

Introduction

Subaltern Studies as a critical theory, studies, investigates and reinforces accounts of the social outcasts. Writers of the Post-colonial societies have enriched subaltern scholarship with discourses of the marginalized. A group of South-Asian historians in the 1970s, led by Ranajit Guha, collaborated to appropriate historiography of the formerly colonized nations in favour of the non-elites. The concept developed by the historians was later adopted as a mode of interpretation of literary works. Many such writers have emerged since, who have influenced the area by devoting their academic life in ameliorating the lots of the dispossessed. The writers of this realm have made frantic efforts in creating space for those people who are not accepted by the mainstream.

The practice of creating space for the marginalized section was initiated by the Indo-Anglican writers. This area covers a wide body of literary work, which underscores the native experiences. English literature in India developed due to several factors which contributed towards its growth. India, being a postcolonial nation, made exuberant display of its emotional undercurrents through literary pieces. The term Indian English Literature refers to the literature written in English by Indian writers. It is a huge frame of work comprising narrative fiction that deals with the social matrix of the post-colonial nation state.

Indian English Literature is the unification of the fabled customs of England and India. It had a humble beginning with the efforts of the writers in the colonial period and continues with great vitality up to the present times. It expresses with great spontaneity the rich cultural and social milieu of Indian society. It propagates Indian sensibility with all its vivacity. The writers have made significant efforts in highlighting various propagandas of this postcolonial state.

Indian writers writing in English have carried the legacy of legendary writers of the past forward, by projecting the scuffle of people of this postcolonial nation-state, who were subject to socio-political turmoil. Writings of colonial India were marred by tales of oppression and subjugation suffered by the natives at the hands of their colonial masters. The literature of postcolonial societies is replete with sagas of vehement exploitation of the ethnic people by those inhabiting the mainland.

Subaltern studies is one such domain which investigates the issues of subservient population, who has been subject to acute marginalization and disdain. Their rights were violated by autocratic rulers of the land and this type of destruction done to their identity is interpreted by the practitioners of subaltern literature. They interpret the various aspects which marred opportunities of a prosperous living by the subalterns of caste, class and gender.

Raja Ram Mohan Roy was a pioneer in formatting ground for deliberating English education in India. He was one of the erstwhile exponents of Indian English Literature, who made significant contribution towards its growth and development. Other authors of the colonial times who wrote in English about Indian sensibility are Henry Derozio, Sarojini Naidu, Toru Dutt, and Raja Rao among others. They gave a voice to the people of the Indian subcontinent, who were subalterns to their colonial masters. They adopted English language for relating issues of 'the other' to the world stage. The social, economic and political exploitation is recorded in their writings.

Raja Ram Mohan Roy proposed the introduction of English as a medium of instruction against public education in Sanskrit, which was the private language of the upper caste and brahmins¹. He enumerated the difficulties encountered by civilians in learning Sanskrit, as it is a classical language. Moreover, he said that Sanskrit language was used as a medium of exploitation against the lower classes. His contribution remains cognizant in the field of Indian English Literature with his letters and memoirs. He spearheaded the translation of Vedic texts so that the natives could have knowledge of the ancient books.

Henry Derozio, who was of mixed Indian and Portuguese descent also rendered irrevocable services to the consolidation of English language in the country which helped in the obliteration of the darkness of those times. His writings were always painted in Indian colors. He created an Indian atmosphere in his poems. He contributed to several periodicals like *The Indian Gazette*, *The Calcutta Literature* etc. He also made a strong appeal to his fellow Anglo-Indians to embrace the natives and integrate with them. His description of native lands, countryside, valley and lands has pictorial quality which mesmerized the colonizers.

Toru Dutt was also an influential Indo-Anglo writer who presented Indian mythological characters in her poems. Though a Christian convert, she deciphered section of Indian Vedic scriptures with perfection. She also presented the Bengal countryside with its flora and fauna. In poems like "Baugmaree" and "Our Casurina Tree", she recreates the

tamarinds, mango, palms etc. Her efforts of bestowing an identity to the philosophy and physical environment of the natives offered an insight of the rich socio-cultural heritage of the subalterns to the colonizers.

Mahasweta Devi and Arundhati Roy are two such authors who have made persistent efforts in providing agency to the neglected class by their academic and activist works. Their works speak volume about the fact that they attempt to establish grounds for the marginalized to express their estimations. Both of them are also social activists who have worked tirelessly for improving the lives of the deprived members of society. They have been part of several campaigns which worked for the upliftment of the poor and the literary pieces are academic assertion of their noble acts concerning the subalterns. They have remained the major voices of the social outcasts, who have been neglected by the metropolitan society at large.

The project aims to make a comparative reading of the select works of these two great writers, who have devoted themselves to the cause of the subalterns and made persistent efforts towards elevating the relegated class. The works that will be considered for the proposed project are Mahasweta Devi's novella, *Rudali* (1993) and *Hazar Chaurashir Maa* (1974), and Arundhati Roy's novel, *The God of Small Things* (1997) and *The Algebra of Infinite Justice* (2002), a collection of eight essays. These works amply project the experiences of subalterns of race, class and gender.

A comparative study of both the writers will be made by situating their works in the context of subalternity. The study will investigate the role played by both writers in portraying the agonies and sufferings of the people belonging to the dominated section of society. It aims to bring to light the many facets of subalternity as experienced by the protagonists of the works. Moreover, the study encompasses the projection of the perverse practices which eschew the prospects of the people inhabiting the periphery.

The approach of interpreting the context of a text with a work of different genre and geography symbolizes comparative literature. It generally includes the reading of works beyond cultures and societies. It concerns with the underscoring of relating features of a literary piece. A comparative reading entails an analytical understanding of the works. Sometimes comparative study is made on distinctly different writing of authors hailing from geographically and culturally alienated parts of the world. Hence, it demands very minute observation in order to delineate similarities and differences.

The general aim of comparative study is to bring the world closer. It attempts to break the walls of segregation and invites an all-inclusive literary framework, where the practitioners can benefit immensely in themes, techniques and attitudes. It is often defined as a discipline which invites the analysis of the transformation and growth of nuances in the arena of literature. It has immensely influenced the literary space by adopting a critical lens in accumulating works produced across generations.

Comparative literature has helped in the formation of a completely new ground for the assemblage of a multifarious genre. It is now practiced by writers of every continent. It is interdisciplinary in nature and is often called as literature with no borders. The scope of comparative literature is often defined to be very broad as it deals with the variety of involvement on matters like anxiety, liberty and compassion, which can greatly promulgate the nonconformist attitude of the society.

Mahasweta Devi has achieved a distinct position in the Indian literary landscape for her immense contribution to the domain of Subaltern literature. Devi has successfully experimented with almost all the genres of literature. Her translator Gayatri Chakraborty Spivak describes her as the bestselling author of Bengal. She has illuminated the realm of Subaltern literature with the exuberance of her immortal characters drawn from the marginalized class. Devi has talked about the muted section of society in almost her every single work. She divulged into the personal space of her characters to form an absolutely amazing experience.

Her eminence as a writer is well-known in the literary world. While delivering her inaugural speech at the Frankfurt Book Fair, 2006 Mahasweta Devi stated that she believed that the real history is made up of ordinary people and she has taken the responsibility of portraying their longings and sufferings in her works. She is an out and out critic of the social elites who constantly discriminate against the weaker class people.


The project will consider two of her works which gained immense popularity, namely *Rudali*, (1993) a novella and *Hazar Chaurashir Maa* (1974). In *Rudali* she portrays the low caste woman as a victim of poverty and patriarchy. It is set in a remote village of Rajasthan and revolves around Shanichari, a member of the underclass, and it the story of her struggle for survival in a class based society. *Rudali*, by Mahasweta Devi is a revolutionary story of struggle and survival of its central character named Shanichari. She is a lion-hearted lady of

immense courage who never succumbed to the pressures of an exploitative system. She divulged into the personal space of her characters to form an absolutely amazing experience.

MAHASWETA DEVI
1926 - 2016

Mahasweta Devi was an Indian Bengali writer and social activist. Her works, written in Bengali have been translated to English, Hindi, Marathi and several other languages. Apart from receiving praise for her literary works, she was recognised as a voice for the helpless, actively fighting against the discrimination of tribal people in India.

"I have always believed that the real history is made by ordinary people. I constantly come across the reappearance, in various forms, of folklore, ballads, myths and legends, carried by ordinary people across generations. ... The reason and inspiration for my writing are those people who are exploited and used, and yet do not accept defeat. For me, the endless source of ingredients for writing is in these amazingly noble, suffering human beings. Why should I look for my raw material elsewhere, once I have started knowing them? Sometimes it seems to me that my writing is really their doing."



27-03-2017 Kelly Waller, Kristianne Mascarenhas 2

- Mahasweta Devi talking about contribution of the subalterns in the formation of history.

Courtesy: www.slideshare.net

It arrested the imagination of the intelligentsia and was later converted into a □□movie and a play. In *Rudali*, Devi depicts the woman of a squat social group, who falls prey to paucity and patriarchy. It is set in a remote village called Tahad which is situated in Rajasthan and revolves around Shanichari. She is a member of the underclass, and it is the story of her endurance in a class centered society. She moves ahead in spite of the various challenges encountered by her in the society.

The novella captures the life of Shanichari, who challenges her obscure stand in order to evolve as a person. Her constant struggle amidst turbulent conditions make her the much sought after heroine of Devi. Shanichari never surrenders to the demanding landlords of her region, rather she teaches a lesson of self-reliance to the other persecuted women. She saves them from further persecution by telling them to make their own living instead of begging for it from the landlords.

Hazar Cahurashir Maa (Mother of 1084, 1974) is set against the backdrop of Naxalite movement of Bengal in the 1960s. The novel depicts the sentimental voyage of a hurtful mother named Sujata, who comes round to the news of her son Brati's death, who was a revolutionary. Sujata undertakes an emotional journey where she discerns the pervasive socio-political system which is responsible for her son's death. Mahasweta Devi focuses on different phases of suffering the women undergoes in the society. She does not write as feminist, but as a human being who opens up the realities of human trauma. Mahasweta Devi's *Mother of 1084* depicts the suffering of Sujata, an embodiment of love, the mother of Brati Chatterjee.

Dibyanath, Sujata's husband, is a dominant character. He is a complacent and insensitive man. He never cares for the feelings of his wife. He feels superior and likes always his wishes and wants to be implemented in his house. He is self-loving and self-caring and does not give importance to other's emotions. His superiority and efficacy has a lot of impact on his children. They are influenced and raised by their father's qualities. They also grow adamant in their self-love and lose morality on way, except Brati. All this brings mental agony to Sujata.

As she is a sensitive wife and mother, she develops an aversion to her husband and children's attitude. Sujata cannot influence her children and cannot change their way of living and thinking. Dibyanath's superiority in the house dominates her. Besides this, Dibyanath's

mother who is alive, suppresses Sujata and her individuality and always likes her son to dominate her. She feels that everything must be done by his approval and consent and nothing should go without his notice. She wants that her son Dibyanath should have absolute control over household matters, whether it is about financial or family affairs.

Arundhati Roy came into the realm of literature in the year 1997, when her debut novel, *The God of Small Things*, bagged the coveted Man Booker Award for literature. The novel highlights the various ways in which the rights and privileges of women and untouchables are ignored. In addition to this acclaimed novel, she has published many works of non-fiction which includes essays like “The End of Imagination” (1998), “The Greater Common Good” (1999), “Power Politics”(2002), “War Talk” (2003), and “An Extraordinary Person’s Guide to Empire”(2004) among others.

In 2006, she was awarded the Sahitya Akademi Award for her collection of essays, *The Algebra of Infinite Justice*, but she declined to accept it. Her essays have appeared in several reputed magazines and newspapers which have been published in several languages worldwide. The two works of Roy that will be interpreted in terms of subalternity are her novel, *The God of Small Things* (1997) and *The Algebra of Infinite Justice* (2002). These works present the anatomy of the subaltern world, with all its pessimism. Her angst is echoed in her works, where she speaks about the ruthless exploitation of the subalterns by the upper classes.

The novel presents an interesting account of the ways in which women and the untouchables are maltreated in a caste-ridden, patriarchal society. The author has successfully tried her best to arouse pity for the down-trodden and the defenseless. It offers a critique of the hegemonic institutions which naturalizes the subordination of the relegated class. She flings irony upon the upper class rich people of society who persecute the subalterns in order to prove their superiority. Her work is an attack against the prejudices of the contemporary Indian society.

And Roy’s non-fiction work, *The Algebra of Infinite Justice*, is an anthology of eight essays, where the author gives account of her views regarding globalization, nuclear disarmament, and terrorism etc. The best essays in this compendium are “The End of Imagination” and “The Greater Common Good” which were written on contemporary issues like India’s possession of nuclear weapons and construction of dams in the river Narmada respectively. These two essays are best in the sense that they draw attention towards the

topsy-turvy socio-political scenario of India. They promulgate a greater picture of the native experiences of social exploitation.

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These two essays are best in the sense that they draw attention towards the topsy-turvy socio-political scenario of India. They promulgate a greater picture of the native experiences of social exploitation. She speaks against the orthodox society which subjugates the subalterns in various ways and prevents their growth. Roy has handled the controversial subject matters in a quite matured manner and made a survey of the state of atrocities inflicted by the authoritarian government.



- Arundhati Roy (1961-)

Courtesy: https://en.wikipedia.org/wiki/Arundhati_Roy.

The former essay is a take on India's nuclear tests, where she condemns the tests on the ground that it is a threat to humanity, while the later essay is a result of Roy's involvement in the Narmada Bachao Andolan, a movement against the construction of Narmada River Dams. She speaks against the construction of big dams to improve the lives of some people at the cost of the marginalized. The project will ruminate upon these works which were considered apt for their discussion relating to subalterns. Though most of her works speak for the development of subalterns, yet this compendium has been found to be mesmerizingly immersed in her treatment of marginalized communities.

Arundhati Roy's fable of the Narmada Valley Project, the ill-fated post-independence irrigation scheme which affected thousands of lives is considered to be India's greatest planned environmental disaster. It gave rise to racial and radical activism in modern India. Although many dams are there in India which have been built by government in order to provide electricity, fertility and safe drinking water, but their damaging effects cannot be denied. She speaks against the orthodox society which subjugates the subalterns in various ways and prevents their growth.

Thousands of local people have been driven away from their own lands in the name of development. And the protest movements like the Narmada Bachao Andolan has been violently suppressed by the authorities of the land. The construction of dams have badly affected the social and ecological balance. That is why they protested against the commissioning of big dams which was built at the cost of security of the tribal people inhabiting the adjoining areas.

Arundhati Roy has spoken at length about several issues for which she faced staunch criticism of the rulers. She even went to jail for being vocal about the controversial issues. Roy scrutinizes every side of an event before recording it. She has talked about her involvement in matters of socio-political importance. She says that her act of speaking against the Nuclear Test was inevitable because of its lethal nature:

I am prepared to grovel. To humiliate myself abjectly, because in the circumstances silence would be indefensible. So those of you who are willing: let's pick our parts, put on these discarded costumes and speak our second-hand lines in this sad secondhand play. (*End of Imagination*, 4)

An analysis of the works of Mahasweta Devi suggests that she portrays the agonies of people, who are victims of local aggression. She paints a very gloomy picture of rural India which is ruled by landlords and the upper class people. Most of her works are set in the tribal areas of Bengal, Bihar, Madhya Pradesh and Chhattisgarh and the protagonists are the ethnic people of these regions. She personally visited these areas in order to collect relevant data in connection with studying the living condition of the subalterns. Her commitment towards the downtrodden class can be seen in her self-indulging works.

Mahasweta was propelled to project the constant mutilation of the tribal people after witnessing their appealing condition in her visit to the Palamu, which is 'an inaccessible district, the poorest in the state of Bihar' (*Imaginary Maps: Three Stories*, 10). She was moved by the impoverishment of the bonded laborers who lived at the mercy of the powerful proprietors. Her other notable works concerning the country populace include *Bitter Soil* (1978), *Imaginary Maps* (1995), *Dust on the Road* (1997), *Titu Mir* (2000), *Rudali* (1979), *Of Women, Outcasts, Peasants and Rebels* (1990), and *Outcast: Four Stories* (2002) among others.

She is the recipient of several national and international awards like the Sahitya Akademi Award (1979), Padma Shri (1986), Jnanpith Award (1996), and Ramon Magsaysay Award for her outstanding contribution to the field of literature. But Arundhati Roy, in her works deal with issues of global importance. Though Roy identifies several traditional agencies of power like patriarchy, Police administration, caste and religion, in her novel, yet in her non-fiction, *The Algebra of Infinite Justice*, the author gives account of her views regarding globalization, atomic demobilization, demilitarization and terrorism etc. which are highly international issues.

Mahasweta Devi and Arundhati Roy's stature as writers is complemented by their activist undertakings. They consider activism as a mission and not as a profession. Their activist policies include non-violent protests, remonstrations and open discussion with the readers as well as the media and pragmatic style of criticizing the government's roles, holding social campaigns and ultimately being advocates of the non-violent strategy towards criticizing the various governments policies and decisions.

Roy is one of the first journalists to interview Maoist guerrillas. She penetrated central India's Dandkaravya forest to meet the Maoists. She braved 'bad weather and punctures, blockades, transport strikes and sheer bad luck' (*Walking with the Comrades*, 8). Along with activist Medha Patkar, she took part in several campaigns against the construction of dams across the river Narmada.

Mahasweta has also spearheaded several such crusades, the recent being her protest against the Government of Bengal for confiscation of agricultural lands from the farmers and giving it to industrial giants at throwaway price. She continued to promote the cause of the subalterns in every sphere through her academic works. Her continuous protests made them return the land to poor masses.

Devi has used journalism as an avenue for expressing her social concerns and for grassroots organizing. She is also one of the founders of the Denotified and Notified Tribal Rights Action Group (DNT-RAG), which works towards enhanced circumstances for India's aboriginal people through outreach, edification, valid interference, and community activism. Devi's involvement with DNT-RAG has drawn attention to existing prejudice in India, and she continually works towards modifying those injustices. When asked what she planned to do with the rest of her life in a 1998 interview, Devi answered, "Fight for the tribal, downtrodden, underprivileged and write creatively if and when I find the time." (*Dust on the Road*, 25)

Moreover, concepts like, Marxism and Gender will be used for interpretation. Marxist theory will be a critique of capitalism in terms of the relationship between man and the material world. Marxist literary criticism analyses a text from politico- economic standpoint. It is a type of criticism in which literary works are viewed as the reflections of the social institutions from which they originate. It is used to interrogate the system of unequal distribution of wealth and income that is prevalent in the Indian society.

Its practitioners emphasize the rule of class and ideology as they reflect, propagate and even challenge the prevailing social order. Marxist theory begun with the massive works of Karl Marx and Friedrich Engels in the 19th century. They developed their critique of capitalism in terms of the relationship between man and the material world. For Marxism, getting and keeping economic power is the motive behind all social and political activities. It wants to create a congenial atmosphere for the people to survive an unequal world.

Economics is the base on which the superstructure of social and political ideologies are built. It is through the theories of class struggle, politics and economics that Marxist literary criticism emerged. The first publication of *Communist Manifesto* (Marx, Engels 1848) argues that 'the history of all hitherto existing societies is the history of class struggle'. (74) As class struggle is the engine room of history, to understand the course of history, one must analyze the class relations that typify different historical epochs, the antagonisms and forms of class struggle embodied in such class relations. Mahasweta Devi presents the rise of communism in West Bengal in her novel *Mother of 1084*.

Gender theories have been used in order to explore the position of the gendered subalterns. Gender is basically a social construct, which has been affecting the societal structure since centuries. Though exploitation on the basis of gender can happen to people

belonging to any sexual category, yet it has remained more fatal in the case of the fair sex. They have been rendered a second category status owing to the gendering of women in society. The theories of feminism have been used in order to interpret the position of women characters in the mentioned works of the writers. These theories have helped abundantly in the upliftment of women across the geographical locations of the world.

Last but not the least, subaltern theories of several Oriental and Occidental writers have been used to analyze the position of people belonging to downtrodden section of society. In an attempt to uncover the subaltern consciousness, experiences relating to Indian, South Asian, Latin American, African, colonial and postcolonial life have been used. These former colonies have suffered ill-treatment at the hands of their colonizers. Hence, their experiences are registered in the works of the Subaltern group.

The subaltern theories have been amply used to make space for the interpretation of subaltern experiences in the inscriptions of the two writers. Being an offshoot of post colonialism, subaltern theories have made several types of analysis in understanding the outcasts. Many theorists of India and the West have been used to analyze the experiences of subalterns in the postcolonial world.

Samik Bandopadhyay, the translator of the book wrote in the introduction regarding the Devi's treatment of the Marxist history of Bengal that 'Mahasweta would explore the politics and the passions of the peasant-tribal turning into a students' revolt against bourgeois values and the academic institutions they sustained' (*Mother of 1084*, xi). But Arundhati Roy has sarcastically painted a different picture of Marxist history of Kerala in the novel, *The God of Small Things*. It is interesting to know how the Marxist movement exploited the downtrodden. "The Marxist worked from within the communal divides, never challenging them, never appearing to." (66-67). The writers have presented contrasting pictures of the two Marxist states of the country.

In Roy's novel, Mammachi is a timid lady who becomes a victim of her husband's physical abuse. She endured it unlike her daughter Ammu who revolted against such criminal acts of domestic violence. Mammachi had to tolerate such maltreatment until her Oxford educated son Chacko intervened in one of the beating sessions and stopped it forever. Pappachi was jealous of his wife's fame of a wonderful player of violin and 'the lessons were abruptly discontinued when Mammachi's teacher, Launsky-Tieffenthal, made the mistake of

telling Pappachi that his wife was exceptionally talented, and in his opinion, potentially concert class' (50).

Mahasweta Devi also explores the issue of gender subalternity in *Mother of 1084*, where the protagonist Sujata had a spectral presence at her home as "Dibyanath and his mother constituted the center of attraction in the home. Sujata had a shadowy existence. She was subservient, silent, faithful and without an existence of her own." (9) The issue of gender is thus a pervading theme in the writings of both Devi and Roy.

Both the writers are well-equipped with literary techniques with which attacks have been made on the mainstream society for their non-inclusive attitude. They have maintained a steady gaze over the functioning of gendered outlook of this world. The strategies adopted by the writers are effective enough to produce desired results. Majority of their writings reflect the existing derision in the lives of the subalterns.

Arundhati Roy's constant involvement in the Narmada Bachao Andolan with the likes of Medha Patkar lends her an image of a social activist. But the same cannot be said of Mahasweta Devi as her activism mostly remains textual. Instead of taking part in rallies and protest movements, she edited a journal named *Bortika*, which promulgated the issues of the subalterns. In fact, in this journal they were allowed to contribute articles and speak their mind on the injustice meted out to them by various hegemonic institutions. They made sufficient changes in the way people perceived them by relating accounts of their hurdles.

There are six chapters including introduction and conclusion, namely "Life and Art of Mahasweta Devi and Arundhati Roy", "A Subaltern Reading of the Works of Mahasweta Devi and Arundhati Roy", "A Reading of Mahasweta Devi's *Mother of 1084*, *Rudali* and Arundhati Roy's *The God of Small Things* in the Perspective of Gender", "A Marxist Reading of Mahasweta Devi's *Mother of 1084* and Arundhati Roy's *The God of Small Things*." All the chapters have been broadly written in convergence with the area selected and makes an interesting read.

The first chapter chronicles the fictional world of the writers and evaluates their influence as social activists. It can be seen that Arundhati Roy's activism is mostly physical as she always remains involved with the matters of the dispossessed. But for Mahasweta Devi, her works are posters of activism. The chapter promulgates the narrative world of the writers along with the portrayal of their socially active lives. It also makes a reading of the films that

were based upon the novels of Mahasweta Devi. The films are as heartrending as her books are and makes an exact visual representation of the works of fiction.

The second chapter focuses on establishing the texts as subaltern specific. An in-depth analysis has been made in order to bring out the elements which make the works a champion for the cause of the subalterns. It also studies the works of various authors who have contributed to the realm of literature for the marginalized. It delves into the various layers of exploitation found in the works of writers across different times and geographical locations. The psychological realms of the characters have been dichotomized in order to bring out the effects on their subconscious selves.

The third chapter embarks on a journey to make an analysis of the select works of the authors in the lines of gender. It makes a detailed reading of the novels in upholding the gender biasness that is existent in contemporary society. The works being written by the two female writers of India never fail to mention the kind of ill treatment that is given to the females. Here, substantial effort have been made to show how the female world proliferates in a strictly male dominated world. Their issues and concerns are found out in this chapter which makes continuous efforts to study their status in society.

The next chapter will analyze the works in Marxist convention, which uncovers the layers of inequality that pervades society. It also reads the works to find out the possibilities of class difference. Great Marxist theorists and their concepts have been used extensively to classify the novels of Mahasweta Devi and Arundhati Roy that are written in this genre. The two authors belong to the two Marxist states of India and the study reveals how rulers regularly deviate from its stated conventions.

The issues covered by both the writers establish the fact that they have deep concern in their hearts for the dispossessed of the world. The works speak volume about the fact that they attempt to establish grounds for the marginalized to express their opinions. As activists, they work tirelessly for ameliorating the lot of the deprived members of society. They have been part of several campaigns which worked for the upliftment of the poor and their works are academic assertion of their noble works. Activism imparts exclusivity to their status as writers and makes them ahead of their counterparts.

The conclusion is a precise account of the entire work. It also deals with the instances of human rights violation encountered by the characters. It is seen that several times their rights were crushed by the authorities of the lands and such type of behavior meted out to the

dispossessed has found place in the narratives of Devi and Roy. Hence, it makes for a great end to a project which has dealt with issues of the subalterns.

The works are written with an attempt to portray the gloominess surrounding the lives of the dispossessed. Hence, the novels make great works of the area of subaltern literature. Mahasweta Devi and Arundhati Roy are two authors who have made persistent efforts in providing agency to the neglected class by their academic and activist works. Both are writers of higher order who have made sincere efforts in tracking the lives of the subalterns in their writings. They have scripted the histories of the socially and economically relegated section of the society. They exhibit wonderful potential in championing the cause of subalterns.

The subaltern practices have been projected in the works of the writers. They have made successful attempts in scripting the sentiments of the neglected people of caste, class and gender. Their brawl with the civilization has continued and shows no signs of conclusion. And the writers have generated much interest in the field of subaltern studies. They are able artists who have created a zone for the subalterns by engaging them extensively in their narratives. Their awareness for the disdain of the social outcasts establishes them as writers of the populace of a neglected world.

The idea of subaltern identity is directly and inversely related to the idea of a nation. The formation of Indian national identity was made possible after years of struggle and rebellion. In the similar manner, the writers of the postcolonial India took the trouble of relating the endless tales of exploitation and marginalization by the hegemonic institutions. The institutes of power imposed sanctions upon the socially impotent members who were unable to raise their voice. And this sort of cruel treatment meted out to them was recorded by authors like Mahasweta Devi and Arundhati Roy.

They have taken the huge responsibility of nurturing and infusing the required enthusiasm in the marginalized section to foresee a more inclusive world. Their artistic and activist mechanisms have immensely benefited the downtrodden. Their efforts are recognized across the globe in a remarkable way. The way they have assembled the excluded experiences of this erstwhile colony ensures the fact that they are true partisans of the otherwise silent classes of a generation. The ensuing work attempts to trace the subaltern voice in the narratives of the stated writers.

Notes

1. A term used to denote a member of the highest of the four castes of traditional Indian society, responsible for performing religious rites and duties.

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