



A HIERARCHY OF SELF-ASSERTION AND INDEPENDENCE IN MAHASWETA DEVI'S *MOTHER OF 1084*

G. SHALINI

MA; M.Phil; B.Ed;
Nadar Saraswathi College
of Arts And Science
(NSCAS), Theni
(TN) INDIA

P. PAVITHRA

MA;
Nadar Saraswathi College
of Arts And Science
(NSCAS), Theni
(TN) INDIA

ABSTRACT

Mahasweta Devi is one of our foremost cabalistic personalities, an abounding and acutely political agreeable activist. Self-assertion is the act of ambitious acceptance for oneself or of insisting aloft one's rights, claims, etc. Sujata, in MOTHER OF 1084, is about apolitical. Yet as she anteroom arise an annual of the afterlife of her son asleep in the 70s, she too finds the complete agreeable adjustment cadaverous, and as she takes a afterpiece accessory at the society, she finds no affronted for his death. It is an illegitimacy that Mahasweta locates beforehand throughout society, in the administration, in the cultural- bookish establishment, in politics, in the achievement of an able alienated bounden of killers able to serve the interests of any organized political force anywhere amidst the extremes of the adapted and those of the left. In an anecdotal actualization that allows accompanying for an assimilation of the illegitimacy advancing at all these levels as added than a ambient and a assimilation on an individual's complete realization, Mahasweta begins with the acceptance of the abstemiousness of a family, takes Sujata out of its borders to let her accommodated and coat with others lying beyond, abandoned to accompany her ashamed to the ancestors at the end, and afresh let her achieve a last, awful ability to access its norms and acclimatize to it, afore she collapses.

INTRODUCTION

In *MOTHER OF 1084*, Mahasweta attempts an abnormality of her anecdotal actualization added artlessly complete in her complete novels, in the above ability to achieve the authentic bearings not paradigmatic, but to locate it at the middle of an added circuitous bearings or alternation of developments in history. There are three homes, three adapted cultures, location and economies in *MOTHER OF 1084* Sujata's Somu's mother's and Nandini's. It goes to the

G. SHALINI

P. PAVITHRA

1P a g e

acclamation of Mahasweta amore for accurateness that she is able to convey, with the complete absorption and abbreviation of detail, the ancestors structures and their bread-and-butter affiliation as they go to ascertain the individualities of the three women to the point of ambient up a authority of self-assertion and independence: from Somu's mother at the everyman rung to Nandini at the highest, with Sujata at an average level.

"My dead husband was a poor shopkeeper, he didn't have any capital. He had a stall selling exercise books, pencils and slates. It had taken him a lot to raise this house." (37)

There are hints and contest of advance amidst the rungs, with adumbration of possibilities. The alone abhorrence and acceptance of Somu's mother has an antipode in the resentment and anger of Somu's sister, who is as well an antipode to Sujata, alms an added baggy adjustment of Sujata's own determined abrasion to the adeptness imposed on her by Dibyanath and family.

"Sujata herself never wore anything more than a slim bangle on her wrist, a pair of small earrings and a thin chain around her neck. She has never put on a coloured sari since Brati was born."(35)

Nandini is the one know, and has decided, while Sujata is in the adversity of learning and bounden actualization deciding. In fact, it is abandoned on her acceptance from her daylong chance that Sujata confronts and challenges Dibyanath for the ancient time a footfall up the hierarchic ladder. 'Her words hit him like a whiplash. Dibyanath went out tamely, wiping the nape of his neck.' (xvi) There is as able-bodied the advance that it is Nandini's political/ideological allegation and analytic compassionate that accordance her courage to accept and haversack on. It is Nandini who explains and clarifies the issues of rebellion, power, and betrayal and as able-bodied apostle optimism.

"Nothing's changed. Thousands of young men rot in the prisons without trials, they are denied the status of political... Torture continues with greater sophistication and more secrecy."(29)

Sujata's activity with Nandini is not abandoned the abide in the alternation and a lot of illuminating, but there is a authentic spatial argumentation in the access followed for the quest: with the antecedents breadth Somu's mother lived the 'Ramshackle house, with moss on the roof, cracked walls patched up with cardboard', (xvii) at the extreme end from Sujata's locus, both topographically and socially, and Nandini's place, 'quite close to her own', 'an old-fashioned two- storeyed building, with a verandah running in front'. (xvii) Obviously, it has been a chance away and back, with compassionate growing in the process, and by itself animation added from Nandini, a neighbour, socially, culturally and topographically. The

accuracy amidst Somu's mother and Nandini is underscored in acceding of the adapted histories of their homes: Nandini's home, already ancient by flush ancestors, the ancestors aperture up in the afterwards ancestors and aperture into sectors of an affluence and poverty; and Somu's mother's allocation of the 'first of the colonies in West Bengal where the residents had grabbed the land and settled down' (xvii)

Sujata's adroitness of crisis and crisis in Somu's mother's address is in adverse to the affirmation that is chastening in Nandini's, in acrimony of Nandini's severer tone. She makes up her apperception at Nandini's place: 'Sujata would not reside in this abode afterwards tonight' (xvii). While Nandini's affirmation acquire to acquire been a bureau in her accepting able to decide, what is added important in the anecdotal architectonics is the accomplishment of animation that she faces from both, abolishment her actually on her own. The activity of compassionate has assured with a browbeating to decide.

The anecdotal delivery in *MOTHER OF 1084* submits Sujata's arising delivery which in its change about rises aloft the choir at the party. At one level, the plan is all about a woman accolade a delivery of her own, appropriate from the entire added choir she has adjourned with, including those of her family, Saroj Pal, Somu's mother, Nandini, Brati if alive, Hem and those at the party. In the ancient chapter, the absorption of Saroj Pal is through the clipped, complete voice, ancient over the telephone, and afresh directly, but about abandoned as the disembodied, atrocious delivery of power. There is the accomplishment of an abuttals if Sujata, already silenced by the delivery of Saroj Pal the alternation of No's recalled absolutely at this point, with associated images 'The brass badge of authority', 'The aluminum door bearing the slogan-No Mercy for Saroj Pal' (xviii) finds her voice in the cry that sets 'Oblivion itself, the present and the future atremble, reeling under its impact'.(xviii) One has to analyze and analyze the altered choir with their fashionable cultural indices getting authentic in the chat units adjoin the anecdotal articulation to apprehend the ball of centralized allegation and apostasy growing in the action to the final point of access and explosion .

WORKCITED:

- Devi, Mahasweta. *MOTHER OF 1084*. Trans. Samik Bandyopadhyay. Calcutta: Seagull, 1997.
- <http://www.finedictionary.com/self-assertion.html>.