

beauty. Nevertheless, in so far as the disciplinary practices of femininity produce a 'subjected and practiced', an inferiorized, body, they must be understood as aspects of a far larger discipline, an oppressive and in egalitarian system of sexual subordination. This system aims at turning women into the docile and compliant companions of men (1988:75).

So the understanding of the resistance is what textualizes the feminine, as Walker has put forth through her female characters. Out attempt here is, then, as Mitchell Foucault has pointed out, to show how "the sexed body is to be understood not only as the primary target of the techniques of disciplinary power, but also as the point where these techniques are resisted and thwarted. The sexed body may have been driven out of hiding and constrained to lead a discursive existence" (1978:33).

Through the title is illusive, *The Third Life of Grange Copeland* does not necessarily mean that the life of the female characters is marginalized, as suggested by a number of reviews published in the year 1971. First of all, they provide us with a semiotic construction of real women, not the archetype of women as either saints or sinners. By externalizing the complex and contradictory forces at work in their lives, Walker shows us how they subvert the semiotic web fabricated to make them invalids.

Margaret shows a good deal of independence even in the midst of bleak future. The reasons of her rebellion and the consequent infidelity have been dexterously textualized in Margaret being the wife of a Black working class man, Grange. She realized, to have her identity recognized, she must have some diversions from the drudgery of her life: pulling baits all day, cooking, cleaning, child tending, watching Grange ransack the house every night on week days and repent on Sundays. Grange's constant faithlessness and his increasing frustration all bear marks on the body of Margaret. His estrangement from his wife also makes Margaret pay in her out of home encounters.

Margaret's reason for adultery are not simple. There are her own intricate desires to be considered. This intricacy is what Margaret textualized in her being what she is as a woman, Apart from her personal reasons Walker hints at another reason which complicates Margaret's motivation; her sexual relation with Shapely may account for the payment of Grange's debt. That Grange does not mind indicates his helplessness, yet the guilt is encoded in the body of Margaret. Only when she bears the child it comes to light and the odd colored baby bears testimony to their relationship. The guilt encoded in her body is then approved when Grange himself shows resentment over the baby's (Star's) color.

When we look at the character of Mem, through the eyes of Brownfield, we find her apparently less rebellious. Both Mem and Margaret love their husbands, work hard in order to survive, and fight to improve the lives of their children. Mem, however, is willing to go much further than Margaret, especially when her children are concerned. Totally domestic, Mem never considers betraying her family for personal pleasure.