

day and the other atrocities on women in general reveal that women's subalternity has not been opposed any time in any clime to universally uphold their honour and dignity. But Dorothy Brown's bold activities prove the feminist ideology of Indira Goswami who wants to depict a different role of women against the cruel patriarchal forces.

Mitra Phukan's *The Collector's Wife*: In *The Collector's Wife*, Mitra Phukan has described the subaltern/ marginal state of Rukmini Bezboruah. Rukmini, the wife of Siddhartha, the District Collector posted at a small town Parbatpuri in Assam, is English-medium-educated and teaches English literature at the local college. In appearance, she seems to be happy being the wife of an IAS officer, as she enjoys social respect. She lives with her husband in the big beautiful bungalow on the hill above the cremation ground with the conflict in mind unknown to others. Though her life seems to be well-settled and safe, unaffected with toil and turmoil of the common folk below the hill-top, yet her life is not as elegant and peaceful as it looks. She is badly affected by the negligence of her husband who keeps illicit relationship with one of her colleagues. Mitra Phukan describes the socio-political situation during the Assam Students' agitation of 1970s and 80s. It began as a movement for self – determination but being misdirected has developed into a full blown insurgency. Incidents of kidnaping, extortion, murders, and killings in the town were very much disturbing. Rukmini, the protagonist of the novel, is affected both ways – directly and indirectly – in her personal and social life. Her husband Sidhharth remains busy in maintenance of law and order in Parbatpuri. In discharging social responsibilities, both Siddharth and Rukmini forget their personal responsibilities, i.e., to have a baby for themselves and an heir to the family. In a state of chaos and confusion, Siddharth popular for his honesty and sincerity as an officer, is found dishonest in his personal life. He makes secret physical relations with one of the colleagues of Rukmini. Rukmini is proud to mention to Manoj Mahanta that Siddharth is “very finicky about the demarcation between government property and private ownership” (ibidem 102) and at the same time shivers at her growing disloyalty to her husband. Though Rukmini is faithful to her husband, she has illicit relation with her old friend Manoj Mahanta. Unfortunately, Manoj Mahanta is kidnapped and in a search operation led by Siddharth, both of them are killed. In *The Collector's Wife*, Rukmini loses confidence, love and respect of her husband. She is aware of her responsibilities as a daughter-in-law. Mitra Phukan describes how Rukmini is beset with the usual feminine concerns – a pressure to conform and be the ideal wife. Rukmini is an obedient daughter and obedient wife. She is fortunate that her in-laws have no complaint but they are impatiently waiting for a child from her. Her mother-in-law always takes a chance to remind her about the fertility pills. In fact, Rukmini is not barren. Dr. Rabha, a family doctor, was working at the instruction of Siddharth. Dr. Rabha, as directed by Siddharth, convinced her that she was unfit to become a mother. By his cruel trick, Siddharth betrays Rukmini as a husband and exploits her faith and confidence in him. Rukmini looks as helpless as any ordinary

woman. Siddharth is quite unaware of the mental agony of Rukmini. He enjoys having seen Rukmini pulled up her panties, and re-arranged the pleats of her sari after each examination because it was his own making. Rukmini not only disliked but also hated the repeated medical examinations in order to activate her fertility. She always felt a sense of violation after each examination which was really a kind of emotional violence mercilessly and deliberately to a faithful and innocent wife by a cruel husband. The womb matures faster than the brain, reflected Rukmini.... (84). Mitra Phukan has also taken up the issues of women. She does not like women to suffer social discrimination on the basis of sex and gender. Finally Rukmini, though not deliberately, yet with situational emotionality once indulges herself in extramarital relation with Manoj Mahanta and becomes pregnant. Mitra Phukna describes the psychic condition of Rukmini: "She hadn't been aware that the tears had come. Tears for two men. One who had died, not knowing that he was going to be a father. And another who had been prepared to be a father to an unborn child, not his" (348-349). Indira Goswami and Mitra Phukan by creating their ideal characters have paved the way for women's struggle for liberation and emancipation.

Mamang Dai's *The Legends of Pensam*: In Mamang Dai's *The Legends of Pensam*, Pinyar, the widow, who was deserted by Orka, her first lover, and whose husband Lekon died in a hunting accident, was living all alone. Once her house caught fire and everything was burnt down. As per rule, she was banished to the outskirts of the village and had to undergo the taboo (28). During the period of taboo when the Adi householder is banished to the outskirts of the village no one could go and eat with him/her for fear of provoking the Tiger Spirit which follows the people to their home. As such Pinyar had to lead a difficult life without anybody's sympathy. Kamur, the son of Pinyar from Orka, was well-settled in the town of Pigo, in a brick building, as a clerk in a government department. One afternoon, all of a sudden, he killed his infant daughter and younger son with a sword and started chasing his wife, who was in the kitchen, holding the bloodied sword. When she screamed and the neighbours came out, he realized what he did and then dropping the sword, he fell to the ground blubbering and weeping. He could not remember what happened. It was an evil spirit which traded his soul for that terrible hour and he had no memory of those black moments. As per the Adi belief men and spirits had been brothers. But afterwards it was a nebulous zone that divided the worlds of spirits and men. It may be their traditional faith, but in the present post-colonial era they are very exposed to world. They need not make their women suffer like the past years and should understand the truth and reality. Women die like insects here and there as it happened with Nemen. She was carried away by wind and was found dead at the water point beyond the orange trees. Even a modern girl Arsi curses her fate being born in this part of the world. Being unable to raise a flower garden cursed, "Is this a place to live?...Why did our forefathers choose this place? Surely we are outcasts dumped in this bone and knuckle part of the world!" (74). The girls of Arunachal now compare themselves with the girls of other places.

Mamang has also depicted the views of older women of Arunachal about their own women class in a discriminatory way as is seen in Easterine Iralu's *A Terrible Matriarchy*: "A good woman is a blessing. A good woman is a treasure beyond any calculation." (140). Women also distinguish between good and bad women.

Easterine Iralu's *A Terrible Matriarchy*: Easterine's *A Terrible Matriarchy* is a challenge to the feminist ideology. It is not only the patriarchal dominance which oppresses the womankind, but the matriarchy in the matriarchal society or even in the patriarchal society makes women suffer. In her novel she presented cases from Nagaland where women suffer for terrible matriarchy. The story narrates the case of a five year old girl named Dielieno, the only girl child and youngest of the five children. The child underwent severe mental agony feeling the discrimination of her grandmother in the family where boys were given enough importance. Dielieno, briefly called Lieno felt unwanted in the family as her parents often made her wear the leftover dresses of her brothers. At such tender age she knew that her grandmother did not love her, when she refused to give her a much desired chicken leg. The granny said, "That portion is always for boys. Girls must eat the other portions." (1). Lieno also observed how her mother lived a very unhappy life, in the dread of the granny who never appreciated her mother. The brothers were not allowed to do any work and the child Lieno was sent to do works like fetching water, etc. The granny advised her mother, "Don't let her run about with her brothers any more. That is not the way to bring up girl-children" (4). Lieno had no identity. The granny never called her by her name. She called her 'girl' all the time. The granny did not like the schooling of Lieno. She told Lieno's mother, "I really don't know what it is your generation sees in school. Your children are not being taught the skills of life because they are too busy studying.....She will completely forget all I have taught her now" (37). Lieno suffered all through her life, but she finally forgave her granny in her death-bed. One's suffering at the stages of growth handicaps and keeps one aggrieved throughout life. Lieno suffered like that. The four women writers have projected women's eternal marginality. India's Northeast is famous for its honour for women being the land of Mother Goddess Kamakhya. But in spite of its past glory, women here are not free from oppression and that has been strongly ventilated by the women writers themselves. Now the feminist revolutions are questioned. Can more intensified revolutions help?

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Remaking The Black Woman In Toni Morrison's *Love*

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Abstract: The novel *Love* by Toni Morrison gives solution for the women's disintegration from white centric society. The present study aims at analyzing the unity of the black women and the impact that it creates in the society.

Keywords: Human relationship, identity, oppression, sex.

The African American writers, since the beginning of the eighteenth century to the modern period, pursue to raise voice against white cultural power and to find a secure, specific place and get the recognition of Black identity in larger American society. The sense of strangeness and racial differences are the dominant issues raised by the black American writers. The pain of social isolation and the lack of political and economic evolution lead African American writers to decline the white American sense of marginality. Their literary products are planned for changing themselves from slaves to the familiar American people and lead them towards liberation and evolution. African American writers think that it is their job to recover the defeated history. Toni Morrison also does not continue reserved from this trend of recovering history and family secrets through adventurous, mythic characters. Her novels are in a sense historical that explore the history of American slavery, liberation, migration and integration. History, which uncovers the reality of oppression of the whites over the blacks and which gives early history of African American race, combine in Morrison's fictions to explore a consistent picture of African American community and its culture. In her novels, Morrison refines Black characters in fictions that struggles to overcome of the African American society. The characters in her novels have intimate similarity with their generation. Exploring the difficulty of Black female experience in America, Morrison tries to resolve the contradictions inherent in her African American identity. Identity for Black American women can be learned at three levels; race, culture, and gender. They have come in to an awareness regarding their powers and have improved themselves. Black women have made a considerable influence on literature and have brought into literature a special knowledge of their lives and experiences. Black writers always appeared to be searching for their roots. The important issue for African American is the regaining of a cultural identity. By regaining their history, African American can find a voice and an identity. This is especially important for Black women because their history has often been abandoned; it is usually male versions of slavery that have been told. In *Love* Morrison portrays the quest of the protagonist, for making their own self and identity as a Black and female. Morrison shows difficulties that Blacks

face when they try to explore different positions of their self. *Love* portrays the lost friendship between Heed and Christine whose become isolated and degenerated. Morrison shows that when women are not united they become weaker and fail in life. Fortunately, the character L reconnects the women again by destroying Bill Cosey. Thus, unity is for more important than individuality. Morrison shows the dangers of individual fulfillment. Page argues that individual pursuit can "lead Black people to reject their Blackness and the result will be the dissolution of Black cultural identity in general" (52).

Morrison explores how people within the the Black community can draw strength from each other. She especially shows the value of female friendship. Morrison has said in an interview that she could not understand why the women's liberation movement was urging Black women to unite; for Morrison, as for other Black women, this had always been naturalness. When it comes to regaining a cultural identity, at least in the clarification of Morrison's novels, are having community and unity. *Love* is the story of all the Cosey women; Heed, Christine, May, Junior, Vida, L and Celestial, a dream-like character, remains outlying to the story but forms the fate of all the women through her secret affair with Bill Cosey. It explores the place of Black Americans in a nation organised around white ownership, the place of African American women in social fields ordered by male authority, and the place of history in the formation of future possibilities. It does not use the devices of multiple narratives perspectives and shifting time periods that characterize much of her earlier works. *Love* develops richly on aspects of the motif suggested in *Sula* and in the enmity that develops in *Song of Solomon* between Milkman and Guitar. In the intense, mutual, and potentially tragic identification begun in childhood between Christine Cosey and Heed Johnson Cosey. Aggressiveness moves care when Christine's grandfather, age fifty-two, marries Heed Johnson, age throws the girls into narcissistic keenness. While there is much that is wrong in the marriage of a middle-aged man to young eleven year old, it is not the age differential in itself that is the problem. The problem, as L puts it, is that, in the powerful narcissistic identification the two girls have experienced already, Heed has already been spoken for. L says "It was marrying Heed that laid the brickwork for ruination" (104). Ruination is surely what Christine feels. In a passage similar to but crucially different from the one expressing Heed's fantasy situation, Morrison tells us, in initial phrasing evocative of that found in Heed's.

Once there was a little girl with white bows on each of her four plaits. She had a bedroom all to herself beneath the attic in a big hotel. Forget me nots dotted the wallpaper. Sometimes she let her brand-new friend stay over and they laughed till they hiccupped under the sheets. (105)

But in this situation the Golden Book moment ends with expulsion. Yet just one of them, Christine sent away. Morrison tells, "then one day the little girl's mother came to tell her she would have to leave her bedroom and sleep in a smaller room on another floor. When she asked her mother why, she told that it was for her own defence. There were things she shouldn't see or hear or know about" (95). She will do at every painful