior rank which make him submissive. It is the subaltern concern, in this scene and dialogue it tries to evokes the audience anger towards to the shopkeeper who dominates the child Ali. Domination over Ali symbolically represents the domination over subaltern groups. These dialogues, on the other hand shows the Ali's family's submission in the society economically and submission of the main protagonist because of age.

In the matter of money Ali's family have not more money to buy hygienic food and also their account in the shop became empty which we can find in second abstract of dialogue. In this dialogue shopkeeper tells about the price of the potatoes which is of Sixty-five Toumans. Ali requests him to put it in their tab. But shopkeeper replies their tab has reached in limitation and centralizes the Ali's concentration towards the money and stresses him to tell about the tab with his mother. Here, we can see very clearly the nature of ruler when they found ruled weaker than them, they tortured over ruled from many ways because they have power. Ali without any reaction accept shopkeeper's proposal and tell 'All right' with shopkeeper. In this section, we may analyze the inferiority and submission in the character Ali. He doesn't have any strategy to reaction against shopkeeper. It also wins the audience heart and helps to increase the anger against the higher class or dominant class in society, which may caused revolution. In the beginning, Ali arrived in the shop with his sister repaired sneakers and he put them in the pile of vegetables corner and he start to collect

potatoes, suddenly rubbish trader arrive and takes those shoes thinking them as rubbish. When Ali searches sneakers he doesn't find them and in the course of searching pile of vegetable box are fallen and shopkeeper threaten him and chase him away from there. We can see these all in following dialogue:

Shopkeeper: What the hell are you doing? Why did you spill these? Are you crazy?

Ali: My sister's shoes disappeared.

Shopkeeper: Get lost. Beat it.

Ali: I left my sister's shoes here.

Shopkeeper: I said get lost.

Shopkeeper: What? You're still here? (Scene 1) .

In these dialogues, we can see, Ali is pleading with shopkeeper about the circumstances but the cruel shopkeeper appear more insensitive and question to Ali's begging by saying 'what? And you are still here?' It represents the behaviors of ruler, elitist, upper class over ruled. Where questioning to somebody is means to questioning to existence or dominating language. This also shows the ruler or upper classes behavior against reality of lower class, what Ali is saying to shopkeeper is truth but the shopkeeper like ruler negates Ali's pleading. It is the concern of subalternity where marginalized, dominated and lower classes voices are unheard by the ruler or dominant class, bourgeoisie. Symbolically, pleading of Ali represents the pleading for right. Ali here is representing the subaltern groups, who they are marginalized and oppressed. Their rights are censored by the ruler like shopkeeper. As Ali is inferior because of this he is submissive and he should tolerate what has happened to him.

Nevertheless inside the family too there is inferiority which caused submission within family where superior dominates to inferior. Ali arrived home after shopping without lost a

single second from shop his mother order him to give a task to his little sister Zahra. Ali compelled to order to her. Here are dialogues:

Ali's mom: Ali! Tell Zahra to peel the potatoes after she puts the baby to sleep.

Zahra: Ali, did you get my shoes?

Ali: Mom said to peel the potatoes if the baby is asleep. (Scene 1)

Zahra is only of 7 years old, even she has big task to do work inside the family which her parents ordered her. Even Ali love his sister so much he is only of Nine years old and he is also compelled to order to Zahra what his parents order him to ordered Zahra. Parents represents a ruler over Ali and Zahra who are ordered by parents to do things time and again. This shows the hierarchy within family and circulation of power from top to bottom, where everywhere powerful dominates weak, within family comparing with parents Ali and Zahra are marginalized, inferior and powerless which makes them submissive and compel them to be obedient. For instance, he is so inferior and submissive because of that he is compel what is ordered him by parents who are powerful than him. Ali says to Zahra 'Mom said to peel the potatoes if the baby is asleep' in this dialogue shows the submissiveness of Ali and Zahra. Zahra in the age of 7 needs to work hard than her capacity, concerning to the dialogue Zahra needs to peel the potatoes recently after the baby sleep. Seven years old, it means she herself is a kind of baby but she needs to care other baby smaller then her and make them sleep, it is out of her capacity. On the other hand Ali is just a nine years old but he needs to stand as a matured man according to his father which shows in the dialogue below:

Ali's Father (To Ali): You! Why didn't you help your mother...? When she asked you to? You should have been patient. I would have come home and taken care of it. What is your duty in this house? Eat, Sleep and play? You're not a kid anymore. You're nine years old. When I was

nine years old, I helped my parents. Why do you make me mad? Are you stupid? Are you dumb? Don't you understand? (Scene 1)

Ali's father is scolding to Ali for not being responsible in house work and reminding him his responsibilities towards family and also asking reasons why he doesn't work properly. He also mentioned Ali about his own routine in his childhood to help parents. Here, we can say that his past experience of domination has trace yet, that was the domination from colonialist and elitist in which regime he was ruled by the ruler, where he was inferior which makes him submissive. There hadn't opportunity to do work from their instinct but compulsion to do what is ordered. In these dialogues Karim evokes the word 'Patient' which means to tolerate oppression, domination, suppression. Ali is voiceless in front of his parents that can be find in the above mentioned dialogue where Karim accused Ali by asked question. For instance, in the dialogue Ali's father karim says 'Are you stupid? Are you dumb? Don't you understand?' 'This all shows the voiceless Ali who is inferior to his parents makes him submissive, even his father raises many questions concerning to him, but he doesn't react on them and remain silent. Ali is only of Nine years old which age is the age of kid but his father behaved him as matured man and gave him big tasks which are out of Ali's capacity. Although he used to do works properly as he can. His friends are used to play outside but he needs to do work in home. On the other hand, he is feared with parents to play with friends, if his parents know about his playing they may beaten him.

For instance, whole family members are submissive comparing with neighbors and religion because of inferiority complex. This we can find in Ali's father's dialogue, where he says:

Ali's father: Thank you, dear. I serve tea all day long at the company. But Zahra's tea has a special taste. Zahra, dear, you didn't bring the

sugar bowl. There is all this sugar. This belongs to the mosque. It's been given us in trust. (Scene 1)

Ali's father is busy in breaking sugar into pieces which is given to him in trust by the Muslim society for next ceremony. He order Zahra to prepare tea for him but there is no more sugar in home. He drinks tea without sugar and admire Zahra's prepared tea. And beg some sugar but there is no more sugar in home. Zahra points out the pile of sugar candy which he is breaking but at the same time father replies her that this belongs to the mosque, 'it's been given us in trust.' Here we can see clearly the submissiveness, even he is working without any profit because of inferiority complex. He is losing his time in the name of religion or trustworthy work. In his front there is a pile of sugar but he is compelled to drink tea without sugar. There is no one to object him if he takes some sugar but because of feared of religion and submissiveness he is not taking any single pieces of sugar. It is because of submission.

Ali's father (Karim) pronounces the word 'trust' it means faithful. In the capitalist society only those are faithful who they are submissive, inferior and powerless. On the other hand, in Ali's family they have no more foods and money, but he is working for other (Mosque) without any rewards and profit. In one hand, it shows the unity of subaltern groups on the other hand, it shows the faithfulness in his words but where faithful comes in elitist society from submission where higher class and ruler always works for themselves and individualist. So, we can says Ali's father is himself submissive comparing with the other in society. On the contrary, Ali's mother is seems to be strong than other characters but in front of her husband she is also submissive because her husband order her what to do? What not to do? And she compels very orderly to do work ordered. It has shown below in dialogue:

Ali's Mother: Got to your company store tomorrow. We don't have any formula left buy some for the baby.

Ali's Father: Don't worry. Rahim Aqu's wife had a slipped disc. Surgery made it worse. You should learn to live with it.

Ali's Mother: what do you want me to do? Do nothing all the day?

Ali's Father: Well, the doctor had forbidden work.

Ali's Mother: Kokab Khanom's sister had surgery, and she's fine.

Ali's Father: Don't even think about surgery. I don't want you to become crippled. (Scene 1)

From this scene and dialogue we become clear that, how much she is submissive and inferior in front of her husband. She wants to do something for family but her husband avoids her from doing everything by brings the reference of doctor. She needs a surgery and she takes the reference of Kokab Khanom's sister who becomes fine after surgery. But her husband brought Rahim Aqu's wife's reference who has became crippled after surgery and avoiding her from surgery, on the contrary, she suffer so much and want relief from pain, she evoked the voice of subaltern groups and wants to make free subaltern groups from domination and oppression, which symbolically represents through pain and surgery, where pain refers to the sufferings of subaltern groups and surgery refers to revolution. So she wants to take even risk for relief but her husband is avoiding her from surgery. Husband's character here indirectly refers to the ruler. On the other hand he is ruled by other powerful ruler represent through Mosque or it is religion, higher class people and other peoples in society. Some events she seems stronger active than other character but in fact she is also passive, inferior in front of her husband. Her husband says: 'I don't want you to become crippled.' Concerning to this dialogue he wants to maintain status quo, wants nothing changed about his wife because he is feared of upcoming consequences where surgery represents revolution. According to this all both husband and wife are submissive because of inferiority and hasn't confidence and passive.

In addition, more than the husband and wife their children are more submissive than them because they are suffering from the great tragedy of lost sneakers and even they couldn't tell this matter with their parents because they are feared of beaten from parents because they have no money which we can distinguish from the dialogue below:

Jahra: Ali..... how am I going ...to school.....without shoes.....tomorrow?

Ali: You can go to school with slippers.

Jahra: Ali, you really have some nerve. You lost my shoes. I'm going to tell Dad.

Ali: Zahra, if you tell dad, he'll beat both of us....because he doesn't have money to buy you a pair of shoes.

Zahra: Then what should I do?

Ali: You can wear my sneakers.

Zahra: I'll wear them.....

Ali: when you're back from school.

Ali: {giving pen} this is for you. (Scene 1)

In these dialogues, we can find their inferiority in the family, Ali lost Zahra's sneakers in vegetable shop, which he had brought from the cobbler house after repaired, but that was not his big mistake. It was because of misplaced sneakers by Ali who lost Zahra's sneakers or shoes. Ali tell everything to Zahra after knowing all, Zahra becomes so sad because she has no other shoes or sneakers to wear next day for school. Ali persuades her not to tell parents the fact; they both may be beaten by their parents because they have no more money to buy new shoes. Shoes here symbolically represent the right of subaltern groups which is grasped by the ruler, colonialist, bourgeoisie nationalist. On the other hand their parents represents provider of subaltern groups who themselves are looted. They themselves are inferior

towards ruler and haven't power to provide right to subaltern groups, they are inferior which makes them themselves submissive.

Ali requests Zahra, to wear his sneakers from next days to school. But those shoes are bigger than Zahra's feet. Ali convinces her by giving her his new pen. Here, Ali hegemonies Zahra and make her silent by providing her a pen. They are talking these all things behind the parents eyes by pretending as reading and by writing on the paper because of fear to talks in front of the parents, so they wrote these all things on the paper and share with each other when their parents turns another side. This all leads our sympathy towards those small innocent children, main protagonists of the movie, who have burden more than their capacity and also inferior in fronts of family, school, other people in the society and friends. Ali's age child from upper class can persuades his grandfather about to recruit Ali and his father as a gardener and grandfather call them to work. On the other hand, Ali and his sister are suffered more but they are feared to tell the incident with parents. This shows the inferiority and submission of them.

On the other hand, we can see that Ali and his sister are inferior towards their friends as well. Which we can found in the dialogues below:

Ali's friend: Ali lets to practice.

Ali: I'm busy.

Friend: Come on.

Ali: I can't come.

Friend: It won't take long.

Ali: My mother is ill.

Friend: Get lost. (Scene 1)

Concerning to the dialogue Ali is working at home, his friend knock on the door when Ali opens the door, his friends request him to play a football with them but Ali's mother is ill and

he is also afraid with parents so he tells to his friend he will not come. After then his friends disgrace him by saying 'Get lost' but Ali remains silent. It shows the lower rank of Ali's in the friends circle and shows the suppression of powerless by the powerful. Moreover, subalterns group are powerless, ruled, subordinated, submissive and they haven't confidence to do something from their instinct. They aren't free in their will they are compelled to remain in certain boundaries of society. And they aren't thinking about to cross the boundaries and restriction which is because of inferiority, passiveness which makes them submissive. Mother's illness symbolically represents boundaries which compels subaltern groups to remain inside the boundaries.

As it says that Ali is submissive in school, following dialogues shows how he is submissive in school:

Principal: Why are you late this time? You can't use the wet-shoe excuse now.

Come down here. Come on. Come on, get going. Come on. I'm talking to you.

Go home and com back with your father.

Ali: Please, sir, my father is at work.

Principal: Till him to come tomorrow. Get going.

Ali: Please, sir, he goes to work tomorrow too.

Principal: so come back with your mother.

Ali: Please, sir, my mother is ill.

Principal: I won't accept any excuses. This is how we treat an irresponsible student. Out you go. Get out. (Scene 1)

Principal represents ruler who is cruel, oppressive concerning to the dialogues. Ali is ruled and represents subaltern groups and inferior in rank. Concerning to the dialogue ruler are powerful and never concern about the problems of ruled or powerless. When Ali arrives late in school principal tries to take him out from school and order him to bring his parents with

him. Ali even shows the problem in his home but principal ignores it. Here we can compare principle and shopkeeper who they represent real ruler both ignored the Ali's problem and played with him as he is a puppet of their hand and whatever they ordered Ali needs to do obediently. Ali has no voice against them because he is inferior to them. Principle tried to take Ali out from class. He even doesn't try to understand the problem of Ali even after seeing the wet shoe and ordering Ali to keep going out from school. At the same time Ali's class teacher Jarari comes and persuade the principle by saying:

Jarari, the Class teacher: What happened, Ali? What is it?

Jarari: Good Morning sir. He is a good student, very orderly.

Principal: Come here.

Principle: This time I'll excuse you for Mr. Jarari's Sake. Don't let it happen again. Go to your class. Go!

Jarari: That was very kind of you.

Principal: You're welcome. (Scene 1)

His class teacher is also represents the ruler, colonialist, bourgeois who concern only with profit more than him, principal is more profit oriented and utilitarian in his perspective. When class teacher says to principal about Ali: 'He is a good student very orderly' then after principal let Ali to go to the classroom means that ruler wants benefit from ruled, exploit ruled and take a profit from them or from subaltern groups who they are inferior comparing with ruler and obedient towards ruler which is submission. Subaltern groups like Ali they don't have their own determination, every things happened to them and other determines their action. Because of Ali's good points as says by class teacher, principal let Ali to entry in classroom. If he found Ali irresponsible he hadn't let Ali to go in classroom. It shows the real nature of rulers, elitist, colonialist, ruler and their activities. Ali represents subaltern peoples who they are inferior becomes the puppet of rulers hand which makes subalterns submissive.

Rulers like principal thought subaltern groups, marginalized and powerless are as their subject.

Similarly, upper class's behaviors towards lower class peoples, inferior, powerless, subordinated etc are shown dialogues below:

Owner: who are you?

Karim: I mean—we—

Owner: why do you bother people?

Owner: wait a minute! Parviz, go see who's bothering us!

Karim: Run, Ali!

Parviz: Who is it? Stay right there, if you're a man!

Karim: Get off, Ali. What strange people! What did I say wrong? (Scene 1)

In these dialogues, we can see above mentioned things, where upper class treat lower class as their subject, if they need them they used those people and if not needed them they through them as a trash. When Ali and Krim beeps house bell, owner asks name and their job from inside. Because of fear, they can't explain their job very properly so that without understanding them Owner make them chased. Which is the cause of class inferiority makes them weak to explain matter properly. This situation reoccurs many times to them and chased.

Ali has only one purpose in this whole movie that is to provide Zahra shoes which could make him free from traumatic experience of lost sneakers and also free from fear of beaten by his parents. It is the pure submission because his suffering in the case of shoes is a minor suffering but transferred into the major tragedy in this movie. Those lost sneakers shows the lost right of subaltern class in the society and fear of telling about the real incident represent the inferiority complex of subaltern class which makes them submissive. To

achieve shoes for Zahra is his goal. Here it shows that Ali as an inspiration for subaltern class.

Approximately, at the end there is going to happens a long distance running program and students from different school has been invited to participate in this program. Ali sees the notice and also finds that that become third will won good shoes. Ali eager to achieve his goal so, he goes to the teacher to purpose for including him in the race. But teacher negates him which in the beginning but later after tastes his stamina includes Ali's name in the list it is the cause of inferiority and submission of Ali towards teacher. Here are some dialogue between teacher and Ali which clarify the above mentioned matter:

Sir: it is not up to you to decide, my boy.

Sir: you missed the test, and the deadline is up.

Ali: Sir, please do something. Let me be part of the race.

Sir: You are really pigheaded. When I say you can't you cant? Get out of here.

{Sobbing}

Ali: Please, sir, I promise to win. Please, sir, please register my name. Please, sir, I can run very fast. I'll leave everyone behind. I promise to win.

Please, sir, register my name. (Scene 1)

As Gautam Bhadra says "defiance", is not only the characterstic but also submissive to the authority is equally important features of Subaltern Groups (68). Concerning to this point, in these dialogues Ali is pleading much to his teacher to enlist his name in the long range running competition but teacher is rejecting him by saying 'it is not up to you to decide, my boy it is' the main statement which shows the Ali as a submissive, inferior and teacher is ruler has a determinative who determines the Ali's inclusion in the running competition. Ali wants always one things but he achieved another, concerning to this Ali is led by time and things are happened to him, shows the inferiority of Ali and his submissiveness. Ali's interest

is underprivileged by the teacher. After many pleading and promise to win the match by Ali, Teacher eager to test his stamina and make him run alone in the ground, teacher is watching stop watch after he found Ali a perfect runner, he enlists Ali's name in the list.

Before known the Ali's skill, teacher was rejecting him and says as it was decided by god but later when he found Ali is perfect, he added Ali's name in a list it shows the suppressed, underprivileged, dominated and puppet like Ali. When principal found him a irresponsible principle has tried to taken out him from the school without understanding the real circumstances and when they find, Ali is perfect then they select Ali even it was illegal because they cut the name of another students from the list who has appeared in right time of testing. It becomes legal for teacher because it is dependent to their profit. Before Ali's performance teacher replied to Ali; it is already decided so there is no way to put his name in list. But after Ali's performance they find Ali is a perfect and listed his name in list. There is no decision of Ali to determination to reach the destination it is distained by the teacher concerning to game. Ali plays a role where time leads him. His time is not under his control but time control him every time. He wants something but happens next. Only he gets victory to enlist his name in the list but that is also turns into void at the end of the movie.

Scene 2 has no dialogue it is about running competition, where Ali flash back his past circumstances and conversation with Zahra about to provide her a new shoes which empowers him to run fast. Flash back symbolically refers of traumatic experiences of the past. On the other hand, flash back's empowerment refers to empower him for revolution. Ali always wants to get sneakers for his sister Zahra which he became always filed to achieve till last. Concerning to the match he enlist his name to win sneakers for Zahra where third prize was sneakers. Ali is a perfect runner and he was sure that he will come third, regarding to the capacity of the Ali, he is perfect person to come first at last of the match he comes first. As he promised Zahra he tries hard to come to third. He even left other guys to go first and

second and secure his third position, but as I say already, Ali is lead by time not time by him. All of a sudden another student come his back and pushes him and Ali fell down in the road and he gets up and start running so fast, because of ego he forget his dream to win sneakers. And at last he comes in the first position; his teachers put him in their shoulder and celebrate to won by their school.

Here is the point that is need to be noted is that, before winning the match those teachers even try to push him out from the school because of late came into the school and also try to forsaken his name and also hate him because of his pigheaded nature but after winning the match those teachers are putting him in their shoulder they are not concerning to the dream of Ali. Ali just only wants to win sneakers. At the end of the match Ali asked with his teacher 'is he come third?' But a teacher reply very proudly says he came first. Ali becomes so sad because his mission failed to win sneakers. Here we can say Ali is leads by time and everything is happened to him. Ali won a cup not shoes at last, it is the most proud thing but he feels sad and he down his head and set his eyes in the ground not to the photographers. Photographers tries to make his head up but he is not ready for it. Ali goes home with dim face Zahra asks him about the position and shoes. Ali doesn't reply anything and taken his shoes out from the feet and sneaks his feet in the pool to relief from the pain which were injured he kneel down his head and remain silent. On the other hand his father is coming from the shopping but he is not arrives at home so it is difficult to determined whether he has brought shoes or not and movie is ended in this situation.

Regarding to all this we can say submission through inferiority complex in Majidi's *Children of Heaven*. Where characters are submissive and inferior from inwardly, Major characters are children, from poor background and also some major character are aged and they are from poor background which makes them inferior. Inferior is the major cause of submission in this movie and because of that they are dominated who are from superior who

are from wealthy background, politically powerful, upper rank in society, well knowledge. Those dominated are subaltern groups, they are subordinated, and their voice is unheard, underprivileged in the society. At the end, Ali become fails to achieve right which represents by shoes and movie ended the story which can be developed further but it is stopped here to handover the revolution's responsibility from audience and faith on the audience shows the submission in characters which represents submission in subaltern groups because of inferiority.

According to the subaltern theory there is revolution from the underprivileged, colonized or proletarian group against ruler, elitist colonialist and dominant group. But in this movie we can't find any revolution predicted openly. This movie tries to evoke the revolution from audience. This movie tries it's hard to win the audience's heart and sympathy, which is most precious achievement this movie tried to achieve. Inwardly, revolution in the movie is certain and limited but the revolution this movie is trying achieved through audience is much stronger than inside movie. This movie tries to empowered audience to fight against domination and also raised anger in audience against domination, dominant class and ruler.

## CONCLUSION

The present scenario of postcolonial and third world literature and movies have been raising the issue of marginalized, suppressed groups and their culture. Many writers and directors from third world or from postcolonial concerned to represent and provide to right and voice to the marginalized groups which refers to the subaltern groups. It is represents by many novel writers, other fiction workers and also by reviewers. Concerning to the issue of subalternity many researchers have applied subaltern theory in novel, story, fiction and in other texts. Research that conducting to the movie concerning to the subalternity are less in number. Movie is also shows the subaltenity. This movie *Children of Heaven* has the concern of subalternity, evokes the voice of marginalized groups. This movie talks about the subaltern groups, but many researchers has not access on this theme underlying in the movie. So, this researcher tried to cull out the subaltern's theme in this movie. This movie evoked the poor and lower class people's situation in Iran, represented it through submission which is through inferiority complex inherent within characters. There are some sort of revolution in the movie which represents through fighting for shoes means struggling for right, which can makes Ali, the major character relief from the mental trauma and relief Zahra from the suffering but the revolution is turned into void because of inferiority and submission within them, characters aren't fighting openly but they are fighting by concealed the real issues. It is because of inferiority complex and passivity which makes them submissive and suffered, dominated time and again in the movie but are not raising their voice against the authority. They are hegemonic by the ruler we can find this elements of pen giving by Ali to the Zahra and makes Zahra silent it is the feature of subalternity. But on the other hand Ali himself is dependent on the subaltern groups.

Movie is a genre which is easy to everyone to access on it. It is a right way to spread consciousness rapidly than any other difficult text and also easy to understand by everyone

through the video and audio. It is stronger than other genres which can produce more effect to the audience. In this movie major characters are submissive and dominated times and again by higher class, the ruler. Even inwardly the characters tried their hard to do action on their own way but because of the social rank, their age, and alliteration makes them compel to remain silent, conceal their instinct and obedient to all. Major characters are working what is ordered them not what they want and most of the action main children characters are feared of beaten from aged people e.g.: by parents. Because of that in this movie two children (protagonists) are remain silent, obedient and concealed the circumstances happened to them because of inferior rank and suffered a lot.

On the other hand their family itself is submissive and inferior because of the poor condition, time and again; house owner comes and threatens them to leave the house, if they are not able to pay rent on time. On the other hand they provide vegetable and help neighbors selflessly; this also shows the unity of subaltern groups. We can also find the unity in one incident when Zahra found her lost shoes are wearing by another small girl she tells those things to the Ali and both went to that girl's house but when they found her father is blind, they returned back without shoes and forget about it, this shows the love good relationship between subaltern groups.

Next to it concerning to the issue of submission, we can say that the main protagonists of this movie are inferior and submissive. Even Ali and Zahra, the protagonists are afraid of telling reality to their parents because of their inferior rank in family which make them silent and obedient. If Ali and Zahra told about the circumstances of lost sneakers, they would be beaten by their parents. They both use same sneakers of Ali to go to school. Zahra's feet are smaller than sneakers that make her difficult to walk and meet Ali in time to change slippers and sneakers. When Zahra's school is closed Ali's school start which makes them easy to wear same sneakers by both but it is very hard to reached in time in school because of that

Ali is threatened by his teacher and also the head master tried to get him out off the school. But it is the grace of class teacher who persuades headmaster, Ali as a genius student and let him in school. On the other hand Zahra also suffer in same way as she is very small but she needs to run after school to meet her brother everyday and always she is out of breath. Zahra on the other hand is inferior to her brother. She is compelled to remain silent because her brother dominates her not to tell the fact and she did same what her brother ordered.

Ali and Zahra are very small but they need to do all house work, they don't have time to play, but their parents scold them as they are irresponsible and play all the days. Once, Zahra found her lost shoes were wearing by another lady, but she didn't tell anything towards that small girls; Later Zahra knows that those shoes are sold by that girl but she doesn't dare to tell that shoes were belonged to her. At this time she is shocked. On the other hand Ali wants to participate in the long range running competition but the teachers reject his proposal to enlist his name. After many pleading teacher wants to test his running skills and find Ali is perfect and his name was enlisted. The decision is in the hand of teacher so when he finds Ali is perfect then he enlisted Ali's name as competitor. Ali becomes puppet in the hand of teacher. In the beginning, Ali is rejected and teacher said as the decision is of God but later when he found Ali perfect, he includes Ali's name

Meanwhile, Ali's whole family is submissive. We can find it in Ali's father's activities. When Ali's mother tried her best to fight against house owner and tried to do work, Ali's father avoids her and also he avoids her from surgery which is necessity for her healths betterment. Here surgery refers to the revolution which may relief from pain of domination by ruler. On the other hand he himself is submissive; he is drinking a tea without sugar but in his front there is a pile of sugar candy which he is breaking for next ceremony in masque and begging a sugar with his daughter. He shows the faithfulness, obedient towards religion and

shows his faithfulness to other peoples. I don't think it is a real faith; it is a submission because he is inferior to other in society and with religion.

Regarding to all evidences, the things are talked in chapter III we can say that this is 'representation of the submissive subaltern characters in Majidi's *Children of Heaven* because major characters unable to gain their destination; they are compelled to do things that happened to them, ordered to them, obedient to other and also can't say their problem openly towards other people because of class, age, poor condition and also there is no any sign of direct revolution against dominant class. But we can say, searching shoes refers to the searching rights but till to end it is not achieved because of inferiority lying inside the characters psyche. This movie tries to won the audience's sympathy towards lower, poor, inferior, subordinated, oppressed and marginalized peoples. This can be the seeds of revolution, it is expected through audience, as the genre film it spread consciousness rapidly and effectively than other genre.

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## Appendix

### Interview between Majid Majidi and Ross Anthony

Iranian Filmmaker, **Majid Majidi** welcomed me out on his hotel terrace. His wavy reaching hair, puppy dog eyes, and graying mustache reminded me of Albert Einstein. I framed and focused, "Smile!" I shouted, I was in a good mood. But Majid, peered rather tentatively at the camera. "Smile!" I shouted again, it didn't occur to me until well into the interview, that Majid knew a completely different word for "Smile."

"Could you tie your shoe?" I requested. Then he smiled. "Shoe" he knew. That's the motif his sweet film *Children of Heaven* runs on ... the simple shoe.

We moved into the suite; his interpreter, **Dr. Jamsheed Akrami** (an accomplished author) and Mr. Majidi put together some tea and coffee, offering it to me. We sat in a triangle on the available furniture. Unsure to whom I ought address my questions, I began facing Majid, but seeing a blank expression, I would turn to Jamsheed whose telling nod gave me the reassurance I needed to continue. Then, Jamsheed and Majid would converse in a language as foreign to me as "Smile" must have been to Majid. Finally, Jamsheed would respond in English:

**RA:** *The bureaucracy and politics of making films in the States can be quite a hassle, what is it like making a film in Iran?*

**MM:** The government has a monopoly on film stock and equipment. So every filmmaker has to go to them to rent these items. The government issues screening permits for the films, which means they can ban a film or demand changes in it. They also rate them on artistic and cultural merits. They reward A-grade films with rights to advertise on the government

controlled media and screenings at the best theaters. While C-grade filmmakers can be kept from making films for a year.

**RA:** *In your film, there are many scenes in which, the children run through the narrow streets of a small Iranian village. Were the passers-by extras? Or did you just shoot these scenes in unstaged streets?*

**MM:** Actually, we used hidden cameras to capture the presence of real life. There were some loose-ends, that is, things that happened that were like mistakes, but they enhanced the realistic performance. The cameras were also hidden from the key actors, again adding to the natural feel. It actually made filming more difficult and involved, hiding the camera and crew, but the results were much more relaxed performances.

**RA:** *How exactly did you get into filmmaking?*

**MM:** At the age of twelve, I acted in my first play. I enjoyed theater and acting, so I continued. Later, I was given the opportunity to direct. So I did. From that I wrote and developed my first film. That, of course, was my most difficult project. But a filmmaker's first film is in many ways his most defining work. Even though there are many obstacles, there is still no excuse to create a weak piece.

As we ended the interview, Majid mentioned that I had the facial features of his countrymen and that I, in particular, looked much like a friend of his. I mentioned that he looked like my uncle. By that time, Majid and I were facing each other as we spoke. Surprisingly, there was a feeling of family. Jamsheed's unobtrusive interpretation became like subtitles to our communication, the sincerity of *The Children of Heaven* reflected in its filmmaker's eyes.