CHAPTER-V

AESTHETIC CONGRUITY IN ALICE WALKER AND NAGA WOMEN WRITERS

Alice Walker and Naga Women writers have profuse thematic similarity. Except Monalisa Changkija, other Naga women writers selected for the present study are writers with momentary feminist expressions. They are mild feminists in the sense that they only write about their predicament. They are not bold enough to struggle consistently for the equality of rights and for necessary social changes. They are nostalgic of the past, nature’s bounty, divine graces and write on multiple themes with multiple queer experiences. Alice Walker is a strong feminist, a chronicler of the past with acute nostalgia about the predicament of African and diasporic African Americans, both men and women. She depicts the mute suffering of the women, the eternal subaltern and her depiction has its immaculate identity and perfectitude. Through sufferings the African women have learnt the decency and acquired the ability to pronounce the truth. The mellifluous expressions of Naga women writers can be seen in the passages of Alice Walker’s works and in the lines of her poems. Alice Walker exhorts the readers not to be selfish and not to take anybody’s favour. Here is a full poem where she talks about ‘spirit of the poor’:
Blessed Are The Poor In Spirit

Did you ever understand this?

If my spirit was poor, how could I enter heaven?

Was I depressed?

Understanding editing,

I see how a comma, removed or inserted

With careful plan

Can change everything.

I was reminded of this

When a poor young man

In Tunisia

Desperate to live

And humiliated for trying

Set himself ablaze;…

Blessed are the poor, in spirit, for theirs is the kingdom of heaven…. 
This is the kingdom of owning the other as self, the self as other;

That transforms grief into

Peace and delight.

I, and you, might enter the heaven

Of right here

Through this door.

In this spirit, knowing we are blessed

We might remain poor…. (5)

Emphasizing on the individual liberty, Alice talks about decency in life by living an outcast’s life and not by relying on somebody selfishly:

Be nobody’s darling;

Be an outcast.

Take contradictions of life

And wrap around

You like a shawl.(6)
Alice has a deep sense of beauty of living and the sense of independence in life. She exhorts her readers to live frugally not expecting anything from others:

Expect nothing. Live frugally

On surprise

Become a stranger

To need of pity

Or, if compassion be freely

Given out

take only enough

stop short of urge to plead

then purge away the need. (9)

The Naga women writers have exposed their deep aesthetic sense in their writings by narrating cultural diversity of the mother land, history, rituals and racial glory as presented in the previous chapters. Their sense of beauty is exposed in the mellifluity of expressions and thematic raciness. Naga feminism has not become a force as the Black feminists’, either in
literary works or in movements till recently. The demand for protections of women’s constitutional rights pitted against claims of men that Naga customary law does not allow women in decision making bodies has driven Naga tribe women organizations to demand for their rights in the mid-nineties and move the court to seek legal justice. Naga women, especially the enlightened and educated including writers like Temsula Ao, Easterine Iralu and Monalisa, Kekhrievou Yhome are more aware of their rights and express their feminist concerns on Naga women. Alice Walker and Naga women writers share superb similar aesthetic sensibilities through their writings expressing their concern for their rights which provokes the major aesthetic concern as to living with awareness and living beautifully.
Reference


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