



Indigenusness of the City and the Male Chauvinistic Realism Bridled through Feminine Professionalism in K.R Meera's Aarachar

Kavya Prasad.S

II MA English

Department of English and Foreign Languages

Bharathiar University

Coimbatore

Mail Id: kavyaprasad.512@gmail.com

Abstract:

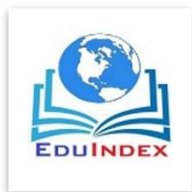
The paper focuses on the shells of the hypocritical male authoritarianism being crushed in the society. One is not born but becomes a woman. K.R. Meera in the novel "Aarachar" translated as "The Hang woman" prepares Chetna Griddha Mullick to face life as it comes, both bold and beautiful taking into a profession that our society calls taboo for women. Being a hang-woman, witnessing death by her own self demands more of a psychological trauma. The researcher discusses the 22-year old girl Chetna and poignantly speaks on how the indigenous male chauvinists are brought under restraint and even has an unending incite on the society. The city of Calcutta has various elements and inspiring qualities that shaped in the vigour and hard heartedness in the first women executioner of the country. Hypocrites of the society earn her hatred. She becomes a feeble young girl before the young gentleman of the media for whom she has a liking but she moulds herself to uncover his hypocrisy and authority that creates her identity. Chetna uses her intellect in inferiorating her lover through words when he mentally and physically shows his authority on her. She bridles the reality of male dominance through two important men of her life, her father and her lover. Chetna blames the amenable Indian womanhood and espouse total disregard and indifference to men. The paper looks into for a deeper insight of Chetna's struggles as a craven young girl to a self-sustaining professional.

Keywords: *Aarachar, amenable Indian women, hypocrites, Hangwoman, indigenous, male dominance*

1.Introduction:

Indigenous – a term that connotes to the belongingness or connection that people or the society as a whole exhibit with their place of origin. A society under chaos has this factor of indigenusness to hegemonically sway the so-called weaker sex as a denouement of the cultural realism and decades of traditions and psychological upbringing of the natives. Male chauvinism is the reality of all indigenous society. Indigenous women have been subjected to male dominance since centuries and they have become accustomed to being subdued and now putting a bridle to this viciousness by the women themselves has created a revolution.

"A woman with a voice is by definition a strong woman. But the search to find that voice can be remarkably difficult"- Melinda Gates, Philanthropist



Voices of women are often unheard. To rise up to the need of the hour, pitch in to project our own identity and strongly admit our condemnation by showcasing feminine professionalism and proving our equity to all men who believes in the indigenous ritual of male supremacy. The paper is modelled on the idea of feminine professionalism being used as a tool or weapon of power to put an end to manism of the indigenous circle. The researcher has chosen the text of an indigenous origin by K.R. Meera titled “Aarachar” in Malayalam which was later translated into English entitled “The Hang Woman”. The dreadful city of Calcutta, its awful population and the protagonist Chetna who had made a deadly transformation from a submissive young girl to become one of the most self-sufficient and courageous lady of the country.

2. The essence of the indigenous in the text:

K.R.Meera in the novel, The Hang Woman begins with the portrayal of Kolkata, a city with all its rustic and decades old traditional conventions. The protagonist, Chetna Griddha Mullick belongs to a family of executioners. Being the daughter of a renowned executioner Phanibhushan Griddha Mullick, the young girl falls into a tough time once the father retires. In a time when executions are turning out to be sinful than murders, it seems executioners do have little or no role and are left literally jobless .In such grave scenario, the family of the country’s first executioners, the Mullicks settled in the ghats of the Neemthala on the banks of the mighty Ganga are preparing to create a different history. Chetna the protagonist grows up listening to stories of death and the mighty deeds of her forefathers who were the best executioners of the country from her grandmother. These stories were far from the bedtime tales any one would tell a child. These stories were imbibed into her blood and sweat and her boldness against any wrath might have made her father decide that he can have no better follower than his daughter. The city of Kolkata is just a story of the past for the family and K.R.Meera gives a clear example through these words

“We have been here for so long-long before the Europeans divided Kolkata into White and Black towns, before the Basaks and the Seths set up villages besides the Hoogly”

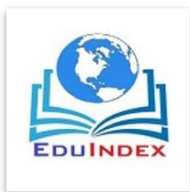
For centuries the family had been part of the kingdom or the democracy and they have a history of power that plays a vital role in the plot of the novel. The author gives us an acutely observed picture of the city and its indigenous culture and its minute variations in the pre-colonial, colonial and post-colonial era.

3.Chetna as an embodiment of indigenous feminine power:

Being an executioner is certainly not a road most women travel or even wish to. By killing, Chetna Griddha Mullick kills the subjugation that women are bound to. Execution has its own unique strategy of killing and Chetna has got an inborn talent of putting the exact knots that can kill someone within seconds. This symbolises the power and valour of her ancestors and it is said that the first thing the Mullicks do with hands are death knots . Chetna says,

“Truly,from the uterus of my mother itself I was lying tied up by the veins. Dhakuma boasted that I made an exact knot even in my embryonic state.”

By being an indigenous girl, she like all other women was never allowed to rise above the male voices at home. Her father wanted to maintain the name and fame of the family and was adamant enough to get her the job of an executioner, the first female executioner of the country. She was never asked for consent. Chetna had to stop her education despite being bright in her studies and was asked to work as a proof reader .Here happens an incident that breaks her shell of



timid nature. Maruthi Prasad Yadav, the proprietor of the press had tried to misbehave with her. She made an exact knot with her shawl and used all her physical strength in pulling him hard at the windows and hanged him. Maruthi Prasad almost met with death, his body shivering, his eyes protruding and his nose bleeding . She laughed at his helplessness and dropped him to the floor. Chetna was a girl of huge physical stature and so this was no herculean task for her. The typical Indian women have a weak physique that suits their mindset. Chetna had a great physique and her society has made her to pretend being strong. But at times the feminine instincts in her makes her weaker. She falls for a man whom she both loves and hates. Sanjay Kumar Mitra was a journalist and it is through this character Meera depicts the influence of media on the illiterate indigenous society. He manipulates any news to cater the ratings of his channel and for this takes advantage of Chetna who till the end of the novel remains in a dilemma of if she loves him or not. But it is through him she gets a chance to express her views and register her own identity. Many such women of the indigenous culture remain under the authority of male chauvinists and the author uses these characters to provoke the society against them. Chetna feels an attachment towards him and that feels as if the rope in her neck is tightening up. Even then Chetna finds ways to come out of it. The man whom she loves when asked her the most averted question of he wants to know her atleast once in life, her heart shatters and rage fills in her nerve. Chetna killed him in 723 different ways by making knots around his neck and pulling the lever. Chetna began to hate him but as Ramuda said,

“He will haunt you and you will call it love”.

Chetna began to cherish her own identity and this made her smile. K.R.Meera has included vivid stories of women as bed time stories by Dhakuma. Chetna was the victim of the torture of two important men of her life-her father and lover .She feels trapped and finds no escape from this world of sensations. Chetna compares herself to the statue Goddess Kali who resembles a lion with pride on the day of celebrations **“Tomorrow, in this exact pose they will throw me into the Ganga and find solace for their sin. In the water stank with sacrificed animals blood, I will sink into the deep muddy bottom helplessly with my eight raised hands.”**

Chetna now begins to understand what condemns men who tries to attack women-the smile in her face. This distracts any man and Chetna killed the devil of subjugation within her and rose up to be bold and strong at heart to make her own decisions. Chetna questions her father when he rages against her and says he will kill her. **"Are you going to increase it to four hundred and fifty four including me and Ramuda into the list"**. Phanibushan Griddha Mullick is shattered as Chetna smiles at her father's ferocity .Chetna breaks her relationship with Sanjay Kumar and says, " Girls grow up suddenly after getting deceived". The craven young girl has been transformed to a real woman.

4.Conclusion:

The paper moves through the character of Chetna , India's first female executioner who proves herself through the words, **"Perfect hangman's fracture. The crack in the C2 vertebra is beautiful. As precise as a shell splits into two."** Chetna has become a professional by spirit and this feminine professionalism was rightly used by the author to bridle the supremacy of men.

"I am not the daughter of Aarachar,I am Aarachar"

This statement is more than enough to consolidate how in an indigenous society, power as a professional weapon was used by a woman to condemn men and money.



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