

Tribhuvan University

**Representation of the Subalterns in Sonia Faleiro's *Beautiful Thing*:
Inside the Secret World of Bombay's Dance Bars**

**A Thesis Submitted to the Central Department of English, Kirtipur, for
Partial Fulfillment of the Requirements for the Degree of Master of
Arts in English**

By

Ashim Sapkota

2018

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Kirtipur, Kathmandu

Letter of Recommendation

Ashim Sapkota has completed his thesis entitled "Representation of the Subalterns in Sonia Faleiro's *Beautiful Thing: Inside the Secret World of Bombay's Dance Bars*," I recommend this thesis be submitted for viva voce.

.....

Dr. Ram Chandra Paudel

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Date: 19 March 2018

TRIBHUVAN UNIVERSITY
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

This thesis submitted to the Central Department of English, Tribhuvan University, by Ashim Sapkota entitled "Representation of the Subalterns in Sonia Faleiro's *Beautiful Thing: Inside the Secret World of Bombay's Dance Bars*," has been approved by the undersigned members of the Research Committee:

Research Committee Members:

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Head
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Date : 29 March 2018

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Ashim Sapkota

Abstract

The thesis portrays the isolation and alienation of the bar dancers in the novel *Beautiful Thing* by using the subaltern theories of Gayatri Chakravorty Spivak, Dipesh Chakravorty David Ludden, Antonio Gramsci etc. The primary subaltern female characters Leela, Anita, Priya, Sangeeta are Indian who are grown up in Indian rustic society and raped by their own relatives, are pushed in the world of brothel and dance bar.

In the novel *Beautiful Thing*, the male society dominated the female characters, They have to surrender themselves within the backdrop of male patriarchy. The internalized ethos of male culture is evident in the psyche, which are rigorously submitted to male patriarchal culture. They stand to fight for their existence achieving their goals in life. One becomes weaker not because they tend to be but because they are made to.

Contents

	Page No.
Letter of Approval	i
Acknowledgements	ii
Abstract	iii
Contents	iv
I: Sonia Faleiro and the Issue of Subaltern	1-14
II : Leela as a Subaltern Female Character in <i>Beautiful Thing</i>	15-37
III : Conclusion	38-39
Works Cited	

I. Sonia Faleiro and the issue of Subaltern

This research focuses on Sonia Faleior's *Beautiful Thing* (2013), a story of Indian girl from low class. In this research, the role of a girl who is often exploited by patriarchal family members and high class bourgeois society. Leela is raped by the police though they are governmental agents. Double marginalization or exploitation of Leela can be seen in terms of class and gender. Females, like Leela, Sabina, Pryia and Ameena are used as objects to entice and satisfy the male agency which can be proved by the action of corrupt minded people taking Leela as a object in dance bar and themselves as customers. Leela's father sells her as object, being intemalized by particarchal ethos. Purosottam Shetty owns Leela as mistress to satisfy himself. Leela escapes from the police authority to Mumbai and she denies sleeping with male counterparts at which is feminist actions.

Faleiro, in an interview, expressed that *Beautiful Thing* is a work of narrative non-fiction about the shadowy world of Bombay's dance bars. It is a world of beautiful young women in desperate circumstances and gangsters, politicians as well as dirty cops. It is about a ban in 2005 that left many bar dancers to fend for themselves. This story is about the most complex teenager young lady about 19 years old whose name is Leela.

And it is the story of the most fascinating inspirational and Complex young woman she has ever met a nineteen year old bar dancer named Leela.

Being awarded by the Karmaveer Puraskar for social justice for drawing attention to India's most vulnerable and writing about them with sensitivity, humanity and integrity, Faleiro writes the other India column for 'The New York Times' India site on Indian marginalized communities and subcultures and lives between Bombay

and San Francisco. Having talents of reporter and writer, Faleiro is a co-founder of Deca, a global journalism co-operative that creates long term stories to read on mobile devices.

Sonia Faleiro is an award-winning reporter and author of the novel *Girl* (Viking, 2006). *Beautiful Thing* is her first full-length work of non-fiction, and is based on five years of reportage in Bombay's dance bars. It has been published worldwide and translated into numerous languages. Sonia lives in San Francisco.

Beautiful Thing: Inside the Secret World of Bombay's Dance Bars was published worldwide in 2010 and translated into several languages including Hindi, French, Polish, Swedish and Dutch. Her novel *The Girl* (2006) is set in Goa of India which contains the story of a young woman who commits suicide, leaving her family to unravel the truth behind her mysterious death and even more mysterious life.

Subaltern is some one with a low ranking in a social, political, or other hierarchy. It can also mean someone who has been oppressed. The term "Subaltern" has been adopted to post colonial studies from the academic works of the Subaltern Group of historians who aimed to promote a systematic discussion of subaltern themes in South Asian Studies. The word 'subaltern' denotes marginalized or oppressed people whose actions and deeds are not recorded in the colonial historiography during the colonial and postcolonial India. As a result, Subaltern Studies seems to provide the subaltern people with their own history and their own voices. As the subaltern people tried to raise the question against the colonizers or elite people, they are termed as second class people. Subaltern Studies tries to find out their real existence and their contribution in all aspects.

We can trace the origin of the term 'Subaltern' back to medieval age. In the

medieval age, this term was applied to vassals and peasants. By 1700 AD, it, however, came to denote lower ranks in military suggesting peasant origin. The historians and writers began writing novels and histories about military campaign in India and America by 1800. Finally, this term got a rather authentic voice when Antonio Gramsci adopted it to refer to those Groups in the society, who were subject to the hegemony of the ruling classes. Antonio Gramsci, the Italian Marxist, introduced the term in social theory, using it to denote the people marginalized by power. Subaltern classes may include peasants, workers and other groups denied access to hegemonic power. As a Marxist, Gramsci is very much concerned with the proletarians whose voice remains unheard in the history. Subaltern Studies aims to promote a systematic discussion of oppressed groups of society through new historiographical perspective that rewrites history from the marginal perspective.

The word subaltern meaning rank is a term adopted by Antonio Gramsci to refer to those groups in society who are subject to the hegemony of the ruling classes. Subaltern denotes marginalized and oppressed people whose actions and deeds are not recorded in the historiography. Subaltern classes may include peasants, workers and other groups whose denied access to dominance power. Subaltern refers to those people in the society who are subject to dominance to the existing class. They have less access to the means by which they can control their own representation and to culture and social institutions. Since the subalterns do not have the means and strategy to get access to the hegemony, it is the role of the intellectuals to show them the way. The purpose of the Subaltern Studies project is to erase the imbalance created in the academic work by a tendency to focus on elite culture with the recognition that subaltern can not be understood except in binary relationship. Subaltern Studies forthright claims about the subaltern subject and set about demonstrating how the

agency of subaltern in history has elite perspective. “Subaltern Studies aims to promote a systematic discussion of the oppressed groups of society through new historiographical perspective” (Spivak, 33). Subaltern studies talks about the rights of the oppressed people in the society. Spivak goes on to elaborate :

The problems of the category of the feminism by looking at the situation of gendered subjects and of Indian women in particular, for both as an object of colonialism historiography and as a subject of insurgency, the ideological construction of gender keeps the male dominant'. In the context of colonial production the subaltern has no history and cannot speak. The subaltern as female is even more deeply in shadow' (28).

Spivak examines the position of Indian women through an analysis of a particular case and concludes with the declaration that 'the subaltern cannot speak. This has sometimes been interpreted to mean that there is no way in which oppressed or politically marginalized groups can voice their resistance or that the subaltern only has a dominant language or a dominant voice in which to be heard. But Spivak's target is the concept of an unproblematic constituted inferior rank, rather than the subaltern subject's ability to give voice to political concerns. Her point is that no act of dissent or resistance occurs on behalf of an essential subaltern subject entirely separate from the dominant discourse that provides the language and the conceptual categories with which the subaltern voice speaks. Clearly, the existence of postcolonial discourse itself is an example of such speaking, and in most cases the dominant language or mode of representation is appropriated so that the marginal voice can be heard. Feminists have already become very much conscious about acquiring the power. They know that they should neither wait for their children to be educated nor wait for any persons to rescue

them rather they have decided and are thinking to use whatever tools they are bestowed with. Ranjit Guha describes :

The general attribute of subordination in South Asian Society whether it is expressed in terms of class, caste, age, gender and office or in any other way subaltern studies group sketched out its wide ranging concern both with visible 'history, politics, economic and sociology of subalternity' and with the occluded attitude, ideologies and belief system in short, the cultural informing that condition (7).

Here, for Guha the subordination occurred in terms of class, case caste, age, gender and office or in any other way. Because of this, subordinated people are always treated as second class people and are always ignored by so called elite culture. In such situation, subaltern studies tries to bring out the visible history, politics, economics and sociology of subordinate people including attitude, ideologies, belief, system and culture.

The publication of Subaltern Studies in 1982 is an important event in the writing of the history from the below. Rather than raising the voice of the exploited people or oppressed people, it tries to locate as they are and their contribution. There is a kind of mental space between the world of politics on the one hand, the economic process of capitalist transformation other with in which the social forms of existence and consciousness of the people are all their own-strong and enduring in their right and therefore free of manipulations by the dominant group. However, much of the ruling classes may control the theme and content or the sources of history, the subaltern people will manage to make themselves hard. They have their own way to be identified. In other words, this intermediate space represents the subjectivity, the active sources of the political activities of the subaltern people therefore they base

their act as subjects of history not as such passive objects acted upon. If the task of the subaltern people's historians is always to keep their antennae directed towards the intermediate space from where comes the voice of the people. Javeed Alam in the book says :

All the contributions are therefore convinced of the autonomy of the peasantry and concerned with demonstrating how in their struggle, whether in the spaces of productive activities or in the more directly politics of the subaltern constitutes 'autonomous domain. (44)

Here, Alam states that Subaltern Studies tries to give autonomous domain to subaltern. He mainly focuses on the history where subalterns are always treated as passive object. So, subaltern historians contributed by demonstrating the struggle of subaltern whether it is productive or violent revolt. In this way, subaltern studies brings out the every activities of subaltern people which works as a medium to establish the concept which is especially important in continental philosophy, where the object is a central term in debates over human nature of the self.

Subaltern Group writers endeavor 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 a Theorist "Invitation to Dialogue" writes:

The central aim of 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 the subaltern maker of the history s/he lives out. (374)

It suggests that Subaltern Studies mainly focuses its research about the consciousness of a lower class people and their ignorance by the superior group in a society. But, subaltern studies finds out the clear political actions taken by subaltern classes on their own, independently of any elite initiatives. Here, Chakrabarty states that only by giving central place to the consciousness of subaltern in the historical analysis, the true identity and autonomous individuality of subaltern will come out.

As subaltern people took order and later resist in their own way, sometimes they have problems because of elite or some educated scholars who head them to nowhere. Micniko Kukutani says: "The death of subaltern classes in history is inevitably fragmented and episodic as they were subject to the activities of the elite groups even when they raise their voice against complacent elite group" (213). The subaltern classes have less to means by which they can control their representation and for this, they have the way or can get rid of subordination in the permanent victory. But it is also clear that the victory is not at hand. The subaltern people need intellectuals to show them the way. In such case, if the intellectuals are from elite group, they might perceive subaltern from their perspective. In the same way, in some cases, it is found that the intellectuals encourage the subaltern people to go ahead for their freedom but later they leave them in such a way that these subaltern people can go nowhere. It is the clear example of their misrepresentation. Whatever we think and wherever we go, bourgeois nationalist and colonialist always seem to dominate or marginalize these people (i.e. subaltern people) despite their great contribution in each and every field. Because of such acts of bourgeois subaltern people never get recognized and never appreciated.

This research reveals that marginalized female personal Leela escapes from authority's excess though thought she is ordered by father to stay there and why females work in the dance bar being commodity. The research analyzes that the cause of escapement of Leela from police authority in terms of feminist approach. It is the activities of feminist which is the direct resistance to gender and class domination. So, the study basically explores the role of Leela and other female bar dancers through the eyes of Subaltern angle. To expose the novel as a subaltern text and apply the discourse of subaltern is the main effort of this project work. It probes into the elements of how the feminist existence is always silenced in terms of opportunity and rights by capitalist ideology of patriarchy. The dreams of equality always remains as the soap bubble as regarded in the treatment towards the female race in general.

This research specifies that the main characters Leela is the girl, victimized, tortured and co modified in the world of patriarchy in Sonia Faleiro's *Beautiful Thing*. It opens the issue of how the identity of the female has been unloosed and find out the causes of the victimization of the female caused by the patriarchal stereotypical images occupied in males' unconscious psyche. Their struggle and urge to cope with their culture and lifestyle designs the main body of the whole text. So, the ideas of Gayatri Chakravorty Spivak, Dipesh Chakravorty, Ranjit Guha etc. have been accepted as the hypothesis of the study.

Since the publication of Sonia Falerio's *Beautiful Thing*, it has been responded in various ways. The famous novelist Kiran Desai praises Faleiro by saying that "*Beautiful Thing* is a magnificent book of reportage that is endowed with all the terror and beauty of art (7)." She is impressed by the novelist's typical style of presenting events like a journalist in newspapers, TV channels and FM radios. Feleiro's novel *Beautiful Thing* has been appreciated not only notable people but also by the

newspapers like The Times, The Guardian, The National, The Independent, The Sunday Telegraph etc. Maureen Corrigan reveals:

As a first person narrator who makes her presence felt only occasionally Faleiro presents what is revealed to her without judgments or heavy handed emotion. She has collected a wonderful set of characters to act as our guides in beautiful thing... well paced, sharply observed and full of respectful curiosity, *Beautiful Thing* is difficult to put down. (39)

The novelist Faleiro has narrated the story in the first person independently. There are many characters, who have been placed in a suitable manner, which attracts the readers about the bar dancers of Mumbai which is regarded as the great limitation of nonfiction. Similarly, Michiko Kakutani refers the book "an intimate and valuable piece of reportage what will break your shear several times over. It is an excellent, painstaking and often painful investigation of Mumbai's seedier nightclubs.(14)" Sonia Faleiro, as a historian, describes the lives of her characters objectively. "She has handled her characters without any fingerprints. The novelist has handled her characters with a clever manner.

In this research, Donna Seaman writes "Leela, the young exotic dancer of *Beautiful Thing*, is a genius of vulgarity that is a person who expresses an unfavorable opinion of something. In intimate and valuable book of literary reportage by Soina Faleiro nearly every word out of Leela's mouth is spit like a carton hornet (30)." Leela, the female protagonist of the over symbolizes a beautiful and charismatic bar dancer with a story to tell. *Beautiful Thing* presents a picture of the underworld of Bombay' dance bars which is regarded as the world of glamorous women of fierce

love, sex and violence, of customers and gangsters, of police, prostitutes and pimps. Pal, in Bombay.

Umrao was a beauty, but it was her epic *nakhra*, pretense, that made her legend. Leela understood this immutable fact of her profession and so she stayed sharp, 'sharp' she said, 'as a double-edged razor blade.' Similarly. R. Mcknight says:

Faleiro offers a searing depiction of trauma, "the extreme nature of these experiences - adult, violent, sexual and highly stressful created a lonely and lasting trauma that made bar dancers constantly vulnerable." While it is difficult for the dancers to deal with their managers, boyfriends and customers in their own circle, the judgment of outsiders amplifies their pain. Among these lives lived on the margins of society, voices usually unheard echo defiantly. (10)

The novel depicts the sufferings, tortures, alienation and pains the bar dancers have to bear, which hurt them physically as well as emotionally. She tries to express the desires of those girls who fall in the marginalized category and their voices are unheard in our society. William Dalrymple tells:

Beautiful thing a captivating non-fiction narrative of rich prose and powerful Hinglish dialogues that exposes readers to an underground world where people are mere commodities. A world where relatives sell young girls to the highest bidder and dancers lose their value well before their mid 20s. But when Leela and the other dancers face a politician determined to ride the city of dance bars, their lives are changed dramatically. (10)

Beautiful Thing presents a world of commodity by using Hinglish dialogues. It is a world where young girls are sold for sex and money by their relatives and

have to face the dangers of HIV/AIDS. As a result, they have to change their lives dramatically. Tishani Doshi expresses:

Beautiful Thing is not an easy book to read. It will take you through dark, disturbing places without offering any real solutions for negotiating those territories. In a sense, this is the great limitation of non-fiction, which has the power to entice you with the truth, but lacks the ability to help you transcend it. Ultimately, you're left with the uncomfortable knowledge that when you close the covers of this book, you have the freedom to carry on with your own life, leaving the characteristics trapped in the contractions of theirs (11).

The novel *Beautiful Thing* is very difficult to interpret because it persuades us to search the truth but stops us to go beyond the usual limits. After reading the book, we do not even want to think. Elsa Dixler comments:

With cracking prose, Faleiro provides an intense, disconcertingly entertaining glimpse into the shadowy corners of a foreign culture; the last-paced narrative, while undeniably journalistic, reads like a thriller. Gritty, gripping and often heartbreaking an impressive piece of narrative non-fiction. (3)

The novelist Faleiro has provided a glimpse of the shadowy corners of a foreign culture like a journalist. *Beautiful Thing* is an example of impressive, gritting, gripping and often heartbreaking piece of non-fiction. It reads like a thriller. It has used cliché's Carl Reiner reveals :

Faleiro's books is a knockout. It is unsparing, unsentimental and wickedly funny look at the worlds of the young women who dance in

Bombay's bars. We find criminality, prostitution and privation, certainly, but also agency, community and a dazzling heroine: Leela with her padded bra, bad choices and big dreams. (6)

The novel *Beautiful Thing* is unique book as it provides a unsparing unsentimental and wickedly funny themes of the Bombay's bar dancers. It has the stories of criminality and prostitution. Leela, with her padded bra, tells the story of her dream world. Mira Sethi says:

Beautiful Thing is not panoramic in its examination of contemporary Indian life. Events are analyzed exclusively through the prism of Leela's life. The book ironically uses the word "beautiful" in its title. Leela is the playful, chattering master of her own fragile universe. (16)

Faleiro's novel *Beautiful Thing* has not presented a far-sighted vision of contemporary Indian life as the events are analyzed from the lens of Leela. It narrates the status of dance bars of Indian state of Maharashtra. The central female character Leela is made to present humors, zest, troubles and idiosyncracies of a particular stratum of Indian middle class. The thesis reveals about the word of commodity and reification of women who can not be a beautiful world. The bar dancer Leela does not know about her destination.

All critic praise Faleiro for her attempt to depict the true picture of the dance bar of Mumbai and the girls who sell their bodies. However, none of them have addressed the issue of female subalterns about the novel. Moreover, no any type of research has been conducted in this department on Faleiro's *Beautiful Thing*. Thus, the

topic is a newer one and remains unfulfilled by the previous critics and researchers. So, the present research is based on the issue of subaltern about *The Beautiful Thins*.

The thesis has been divided into three chapters. The first chapter is introduction in nature which deals with the novelist and the issues of subaltern. Similarly, the second chapter deals with theoretical methodology of subaltern and textual analysis. Finally, the third chapter presents a brief conclusion of the whole thesis.

II. Leela as a Subaltern Female Character in *Beautiful Thing*

Beautiful Thing offers first-hand insight into Bombay's sex industry and traces the novelist Sonia Faleiro's experiences with a charismatic teenage exotic dancer Leela whose independence was challenged by an ambitious politician's campaign of false morality.

Sonia Faleiro was a reporter in search of a downtrodden, voiceless, helpless, victims story about Bombay's bar dancers, when she met Leela, a 19 years old beautiful and fearlessly outspoken bar dancer with a story to tell. She has been dancing in Bombay's bars since she was 13. She is the best- paid dancer in a bar on the notorious Mira Road. Leela has a husband who is already married, a few lovers whose names she can't remember, an insufferable mother in her flat and the best friend Priya.

Leela introduced Sonia to the underworld of Bombay's dance bars which is regarded as a world of glamorous women, fierce love, sex and violence, customers, gangsters, police, prostitutes and pimps. When an ambitious politician cashed into a tide of false morality and had Bombay's dance bars wiped out, Leela's proud independence faced its greatest test. In a city where almost everyone is certain that someone, somewhere, is worse off than them, she fights to survive, and to win. *Beautiful Thing*, one of the most original works of non-fiction from India in years, is a vivid and intimate portrait of a reporter's journey into the dark and ultimately damaged soul of Bombay.

A subaltern is someone with a low ranking in a social, political, or other hierarchy. It can also mean someone who has been marginalized or oppressed. From the Latin roots sub (below) alter us (all others) subaltern is used to describe someone of a low rank (as in the military) or class (as in a caste-system) subalterns occupy

entry-level jobs or occupy a lower rung of the 'corporate ladder.' But the term is also used to describe someone who has no political or economic power, such as a poor person living under a dictatorship.

Subaltern means those who are from low caste, suppressed, exploited economically, socially, sexually etc in family. Pain suffering depression, unvoiced, unheard etc are the features of Subaltern people. If they are from high caste, they are suppressed, dominated and cannot speak in society. About Leela's identity, the novel reads :

Leela told that she was beautiful. And as she assessed herself in front of a full-length mirror in a vest and the boxer shorts of the customer asleep on the bed beside her. She wasn't tall. And her breasts were make believe; her bra was 'imported-padded'. Her shoulder-length hair was streaked butterscotch and her eyes, unlike those of any girl from her hometown of Meerut up north, were a velvety mauve which promised rain. When customer gestured, '*Asli? Ya nakli?*' Leela would pretend she didn't know he was referring to the colour of her eyes and smirk, until the customer, flooded with nervous excitement, felt like he'd spied something he shouldn't have-the creamy curve of her chocolate breast between the metal hooks of her sari blouse.(3)

When the novelist Faleiro set out to report on Bombay's bar dancers, she encountered with 19 years old bar dancers Leela who was decorating herself before the mirror. She revealed her that she was beautiful. A customer was sleeping on the bed beside her. She was from Meerut. When any customer asked about her virginity, she pretended to be fresh by showing the creamy curve of her chocolate breast.

But Leela as Leela had been born was in there too, and it was : his natural `booty', `straight from the hand of God', that she was most proud of. The other girls, she said, were `black, like Banglas', and once they'd scrubbed their faces clean of the Dreamflower powder without which they wouldn't leave home, they were no prettier than the beggar-monkeys snatching bananas out of the hands of devotees at the Hare Krishna temple down the street. But not Leela. Stripped of everything, including her knickerbra, she was still a wonder she said-not unlike the Taj Mahal of Agra city bathed in moonlight. (3)

Leela was beautiful, she was created by God. The other girls were black. They used powders to make themselves pretty. In her knickers bra she looked like the Taj Mahal of Agra city bathed in moonlight.

Leela's face was a perfect heart, the sort style magazines use to demonstrate make-up most suitable for different face shapes. Her hands and feet were shapely and smooth and, like her complexion, of a dark gold. Her bare fingers were tipped with hard, square nails that came in use when the dance floor got too crowded for her liking. And knowing well the elegance of her little nose, Leela would flaunt it like an engagement ring. On certain evenings at the dance bar, when she needed to increase the padding of hundred rupee notes in her bar. (4)

Leela's face was like a heart. She had a dark gold complexion. She used to collect the crowd and keep the hundred of rupees into her bar. She regarded herself as Umrao who was beautiful and a double edged razor blade by profession. Leela expresses about courtesan Umrao.

Remember the wise words of the legendary courtesan Umrao ? `No

one knows how to love more than we do: to heave deep sighs; to burst into tears at the slightest pretext; to go without food for days on end; to threaten to take arsenic ...' `Challenge me,' she would say; `any man, any time. I'll snap him up, like a fisherman does a pomfret.' She would demand, and on evenings when she talked drunk under the twenty watt bulbs of her I Bedroom-Hall-Kitchen flat (BHK), there would be something like hope in her eyes. Leek asked for trouble because trouble was free!' Snapping my bra strap. (4)

Courtesan Umrao says that nobody knows how to make love more than prostitutes. Some methods are to heave deep sighs to burst into tears, to leave having food and to threaten to take arsenic. While Leela was drunk, She would challenge women for sex any time. She would snap him like a fisherman. About her sufferings,

While talking about literature, Subaltern Studies need appropriate language to give voice and true representation to oppressed and ignored people. But, with the publication of Spivak widely discussed essay "Can Subaltern Speak?" in 1988, there comes another problem for representation. In this essay, Spivak makes a remarkable discussion on the problems involved with representation. Here, she argues that: "subaltern people can not speak for themselves. Instead, they have got to be represented. There can be no unrepresentable subaltern group" (71). The main problem with representation is that the subaltern's voice gets overshadowed by the very investigator's voice. There is a very much chance that the knowing subject will erase the voice of the ignorant object. The elite intellectual can represent the subaltern voice filtered through an elitist perspective. In other words, the privileged position of the elite intellectuals limits their integrity to work as a spokes person of the subaltern classes. In this way there is very little chance to get true representation of subaltern

people. Elite intellectuals are always guided by their subject position which makes them to present ignored subaltern through their own eyes. In this way, subaltern does not get true representation, they are always misrepresented. Leela reveals:

She won against her lover Purshottam Shetty. The sharp-faced, short-legged, married father of two was her `husband' and by any standard, even by that of the dance bar, she was is down low.

And Leela won against her father Manohar. But that was long after started renting her out to the *ghodcas*, the police, opposite her school. When they took her virginity from her, cursing that she'd knotted the drawstring of her salwar like it was a sack of , *atta* she was saving for winter, all she saw were the people trees of The station compound. Their leaves had crowded together, it seemed to her, to gossip and wonder at her shame. (5)

The father of two children Purushottam shetty kept Leela as his mistress. She was living with her father and studying in a school. The policeman who was living opposite to her school, took her virginity which she had saved like the fruit named 'atta' for wither. It was a shame for her.

Antonio Gramsci, the Italian Marxist, introduced in social theory, using it to denote the people marginalized by power. Subaltern classes may include peasants, workers and other groups denied access to hegemonic power. As a Marxist, Gramsci is very much concerned with the proletarians whose voice remains unheard in the history. According to him "Subaltern Studies aims to promote a systematic discussion of oppressed groups of society through new historiographical perspective that rewrites history from the marginal perspective." The novelist says about Leela:

When I first met Leela, she was the highest-paid bar dancer in Night Lovers, the dance bar in which she worked, perhaps in all id Mira Road, the Bombay suburb in the crowded midst of which she then lived. I was a reporter researching an article on bombay's bar dancers. The story wasn't published because it wasn't considered 'newsworthy'. No one wanted to read about a community of marginalized dancing girls who had been around, it seemed, forever., I found myself making excuses to meet with Leela. (5)

When the novelist faleiro met Leela, she was the highest paid bar dancer in a dancer bar named Night over in Mira Road of Bombay. Her article was not published because it was not regarded as 'newsworthy.' Name wanted read about the story of marginalized dancing girl. So, she wanted to apologize with Leela. Since Leela was forced to enter the dance bar. So, she did not want to expose in front of newspaper. People wanted to read about the story Leela. But not her day to day work which she performed in a dance bar. She tells about her wish :

Leela confided with a Meena Kumari in *Pakeezab* sigh, was to fall in love and become a housewife and mother. From Leela's point of view, our friendship was an adventure. She was seven years younger than me, but only she could teach me what I wanted to know-the truth about a world that fascinated me, intimidated me, and as I came to know it better, left me feeling frustrated and hopeless. (6)

Leela wanted to fall in love and become a housewife as well as mother like Bollywood actress meena Kumari has done in Pakeerah. Although she was younger than the novelist, she was frustrated and hopeless in life.

Guha includes rural gentry, impoverished landlords, rich peasants and the

upper middle peasants into the category of subaltern classes. He admits that they "could under certain circumstances act for the elite (8). He claims that Subaltern studies focuses on the history, politics, economics and sociology of subalternity "as well as the attitude, ideologies and belief system, in short, the culture informing that condition" (15). Subaltern Studies is conspicuous towards the contemporary history and culture as the historiography of the nationalism had long been marginalized by elitism, colonialist elitism and the bourgeois elitism, both the product of colonialism. Hence, the purpose of the subaltern studies project is to understand except in binary relationship with domination. Guha further states that Subaltern Studies has committed itself "to rectify the elitist bias characteristics of much research and academic work in particular areas" (16).

As Guha sees the contrast, politics of the people with elite politics, he privileges the former over the latter. He thinks that politics of the people "was an autonomous domain, for it neither originated from elite politics, nor did its existence depend on the later" (4). It was proceeding on by adjusting itself to the prevailing condition different from the content despite of colonialism. In spite of the end of colonialism, it continues in different forms. In accordance with elitist historiography, the development of nationalist consciousness has been an achievement either of colonialist administrators, Policy and cultural or of India personalities or ideas. Obviously, Guha claims that such historiography 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 is different from the elite politics. About her friend Anita, Leela says:

To prove her point, Leela introduced me to her friend Anita. Like many bar dancers, Anita used only her first name with those outside the line, to protect her identity. Anita had been raped by her father. She had two sons by two different men. As she thrust and twirled to buy her sons milk and toys and to educate them in an English medium school, she dreamt of when they would one day get 'big big jobs' and say to her grandly, 'Now you put your feet up mummy and let your daughters-in-law do everything.' (22)

Leela introduced the novelist to her friend Sunita. She used to call her first name to hide her identity. She had been raped by her own father. She had got two sons by two different men. Her children were studying in English medium school. She had a dream that one day her children would get job. Anita says about her rape :

But Sridhar wasn't having a fit and the night after he didn't bother with the politeness of a request. He raped his mother. The night after the he raped her once more and when it was over and he had returned to his own bed in his own dark corner. Anita slid under her chunni and gently patting her cheek, comforted herself, At least he didn't hit me. I'm an ugly face in a glamour line and had he damaged me further I would have been thrown out of the dance bar and forced to become a waiter in a Silent Bar. The humiliation! Merciful God, you saved me.'(23)

Sridhar raped his own mother Anita. After that he raped her once again. It was very difficult to comfort her. So, she came into the bar line. She accuses god that saved her. Because of sad a cheerless face, he would have been ejected from the dance and successfully became a waiter in another bar which is peaceful. So, he thank god.

But them music by loved - old time film songs like *Waqt ne kiya* and *Chaudvin ka chaand* and *Inhi logon ne*; songs whose lyrics they knew by heart, lyrics, It would make them sigh- Anita and her friends would sit on floor, each with a quarter of RC whisky by her side, and talk of Thing they could not to those outside their line. How they had been forced into the line, marriage to a friend their father owed money to of a child who loved school, or a lover whose illness had spread to the mouth causing his gums to splinter and bleed punishment perhaps for loving a barwali'. (23)

Anita loved old songs of bollywood. She sat with her friends and take whisky. They would share old stories like how they come to this line their marriages their father, children, their lovers etc. With the change in time Anita became the music lover of old time film songs. Anita and her beloved friends talk about the various things out. Side their job line. Because they could not get successes. Similarly, they also share different types of stories about their past behaviour such s forced to enter in a dance bar an also the different types of a child. Lastly, Anita and her friends also talk about the illness that flourish to the mouth causing bleeding. Priya reports about a customers:

Sure enough, Priya reported that her customer was a generous man. Early on he'd slipped her a plastic packet, inside which was a bundle of one hundred rupee notes tied with string. 'He had no hesitation,' recounted Priya. 'Ration, kapda, shopping; whatever I wanted she said I could have. I had only to ask.' (76)

Priya told that her customer was a sociable man. He gave her a plastr packet which contained a bundle of one hundred rupee notes. He provided her rupees for

fooding, clothing and shopping.

Since the history of the ruling class is realized as the history of the state and the dominant group, Gramsci was interested in the historiography of the subaltern classes. For him, subaltern "refers to those group in the society who are subject to hegemony to the ruling classes" (215). He has argued that the history of subaltern group is necessarily fragmented, episodic, as they were always the subject to the activities of the ruling groups. Obviously, they have less access to the means by which they can control their own representation and to culture and social institutions. Only permanent victory can break that pattern of subordination which cannot be achieved immediately. Here, Gramsci is concerned with the intellectuals' role in subaltern's political and cultural movement against the hegemony of ruling class. Since, the subaltern people do not have the means and strategy to get access to the hegemony, it is the role of the intellectuals to show them the way. The intellectuals should mobilize even the subaltern people. Only then they can become the revolutionary figures who can strive against hegemony for their independence. Leela says about the view of society :

Men see us, they see whores. Women look at us like we're husband thieves. As though we'd steal what was forced on them-motamaderchods and their endless demands! And their children run after us calling, "*Ai barwali zara nachhe dikha!*" Bar girl show us your dance! it's so difficult outside... When we go to MD Lokhandwala for burger-fry Priya does English *ghit-pit* so no one will guess.' Priya discouraged intimacies, as She's khandani, from a village near Agra,'
(88)

Men see the bar dancers as whores. Women feel that they are husband thieves. They fulfill their demands of sex which their wives cannot. Their children tell us to show the dance. So, it is difficult for them outside. As Priya can speak English, nobody can guess that she is a bar dancer. She is from a good family from Agra. Priya says about her father:

And you know what they say, "*Jab tak ladki ke gaal pe booty hai, tab tak ghar mein roti hai.*" As long as a girl is beautiful there will be food at home. So she had to work for the family, as a dancer. Her parents would take her to the zamindar's house, she would dance in hotels, she even saw Agra! Then she grew older and it was time for her "*Nath utarvai*", the removal of the nose ring, as they call it. Men from near and far wanted to buy her.' (89)

Priya's father had the view make her daughter a prostitute. So, his father sent her to landlord's house, and hotels in Agra to sell her body. When the day of 'Nath Ufarrai' came, the men from near and far arrived to buy her. Similarly, Spivak says :

The bourgeois nationalists do not see the contribution of the subaltern people rather adopt 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 people from subjugation to freedom (12).

It is proved that this is how the elite historiography ignores the roles of the subaltern classes played independent of elite command or head quarter during the anti-imperialist movements. Subalterns remained under erasure in both the imperialist and notion of Indian in so far as it conceived of India and Indians as active and sovereign whereas imperialism saw only passivity, otherness and dependency. But the

movement, which was dominated by the upper and middle class people, also imbedded the premises on which the imperialist notion of India was built. The result was that the voice of the majority of the upper and middle class people, also imbibed the premises on which the imperialist notion of India was built. The result was that the voice of the majority of the Indians-Subalterns-remained under erasure in both the imperialist and nationalistic discourse. The subaltern studies seek to rewrite and redraw the boundary of history and recover the erased/missed history of the marginalized people. She says about patriarchal society:

"Seal pack sir, seal pack, pukka kunwari, ekdum zabardast.' pure virgin, absolutely fantastic. That's how they talk! but they couldn't let him have her at any altu -faltu rate. To raise the sale price of her virginity they had to raise the competition. The word was spread and soon men from all over the village, from neighboring towns even, even from Agra, came to place their bid. Her mother was in the room when some old man sexes her double- twice? Priya was sold for full sex. *in panch peti.* (90)

Eventually, some local businessman not the zamindar mind you. Some chamar-chaprasi-chi-chi type who made his fortune in import- export he won. On the day of 'Nath Otarwai, men revealed that she is a virgin girl. They had to raise the competition for the sale of her virginity. So, the men from neighboring villages and even form Agra came for bid. Last, she was sold in five lakh and a sexy old man her four times. About the ban of the dance bars, the novelist expresses:

The Bombay Police (Amendment) Act, 2005, was implemented in August that year. It banned dance performances in eating houses,

permit rooms or beer bars-all synonyms for dance bars-that were rated three stars or less. In other words, while dancing was banned in bars like Night Lovers and Rassbery, it was permitted to continue in high-end luxury hotels. It initiated a campaign of vociferous denunciation, calling them 'dens of criminals' and 'pickup points' for 'prostitutes' that were 'likely to deprave the public morality.'(151).

When the Bombay Police Act, 2005 was implemented all the dance bars were banned. It was only continued in high, and luxury hotels, The act regarded the dancers as prostitutes'. After the ban of the dance bars, she says:

Priya's newest acquisition was called Tinkoo. He was her pimp. They had known each other a while; he was distantly related to the manager of Rassbery and was always hanging around. When Rassbery shut down, Tinkoo was adrift. He hoped to start a business preferably dalali. The girls he knew weren't interested. They were not sure that they were going to do-wait for the Court's decision, return to their villages, or get into dhanda but whatever it was, they had better options than untried, untested Tinkoo. (155)

Priya had been acquainted with her pimp Tnkoo. He was related to the manager of Rassbery. After the shut down of Rassbery, he started a business named dalali. The people did not want to wait for court's decision, or return to their villages or go to Prustution.

Priya thought so too, until she phoned her best customers. They taunted her 'Pehle *nahin aayi thi, aana pedaga* free mein.' You would not have us before, but now you must for free. So, she decided to work

alone, on the street. She reconsidered her decision. Tinkoo had been calling who was a boy of her age and he was 'soft', good - natured, that was not an undesirable quality in itself, but it wasn't much use in their line of work. She had heard stories of real *dalals*. Not like Tinkoo at all.(155)

Priya phoned her best customers to visit her but they wanted to come to her for free sex only. So, she decide to go on she street. At last, she decided to consult Tinkoo for customers. Regarding the agent, the novel tells:

That a woman who worked with a dalal would have to earn a set quota each evening, and if she fell short, she would be beaten. It did not matter how much she carried, she always fell short; once her destiny was tied to that of a dalal, her enslavement was complete. All her dalal would do in exchange was arrange and book rooms for which she would pay. (155).

The pimp would set quota for her. The dalal would fix the room for Priya. Her enslavement was in the hand of pimp Tinkoo.

Priya confided. `Arre, if you have to do dhanda, You can't be having your nose in the air saying "don't put it here, I'm not that sort of girls". Okay fine, you look like Aishwarya Rai. But you're not married to Abhishek Bachchan. You're married to dhanda. So why say "is kaam mein izzat nahin hai"? There is no dignity in such work. Did you get into it for your izzat or for your survival? If you want izzat madam, open your own brothel. Otherwise, keep your legs open.' (175)

Priya revealed that when she is a prostitute, she must behave like a prostitute. Although she looks like Aishwarya Rai, She is not married to Asbhiskk Bachchan.

She is married to prostitution so, it is foolishness to think that there is no dignity in such work. Sangeeta points out the male's view.

'You sound like that can't I used to work for, Sangeeta sniffed. 'She'd say, "sister, don't forget condom!" But she charged me twenty-five rupees for a condom, even though she got them for free. So, I would use it. And then I would wash it and use it again, then one more time. Twenty-five times! Why did I bother? Was there a single customer who didn't holes through a condom he wore?' Men over here have a dirty way of looking at women. Even good women aren't safe.' (179)

The customer told Sangeeta not to forget to buy condoms. He would buy it in twenty five rupees and use it. Twenty five times. Not a single customer knew how to use cod condom. They looked at men with dirty eyes. So, even good women are not safe nowadays. About the role of Aunty, the novel reads:

She was a fine `bijnissman' and was rightfully taking advantage of the boom in the `randi bazaar' by offering bar dancers 50 per cent of their day's take. Once the girls lose their looks, she won't give them 50 per cent, she won't even give them ten. Like a politician!' He was impressed. Other people had all the good ideas! Aunty was rich, Tinkoo continued. `Wait till you see where she lives. You'll go mad.' (180)

Aunty had become a good business woman in brothel. She would provide Leela fifty percent of their day's take. When the girls lost their looks, he would give them ten percent. Aunty had become rich. Aunty says:

There are some polices than customers who come to dip their cocks into my girls. Those that don't come for sex, come for cash.' Aunty shrugged, 'I don't mind paying hafta. Some fucker pay the polis to protect them from kusromers. If a man has sex with one of my girls and then refuses to pay, I say, "As you wish!" But the next time he comes by I'm standing at the gate with a mutton knife, I tell him, "This time mister you *will* leave something behind so for your sake, make sure it's money." (185)

The policeman into brothel for money. Aunty do not mind for paying hafta. Some people pay the police to pootecf them from customers. When the man do not want to pay after having sex, she asks money from him by showing mutton knife. About Leela's run away from boothel, Aunty reveals:

... Now what is your friend's name? Leela? Oh yes, now I remember. She was a lovely. So, young. She was here for a couple of days and then she had a fight with one of her kustomers and left. I don't get involved, my dear. She said to mc, "I'm going now," and I said, "Okay. But if anything happens, run like Sita should have run from Ravan!" Do you know where she went? I asked. Aunty shook her head. 'A randi without options, where will she run?' (186)

Aunty expressed that Leela was a young and lovely girl. She quarreled with a customer. She told her that she wanted to go. She should have run like sita, showed have run from Ravan. A prostitute without options, can run to a brothel. Javeed Alam in the book *Reading Subaltern Studies* says:

All the continuations are, therefore, convinced of the autonomy of the peasantry and concerned with demonstrating how in their struggle,

whether in the spaces of productive activities or in the more directly politics of the subaltern constitutes 'autonomous domain. (44)

Here, Alam states that Subaltern Studies tries to give autonomous domain to subaltern. He mainly focuses on the history where subalterns are always treated as passive object. So, subaltern historians try to demonstrate the struggle of subaltern whether it is productive or violent revolt. In this way, subaltern studies bring out the activities of subaltern people which work as a medium to establish subaltern as a autonomous subject. About the empowerment of women Sajida Apa says :

'But the hotels here are full of men,' Sajida Apa said. 'There is separate ladies' section in this area. 'I work in the local Mahila Mandal,' She said, referring to a social empowerment group. 'There are a lot of young Muslim girls in the bar line. I follow up on them. I try to stop them from destroying their future by offering them small jobs in beauty parlours, doing henna design. One of my girls came across your girl and told me about her.'(189)

Sajida Apa told that hotels are full of men. There are separate ladies section in this area. She works for women empowerment group. There are many Muslim girls in the bar line. She tries to stop them from destroying their future by providing them jobs beauty parlours and doing henna design. One of the girls told her about prostitution.

As we know, Subaltern Studies has already moved away from people's politics to the study of culture of the subaltern people. Now it tends to take resort to cultural as well as literary modes to inquire history. It, too, is a great shift in the people's perspective to know history. "The first emancipator act that the Subaltern Studies project performs in our understanding of tribes, caste, 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 Subaltern Studies. Indeed, David Ludden says that Subaltern Studies has become "an original sight for a new kind of history from below, a people's history free of national constraints" (12). She further expresses :

Sajida Apa `Tell your girl,' she said, `Tell her life is hard. There is no point making it harder on oneself. Even good girls, they get into trouble. A girl will spend her life preparing for marriage, learning how to please a man. She will do no wrong, and how will her husband repay her? With *talaq*. The number of *talaqs* in this locality, by God! What are our men up to? They marry, they have a child, two childs. If nothing changes then neither do they. But if they make money and move upwards in life, they just have to show the world, make a show for the world. (189)

Sajida Apa revealed that the girls have to lead a difficult life. She spends her life preparing for marriage and learning how to please his husband. But the husband repays with 'talaq' marries with girls, have children and make a show to the world. The novel tells about the sufferings of Muslim girls:

And what better way than with a new wife? So they say *talaq*, *talaq*, *talaq*. *Zubaani* *talaq*! On the phone. SMS *talaq*! And they remarry. But do they have the decency to find a woman elsewhere? No! They marry in the same. mohalla, again and again. They give us a bad name. As if we don't have enough problems! And this is with the good girls mind' you. The ones who don't deserve what comes to them.' (189)

Men cannot find a new way of life with old wife. So, they say divorce' to the old wife. They marry in the same locality. Again and a bad name to old wife. Such

Things happen with good girls. A Muslim girl named Baby expresses :

'As if the bar line is any better,' Baby said. 'In the bar line our name is mud: "The Mohammedans are the worst," *people* say. "They have dozens of children ten, twelve, fifteen-and they can't afford to feed, clothe or educate them. So what do they do? Push their daughters into the bar line! Make them dance! And all: the while they're paying for abba, ammi, bhai, behen. And they, have babies, so many babies! More and more babies! And they change their name! From Imtiaz to Roshni! From Salma to Seema: Mecna, Jyoti, Pinky, Tina!" (190)

The girls have to change their names in bar line. Mohammedans are the worst people as they have dozens and more than dozens of children. Whom they cannot provide clothing, clothing and education. They push their daughters into bar dance bars for prostitution. They change their names of Hindu names.

Subaltern Group writers endeavor 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 Dialogue" writes:

The central aim of 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 the subaltern maker of the history s/he lives out. (374)

It suggests that Subaltern Studies mainly focuses its research to understand the, consciousness of subaltern because their consciousness is

always ignored by the elite historians. But, subaltern studies finds out the clear political actions taken by subaltern classes on their own, independently of any elite initiatives. Here, Chakrabarty states that only by giving central place to the consciousness of subaltern in the historical analysis, the true identity and autonomous individuality of subaltern will come out. About the emancipation of Muslim girls, she says:

‘But there is truth in this,’ sighed Sajida apa. ‘We do these Thing, why lie? Why didn't we fight R.R. Patil like the Hindus did? So many of our girls are in this line, I cannot tell you, it's our greatest shame. But what's the alternative? If we don't educate our girls, school them well, what will they eat? How will they feed us? What will they do but seduce men for money? (190)

Sajida Apa like a feminist, says that they should change the society like R.R. patil, who banned on all the dancer bars in Mumbai. Many muslim girls are in Prostitution, Which is a greatest shame for society. So, they should be educated. Leela tells about a brothel:

It looks like a disco, but it's really a brothel. Only men are allowed inside. All the girls are in half-half clothes. They dance and sit on the laps of men and put their tongues in their mouths. One of the girls said to me, "*Tum bhi nacho, nahin to hamari insult ho jayegi.*" If you don't dance we'll feel insulted. I started dancing. I don't know what happened next but when I woke up it was morning. I was on the floor of someone's house and all my clothes had been removed from me.' (193)

Once Leela went to a disco by it was a bootwel in reality. The girls were in half clothes. They dance, sit on the laps of men and put their tongues in their mouths. So, she also started dancing. She did not know what happened to the next. When she woke up in the morning, she found herself on another man's house and her clothes had been removed form her body. She reveals about a raid:

I almost went to jail. One night I was with a police inspector when we heard a commotion-"Bhago, Police! Randi chal *hat!*" It was a raid! But my policeman was a decent man. "Quick," he said, "jump into your cloth, you through the bathroom window. Keep running and don't look back. I'll take care of this." How I laughed as I ran fast fast like a thief! I felt like a Hindi film heroine running a way from goonda-bhai log! I thought God was smiling down on me again. (194)

Leela told that she almost went to prison when there was a raid. But one of the police-men advised her to have clothes and in bathroom and run away she had to run away like a thief. She felt like a Hind film heroine running away from villains. She thought god was smiling down on her. She tells about the behavior of Navy:

It happened after a nanga naach. I had been told their would be "Navy", that I would have to take off my clothes. After Navy, Kustomers decide who gets which girl and for how much. I was never more disgusted. Not with the men. What can one expect of men? With the girls! Many of them had come with their children. Next thing I saw they were taking off their clothes and performing in their underwears to *Main aayi hoon UP Bihar Lootne*. They were roaming in their chaddis! Openly! Shamelessly! (194).

Leela had to go for a nude dance for Nary. I had to decide who gets which first. They were there girls and children. They were taking off their clothes and performing in their underwear's in Hindi film songs shamelessly. She reveals about her rape attempt:

'They went crazy,' Leela continued. 'They took my personally, as though by refusing to dance naked I was their friendship. They got me real drunk. So drunk I couldn't walk. I wanted to leave but they kept saying, "what's the hurry?" They took me to the bathroom. They threw me against a wall and one of them took off her belt beating me. They showed me, they showed me all night. Then, when it was time for them to leave, they opened the door and kicked me down the stairs. No clothes, no chappals, nothing. (195)

Leela danced in nude songs in a crazy manner. They got her so drunk that she could not walk. She wanted to leave but they made her stay. They took her to the bathroom and beat with the belt. They had sex with her all night and kicked her down the stairs. She did not have any clothiers on her body. Sonia says about her customer :

There is a bar girl. Sonia, who has a devoted customer. He comes to the bar every night and likes her. She pretends to like him. Soon she knows every thing about him. Do number hawala, paisawala, smuggler. One day she takes him into her confidence and says, "Look, the money you throw on me only goes to the boss. If you really love me, send this money to my parents instead." So the customer does just that. Through hawala.' Hawala was an illegal, informal system of laundering money .into currencies. (209)

Sonia is a bar girl, who has a devoted customer. He comes to her every night and likes her but she pretends to like him. He is a smuggler. She takes him into her

confidence and does an illegal as well as informal system of laundering money into currencies. Sharma persuades the bar dancers:

Kustomer gave you a gold chain and: earrings and you say, "Bhai, please let me keep this, please, please don't take it away from me," no problem. You made me money. Now I will let you make money. Otherwise, stay locked up for those ten days and learn your lesson.' 'Sharma replied, magnanimously. `Your body is your own after all. Go meet your kustomers, get them to bathe you in dirhams, to buy presents for you, your mummy and your friends, as You wish.' (210)

Sharma is an underworld agent. He persuades Leela and Priya to consult the customers. They would provide her chain and earrings. He advised them to enjoy with customers and they would provide them the dirham-to hams to buy presents for friends and relatives. He tempts Leela:

The first time your Leela sleeps, with her customer he will give her a bracelet. After that he will give her a chain. After that, cash. But after that all she will get is talk. Because once your Leela becomes familiar, as familiar as a wife, a girlfriend, she will get nothing, exact as a wife or girlfriend. She will invest whatever money her mother has not stolen from her into a flat. She will buy a flat and get girls into this line. When a customer gives her daughter, she will sell her because her mother sold her and who is her daughter to deserve better? (211)

Sharma reveals that Leela will get a bracelet from when she sleeps with the customer in pubaj the first time. Then she will get a chain. After that she will get cash. Later, she will be like his that she will get cash. Later, she will be like his wife or girlfriend. She can buy a flat and find girls of bar line. She can sell the daughter of a

customer because her mother sold her. She concludes:

Sharma had been trying to impress me into believing he was a big don. He was no Bada Don. He was a khabru, a cunt, a failed crossing away from being a chamar chor. Remember she said gently, a bar dancer's game is lootna, kustomer ko bewakuf *banana*. And a kustomer was any man she would meet, don't take tension. I'll go to Wild Wadi and be *mast* enough for us both. I'll go to Jumeirah Beach! I'll do shopping much shopping, so much shopping. I'll do! I'll eat gold!' (213)

Leela told that Sharma had been crying to make them believe that he was a big don but it was not so she remembers that a bar dancers aim is to make informer foot. She has got money in Dubai. So, she wants to visit. Sumeirah Beach and do shopping.

III. Conclusion

This research analyzes Faleiro's novel *Beautiful Thing* in the light of the subaltern by explaining the main characters of Leela and other side characters of Priya, Sonia, Sangeeta, Anita etc. of the bar dancers in restaurant. Subaltern refers to the person who are from low caste suppressed and exploited by family, society in economically, socially, sexually etc. As far as the matter of subaltern in *Beautiful Thing* is related to the dominance of the bar dancer especially in different sectors. It also sees the unique experiences about the functioning matriarchy. It lays special focus on unique experiences such as the dominance of male and their local accommodates.

The bar dancers Leela, Priya, Sonia, Sangeeta and that are raised in the villages, raped by their own relatives and are pushed in the world of brothel. Leela had been raped by police officer. Similarly, Anita had been raped by her own father and son Sridhar. Finally, she had been reached in a dance bar. Similarly, Priya's father made her sell her virginity in five lakh rupees by a landlord of Agra. His father was of the view that as long as her daughter is beautiful, there would be food at home. As a result, they have changed their names in their occupation. They are in search of themselves either to live with or without it and in particular the subaltern who needs to find out their identity which they hardly do in their own land and are found to be subjugated in one way or the other with the feeling of loneliness.

On one side Sonia Faleiro is a female subaltern characters, who tend to be weaker just because of the confusion the dilemma that exists in their identities. They stand to fight for their existence achieving their goals in life. One becomes weaker the subaltern not because they tend to but because they are made to.

In her novel *Beautiful Thing*, Leela, Priya, Sonia, Sangeeta etc. tend to be dominated by male society and they are not able to identify themselves in the right position. Purshotam Shetty, who was a married father of two children, owned Leela as his mistress. Men see from the point of view of whores. Women look at them as the husband thieves although men go to them to fulfill their physical desire which can not be fulfilled by their wives. Their children scold them by telling bargirl and to show their dance which makes them difficult to walk in the street. Because of low value of the bar dancers no one is eager to concentrate their story that prevails in the community.

To wrap up, the thesis explores self opposing to become victims of the social violence caused by the patriarchal system. The girls try their best to oppose social norms and resist any exploitation of male culture and hegemonies female supporters. Because of their lower class nature, they are discriminated and ignorance by the people in the society. They are forced to enter in the dance bar showing their disorder character which are not digesting by the society. Therefore, the self freedom is developed in their mind.

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